

**FIRST GENERAL ISSUE OF 1847
FIVE CENT FRANKLIN**

ISSUED: July 01, 1847
E.K.U.: July 07, 1847 (From New York City)
SCOTT: Number 1
FORMAT: Two Panes of 100
CONFIGURATION: 10 X 10
POSTMASTER GENERAL: Cave Johnson
DESIGNER: James Major
ENGRAVER: Asher Brown Durand
COLOR: Brown (Shades incl. Red, Orange, Black)
PRINTER: Rawdon, Wright, Hatch & Edson
PORTRAIT: From drawing by James B. Longacre
PROCESS: Perkins Method using engraved
 Steel Die & Transfer Roll

PAPER: Thin Bluish Wove, High Rag Content
PERFORATIONS: Imperforate
WATERMARK: None
ESSAYS: Engraved Vignette of Franklin, Scott 1E1
 (Status Has Been Questioned)

PROOFS: Die and Plate Both Large & Small
TRIAL COLOR PROOFS: At least Eighteen color
 varieties on India, Bond, Wove & Card

SPECIMEN: None (See Trial Color Overprints)

SPECIAL PRINTINGS: 1876 Official Reproductions

QUANTITY PRODUCED: 4,400,000

QUANTITY ISSUED: 3,700,000

COST: R.W.H. & E. Charged 20 Cents Per Thousand

DELIVERY: Five Total - First 7/1 to 3/13/48 (600,000)

RATE: Half-ounce domestic single letter under 300 mi.

SURVIVAL EST: 10,000 Covers - 50,000 Off Cover

FOREIGN DESTINATION COVERS: 250 - 275

COMBINATION COVERS: (5 & 10 cent) less than 25

LARGEST MULTIPLE: 4x4 block of 16, unused

MAJOR VARIETY: Dot in "S" in upper right corner

CANCELLATIONS: Manuscript & Hand Stamp

Green (a most rare color)

Wheeling, Va. Grid (a most rare town)

DEMONETIZED: July 01, 1851

The law authorizing these stamps to go into effect on July 01, 1847 was sponsored by Representative George W. Hopkins of the State of Virginia. Hopkins introduced Bill HR 638 on February 01, 1847 which was approved on March third of the same year.



*First General Issue
The Five Cent Franklin
Horizontal pair with blue
seven bar grid hand stamp.*



*Trial Color Proof
with "SPECIMEN"
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horizontal pair is from the
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the least common of the Five Cent
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See Gregg Hopkins' Innovative Exhibiting Project
Pages 9-11

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A GUIDE TO JUDGING THE PHILATELY OF..... A NEW SERVICE — HELP WANTED!

A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46, a 54 page monograph by Robert B. Morgan, is now available from the address below for \$7.50 in mint stamps or a check to cover copying and postage.

AAPE is pleased to have this third example of what we hope will be many such monographs, and asks YOU who exhibit to take pen in hand (or, keyboard in lap) to create such a guide to your exhibiting area. Your contribution can be one page or longer, but it should address such things (as appropriate) as highlights of geographic and governmental history and their relation to the types of material that can be shown, difficulties inherent in the area (which might include such things as low population/literacy, disorganized postal system, weather conditions that affect philatelic material, etc.), what to look for in the way of scarce stamps and usage, effective methods of organizing, and an overview of research in the area that is available (a bibliography) and what remains to be done. These categories would change for thematics and other exhibiting categories. Get creative!

Send monographs to the address below, and I will make them available in future TPEs:

John M. Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125

Still available:

- A Guide to Judging the Philately of Aden, 1839-1967. Order from address above. \$2.50 per copy.
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Exhibition Committee, U.S.A.
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NAME
AND
ADDRESS

THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. 11, No. Four

(44)



October, 1997

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POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 1023 Rocky Point Court NE, Albuquerque, NM 87123.

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

Correspondence and inquires to **AAPE's Officers** should be directed as shown on page 4.

Deadline for the next issue to be printed on or about Jan. 15, 1998, is Nov. 20, 1997. The following issue will close Feb. 20, 1998.

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 5-10 at \$3.00 each; Vol. 11, No. 1-3 \$3.00 each.

FUTURE ISSUES

The deadline for the January, 1998 issue of *The Philatelic Exhibitor* is Nov. 20, 1997. The suggested topic is "What are the attributes of a first class National (WSP) Show — And secrets of the organizers who put them on."

For the April 1998 issue of *TPE* — Deadline February 20, 1998 — The suggested topic is "What we've done to make our show into a recruiting event for the hobby of stamp collecting."

Your experiences, thoughts, ideas and suggestions are solicited for sharing with all AAPE members.

If you have an idea for a future suggested topic, drop me a note; address above. — JMH, editor.

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Reprints from this journal are encouraged with appropriate credits.

Editor's AAPE(s) of the Month

In recognition of their contributions to the success of exhibiting, AAPE and/or *The Philatelic Exhibitor*, thanks and a round of applause to:

August, 1997 — **Mary Ann Owens** who did a huge amount of work as seminar coordinator of PACIFIC 97 to put on national and international judging seminars, and other events of interest to the exhibiting community.

September, 1997 — **Dr. Paul Tyler** who has taken over as Treasurer, and put everything on computer; increasing his capacity to take on other tasks to help AAPE.

October, 1997 — **All the youth exhibitors who participated in the NAYSEC this year at INDYPEX '97.** The future of philatelic exhibiting is in good hands if these young people stay involved and become leaders of tomorrow. The participants and winners will be named in the January, 1998 issue.

The Philatelic Exhibitor

October, 1997/3

AAPE STATEMENT OF PURPOSE

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

AAPE: THE LEADERSHIP

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Local/Regional Exhibiting: Vacant
National Level Exhibiting: Clyde Jennings and Stephen Schumann
International Exhibiting: William Bauer
Youth Exhibiting: Cheryl Edgcomb
Thematic/Topical: Mary Ann Owens and George Guzzio
Show Management: Steven Rod
Exhibitor's Critique Service: Harry Meier, Box 369, Palmyra, VA 22963
Conventions and Meetings: Bette Herdenberg, P.O. Box 30258, Chicago, IL 60630
Publicity: Ed Fisher, 1033 Putney, Birmingham, MI 48009
North American Youth Stamp Exhibiting Competition (NAYSEC)
Director: Ada M. Prill, 130 Trafalgar Street, Rochester, NY 14619-1224
Computers in Exhibiting: Dr. Paul Tyler, 1023 Rocky Point Court NE,
Albuquerque, NM 87123

SEND:

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

MEMBERSHIP APPLICATION TO: Dr. Russell V. Skavaril, Executive Secretary

American Assn. of Philatelic Exhibitors
1023 Rocky Point Court NE, Albuquerque, NM 87123

Enclosed are my dues of *\$18.00 in application for my membership in the AAPE, which includes annual subscription to **The Philatelic Exhibitor**, or \$300 for a Life Membership. (Life Membership for those 70 or over \$150; Life Membership for those with a foreign mailing address: \$500)

NAME: _____ PHONE NO.: _____

ADDRESS: _____

CITY: _____

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BUSINESS AND/OR PERSONAL REFERENCES: (NOT REQUIRED IF APS MEMBER)

SIGNATURE: _____ DATE: _____

* Youth Membership (Age 18 and under) \$7.50 includes a subscription to *TPE*. Spouse membership is \$7.50 — *TPE* not included.

Editor's 2¢ Worth

by John M. Hotchner, Editor
P.O. Box 1125, Falls Church, VA 22041



Let's stop piling on PACIFIC 97! We play a great game in this country of "Oh! Woe is us!" And I for one am not very happy about it. Yes, the show has a deficit. Yes, this has caused an array of problems that will be with us for some time, including the prospective difficulty of funding with seed money Washington 2006. But it was still a great show, and not everyone connected with it deserves to be raked over the coals or shunned. Nor should they be subjected to the wildest of rumors — and the mill seems to be working overtime!

The point now is, how can the situation be retrieved? If any AAPE reader has an idea for helping PACIFIC 97 out of its problems, please write to me and I will see that your idea gets to the right people.

I'm also tired of hearing FIP blamed for the problem. Fact is that the proximate cause of the deficit is a combination of dealer revenue shortfall and the obligating of money that was not yet in the bank. FIP costs were well known at the front end of the show, were part of the budget, and were covered. Had PACIFIC 97 not gotten itself in the soup for other reasons, no one would have been picking on FIP. Please don't misunderstand... I am not a big fan of many things about FIP, but our other internationals carried and covered the FIP expenses, and no one let out a peep. Looks to me like we are in search of scapegoats.

Your 2¢ Worth — Don L. Evans, Alan Warren, John Blakemore, Henry Fisher, Edward J. Mangold and Dan Olsen

Critique Service

To The Editor:

I want to thank Harry Meier and other members of his AAPE Exhibitor's Critique Service for the very capable assistance they provided me in helping to prepare my exhibit, the One-Cent Franklin 1861-1867, for the PACIFIC 97 show.

Their professional and detailed critiques and suggestions were instrumental in my receiving a gold medal with felicitations. I learned a lot, and enjoyed the contacts I made during this interaction. The volunteers who assist in this service are to be highly commended, and they typify the people who make philately the fine hobby it is.

There is no doubt in my mind that without their assistance, I never would have achieved the award level that I did. An international gold for a five-frame entry is not common, and I recommend that anyone who wants to maximize the potential of their material for exhibition take advantage of this great service.

Don L. Evans, Bonsall, CA

When To Say "Yes"

To The Editor:

As a mail-in exhibitor, I wish to comment that during 20 years of exhibiting at national shows, and a couple of international exhibitions that were held in the U.S., I have been quite satisfied with the service I have received from the show committees.

I mail my exhibits to shows, even when I plan to attend. This allows me to arrive later and leave earlier than is possible if I hand-carry the material. Also, it relieves me of the burden of guarding the material during my travel to and from the shows.

The Philatelic Exhibitor

I do want to mention PACIFIC 97. I would give that show the maximum numbers of points in every category except "timely acknowledgement of acceptance or rejection." For this category, they get zero points.

The original entry information made it mandatory to file an entry by 31 January 1996, and stated that notification of acceptance or non-acceptance was expected to be no later than 31 May 1996. I entered on time, but did not receive my notice of acceptance until October 1996. I think the almost five months delay in notification was unacceptable. This is particularly true for those entries which were not accepted.

I have noticed that in many national shows a tendency to delay notification until the last month seems to be the norm.

I suggest that show committees set a firm date for the closing of entries, and a firm date for notification, and that these be observed, or when it is not possible, to notify all entrants of the delay. This can be done, and still some frames for last-minute alterations can be reserved.

The exhibitor needs to plan for his time as well as does the committee. This sometimes seems to be forgotten.

Don L. Evans, Bonsall, CA

When To Deposit Checks

To The Editor:

Each of us has experienced, more than once in the last couple of years, frustration at an inordinate time lapse between the date a check for frame fees etc. was sent with a show application, and the date the check was deposited. Others fret about this also, since it is a frequent complaint from those who write to one of us (JSB) in his present capacity as

coordinator of TPE's Mail-in Exhibitor column. However, tardiness in depositing checks is a problem encountered by both carry-in and mail-in exhibitors. And so, any reader who serves as exhibit chair or treasurer is hereby implored — to deposit those checks promptly, please.

We can understand why show officials may wish to "hold" a check until the entry is accepted, but there seems no valid reason for further delay. For that matter, one of us at least (JSB) wishes in this letter to repeat his plea that all US shows accept (or decline if need be) exhibit applications they receive as promptly as possible. Almost every AAPE member has known anxiety about an exhibit submission which languishes in limbo for many weeks, wondering whether he/she should have made different plans.

Alan Warren, Philadelphia, PA
John Blakemore, Bellingham, WA

Entry Fees

To The Editor:

From time to time I read about shows that need exhibits. I am willing to help by mailing exhibits to some that contact me — providing frame fees are LOW. Since mailing costs are \$40 to \$50, and the entry fee for five to 10 frames is \$XX, the resulting total is expensive. A nice stamp could be purchased for the price of "glory!" Do show committees realize this?

Henry Fisher, Columbus, OH 43227

Exhibiting Subjects

To The Editor:

With regard to Eliot Landau's article in the July issue (p. 13), I tried before 12 judges to get past Silver with an aereophilatelic sub-

October, 1997/5

ject (United States Flights of the Graf Zeppelin) and decided that if I can't progress by myself, I wasn't going to make much progress with the judges, so I went to U.S. classics. I found that not much had been done with the 24 cent 1860-69 series. The first two frame exhibit took a gold and the reserve grand at Scopex. Small show but the judges were wonderful; Dr. Skinner from New Orleans and Wayne Youngblood of Stamp Collector fame. In addition, I submitted the exhibit to AAPE review and received many helpful suggestions and a mentor as well, all of which fits with Landau's observations.

I belong to a local stamp club (Green Mountain Stamp Club, Bennington, VT) and have proposed to the membership that we do a single frame internal show. Over the winter, we'll be working on a total of 12 frames with research in exhibiting using Randy Neil's book, etc. In the spring, Peter DuPuy has agreed to judge the exhibits. I'm sure that will increase interest in exhibiting.

Edward J. Mangold, Jacksonville, VT
Exhibiting Cost

To The Editor:

Hmm. Yes, there is a fee involved when one places his collection on public display. I have, particularly when filling out my check, given it some thought. And I am still reluctant to tell someone when they ask if I'm going to win any money, that it actually will cost me.

But, as I sit here in the middle of preparing two exhibits for FLOREX '97, that is, by God, the very least of my concerns. I actually was pleased that I was able to add a couple of frames to each of my exhibits, as I keep finding items I must include.

For me, this hobby would not be the same without the challenge of exhibiting. It's the reward for all my work. I think it's only fair that I should contribute a modest amount towards the expenses in setting up an arena for the display of my efforts. I do appreciate the volunteers that contribute so much more than I do towards creating a PEX.

I know the majority go to a show to find something for their collection and sometimes don't have the time or interest to look at the exhibits. But I like to look at them, especially mine. And I remember clearly the encounters with those who express appreciation for my work.

When I started my accumulations, many years ago, it was with the idea that I would be exhibiting. So it was different with me. I spent a good deal of my time at shows looking at the exhibits. And I buy and sell my material with my exhibits in mind. But it was interesting to read that someone believes that "higher" shows should cut back on their frame costs and eliminate judging. You can also play baseball without umpires — it's fun, but not the same game.

Dan Olsen, Naples, FL

Request for Youth Exhibiting Information

In several years of working with young collectors, I have encountered and handled many kinds of requests from young philatelists. A recent request from a young exhibitor to critique her exhibit was more challenging than most. I am no expert, but I think I was able to answer this young lady's questions and give her a few pointers. The two references available to me were the *APS Manual of Philatelic Judging* and Randy Neil's *New Philatelic Exhibitor's Handbook*, which both have chapters on youth exhibits.

While Neil's handbook was very helpful to me in making suggestions and is an excellent work, I don't think the average youngster can afford to purchase it. It is also possible that the book is too lengthy for most of today's young people. Is there any literature designated just for young exhibitors?

I would like to know of any pamphlets, information sheets, books, or booklets geared to the young exhibitor. I would like information on anything from how to prepare the exhibit to a listing of shows that encourage youth exhibits to workshops that have encouraged youth exhibiting. I haven't encountered much of this kind of literature. Am I just missing it, or is it not out there?

If any AAPE members could send copies of youth exhibiting literature or let me know how to find it, I will be most appreciative. I am open to trying to create a pamphlet myself if needed, but it would be best to know what's already out there first! I would also be interested to know if there are other more experienced exhibitors who would be willing to work on creating such a pamphlet in the event that there is not sufficient information available on youth exhibiting.

Please send inquiries or information to Nicole Pendleton, KID-STAMP, P.O. Box 948, Lenoir City, TN 37771. Thanks in advance for your assistance in this project.

Peterson, Skinner Named To Writers Hall Of Fame

It was announced at the Stampshow '97 Writers Breakfast that Charles J. Peterson and Hubert C. Skinner have been elected to the Writers Hall of Fame. Peterson was cited for his many years devoted to writing, editing, indexing, and judging philatelic literature. For fifteen years, he was editor of *Philatelic Literature Review*. Currently he is editor of the *Chronicle* for the U.S. Philatelic Classics Society.

Peterson is past president of the Writers Unit and is currently president of the FIP Philatelic Literature Commission. He will serve as chief judge for the MEVIFIL exhibition in Buenos Aires this December which is accepting entries in the fields of audio-visual materials and computers.

Hubert Skinner was recognized for his many years of scholarly research and reporting on U.S. postal history, especially postal markings. He has held several editing positions for the *American Stampless Cover Catalog*, the *American Philatelic Congress Books*, and the *New Dietz Confederate States Catalog and Handbook*. Skinner's specialized collections of New Orleans and New York postal history as well as the 1851 issues have garnered many gold medals, as have his publications.

One observer commented that Skinner's exhibit pages are educational literature in themselves.

Approximately one hundred philatelic writers, editors, and publishers have been elected to the Writers Hall of Fame including thirty who are still living. Their names are engraved on a plaque which resides in the American Philatelic Research Library in State College, PA. The next Writers Breakfast will be held in conjunction with the APS AmeriStamp Expo in Houston February 13-15, 1998. Anyone interested in any aspect of philatelic literature is invited to join the APS Writers Unit 30. Information and an application are available from Secretary/Treasurer George Griffenhagen, 2501 Drexel Street, Vienna, VA 22180

PRESIDENT'S MESSAGE by Peter P. McCann, Ph.D.



The APS elections are over and many members of our AAPE family will be playing prominent roles in the leadership of the APS for several years to come. Most importantly, our founding member and long-time editor, John Hotchner, has been elected President of the APS. John's views on the role of exhibitions in our hobby are well known. Two of our AAPE Directors, Ann Triggler and Jeanette Adams were elected as APS Directors at Large, and I was reelected as an APS Vice President along with Pat Walker and Gordon Morison, both strong advocates of philatelic exhibiting. John has also seen fit to appoint me to replace

him as the Chair of the Committee on Accreditation of National Exhibitions and Judges. John, as President, also plans to continue to take an active role in that Committee as well. In a move to strengthen the effectiveness of the Committee, I have divided it into two subcommittees, one focused on the national exhibition aspect which will be headed by Stephen Washburne (also an AAPE Director) as Vice Chair, and the other on the Judges and Apprentices which will be headed by Janet Klug as Vice Chair. All the members of the Accreditation Committee will vote and function as members of the Committee as a whole,

but will have specialized work on the Committee in one of these two areas. In a future column, I will tell you the make up of the entire Committee and some of the areas and projects we will be dealing with. Although this is not technically part of my role as AAPE President, I feel this forum is a good place to discuss some of these things, as I feel they are of interest to the membership of the AAPE as a whole.

Show Listings

★ **November 14-16, FLOREX '97** Sponsored by the Florida Federation of Stamp Clubs. Held at the Orlando Expo Center, 500 W. Livingston St., Orlando, FL. 240-16 page frames at \$9 per frame. Annual meeting of American Airmail Society. Show admission free. Prospectus available from Ed Evan, PO Box 2533, Clearwater, FL 34617-2533. Other show info from General Chairman, Phil Stager, 4184 51st Ave., S., St. Petersburg, FL 33711-4734.

January 23-24, 1998, York County Stamp Show. Sponsored by the White Rose Philatelic Society of York, PA at the York Fairgrounds-Horticulture Hall, 334 Carlisle Ave, York, PA. 120-16 page frames at \$6.00 per frame for adults, \$2.00 juniors. Admission free. Further information and prospectus from John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327-0085. Dealer information available from Jerry Kotek, 424 Corbin Rd., York, PA 17404.

★ **January 30-31, February 1, Sandical '98.** Sponsored by the Sandical Committee at the Scottish Rite Center, 1895 Camino Del Rio South, San Diego, California. 16 page frames available (max 10) at \$8 per frame, \$3 junior. Fifteen one frame exhibits available at

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 an "★". 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.

\$8 per frame. Prospectus and information available from Jerry Santangelo, 4816 Mt. Heix Dr., La Mesa, CA 91941.

★ **February 13-15, 1998, Winter STAMPSHOW '98.** Sponsored by the American Philatelic Society at the Brown Convention Center, Houston, TX. 16 page frames at \$10 each for adults, \$5 for youth. Further information and prospectus from APS, PO Box 8000, State College, PA 16803. (Phone 814-237-3803, fax 814-237-6128, e-mail kpmartin@stamps.org.)

March 21, 1998, OXPEX '98 and OTEX '98. (Philatelic and Topical Exhibitions) at John Knox Christian School, 800 Juliana Dr., Woodstock, Ont. 160-6 page frames — 12 frame limit. No Charge. Youth area. Information from Gib Stephens, P.O. Box 20113, Woodstock, Ont., Canada N4S 8X8.

April 18-19, 1998, FRESPEX '98. Sponsored by the Fresno Philatelic Society. At the Fresno Fairgrounds, Industrial Arts Buildings, Kings Canyon and Chance. 100-16 page frames; 100-12 page frames, \$6 adult, \$1 youth. FREE admission. Further information and prospectus from Ruth Seibert, 6158 N. College, Fresno,

CA 93704 or e-mail: Frespex98@aol.com.

★ **May 1-3, 1998, Philatelic Show '98.** Sponsored by the Northeastern Federation of Stamp Clubs at the Holiday Inn at Boxborough Woods, Route 1-495, Exit 28, Boxborough, MA. 300 16-page frames, \$9 each; Youth Exhibit 16-page frames, \$3 each. Annual meetings of the American Revenue Association and the British Caribbean Philatelic Study Group. FREE admission. Prospectus from Guy Dillaway, PO Box 181, Weston, MA 02193-0181. Other information from Paul Bourke, PO Box 125, Ashland, MA 01721-0125.

★ **May 1-3, 1998, OKPEX '98.** Sponsored by the Oklahoma City Stamp Club. Held at the Clarion Hotel and Conference Center, 4345 N. Lincoln Boulevard, Oklahoma City, OK. 200 16-page frames at \$8.00 each for adults, \$2.00 each for juniors (max. 10 frames); one frame exhibits \$10. Hosting the Annual Meetings of the Scouting on Stamps Society International (SOSSI) and the Oklahoma Philatelic Society. Show admission free. Further information and prospectus from OKPEX '98, PO Box 26542, Oklahoma City, OK 73126. e-mail jrosbycl@aol.com.

Attention Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, P.O. Box 8338, State College, PA 16803. Doing so will help Gini and staff to locate background literature of help to the judges, and thus facilitate the accuracy of results! Please cooperate.

CLASSIFIED ADS WELCOME

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

● **RED CROSS IN WWII: M.S. GRIPSHOLM** Cover needed for exhibit, from the time vessel served as transatlantic and transpacific 'mercy ship.' Also any other 'goodies' related to transatlantic passenger ships. Write: Capt. Wolf Spille, 5100-C Strawberry Hill Drive, Charlotte, NC 28211-4525, or Fax: 704-366-9514.

● **AUXILIARY MARKINGS** Showing delays in U.S. Mail, 1934 Christmas Seals on cover, Pentothal Cards, U.S. oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

● **WANTED FOR EXHIBIT:** Material on the following exhibits: Baseball, Russian Railway mail, Cochon Anchal Postal History covers, Postal History of Lynn, Mass. Paul Wijnants, Saffraanberg 11, B-3130 Begijnendijk, Belgium Phone/Fax: 00-32-16-53-52-67.

● **FOR SALE** — Complete run of The Philatelic Exhibitor from No. 1 through Vol. 11 #3. \$75. Write to Richard Washburn, P.O. Box 25, Cheshire, CT 06410-0025.

The Top 5 Reasons to Write About What You Exhibit

By Nicole Pendleton

Philatelic writing is not often rewarded with cash or prizes. It is more likely a labor of love for the hobby, or so I used to think. After getting my feet wet in both exhibiting and philatelic writing, I discovered that philatelic writing brings its own share of rewards. Writing about what I exhibited (parrots) was especially beneficial. The article, once published, turned out to be a tool with which to improve my exhibit. ("Meet the Psittacines" was published in *Topical Time* Sept.-Oct. 1995). Here's how writing about parrots has helped my exhibit on the same subject:

Creating Contacts. After the article was published I heard from parrot collectors in the US, Norway, India, South Africa, and Australia. Some sent information about parrot stamps not mentioned in the article. Others sent parrot material from their duplicates. I have gotten some really nice pieces for the exhibit this way. They are not necessarily expensive items, but often things that would be hard to find here in the US. Soon there was a mini-network of parrot collectors trading stamps and information. This benefit was totally unexpected.

My favorite experience regarding contacts occurred at PACIFIC 97. I had been corresponding with a California collector about parrot stamps for two years when I finally got to meet him at the show. (I live in Tennessee.) We were able to spend time together looking for material, talking stamps, and looking over a parrot thematic exhibit at the show. It was like spending time with an old friend.

I have exchanged parrot want lists with collectors from other countries. Now there are a couple extra want lists in my folder

when I go to a show. It takes a little longer to check the others' lists too, but it's well worth it when out of the blue a special item comes my way from India or Australia. These friendships are evidence of how strong this hobby can be.

Organizing ideas and information. By the time I finished writing the article, I knew that I would not be organizing my exhibit the same way. (I had only put together a few pages at the time of writing.) I could tell that if I organized the exhibit like the article, some sections would be really huge and others really small. The material is still not as balanced as I would like it to be, but under an adjusted outline, it's less of a problem.

For me it is very difficult to be brief enough in exhibit write up. I like writing and tend to go on... but writing about the material was a great warm up for doing exhibit pages. I highlighted the things in the article I thought most important. Overall, writing freely about the material the first time made it easier to mold the material into the tighter format required on exhibit pages. It was like a warm-up instead of starting the exhibit pages "cold turkey."

Educate the judges. Judges cannot know everything about everything. It seems logical that providing them with as much information as possible will aid them in judging our exhibits. As exhibitors we can list articles and writings on the synopsis page as recommended reading.

Create or measure interest in your subject. Many study groups and societies have been formed because someone wrote about an area of philately and others became interested. Many times collectors

do not know there are others out there interested in the same thing. Your article could bring other collectors of similar material to the surface. This is similar to the experience I had with contacts, but it has the potential to go much further. If enough people are interested and a study group forms, more and more information is uncovered. This type of information is highly useful to exhibitors and collectors.

Discover and correct errors. Twice, collectors have come forward with information that corrected statements I had made in articles. I could be embarrassed about it. I should be more careful in fact checking. But I can also see it as a learning tool. The errors were corrected before I showed my exhibit. Rather than perpetuating the mistake in my exhibit I was able to improve it because a fellow collector was thoughtful enough to drop me a line. Again, I was able to find new and better information as a result of philatelic writing.

I have been rewarded with friendships, material, and information because I chose to try my hand at philatelic writing. You, too, could enjoy these rewards. Above all, the friendships established through the hobby have been wonderful. There is nothing like a few kind words and a great commercially used cover from across the globe to brighten a dull workday.

Philatelic magazines often ask readers to submit items for publication. What do you exhibit? What could you teach others who share your collecting interest? You could help yourself, other collectors, and the editor of a magazine or write about what you know best. You, too, will find that philatelic writing has plenty of hidden rewards. Besides, it's fun!

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

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

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

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

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

All U.S. requests should be sent to Bette Herdenberg, P.O. Box 30258, Chicago, IL 60630.

In 1st Place

by Gregg A. Hopkins, Sr.

Happy 150th birthday to our First General Issue!

Although it was not the very first U.S. stamp, the 1847 Five Cent Franklin occupies first place in most U.S. stamp albums and is generally referred to as the Number One of U.S. stamps. Because it is probably the most photographed and the most written about of all stamps, some special attention was required for it to be included in my exhibit of U.S. Number Ones and other First stamps. With limited space available to allocate to any one stamp, regardless of how key, a special format was devised (shown on the front cover of TPE) that would enable the presentation of enough general information to adequately cover the subject and also demonstrate research by including lesser known information. This "extra" page is in addition to the on-cover examples shown in the standard format for this exhibit.

This Special Study started as a Single Frame Exhibit of U.S. Number Ones on Cover. After many years of collecting and researching, this exhibit was first shown at ARIPEX '94 where I got my first hint of how much I had to learn about the fine art of philatelic exhibiting. My first clue was when I noticed that mine was the only exhibit with black pages and silver picture corners for cover mounts. Thanks to a helpful judge who pulled me aside and reviewed my exhibit in private rather than embarrassing me in front of the other exhibitors at the critique, I left the show highly motivated to do better next time. After several next times, the exhibit received a Gold and Reserve Grand at the NOJEX '95 AmeriStamp Expo National One-Frame Exhibition.

Moving on to multi-frame open competition, I was enlightened by another judge at an exhibitor's critique. He started off by telling how he enjoyed my exhibit so much he turned the corner of exhibit frames to look for the rest of it — there was no rest of it! Three frames was not near enough material for the subject. Needless to say, a Silver/Bronze was not what I had hoped for but I still left the show determined to do better next time. The exhibit has now been expanded to over 100 pages thanks to the assistance of collectors and dealers from all parts of the country. Many of them know me by my exotic computerized want list of items

most dealers have never seen. Some who don't always remember my name simply refer to me as "that ones guy." The expanded exhibit was shown at ARIPEX '97 where it received a Gold, the AAPE Creativity Award and the PPA Best Award. Needless to say I was very pleased and extremely motivated to "do better next time."

Entitled *IN 1st PLACE* the exhibit includes not only Number Ones but also U.S. First Stamps. An example of why I included both is the Air Post Issue of 1918. The Number One designation was given to the six cent (C-1) but the First General Issue Air Post was actually the twenty-four cent (C-3) stamp. This is also the case with several other categories. An in-depth exam of the *Scott U.S. Specialized* will reveal, to the surprise of many, over 100 different Number Ones and over 25 other First Stamps.

The exhibit format is basically chronological allocating one page to each Number One or First while telling the story of the evolution of stamps and services from quill pen canceled Provisionals to Computer Vended Coils. One of the things that sets this Special Study apart from others is the breadth of the exhibit which covers a span from the 1755 Colonial Embossed Revenue (RM-1) through the 1990 Postal Buddy (1). This exhibit has something for most every interest and includes an alphabetical Directory of Firsts to assist the viewer in the quick location of items specific to their particular interest.

Many U.S. Number Ones are relatively common as singles. To show them as they were used is quite another story. If you want to see stamps you can go to a catalogue but to see them in action you must look further and in many cases much further. This is the challenge factor which makes this exhibit interesting. A good example is the First Christmas Seal (WX-1). A single may be purchased from many dealers for \$10. A properly tied-on WX-1, if one could be found, may demand a price 100 times that amount. This study includes many other wonderful seldom seen items. Some of my favorites include:

First Issue Postage Currency used on cover for postage.

Embossed Revenue (RM-1) on entire

front page of *The Boston Evening Post*, 1757.

Consular Fee (RK-1), 12 shown on one document along with a complete passport.

Shanghai Overprint (K-1), 12 on one small Special Delivery cover.

First Souvenir Sheet (630) on First Day of Issue Cover.

"RF" Overprint Stamped Envelope (UCM-1)

Insurance Label (QI-1) on cover, a difficult modern day item.

First Revenue (R-1), largest known strip.

First Federal Embossed Revenue on 1799 note, "payable in horse."

First Issue one cent Official on pardon papers cover.

First Issue Narcotic stamps tied on narcotic wrapper.

First Silver Tax Stamp tied on receipt for 1-1/2 million ounces of silver.

First Cigarette Tubes Stamp on full pack of cigarette tubes.

As is the case with most studies, mine is not complete. There is always more research to be done and that one elusive item on the want list left to be found. Possibly as a result of this article a reader may provide a lead on a First that I have yet to locate or better yet, two U.S. firsts on the same cover.

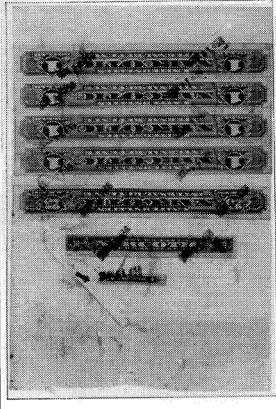
Again, Happy Birthday Ben and if the readers wish to see the *true* first U.S. stamp, they will have to visit my exhibit *IN 1st PLACE*.

(See the following pages for more of Gregg Hopkins' pages)

Whenever someone criticizes you, assume that he is right and your defenses are wrong. This is a tremendous learning experience. If you listen carefully to critiques, there will usually be some truth in them, no matter how far-fetched. You don't have to agree with what is said. But by understanding where the criticism is coming from, you will become more open-minded, which goes a long way toward sharpening your judgment.

... Martin Groder, MD

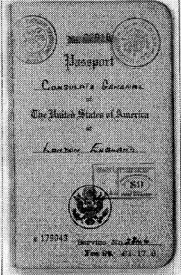
FIRST NARCOTIC TAX STAMP
1913



RK-ONE
The revenue Act of 1913 imposed a tax of one cent per ounce or a fraction thereof, of opium, coca leaves and their derivatives. The proof of tax paid was made by affixing Narcotic stamps to the drug containers. Documentary stamps of the 1914 series were hand stamped "NARCOTIC" for the first issue. The tax lasted through April 30, 1921.

The small one cent tax stamp affixed to this fabric wrapper was the first to be printed for this specific use.

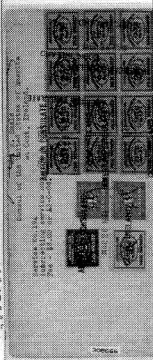
Consular stamps were also issued in higher values of \$5, \$9, and \$10 as affixed to this Passport which also contains British and French stamps.



RK-ONE
By Act of Congress, effective June 1, 1906, every consular office should be provided with special adhesive stamps to denunciations as determined by the Department of State. Every document for which a fee was prescribed had to have attached a stamp or stamps which represented the amount collected. These stamps were not sold to the public uncollected. Their use was discontinued September 30, 1925.

FIRST CONSULAR SERVICE FEE STAMP
1906

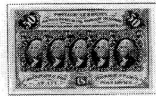
Shows on a letter from the American Consulate in Cork, Ireland are twelve copies of the twenty-five cent RK-1 which, combined with others, represent payment of the fee for consular services.



FIRST POSTAGE CURRENCY
1862



Although not specifically authorized for use as postage, these are a few known genuine uses of Postage Currency as postage. *Ed. Julius Adams left printing.*



To increase the value, additional stamps were added as was the case of the Spinner series.

As cash was hoarded, small coins disappeared from U.S. circulation during 1861-62. To ease business transactions, the U.S. Treasurer Francis Spinner made a substitute for scarce small currency by affixing postage stamps to Treasury paper. Subsequently, Congress authorized the printing of postage stamps on Treasury paper. Postage Currency was not money but a simple way of making postage stamps negotiable.

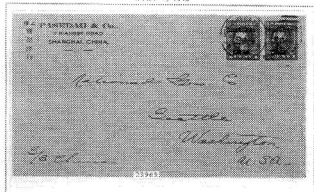
REVENUE STAMPED PAPER



RN-ONE
FIFTY CENT
LINCOLN

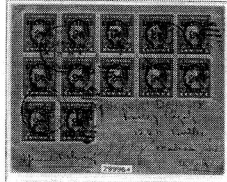
Printed on this 1867 Dubuque Stationery Bond is the RN-1. Included is both the fifty-cent and the five-cent Abraham Lincoln. These stamps obliterate the one dollar orange George Washington and a RNW-750, which is the first in the "W" series issued by Scott. Most of these stamps were typographed, some types (R, L, J) were engraved. Revenue stamped paper was printed, by private firms under the direct supervision of government representatives, from dies loaned by the Bureau of Internal Revenue.

FIRST SHANGHAI OVERPRINT
JULY 7, 1919



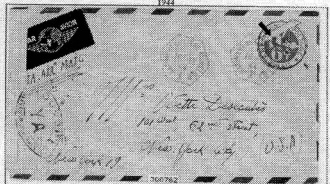
K-ONE

Postage stamps of the 1917-19 series were overprinted by the U.S. Postal Agency as it expanded services to China. Surcharged at double the original value, these stamps were valid for pre-payment on mail dispatched from the U.S. Postal Agency in Shanghai to an address in the U.S. Scent catalogues these stamps as U.S. issues opposed to listing them as stamps of China or that of a U.S. possession or territory.



The U.S. Postal Agency in Shanghai offered full service including Special Delivery as shown by this example with the correct rate paid entirely with the K-1.

FIRST "R.F." OVERPRINT STAMPED ENVELOPE
1914



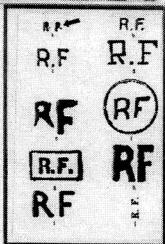
U-CM-ONE

Cancelled by Post Service, and the above design from the handwriting indicates cancellation on the reverse by subscriber (New York Standard)

Seldom has U.S. postal stationery been overprinted by a foreign country. The official direction for the creation and use of the "R.F." (Région Française) control mark came from the U.S. Navy Fleet P.O. Many French ships had been in U.S. ports for repairs and French sailors on shore leave made friends, most of whom were women. Overseas mail from Americans was given priority over French mail to American friends. The overprint was a means to separate and prioritize the two.

TYPES

Several types of "R.F." overprints other than those illustrated are known, but their validity is doubtful. Types "e.g." are not known to be used on stamped envelopes.



FIRST CHRISTMAS SEAL
1907



WX-ONE

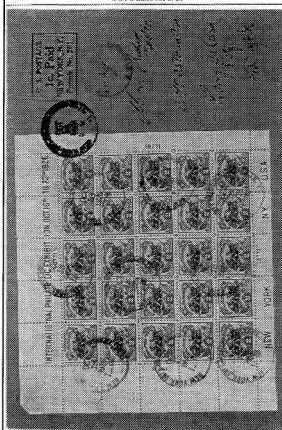
Issued by the Delaware Chapter of the American National Red Cross, while not a postage stamp, as affirmed by the 1907 Delaware cancel, the Christmas Seal has long been associated with the Postal Service because of its use on letters and packages.



1908

The year following the release of the first Christmas Seal from the Delaware chapter, the first seal was issued by the American National Red Cross. The new design in two colors generated sales of \$135,000 compared to the 1907 issue which sold just nearly \$4,000 worth.

FIRST SOUVENIR SHEET
OCTOBER 18, 1928



SIX HUNDRED THIRTY For the 1928 International Philatelic Exhibition, the stamp was issued to commemorate the 150th anniversary of the Battle of White Plains, New York.

This Souvenir Sheet, tied to a corner card on the first day of issue, was printed from a plate of 100 subjects in four panes of 25 each. The top panes have a diagonal notch at the wide margin corner.

From The (Former) Show Chairman

by Col. Stephen Luster

Readers of *The Philatelic Exhibitor* have from time-to-time, read previous articles of mine under the same title, with one exception. The title of this issue's article has the word "former" added. That's right! I have finally done what I have been trying to do for the past several years. I have relinquished the job of General Chairman of NAPEX to someone else.

Why would I want to give up the job? After all, many people often wait years before being given the chance to chair a national-level, champion-of-champions qualifying exhibition. Some people are never given the chance. All too often, the chairman dies in office, or is thrown out after serving longer than necessary and causing one or more major problems for the show and the organization sponsoring it.

I know that a few of you will think there was a problem. Nope! Nothing could be further from the truth. Those of you who know me, know that I am sufficiently egotistical to want to be the chairman forever. So what made me step aside?

It really is quite simple. *Over the years, I have observed that the shows which are most successful are the ones that have regular changes in leadership.* Conversely, the shows that tend to run themselves into the ground over time, are the ones that have kept the same people in positions of leadership year after year. I have been an up-close observer of both types of shows and for me the choice is easy.

I have often said that I never wanted to establish a "cult of personality." The

warnings signs were when people started calling me "Mr. NAPEX," or at committee meetings. I started referring to NAPEX as "my show." So, with some sadness, I announced at the last annual meeting that I would neither be a candidate for president of the corporation, nor would I agree to serve as the chairman of NAPEX in 1998. My motive? To get others to step up and take over.

Now there is lot of good news resulting from what I did. By stepping aside when I did, it compelled the rest of the NAPEX members to seek out people who would agree to serve as the corporation president, and chairman of next year's show. Guess what? Other people did step up to the challenge. We will have a new group of corporation officers and a new chairman in 1998. Also, by changing jobs, we have encouraged other new members to join with us and we look to the infusion of the "new blood" with a great deal of enthusiasm.

Now the interesting thing is this — next year's chairman served in the important position of awards chairman for the past several years. That means that the position will be vacant, and accordingly, must be filled by someone else. I hope that an experienced person fills the awards chairman's position and in-turn, that it opens up additional assignments, and so on. In my "perfect world" NAPEX creates a cadre of five or six people any one of which can fill any one of the critical show jobs in any given year. In this way, the hard jobs will be spread around from year to year, and

everyone who aspires to it, will have a chance (and an assurance) of becoming the chairman.

It is my goal to turn over all of the NAPEX jobs over a period of a few years. I hope that in so doing, NAPEX fosters a corps consisting of a lot of people, anyone of which can do any of the important jobs involved in running a national stamp show.

The hobby has to be bigger than any one individual. It is important to constantly infuse shows with new ideas and new people. If the "old timers" are not willing to let go, what will become of our shows? I think that I can predict the results. One only has to look around the circuit to see some of the problems. What is the answer? **PERSONNEL TURNOVER!**

No, you cannot leave new people to fend for themselves. I retained a position on the Board of Directors. From that position I hope to be available to provide good advice to those who follow. I also hope to have the wisdom to know when to shut up and let new people try new ideas.

Now, let's take a look around the national stamp show circuit and see if this lesson can be applied elsewhere?

So, for those of you who see nefarious activities in the simplest of events, I'm sorry to disappoint you. The simple truth is that it was time to step aside to let others have a chance. Even though this year's accounts have not been settled and I don't know if NAPEX did well or not, I can say (absent that information) that I wanted to go out at the "top of my game."

Top Ten Reasons Why an Exhibitor Should Take Advice Given to Him/Her With A Grain of Salt.... by Janet Klug

10. The judge might collect something bizarre ... like TONGA, for Pete's sake!

9. The judge probably wears very thick glasses and can't see anything anyway.

8. The judge's reference on your exhibit was printed three years BEFORE the stamps were released.

7. The judge had just turned down purchasing a complete collection of what you were showing including all the rare varieties because its \$35 price tag was just "too high."

6. The judge was distracted by a — beautiful woman/handsome man/ rare usage of the thing he/she collects on a cover a dealer was showing somebody else — while looking at your exhibit.

5. The judge never heard of the area you collect, can't pronounce it properly, and has no desire to ever learn.

4. There was a power failure, the lights went out over the exhibit area, and the judges didn't even notice.

3. The judge is color blind and can't figure out the clever colored dots you use

throughout your exhibit.

2. The jury lost its special die ... the one that has "gold," "vermel," "silver," "silver-bronze," "bronze," and "certificate of participation" on each side.

And the number one reason an exhibitor should take advice given to him or her by a judge with a grain of salt is....

1. The judge received a bronze at last week's "PEX" for his/her newest exhibit — a complete showing of Hawaiian missionary Hindenburgh crash covers.

Exhibiting Traditional Philately: Part One: Plating

by Karol Weyna

In a variety of exhibits, one comes across an annotation such as "Broken N of CENTS-Position 17" or "Gash on Check-Subtype 4A." A lot of those who see such notes know that they indicate a degree of philatelic knowledge beyond mere matching of stamps to catalog numbers. In fact, Scott's and other catalogs have, for some older issues, notes such as "Printed from a setting of ten subjects." But many collectors, exhibitors and judges, do not have a full appreciation of the implications of such notes, their importance or their derivation.

When philatelists first began to pay more attention to the stamps than to the remaining blank spaces in their printed albums, certain things became clear. Though ostensibly uniform, various examples of the same nominal stamp had minor differences, a mark or extra line here, a printing flaw there, different font letters in overprints or surcharges, different alignments to type used in composition, and so on. In trying to understand the origin of such variation, specialized study of the stamps was born, one of the undergirding disciplines of Traditional Philately.

Today, when literally hundreds of feet of handbooks line philatelic library walls, one might think that little is unknown, that most of the interesting issues (except for the more recent) have been subjected to such scrutiny that all their little secrets lie recorded somewhere. Wrong! In fact, the depth of research done on stamps varies from issue to issue, country to country. Some stamps have been plated to the nth degree; others remain a virtual "Dark Continent." And what is all this plating business, anyway? What's the point?

I suppose that any reasonably well versed philatelist might be able to define plating, along the lines of "differentiation of various varieties of any given stamp towards the attempted reconstruction of the printing plate or stone." Okay, so what? Why bother? To understand the history and specifics of an issue, that's why. Stamps have a story to tell. Part of the story might be retrievable from an archive of orders, notes, records. But for many issues, the only way to understand the history is to let the stamps speak for themselves. The determination of **how** an issue was produced, from original design to

final sales panes, is often answerable only through plating. And plating is the science of careful scrutiny, of hypotheses tried and abandoned, of pattern recognition and reconstruction of very well broken up originals (in this case, sheets, panes or smaller units used to create printing media). For many issues, it must start with single stamps, occasionally pairs or larger units.

One can learn much from these little artifacts, vivid links to a bygone age. Of the many technical descriptors of an issue, most have to do with common factors: ranges of shades; type of paper and watermark; type and gauge of perforation; printing method; designers and printer. Once determined, these can be used to describe the broad outlines of any given issue or stamp. Yet, absent clear archival information (which is often the case), for many issues further questions remain: what was the size of the plate/stone/overprint setting? How many plates/stones/settings were used? Which of these are scarcer than others? Where do the major and minor plate varieties fit in (i.e. from what position in the plate/stone/setting do they come)?

All these questions come under the scope of plating. As pure research, plating is concerned with the specific differentiating characteristics of every position in the plate/stone/setting, insofar as they can be determined. As a practical matter, plating is an adjunct to specialized collecting and exhibiting by determining the specific location of the more exhibitable varieties, and for the demonstration of philatelic knowledge. For some collectors, of course, plating became an exercise which is an end in itself, like putting together jigsaw puzzles. The motivation, is not nearly as important as the fact that plating adds to the sum total of philatelic knowledge, to the understanding of a stamp, an issue or a series of issues.

Those who would ask what difference it makes might just as well ask what difference the working out of a complicated rate makes, or an understanding of disinflection practices, or the differentiation of perforations or shades. Just because it isn't your thing, all the more reasons to understand it thoroughly; knowledge precedes appreciation. We all know how to use a

perf gauge or watermark fluid; many of us can differentiate basic types of similar-looking stamps printed from different dies. Plating is just the next step into discerning an issue's mysteries.

The Williams Brothers' book, *Fundamentals of Philately*, gives a solid, detailed account of printing processes as they relate to stamps; the basic "how" of any given process is explained, the steps involved in creating an engraved or lithographed or typographed issue. Of course, the stamps printed in the first century of adhesive postage were often somewhat crude affairs, bereft of the technical sophistication described in the Williams' book. Many Classic issues were experimental, in that the specifics of preparing to print stamps varied from issue to issue as bugs got worked out and improvements were made. For example, Denmark's two first issues of 1851, the 2 R.B.S. and the 4 R.B.S. values, though typographed using plates of 100 subjects, had the printing plates composed from clichés created by different methods.

Reconstructing plates/stones/settings for their own sake is a bit like going into the jungle to see how many different species of butterfly one can find; it's when the results of the reconstruction are studied that the story emerges. For example, plating the first, 'Diligencia' issue of Uruguay was for many years the 'Holy Grail' of Uruguay collectors. Eventually, it became apparent that all three values had variations at certain positions in common, notably a big crack in the printing stone visible in parts of the 5th and 6th row of the panes. From this commonality, Lee postulated that all three values were printed from the same lithographic stone, with the value tablets changing. This was the paradigm accepted for half a century after Lee's book came out. Today, from further study, it is evident that at least two stones were used, and possibly three, though the transfers used to begin composing each extra stone were taken from the original 60 centavos stone, which showed the big crack. Then, to produce the other two values, the value tablets were altered and certain frame lines were retouched (showing doubling). No one paid attention to the fact that the frame line retouches were different for each of the two values derived

from the original, an impossibility if only one stone were used for both.

A fresh pair of eyes, not afraid to look again on what was thought to be "settled," was responsible for this analysis and the research behind it. Incidentally, it proves the importance of never taking old knowledge for granted, because as a collector's understanding of printing processes matures, so does his or her ability to ask ever more pointed questions. Francis Bacon referred to science as *vexatio naturibus*, with a *gestalt* like that of someone stirring up an anthill with a stick — literally, "vexating nature." The same concept can apply to traditional philately, with the result that either old notions will be confirmed, or overturned. In the process, a collector who exhibits will have cemented an important part of the story and possibly broken significant new ground where it counts, in original research.

Plating has its own jargon, imperfectly understood and often loosely applied. Partly, this is because terms vary between printing methods, and partly because authors have played fast and loose in their rush to convey their discoveries. Let's review some of the common terms, and then delve more deeply into terms relating to specific printing methods.

Any given stamp on any given pane or sheet can be referred to as a *subject*, often, this is synonymous with *cliche* (in the case of typographed stamps), or roughly equivalent to *transfer* (in the case of lithographed stamps). The sum total of contiguous subjects or cliches is a *pane*; a *sheet* may consist of one pane, as printed, or the printed sheet may be composed of two or more panes (e.g. the right and left panes of 100 of certain early USA classics). The exact location of a given subject or cliché in a given pane or sheet is the *position*; in much of philatelic literature, this is expressed as a simple number referring to the top left corner of the pane or sheet, which is position 1, and counting stamp by stamp, left to right in each horizontal row. When a double pane plate was used, the position may be expressed with reference to the plate (e.g. Position 40 of Plate 1 right), and can be further modified by the *state* of the plate, early, intermediate or late (e.g. Position 40 of Plate 3 Left Early).

British nomenclature often reclassifies a plate by the amount of rework, thus, Plate 1 of the Penny Black has two major states, known as Plate 1A and Plate 1B. Our island cousins also like to reference positions, particularly for certain colonial issues, by the row and position in the row (e.g. Row 7, Position 5). And when over-

prints are involved, even more care must be used to define terms. If a sheet of 100 is overprinted by a setting of 25 subjects, the position of an overprint in the setting can be differentiated from the position of the underlying stamp in the sheet. The point of all this is to give you a gentle reminder as exhibitors to define your terms, or stick with commonly accepted definitions. Otherwise, your presentation becomes as incomprehensible as if you annotated it in Sanskrit.

The terms discussed above become a matrix for locating any given stamp, once its original position in the printed sheet is known. The next stage is to determine any common or repeating flaws in the pane or sheet. Unless they are individually engraved, stamps printed from engraved plates usually are entered using a common *die*. The term 'die' can just as easily be applied to typographed or embossed or lithographed stamps as well, and refers to something which was used, through multiplication, to turn one into many. Each process has its own jargon; for example, in typographed stamps, a 'mother die' without figures of value may have been used to create 'daughter dies' for each value which in turn created the individual cliches used for printing.

In engraved stamps, differentiation often occurs because the engraver touches up the printing plate to deepen the engraved lines, or because the plate maker needed to correct an entry by applying the die a second or third time. This just scratches the surface (apologies for the pun) in reasons for differentiation of individual positions; for the 'Penny Blacks,' for example, the check letters for each position of each plate were entered individually using steel punches, so the position and orientation of, say, the letters 'B A' vary from plate to plate.

For typographed stamps, a die is used to create individual cliches through several methods. An engraved die may be struck directly onto type metal, producing printing cliches; a cast from a typographic die may be used for casting, stereotyping or other methods of producing the required number. In lithography, the original die (which can be typeset, engraved or lithographed) is used to produce *transfers* on a special paper or directly onto a printing stone.

In some processes, the creations of the die can be differentiated from the original as well as from each other. If one considers the original die to be the ideal, that is to be what the engraver or designer intended, then any variation from that original is part

of the plating process. In some typographed and lithographed issues, the original die was applied to create intermediate media, of a number of positions short of that required for a full pane. For example, the 2 R.B.S. of Denmark had a block of ten positions, each of which varies from its parent in some way; these were multiplied to create panes of 100 in a sheet of 200. In Uruguay's 1864 'Thick Numerals' issue, transfer blocks of 12 subjects were used to compose panes of 48 and sheets of 196.

If a certain variation of the original die is repeated several times in a pane or sheet, especially in lithographed issues, it is called a *type* or *transfer type* (in the case of lithographed stamps printed from *transfers* of the original). If one studies all the examples of that transfer type in a given sheet, one usually finds that they bear marks which further distinguish them from each other, and are further removed from the original die. These are called *subtypes*, and they are often labeled by alphabet to distinguish them from the basic type (e.g. 'Subtype 4B'). It gets even more complicated when a pane composed of several repeats of a transfer block, each position of which is by its nature a subtype of the original transfer block, is used to further compose a printing stone. Then you have subtypes of subtypes (sub-subtypes?) and any attempt to present this in an exhibit is fraught with nomenclature perils. Diagrams help.

Thus, plating of such issues is bound up with understanding of the printing processes involved, and with the problem of communicating the findings. Starting with a quantity of loose stamps or multiples, one must look for specific specks and spots (colored or colorless) that distinguish a stamp from others that at first glance may look alike. Then, using pairs or blocks, one must attempt to reconstruct the pane or sheet, overlapping common positions, until the boundaries are mapped out, the size of the pane determined. One is sometimes presented with stamps which are obviously from the same position (i.e. with corner margins) but which show different marks; this often indicates that more than one stone or plate was used to print that value, and plating gets doubled in difficulty. Is this block from Stone A or B? Were stamps of different colors printed from the same plates? Can I prove it? These are a few of a plater's questions.

Further complication comes when one finds that certain positions show a transfer type other than the one which should be expected there in a perfectly orderly

arrangement; sometimes, a damaged cliché was replaced by one taken at random, giving rise to a *substituted transfer* or a *substituted cliché*. Again, the 2 R.B.S. of Denmark has several positions that show such substitution. Sometimes, positions in a printing stone or sheet show *retouches* made by the engraver or lithographer prior to printing, for any number of reasons, usually to repair damage or to strengthen parts of the design. Such retouching may affect only one or a few clichés, or may be evident throughout the sheet. Sometimes, it occurred during the course of printing (e.g. the 4 R.B.S. of Denmark or some plates of the Penny Black) and thus examples from the same position can be found in various *states* of the plate.

Another variation, of more dramatic appearance, is a *se-tenant cliché error* when one or more clichés of one value were included by accident in the sheet of another (e.g. several of Colombia's early issues or the famous 5¢ Red errors in the USA Washington-Franklins). Where this was corrected by replacing the position, exhibits can demonstrate 'before and after' examples. Clichés could be inserted upside-down as well (as was the case with several classic France issues), giving rise to the collectible *tete-beche* varieties which are listed in standard catalogs. With all these major variations from the norm, the question which is paramount is, "Where in the sheet did they occur? Were they fixed in the course of printing?"

Though one could say that the answers to such questions are only of academic interest, they are also part of answering the "Five W's" which underline successful research and exhibiting. What was the printing history of this value? Why were more than one stone or plate used? Who printed the issue; are there any clues from the method? And so on. Digging for the whole story of a stamp or issue is the province of original research; demonstrating the results (and thereby one's philatelic knowledge) is the job of the Traditional exhibitor. Look at a basic catalog listing for an issue, and you immediately want to know, like a four year old child, "Why? Where? When?" as the varieties are called out. What purpose did the 'jubilee lines' on British typographs serve; why are they different from issue to issue? Are those plate numbers, order numbers, or what in the margins? The possible questions go on and on.

Typeset stamps or overprints have their own terminology. You've all seen pictures of printer's workers plucking pieces of

type out of a large type case, composing a line of type from individual letters or ornaments, composing a cliché from several lines of type and spacers, and so forth. Imagine the possibilities under slightly erratic circumstances: letters from different *fonts* can get mixed up, if not for this job then from the previous; ornaments may be asymmetric in design, and the composer pays the orientation little heed; lines (printer's *rules*) may be bent, nicked or broken; well-used type may be slightly defective. These factors and more all contribute to the ability to study a sheet of typeset stamps or overprints and find differentiation between positions. 'Modern' machine-set type (i.e. from Linotypes) still may show spacers or other elements that show up in the finished stamps because a setting began to get loose in the course of printing.

Typeset stamps sometimes show corrections that were made in between printing batches of sheets; an example are the 1870 Typesets of the Colombian State of Tolima, which went through several minor or major resets to the same basic setting in the course of printing. Plating such issues requires enormous patience, and above all an open mind. One tries to proceed from the simplest explanation, until it is rendered untenable by the facts, then to ever more complex until the likely story emerges. One may sense that a worker dropped a tool on the setting, or that what was done before lunch became haphazard after lunch, after a couple bottles of the local *vin ordinaire*. The little scraps of paper can tell a large part of the story of their creation, if we dig deep enough and are patient enough.

All plating requires an ability to put forth (and discard when necessary) hypotheses about the number and form of the panes or sheets, until all other possibilities have been eliminated. Sometimes, the simple or elegant explanation is proven wrong. For example, the 1870 'Large Numerals' of Uruguay were lithographed from stones composed from transfers taken from engraved plates. Though these plates were of 100 subjects, the stones used to print the stamps varied in size, and so different printings of the same value may have come from stones of 100, 190 or 200 subjects. This had to be determined by plating, as was the exact composition of transfer types in relation to the engraved plates, as different-sized portions of transfer blocks were used to compose the stone.

If you were to create a matrix incorporating every possibility for every printing method, you are likely to find an example

occurring at some place at some time in philately, especially in the first decades of the adhesive postage stamp, before methods were perfected, or among stamps printed under conditions of hardship — shortages of material, the ravages of war, the necessity for careless speed. The late Vernon Moore exhibited extensive so-called 'errors' of stamp design. Well, plating can lead one to the conclusion that every position on every pane is in some way an 'error' in that it does not reflect, to some degree, the perfection of the intended original. In many cases (and especially where no die proofs have survived), the original can only be inferred from a study of the variations, being the common denominator of a given design, shorn of imperfections. Exhibiting of individual positions is usually limited to the 'exhibitible' variations, that is, ones that do not tax the judge's or viewer's eyesight too profoundly, unless reconstructions of entire panes or sheets are shown.

Distinguished philatelists like Carroll Chase and Stanley Ashbrook spent years plating certain U.S. Classics so that the reason for and location of the various 'Types' listed in Scott's catalog, and their occurrence in the panes or sheets, could be understood. We may not have to repeat their work, but we can certainly appreciate the results. Though you or I may never bother to perfect an original plating, understanding of the processes and the terms gives us a better handle on the complexities of the subject, complexities that may never be understood from simple perusal of a catalog listing for the basic stamps involved.

Obviously, this short article is only intended to whet your appetite for further investigation of the subject, and perhaps to pause the next time you see any original plating and to doff your hat at the accomplishment. Also, I hope I've added more precise meaning to the plating terms bandied about. Plating as an aspect of Traditional philately is certainly a mainstream aspect of exhibiting, when warranted by the issue, and is dramatic evidence of the exhibitor's philatelic knowledge and philatelic skill, far above his or her ability to write a big check for a major item. Just because we can't do a double gainer from a thirty meter tower doesn't mean we can't appreciate those who do.

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Can You Buy A Gold Medal? or (How To Put A Great Collection Together)

by Darryl Fuller

(Editor's Note: Thanks to "The Asia Pacific Exhibitor" of May, 1996, from which this article is reprinted.)

This article has been prompted by three separate issues that have come together in the last six months. Firstly, Ed Druce's May 1995 editorial on supporting stamp dealers; a focus group meeting I ran earlier this year for the Philatelic Society of Canberra entitled "Where did you get that? (Finding Material — Exploring the Many Ways);" and my first foray into the international exhibiting arena where my display did better than I expected. You may be wondering what these three events have in common but to my mind they all relate to what it takes to put a great collection together.

To answer my question, no, I do not believe that you can buy a gold medal. Firstly, even if you buy a gold medal collection, in theory you cannot display it for two years as your own and even then you will need to have made significant additions to the collection. In any case, few philatelists would consider this the way to go, even if they could afford it. There are three things required to put a great (and I do not necessarily mean highly valuable) collection together — **HARD WORK, DEDICATION and LUCK.** I will discuss each of these briefly, in reverse order.

All collectors need a little luck when putting their collection together. They need to bid on that item at auction only to discover that it is a rare sub-variety of which only three are known, as happened to me recently. Or writing off to a dealer that you haven't dealt with before in the vain hope of him having something for you, and discovering that he has a common KEVII postcard for sale at £3 but with the original paper wrapper around it that held a dozen postcards, which is included at no cost! These are virtually unobtainable but are needed for a great postal stationery collection. You need this type of luck but it is also important to remember that a lot of luck can be made by having the superior knowledge of the subject. This knowledge comes from dedication and hard work.

Dedication is not something that needs much discussion when it comes to philatelists, most are fanatics. However, it is

important to remember that it takes time to put a great collection together. Most great collections are measured in decades not years. I am well into my second decade of collecting, Leeward Island postal stationery and I don't even have a copy of every known issue. Still, I am less than 40, so I have a way to go as does my collection. In terms of this article, what I mean by dedication is the willingness to follow all leads in order to track down the material that you need and this is where the hard work comes in.

It does take a lot of hard work to put together a great collection because whatever you collect you will need to track down material. It would be impossible in my opinion to put together a gold medal collection from any one source, say auctions.

In the remainder of this article I will discuss what I believe are the top 20 ways to obtain the material you need. However, they are not necessarily in any particular order and each has its benefits and drawbacks.

Stamp Dealers — Much can be said of stamp dealers but the two most salient points are to cultivate your dealers so they know your interests and remember that dealers are in business and must not only cover their costs but also want to make a profit. This said, they have some distinct advantages over auctions. The advantages are that you can more easily return material, you can view before you buy, most dealers only sell material in good condition and most will let you pay material off over time (this has been very important to me over the years). Further, and most importantly, they will actively hunt for material for you. I have two dealers who travel the world attending exhibitions and shows who seek out Leeward Islands postal stationery for me. Without them my collection would be much poorer because I can't travel to exhibitions except for a few in Australia.

It is important to remember these benefits when receiving offers from dealers because much better material (but not necessarily highly priced) never goes to auction. This is true of most of my better Leeward Islands used stationery. It is traded amongst dealers who know that they

have clients with an interest in the material. So before you knock back an offer from a dealer because it appears a little overpriced, remember the dealer needs to make a profit, he will cease to look for material for you if you haggle over everything, but most importantly consider how easily could you find another similar copy.

Dealers often know the true value of an item, which may bear no relation to the catalogue value, because they deal in similar material all of the time. Cultivate your dealers, they may even become friends, and in the long term may become one of your most important sources of material.

Dealers Lists — Private treaty listing and direct sale lists are an obvious source of material. There are many specialist dealers, from general specialists selling worldwide postal stationery to those specializing in one area. I know one dealer that only sells Orange Free State for example. One thing that I have learned over time is that you often need to respond quickly to direct sales lists. Items are often one-off and good material sells quickly.

Auctions — There are a huge range of auctions public and postal and are often a collector's main source of material, particularly if they collect something of interest outside their country of residence. The range includes the large auction houses like Harmers and Christie's Robson Lowe down to small auctioneers selling £5-30 covers, or specializing in a particular region. I know of three specialist West Indies auctioneers, for example. A lot could be written about auctions but my best advice is to ask your fellow collectors about an auctioneer, especially if you haven't bid before. It is a regrettable fact of life that not all auctioneers are trustworthy when it comes to buying or selling, while others set very high estimates and have over generous descriptions.

Specialist Societies — A must for the specialist collector. They are not only a source of good information, but a place to make lasting friendships. Most run auctions and some have circuits where you can buy and sell material.

Fellow Collectors — Let your fellow collectors know of your interests, no matter how esoteric. They will find material of

interest or at least let you know which dealers have material which might be of interest. They can let dealers know that you are interested in a particular item. This works very well in the Philatelic Society of Canberra (and the Great Australian Stationery Challenge is another good example) with collectors often buying each other items or at least pointing out items of interest in auction catalogues.

Mail Outs to Dealers — Obtaining a list of dealers, from a directory or a new philatelic magazine, and writing to them all, or at least those that appear to offer some hope, is time consuming but may turn up some material. However, experience has shown that this is most often not very fruitful. I once wrote to all the US dealers who were members of the American Philatelic Society who appeared to be likely to see material in my area of interest, including three dealers who supposedly specialized in Leeward island material. I did not receive one response. I would suggest that this method only be used when starting a new area of collecting rather than when you have very specialized interests.

Advertise — If you can't find what you want, advertise to buy or swap material. There can be drawbacks with this because the response rate from single advertisements can be nil. You need to persevere and should respond to everyone who writes to you as a matter of courtesy.

Philatelic Magazines — Read all advertisements to check for areas of interest of dealers not just the individual items advertised. Then write to those that may have something of interest. A good example of this is postal history and postal stationery which tend to go together. Few dealers only deal in postal stationery but many postal history dealers also have stocks of postal stationery, they just don't advertise it. So it is always worthwhile contacting postal history dealers when trying to locate postal stationery, particularly used.

The hit rate with this method is not always great and you do need some luck. You can significantly increase your chances by being prepared and having specific wants to areas of interest. Few dealers will respond to a general query for say, Australia. However, a letter stating that you collect Australian KGV1 varieties and require the following items in particular, is far more likely to elicit a response.

Friends — Let non-philatelic friends know that you collect stamps. They may surprise you and come up with material from their home country or have a supply

of material from work. Philately is not a disease, not everyone will think of you as strange, even if you are. (One in four Australians collects stamps sometime in their life.)

Stamp Shows — These are great sources of material if used properly. Even if a dealer doesn't look like he will have material of interest, take a look anyway. It takes time but you can be rewarded. Hunting through dealer's boxes is not only good fun but you will improve your philatelic knowledge of your own and other areas. You can also discover which items are truly scarce or common by seeing how often they appear in dealer's stocks.

Secondly, always ask the dealer, don't make assumptions that they won't have what you are after — too many collectors don't let dealers know (having worked for a dealer myself) what their interests are. As discussed above, it also pays to be prepared since dealers cannot carry all of their stock with them. Prepare a page with your contact details on, plus any other relevant details such as price limits, and a list of your specific needs or areas of interest. Good dealers do follow up on these contacts. It can also pay to write to the dealers who attend specialist stamp shows such as the recent Finlandia 95 world postal stationery and postal history exhibition. You just need to get a hold of the catalogue. I have already made two new contacts for Leeward Island postal stationery this way.

Circuit Books — A good source when just starting collecting but there are also specialist circuits (eg Cinderellas) which can be very useful sources of hard to find material. The advantage of the specialist circuits is that you have a ready market for your own duplicates and you can buy and sell material at realistic prices. To my mind it is a pity that more specialized circuits do not operate, but it is prohibitively expensive to run them internationally.

Buy Bulk Material — This can be a useful source of postmarks and material to study flaws but great caution is needed as to the source and whether the material is truly unsorted. Having worked in the trade I know that truly unsorted bulk material that is 40-100 years old does tend to sell for high prices. It is becoming very difficult to find and collectors love the thrill of sorting material. However, it is also worth looking at stockbooks with bulk material. One of my best buys ever was three stockbooks full of used Leeward Islands low values in bulk which had obviously come from the islands. It was in poor condition and I have no idea how it came to be in an

Australian auction but I have found enough scarce to rare postmarks in it to pay for it ten times over, and this is without me sorting the KGV1 values for flaws which I must do one day.

Approvals — There are numerous advantages in obtaining approvals from the more advanced or specialist approval dealers, which to my mind outweigh the main disincentive, the higher prices that you may pay. The advantages include: only buying the items you need; obtaining missing values; they can be tailored to suit your pocket; are only sent at intervals that suit you; and you can view the material in the comfort of your home. The latter has numerous advantages including access to your own collection in order to compare, access to the literature and the ability to check the condition. In the long run you may pick up a number of better items this way because of your superior knowledge and ability to check the check the item against your own material. How many of us have looked at something at a dealers, thought they had it and not purchased it, only to discover that they did need the item, but that it was too late?

Exchange Partners — Find an exchange partner in the country that you are interested in and swap material. A very useful way of obtaining material without the expense of money orders, bank drafts etc. and for obtaining modern stamps and stationery used. However, care is needed and it is obviously prudent to develop such an arrangement over time.

Postal Administrations — If your collecting field is modern, always try the source of the material. Standing order clients usually (but not always — consider the PNG emergency overprints) receive the scarce material at cost. Don't assume that you will be able to obtain it at a later date from your local dealer.

Large One Country Collections — This was more a hint to newer collectors than necessarily a new source of material. I advised the focus group that, when starting a new collecting field, buy the largest collection (or even packet) that you can afford. This advice holds for all collectors. It is far better to save as much money as you would like to spend and purchase a collection intact from auction, or possibly from a dealer. You not only save money but you will very likely obtain more specialist material and hopefully the accumulated knowledge of the prior owner. It is this knowledge and the specialist material in such collections that can be difficult to obtain in any other way.

Correspond/Offer to Help — Correspond with your fellow collectors, especially in specialist societies. Their swaps may be exactly what you need. Offer to help with a project or information, particularly on larger undertakings such as monographs. By offering to help review a section of a monograph I ended up with one of my scarcest items of Leeward Islands stationery. The editor of a monograph I was interested in had collected Leeward Islands postal stationery at one stage, as part of his Antigua collection. He had sold all of it, bar one item, which he offered to me because of my interest in Leeward Islands stationery. It was in fact the example of record of an envelope that I knew existed but had never seen a copy. I believe that it is one of two known and I

did not expect to obtain a copy. Was it luck? I don't believe so.

Publish — Write an article (or even a book) and get known for an interest in that field. You will find that people start to correspond with you, dealers may even seek you out and that hard to find material starts to find its way to you. At the very least you will spur other collectors with similar interests into re-evaluating their own collections.

Non-philatelic sources — Secondhand dealers and bookshops often sell postcards and related ephemera. Check them out, you will be surprised what you will find sometimes, particularly if your interest is in World War I material.

Create your own — If you can't find a

used example of something, send one to yourself or arrange for a fellow collector or relative to do this. Philatelic usage is better than no usage at all and if it wasn't for people like Kiderlen, Beckhaus and Wilson, used examples of some stamps, certain postmarks and some stationery would be unobtainable. My own display has about five Beckhaus items in it that I have never seen any other way.

In summary, I hope that this article has presented one or two new ideas for obtaining material and will spur you on with your own collection. I have tried all of the above methods, where appropriate to my collections, in my chase for material. And to my mind it is the chase, not the (yet to be achieved) gold medal, that is the fun. Happy hunting.

What To Do With 2/3's Of A Frame - A circular exhibiting path

by James R. Taylor

The Autogiro® was the early trademarked aircraft, precursor to the modern helicopter, invented by Spanish engineer de Cierva in 1923. It was not the successful high-volume mail carrying machine that the conventional airplane or the steamship were. The number of different types of actual flown covers I could assemble was four. And these four were all that were recorded in the literature. The flown covers were dated in the late 1930s to early 1940s from the United States, England and Australia. On the topical side, besides several sets of Spanish Autogiro stamps in the 1930s in honor of native son de Cierva, only a few stamps from other countries picture the pioneering but long forgotten aircraft. A few 1930s airport inauguration souvenir covers sometimes show the Autogiro on cachets. Even postcards showing Autogiros are rare.

Trying to assemble a one frame exhibit with the title "Autogiro Airmail" only got me to about a dozen pages. Even that was achieved with a bit of padding. Passing the information about this fascinating aviation topic along to other collectors or the public through a conventional exhibit was thwarted, at least until I unearthed some more material (if any more even exists). Rather than leave it in the album to gather dust I decided to seek a wider audience than the lonely exhibit viewer and overworked philatelic judge. I would transform my 2/3 frame into an amazing piece of philatelic literature and offer it to a glossy prestigious stamp publication.

Philately, being highly visual, needs illustrations of the actual stamps and covers. 18/October, 1997

ers to be effective in print. Creating an article in some aspects is like creating an exhibit but the rules are different. If you tend to get critiques on your conventional exhibit for too much write-up you may find yourself right at home in print. In the typical stamp article, the amount of space allocated to words rather than illustrations is usually better than 5 to 1. Also a lot of repetition, laudable in an exhibit, such as a complete set of stamps with the same design, can be cut out of an article — only one example is needed.

In fact, in print, completeness is not required or in fact desirable — take that you conventional judges. Still, you can do a lot of things in print that would bring howls of derision in an exhibit. Non-philatelic illustrations, dubious or non-official items, mixed mint and used, unaddressed covers, etc., all add extra interest to a print article (but tend to distract the judges if exhibited).

But before you get carried away scribbling out a print masterpiece you have to get past the ultimate "print judge" — the publication editor. To do this you have to do your homework ahead of time. I would suggest reading a book on writing non-fiction for magazines — there are a number of excellent ones available. I also attended an excellent course on non-fiction magazine writing at a local community college. Get a copy of the "writer's guide" that outlines editorial and submission requirements for the magazines of your choice. Make friends with the editor by following all the suggestions in the guide.

Another requirement that regular

exhibitors and "print-exhibitors" need is a thick skin. Be prepared for rejection slips. Take note of any advice or literary tips offered (usually none are, because editors are too busy), rework the article if needed and resubmit the article to another publication at once. If it takes perseverance over time to get a high ranking medal at an exhibit, it sometimes takes tenacity to get your article into print.

My "Autogiro Airmail" article was accepted by *The American Philatelist*. Look for it to appear in print several months from now. It will join a growing list of my 'bylines' on articles published in *The American Philatelist*, *Scotts Stamp Monthly* and other publications over the last two years.

As a sideline to my main country specialty, I accumulate material for interesting one-frame exhibits. If I am short of material for 16 pages the stamps and covers become instant reference items for print articles. As for my country specialty, St. Pierre and Miquelon, I am writing a book on the philately of the islands.

Okay, so once you become an overnight philatelic literary success, what's next? Well then the circle completes itself. You again find yourself in the stamp exhibition hall. A judge is critiquing your published book or magazine article which you, being a bear for punishment, have entered in a philatelic literature competition. Have fun and at the next stamp show say 'hello' when you recognize me. **Make my day by mentioning that you saw my latest article.**

The Philatelic Exhibitor

American (1857-61)
British (1861-85)

Passenger/Cargo Liner

1857 - 1885

S.S. ADRIATIC

Collins Line and North Atlantic SS Co.

Built 1857 at New York - 3,670 GRT
Length 355', beam 50' - 376 passengers
Paddle-wheels - Oscillating engine - 15½ knots



On cardboard

On India paper

US - 1869 - 12¢ definitive plate proofs in issued colors,
engraved by J. Smilie and printed by Nat'l Bank Note Co.



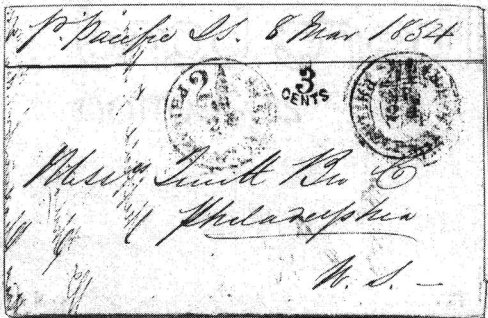
Early 1860s - \$10 banknote of Citizens' Bank of Louisiana, New Orleans,
showing the ADRIATIC at sea - Source of design of the US 12¢ definitive
of 1869 - Engraved by James Smilie and printed by Nat'l Bank Note Co.

+ The large "DIX" printed on the reverse of this bill is believed +
to have been responsible for the South to be called... 'DIXIE'! +

SS *PACIFIC*—FIRST AMERICAN SPEED RECORD HOLDER.

4.3

In 1852, the first ship ever to make the westbound passage Liverpool/NY in less than 10 days. Collins Line's fast, comfortable 2,850 ton side-wheeler & 3 sisters, built 1849-50, had achieved supremacy on the Atlantic — briefly.



Per *PACIFIC*, 1854.

Then disaster struck, twice: The *ARCTIC* sank after a collision in 1854, *PACIFIC* disappeared at sea in 1856.

SS *ADRIATIC*—THE FIRST LUXURY LINER.

4.4

Despite his losses, Collins still proceeded to build a vessel bigger, faster, and more lavishly outfitted than any ship before — then, in 1857, Congress made drastic cuts to mail subsidies.



Detail of 1850s Louisiana bargeboat. Source of design for 1869 U.S. stamp and 1874 Peruvian postage dues.



Essay



Plate Proofs on Card & India Paper



As Issued

Ask Odenweller

by Robert P. Odenweller

Questions and Answers — Rare Singles or Largest Blocks of Common Stamps — Henry Fisher wrote asking about how judges place "exhibit value" on items, asking whether it is higher for single stamps known in small quantities or the largest (or almost largest) known block of a common stamp. The answer is not simple.

Primary guidance comes from the concept "difficulty of acquisition," which, we are always quick to point out, is not directly equated with cost of purchase. Some stamps may cost very little but be very difficult to find. A perfect example might be a 2¢ vertical Prexie coil used on a postcard that might be found in a "junk" box at a dealer's stand. Find another, if you can.

As far as stamps are concerned, and the subject of the question, each area seems to have a different emphasis. In some, such as my New Zealand, there are no blocks of four of either of the first two issues, and *may* be a block of one value of the third, although I never had one. Such items would be worth highlighting, and should get the judges' attention, but at the same time they should not be used to criticize the exhibit (as mine was, somewhat astonishingly by a judge at an international show, for not having any blocks of the first three issues — I suspect that it was in an attempt to remove it from competition for a higher award, which happens. Unfortunately, planting suggestions of inadequacy in an exhibit seems to be gaining steam as a tactical weapon both at the international level and occasionally at the national.)

Obviously, rare stamps are recognized, and depending on their condition, a single fine stamp of which only a few are known can be worth a reasonable amount of notice by a judge. If the common stamp is available in full sheets, then there is little to recommend that, and the space it would occupy. But if a common stamp is relatively unknown in multiples, such as line strips of six of some Prexie coils, then the balance gets tipped in its favor. Still other common stamps may not even exist in moderately sized multiples, and if this can be substantiated by research, such multiples should definitely be given attention in the judging process, but the exhibitor will have to take the steps to make sure it is properly showcased, or it might be overlooked.

PACIFIC 97 and Stampshow '97 — Since I was able to get my previous article written just after PACIFIC 97 closed, my comments appeared in the last issue, so this issue's theme was preempted. In spite of that, having just now judged at Stampshow, I can say that it gave me just the right change in venue to offer a few comments on exhibits at both.

In general, exhibits seem to be getting

much better. Title pages are informative. Efforts to make the better prices stand out (showcasing) are improving, and even getting inventive.

That's the good news.

There always seems to be room for improvement, however. Computer use has its problems. Some exhibitors have fallen in love with fonts. One exhibit had three different fonts, and it was almost unreadable. Another exhibitor felt that use of six or eight point type would allow him to cram more onto the page. He did. Unfortunately, it was very difficult to read.

Then there are those who have discovered centered text. Pages with all text centered are much more difficult to read than justified or flush left text. Others have squeezed their text into two or three lines only a few inches long, rather than using the wider space available on the page. (If you are using white paper for your pages, a "framing" effect can make it more attractive, so use of titles at top left and right and text across the bottom is one way of accomplishing that end.) All of these are problems found with people new to good principles of page design. The computer has given us too many tools, and it's very difficult to resist using them.

As far as font choices are concerned, some people may debate the issue, but most of the professional printing sources I have consulted feel that a serif type face is much more readable than a sans-serif one. Since a prime purpose of putting an exhibit together is to convey a coherent delivery of information, I would think that most exhibitors would like to reach more closely to that goal. This does not mean to rush out and redo anything in Helvetica or Ariel into Times Roman. All three are the sans-serif and serif versions of the Courier type that was basic to the typewriter. In a word, it is considered boring.

There are many alternatives to Times Roman that have zest. Try Bookman, Century Schoolbook, Garamond, or Bodoni. An interesting display font for titles or introductory information may be useful, if tastefully applied. Try not to use narrow or condensed fonts — they are hard to read. The same goes for very ornate or script fonts. Keep it simple.

My feeling is that major section headings can do well in 16 or 18 point bold (no more than that, please), the sub-headings and information dividers in 14 point, perhaps using some bold to make parts stand out, and the text in no less than 12 point. Any less, and it's difficult to read for most who want to take the time, and if you have their attention, you don't want to lose them — especially the judges.

I think it's time to get away from the "tele-

graphic" approach to writeup. Too many people seem to take the old advice *too* closely to heart and wind up with unsophisticated write-up that might one day soon reach "Good stamp!" Knowledge shown on the page is essential. Avoid the obvious. Concentrate on what is not. If it takes more words to say something, take them. Make use of **bold** and *italics*, and **bold italics**, to draw the eyes to the few words that are most important in the writeup. I think that was the intent, in the pre-computer days, of what was preached as the telegraphic approach — to keep it short and to the point. Today there is more of a requirement for knowledge to be shown, and without going overboard, the telegraphic approach can be eased.

Judges cannot read everything, let alone study the exhibit to the depth necessary to find the minor flaws. Any help that can be given to the judge will help. If he decides that the exhibitor has chosen appropriately for the few items that he samples in depth, then it will reflect well on the final award. If it takes digging out, the information may be there, but it has been too obscured by the "fog of war" to be noticed.

Color photocopies are becoming a problem. They are generally so ugly that they distract from the exhibit. This is even worse when they are not needed to show anything of substance. I find it hard to understand how people could spend sizable amounts on stamps and covers, and then use the cheap alternative of photocopies (black and white may even be worse) to show some feature on the backside. Often, the feature shown is not necessary, and a note in the writeup will suffice.

What do I recommend? A neat hand-drawn copy of the pertinent mark is always preferable. This can be done in many ways, including making a photocopy, and then tracing the photocopy onto drafting or other transparent paper. In my opinion, it is best if reproduced directly on the exhibit page. The effort required may cause the exhibitor to reflect on whether or not the illustration is really necessary.

If a number of stamps and markings are on the back and are important to the whole discussion of the item in question, a color photo may be used. I have no personal problem with 100% as long as it does not try to simulate more material, but others do. A photo under 75% or over 150% will usually satisfy everyone.

One exhibit at Stampshow was a major problem. The material was solidly in the gold range, and had the potential of very high awards. But it was not an exhibit. It was only a loose grouping of covers, portrayed as postal history. The postal history development was difficult to achieve for this material. There were no rates, routes, or markings that would make an easy development of the postal system. Rather, a new approach was needed. The problem was that it told no story whatsoever. It was further hampered by some

unhelpful maps, a few pages that translated newspaper accounts that were not completely germane to the story that was there, and the five groupings that it had been divided into were introduced simply by "A," "B" (which had fallen off), "C," etc. as recommended by a high F.I.P. official who critiqued the exhibit at a previous showing. It deserves better. Extensive critique by some of the judging panel may have helped the exhibitor to develop the material into the outstanding exhibit that it deserves to be.

As far as showcasing is concerned, one exhibit used *tiny* asterisks to indicate the best material. They were almost unnoticed. He was being modest and subtle, but when the tools are as subtle as that, they may be forgotten altogether. He still got a fine award.

Another exhibitor used **VERY LARGE TYPE** for his titles, more than ever a lack of subtlety would demand. Such going overboard can only make an exhibit look ugly, and the material usually deserves better.

Another exhibit of Latvian Traveling Post Offices, made exceptionally good use of maps. Just enough to get the point across, and no clutter, in the process of showing where the various train lines ran. It was clean, interesting, and innovative handling of a difficult subject.

Some exhibitors still feel the need to refer to items in "Frame 1," "Frame 2," etc. on the title page. Exhibits don't break down that way. Judges don't want to walk back to the title page before looking at each frame. It makes far more sense to develop the title page in the natural "chapters" of the exhibit, regardless of where they fall. That is where the "internal titles" I have pushed can come in handy. If a third of a page or so, properly set off from the way most of the rest of the exhibit looks, introduces the material that follows immediately, in the sense of a chapter, the information is right there where it counts. A number of exhibitors used this, and it was very effective. More could do so.

A number of exhibitors mixed old pages with new. The subliminal message that comes with that sort of sloppiness is "I don't really care enough about my exhibit to take the time

to bring it all up to date, so you'll have to make do with pages I made 15 years ago — they haven't changed much since then." When the difference is distinct enough — and one was done with typewriter while all the rest were in a completely different font on a computer — it can be quite jarring.

Expertizing at Stampshow — Finally, there was an experimental use at Stampshow of the expert examination that has become standard at international exhibitions. All exhibits in the World Series, and exhibits in the open competition that asked for FIP Option Judging, were inspected for obvious repairs and other problems. Any that cited certificates were removed to see if certificates were provided on the back, but since this was not previously announced, nothing but a note to the exhibitor was a result. There may be some complaints about this process, and they may be for the wrong reasons. For the moment, disregarding the "appropriateness" of the examination, suffice it to say that any exhibit page that mentions a certificate should show the **original** of that certificate on the back side of the page. (Unfortunately, photocopies can be altered.) The intent is to keep bad material out, and those who might use it to take the higher awards from exhibitors who play by the rules should take notice. If you suspect something may not be good, have it expertized or leave it out. If there is no real agreement on it, you can say so prominently in the writeup. If the item has been repaired or otherwise worked on, mention it in the writeup. You won't get docked points for the honesty, but the degree of what can be seen may be taken into consideration and an item that looks too good may receive the somewhat lower grade of one that has been enhanced, without penalty.

The upshot of it is this: if you know all your material is good, you are less likely to run the chance of having someone with doctored material beating you unfairly. Nobody likes anyone who cheats or tries to infer that what he has is better than it is. This is intended to help that to become a leveling influence, if only at Stampshow and the international level.

Synopsis Sheets — Even the synopsis sheets that are sent to the judges are an art form.

Some are exemplary. Two that I have seen are absolutely lovely models of what they should be. Precise, analytical, emphasizing (without the requisite modesty needed in an exhibit) the great material, the synopsis can help the judges who don't know your very precise small area well to have a very much better feel for it when they read your analysis.

Unfortunately, there are too many exhibitors who just throw away the opportunity. They say nothing new, but go through the motions only because they are "expected" to submit a synopsis," perhaps not even knowing what it is. Still worse, there are those who don't send in anything at all. A number of the better exhibits at Stampshow failed to submit a synopsis, and one in particular might have had considerably altered results if the exhibitor had taken the time to send one in.

Without belaboring the point, and possibly suggesting a series on what constitutes a great synopsis, the exceptional ones summarize the reason and circumstances of the material being shown, evaluate the various judging categories, (Treatment, Importance, Knowledge, Condition, Rarity, Presentation), and put them into context with what exists, and then give a fairly detailed analysis of the best material and the attributes that make them outstanding. Up to four, or rarely even six pages, can be justified, if it is done well. Two is more like it. Unfortunately only the judges see these sheets. Often the best synopsis is more like what the title page should resemble, and I have on occasion suggested that the exhibitor take the synopsis and redo the title page to use its best elements.

Properly used, a synopsis will cut through the fog and give the judge a preview of what is best about the exhibit. If on seeing the exhibit he is convinced that the exhibitor wasn't "blowing smoke," it is a fairly straightforward process to evaluate the exhibit and to appreciate some of the finer points that might be missed in a "cold" evaluation. An exhibitor owes it to his exhibit to do the best he can, and this means using the synopsis to its limit.

"The Fly" Fights Discrimination by "The Fly"



"The Fly" feels it is necessary to take a lesson from history. However, in the in-sect's usual tongue-in-cheek manner, the parable is set in the future. Notwithstanding, there is an important lesson in this column and I hope that when you read it, you will be equally offended — and more!

It's the year 2050 and all inhabited planets in the universe have united into a confederation. As might be expected, during the "age of exploration" we found other civilizations that had developed sophisticated ways of moving

their mail. In fact, many had "invented" postage stamps. Yes, there were indeed stamp collectors (and exhibitors) on other planets.

An early attempt at holding a universe-wide philatelic exhibition had been a disaster. While the exhibition facilities, hotels, meals, etc., had been exemplary, it was not until after the judging commenced did the jury and exhibition organizers realize that each of the planets had different rules for exhibiting and judging and different categories of philately. As a result, the jury could not reach a consensus on

any of the 100's of exhibits. There was chaos! To calm everyone down, Iridium medals were awarded to all exhibits (except to "The Fly's" thematic exhibit on *Varieties of Chopped Liver Categorized by Planet*, which took its usual bronze medal).

Following that disaster, senior philatelists from all of the planets got together and formed the Confederation of Intergalactic Philately (known thereafter as the CIP). The leadership of the CIP set down rules for every aspect of philatelic judging, exhibiting, and for the con-

The Philatelic Exhibitor

duct of intergalactic philatelic events. The CIP rules were ever-changing and published in a never-ending series of documents that seemed to change show-by-show. Those documents became known by their acronyms, WHAMS (What Honorariums Accrue to CIP Member States), BAMS (Taking care of Bigshots At CIP Managed Shows) and CRAMS (Courtesies Required to Assuage intergalactic Mentoring Seniors). The average exhibitor and show committee were hard-pressed to keep up with the rules and there seemed to be a general dissatisfaction with the operation of the CIP.

Then it happened, the precipitating event that caused intergalactic exhibitors and show managers to take to task the leadership of the CIP, who had gotten out of touch with reality.

The precipitating event occurred in conjunction with the preparations for the second intergalactic philatelic exhibition which was to be held on the planet Doofus. The CIP had graciously granted its "auspices" to the exhibition and the committee was hard at work taking care of the myriad details associated with putting on an intergalactic event. Then it happened! The proposed list of apprentice judges was rejected in its entirety when submitted to the CIP.

It seems that the CIP, not at one of its biennial intergalactic conventions, but rather in committee, had established a number of rules regarding apprentice qualifications that went far beyond those previously used. In fact, some of the new "rules" may have violated the laws, rules and/or regulations of the CIP member states.

For example, it seems that the nomination of an apprentice from the planet Mork was rejected because people (?) from Mork giggle a lot and tell far too many jokes. The leadership of the CIP decided that Morkans could not serve as apprentice judges because of their disconcerting, outrageously silly behavior.

In another case, the application of an apprentice from Krypton was rejected because it was well known that Kryptonians (Krptonites?) often tired when judging thematic exhibits containing certain base metals. A request to apprentice from a person on Doofus was rejected on the basis that Doofians eat rats and drink sour milk.

On and on it went, apprentices being rejected for every reason imaginable (and unimaginable). Plutonians resemble Disney characters, people from battle stars are "Droids," people from Mars are red, people from Lucasfilms play music through their

noses and drink weird concoctions at bars. But one rejection from Earth brought the CIP's house down.

It seems that an Earthling's application to apprentice was rejected on the basis of age. Yes, you read it correctly. The CIP declared that only people below the age of 55 years (as calculated in earth time), would be eligible to serve as apprentices. The CIP could not produce any empirical evidence to support that policy, but it stuck for a while.

How could the CIP come to such a decision in the 21st century? Didn't the people involved know that discrimination based on age was outlawed everywhere in the universe? In fact, discrimination based on anything had been made illegal throughout the universe in the (earth) year 19xx. The CIP behavior caused such a hue and cry it was indeed heard 'round the universe!

My tale (tail?) had a happy ending though. Based on the pressure brought by its member states, the CIP's discriminatory, unupportable, age barrier for apprentices was reversed. Following the reversal of its decision, the CIP noted an increase in the number of quality applicants, ready to serve on intergalactic philatelic juries. Those over age 55, apprentices who were accredited did quite well. They rounded out the ranks of jurors, provided a greater breadth of knowledge than had ever been achieved before, and in general improved the quality of judging forevermore. As a result, everyone lived happily ever after.

Well my dear friends, the fairy tale does not have a happy ending (at least not yet). Any resemblance to organizations living or dead is purely intentional. Of course "The Fly" is referring the FIP and its new policy (as recorded in the June 1997 issue of *Flash*, the official FIP publication), that persons can only apply for apprenticeship at FIP sponsored shows, if they are under the age of 55. Pure discrimination!

The American Philatelic Society, as the United States representative to the FIP must take a firm stand (as must the AAPE and exhibitors everywhere), and formally let the FIP know that such "rules" will not be tolerated.

The APS must have a formal position in hand for the next scheduled FIP meeting, and instruct all United States representatives to the FIP, its committees, commissions and leadership, that the "rule" has to be reversed. We in the United States know full-well the meaning and impact of discrimination regardless of whether it manifests in race, religion, gender,

age, etc. Simply stated, discrimination in any form cannot and will not be tolerated.

So what can we do? Here are some ideas:

1. Make sure that the APS develops a formal position asking the FIP to reverse its decision and eliminate all age restrictions on people who wish to serve as apprentice judges.
2. If the FIP reverses itself, police the apprentice process as it applies to APS members to ensure full compliance by the FIP.
3. Send a copy of the letter that follows to both the FIP and to the APS.
4. If the FIP fails to reverse its position:
 - a. Inform the FIP that U.S. APS members will be requested to no longer participate in FIP shows until the discriminatory policy is reversed.
 - b. Refuse to ask for FIP auspices for any international show held in the United States.
 - c. Withhold the payment of United States' dues and other fees to the FIP until the matter is satisfactorily resolved.

This insect can't help but note that the old timers who approved the discriminatory policy, did nothing in a similar vein with regard to matters affecting themselves. If 55 is such a good age, why didn't the FIP establish other rules that precluded people over the age of 55 from serving as judges? Serving on FIP commissions? Serving as FIP officers? Serving as heads of commissions? Serving as anything? I don't know, but I am happy to speculate it's because a lot of them are over the age of 55.

FIP — it's time to stop discriminating. Reverse your "rule" now, or suffer the consequences!

SAMPLE LETTER

Mr. D. N. Jatic, President
Fédération Internationale de Philatélie
Zollikenstrasse 128
CH-8008 Zurich, Switzerland
Dear Sir,

It was reported in the June, 1977 issue of *Flash*, that you have established a policy that precludes serving as an apprentice judge once having attained the age of 55 years. If what was reported is correct, I want you to know that I cannot support such a discriminatory practice.

I am asking you to reverse the "policy" immediately and ensure that discrimination on age or on any other basis no longer be tolerated in the conduct of any aspect of FIP business.

Sincerely,



"Did you hear the problem about...?" by "The Fly"

As a master of criticism, I find it strange that "The Fly" is writing this type of column, but frankly, I have grown tired of hearing and reading the criticism directed against PACIFIC 97 and its committee.

From my perspective and that of many of

my friends (yes, I have a few), PACIFIC 97 was one of the greatest, if not the greatest, international philatelic event ever produced. Yet I cannot read the philatelic press, or open up a philatelic newspaper on the Internet, or attend a philatelic function without the topic

of discussion turning to PACIFIC 97 and its "problems."

The news articles, Internet postings and conversations usually start by someone writing or saying something like "...did you hear about the xxx problem at PACIFIC 97..."

That thread is then picked up by someone else who has to add another 2g and so the conversation continues. "Yeah!" "Did you also hear about that other problem?" If I believed everything negative that was written and said about PACIFIC 97, I would have to conclude that the show was a disaster — and that is simply NOT THE CASE. I know it is important to pay some attention to the "nattering nabobs of negativism," but I think equal treatment of the wonderful aspects of PACIFIC 97 is in order, as well.

"The Fly" would like very much to have the writings and conversations shift from the negative to the positive. Instead of knocking everything in sight, why don't we take the time to extol the virtues of PACIFIC 97 and the people who dedicated so much of their time to make the show what it REALLY was — the great philatelic event of all time.

I know that PACIFIC 97 has some problems — I was there. But what comparable

undertaking do we imagine could be orchestrated without problems? Why can't we seem to keep things in perspective? Why must we dwell only on the negative rather than the myriad PACIFIC 97 activities that went off without a hitch? Have we as the American society and as a group of hobbyists developed a level of coarseness that precludes us from giving praise? If we have, what a shame.

"The Fly" for one feels it most appropriate to present a **Gold Flyswatter** to PACIFIC 97, its officers, directors, volunteers and all others who pitched in to make the show a great success.

Having said that, why not build on the PACIFIC 97 experience while it is fresh in our minds. Let's make sure that Michael Dixon, Steve Luster and the rest of the Washington 2006 organizing committee, which has been tapped by the American Philatelic Society to put on the next world philatelic exhibition in the United States in

the year 2006, are provided feedback on the positive aspects of PACIFIC 97.*

Okay — if you have to complain (and I know you will), how about for every negative thing you complain about, you include one or more positive things about PACIFIC 97 in your communications. Keep things in balance. Feedback can be a good thing but you have to report the good along with the bad. If you rise to the challenge, you can help ensure that the next U.S. international philatelic exhibition builds on the PACIFIC 97 experience, keeping its many fine features, and perhaps fine tuning a few things that can be improved upon.

But for Gosh Sake — stop knocking PACIFIC 97!!!!

* Washington 2006 can be reached at Post Office Box 2006, Ashburn, Virginia 20146-2006.

How To Assess Condition in Stamps by G. F. Hansen

In several issues of *TPE* I have seen references to the methods used by dealers to list and describe stamps and covers they have for sale. Terms of endearment would be my way to describe the fulsome phrases used by dealers to describe what they have for sale. Terms that would be used, at some future date if anyone offered to sell back any of the items to these same dealers, might not make suitable reading for this or any other publication.

In a way the only thing that is wrong with what is going on is that collectors do not have a method of rating condition on their own and truly the collector is the only competent (or incompetent) one to decide what condition he or she will accept and place in his/her collection and, more importantly, show in an exhibit.

Ten years ago Henry E. Tester published his system of condition analysis in a book entitled *Denmark's Numeral Cancellations 1852-1884*. Unfortunately Mr. Tester died just prior to the publication of the book which I had the pleasure of co-authoring. While the book had a rather narrow area of interest his system of condition analysis deserves much wider publication. It is simple to use and can be infallible in application if followed. It involves setting a rating from 1 to 5 for the various factors affecting condition in stamps.

These factors are three in number — General Appearance, Methods of Separation, and some consideration given to whether the stamp involved is Mint or Used. The result is then that on a scale of 1 to 5 in the three categories that a stamp rating 5-5-5

for a total of 15 would be about as close to superb as you could get. Under this system 5 can be classed as Very Fine, 4 as Fine, 3 as Very Good, 2 as Good, and 1 as Acceptable. Any stamp not earning a rating as 1, Acceptable in any category would be immediately rejected unless it was as unique as that \$1,000,000.00 plus treasure that no one in his right mind would bother with under normal circumstances. There is no such grade as superb, lusus, or wonderfully perfect as it is almost a law of nature that any stamp will have within itself some minor fault that will keep it comfortably within the term "Very Fine." This fact should immediately alert the collector when a dealer uses superlative terms.

Tester's System of Condition Analysis

Very Fine	5	5	5
Fine	4	4	4
Very Good	3	3	3
Good	2	2	2
Acceptable	1	1	1

Alright, here is how it works: —
General Appearance. (Column Two)

First impressions are important and should be used as the starting point in an evaluation of the condition of any stamp. However these early impressions should be studied carefully later when a more in-depth study of the subject item should be undertaken.

5.x.x. Very Fine.

Stamp is without visible defects; good sharp color; if imperforate margins clear on all four sides (at least one half the distance

between all adjoining stamps); scissor cut straight and true. For perforated stamps, perfect centering and perfect perforations.

4.x.x. Fine.

Stamp has no visible defects; good color; if imperforate margins clear on all four sides (at least one third the distance between all adjoining stamps); in perforated stamps centering may be only slightly off perfect, downwards, upwards, or on one side. Any damage to the perforation teeth to perhaps be a very slight crease on a corner tooth.

3.x.x. Very Good.

Still no visible defects or stains; if imperforate one side may be less than one third between adjoining stamps; in perforated stamps the centering may be more off than the stamp in fine condition; slightly more creasing of a corner tooth and maybe even a short perf.

2.x.x. Good.

Color may be slightly faded; in imperforate stamps a margin may be missing on one side but the central design not cut into; perforation holes in perforated stamps may touch, but not cut into stamp design on one side; creased, but not broken corner teeth and one or two short teeth permissible.

1.x.x. Acceptable.

Stamp may appear slightly soiled, stained, or bleached; part of design on imperforate stamp may be cut into by an inaccurate scissor cut; perforations may actually cut into stamp design on one side; missing corner teeth allowable. Small thin spots or pinholes possible.

Imperforate Stamps. Assessment of

Margins Only. (Column 3)

Having passed the first impression stage a stamp must be examined more closely covering the division between imperforated and perforated stamps. Since it is the form in which stamps first appeared we will begin with imperforate stamps.

x.5.x Very Fine.

Margins on all four sides greater than one half the distance between adjoining stamps on the printed pane.

x.4.x Fine.

Margins on all four sides greater than one third the distance between adjoining stamps on the printed pane.

x.3.x Very Good.

Margins on one or more sides may be less than one third the distance between adjoining stamps on the printed pane.

x.2.x Good.

Margins on one or more sides may be less than one quarter the distance between adjoining stamps on the printed pane.

x.1.x Acceptable.

Margin is missing but design not materially cut into on one or more sides. Minor corner cuts into design caused by scissor cuts permissible.

Perforated Stamps. Assessment of perforations only. (Column Three)

x.5.x Very Fine.

Perfect centering, all teeth intact.

x.4.x Fine.

Centered very slightly upward, downward, or to one side.

x.3.x Very Good.

Centered upward, downward, or to one side; margins on one side being less than one half the width of the margin on the other side; slightly creased corner tooth and perhaps one short tooth allowable.

x.2.x Good.

Perforation holes touch, but do not cut into, design on one or more side; creased, but not broken, corner tooth, one or more short teeth.

x.1.x Acceptable.

Perforation holes cut into design on one or more side; corner teeth missing; other teeth missing or short pears.

Unused Stamps. Assessment of underside of stamp. (Column Four)

A stamp not used for postage is unused. The term "Mint" is applied to indicate that the stamp retains its original gum and has no indication of having been hinged in a collection. In using the criteria below it is to be remembered that we are dealing with the back of the stamp only as the appearance of the front of the stamp has been dealt with

under the previous categories.

x.x.5 Very Fine.

Never hinged for all modern material; older material earlier than World War II, very slight indication of hinging permissible; gum otherwise not disturbed and of right type for issue; not re-gummed.

x.x.4 Fine.

Previously hinged; small indication of hinge and perhaps a mere vestige of the hinge itself attached; gum basically undisturbed and of right type for issue; not re-gummed.

x.x.3 Very Good.

Previously hinged; hinge remnant, gum may be slightly disturbed, of right type for issue, not re-gummed.

x.x.2 Good.

Previously hinged, large hinge remnant; gum definitely disturbed but no thins; slight stains; not re-gummed.

x.x.1 Acceptable.

Previously hinged, large hinge remnant, minor thins, several small stains; may have been re-gummed.

Used Stamps. Assessment of cancellation or other markings. (Column Four)

To the specialist in used stamps the cancellation is most often a very important consideration and this is so whether the specialist is dealing with modern or classic stamps. In assessing the condition of used stamps the cancellation may be the prime concern.

x.x.5 Very Fine.

Circular date stamp or design of type desired by specialist; definition sharp and clean; all indicia clearly visible and decipherable; cancellation falling completely on stamp design in an upright position.

x.x.4 Fine.

Circular date stamp or design of type desired by specialist; definition sharp and clean; all indicia clearly visible and decipherable; cancellation not necessarily upright but falling on the stamp design with only a small portion of an outer ring not on the stamp.

x.x.3 Very Good.

Circular date stamp or design of type desired by specialist; definition marred by indications of over or under inking; cancellation still decipherable but may be skewed on stamp and a portion not visible; all major indicia visible.

x.x.2 Good.

Circular date stamp or design of type desired by specialist; over inking or smudging or careless maintenance of hammer discernable; cancellation still decipherable but not all wanted indicia available; some sleuthing required to identify.

x.x.1 Acceptable.

Over inked; smudged; poor impression; barely enough indicia information available to identify; slogan cancel or other form of non-informative cancel or marking applied;

Note

The reference to circular date stamp could be changed by the specialist to refer to his own specialty; this might be railroad cancels, numeral cancels, cork cancels, covers, or whatever is the interest of the collector. The basic idea here is that it is the cancellation or marking and its relationship to the stamp that is most important.

There may appear to be some repetition in this process but this is not the fact. In the beginning there is a general overview that creates an initial acceptance or rejection. Acceptable at this point should lead to a more thorough inspection to confirm or deny that early impression.

Under this system a utopian result would be a point count of 5.5.5, or 15 and this would indeed be something close to that dream of a perfect stamp. A stamp rating 4.4.4, or 12 could be an attainable goal for every collector. A stamp rating of less than 12 would indicate a collectable item that would tend to downgrade an exhibit. Under this system as well a grading of 15 would result in something close to perfection.

In practice ratings across the board would not be 5.5.5, or 4.4.4, but more likely 5.4.4, or 4.5.3, or whatever and it is the total count that would reflect the assessed condition. For most collectors a rating of something totalling 10 or better would indicate a stamp worth collecting provided the price reflects a condition between Very Fine to Fine. For someone intending to exhibit, however, this rating likely would not be high enough.

With Tester's system a stamp that is considered a classic, scarce and perhaps approaching the unique could be accepted even if its condition was less than Very Fine or even Fine. It would not then be rated as "Very Fine For This Stamp" but as it was rated with no qualifications. Condition is condition with no riders attached.

Anyone with philatelic knowledge should be able to apply this system to things like covers, multiples, and so on. Whatever a seller rates an item's condition as will thus be meaningless as your own rating will be the only one you will consider.

While the system initially may seem cumbersome, with practice sound designs on condition will come almost intuitively and then a sense of market value will be needed. This, coupled with a knowledge of the condition history of an individual item will be your final guide.

From The Executive Secretary Bette Herdenberg, P.O. Box 30258, Chicago, IL 60630

This report was prepared on September 3, 1997 and is based upon new memberships, resignations, etc. received through that date. It is a pleasure to welcome the following as new AAPE members:

2267 Alan P. Bentz	2270 Bruce Glenn	2272 June E. Berwald	2275 Joe Arce
2268 Edwin Anglero	2271 Nat. Archives of Canada, Library	2273 Richard Frajola	2276 Glenda Longley
2269 William Zmich		2274 Chris Hargreaves	

I am sorry to report that Founding Member Mr. Eugene A. Garrett is deceased.

MEMBERSHIP RECONCILIATION as of September 3, 1997:

Total membership as of June 15, 1997	1,109
New members	10
Reinstated	2
Deceased	<u>-1</u>
Total membership as of September 3, 1997	1,120

CHANGE OF ADDRESS: You won't have to miss *The Philatelic Exhibitor* if your dues are paid and you send your change of address to the AAPE Treasurer, Dr. Paul E. Tyler, 1023 Rocky Point Court Albuquerque, NM 87123, at least 30 days prior to the first of the month in which our journal is issued. **PLEASE NOTE THAT THIS IS A NEW OFFICER AND ADDRESS TO WHICH CHANGES OF ADDRESS ARE TO BE SENT.** There is now a \$3.00 fee charged to cover AAPE expenses to remail the journal when you fail to send advice of your change of address in a timely manner.

THE MAIL-IN EXHIBITOR

by John S. Blakemore, P.O. Box 2248, Bellingham, WA 98227-2248

For this issue I have a healthy number of reports to summarize, most of which are unreservedly favorable. All are for 1997 shows, and I list them here by chronological order of show months:

ARIPEX 97 (January) 100, 100
 New York Mega-Event (March) 100
 Plymouth Show (April) 100+, 100
 ROMPEX (May) 100, 100
 PACIFIC 97 (May/June) 100, 100-, 98,
 96+
 OKPEX 97 (June)
 (a) Literature entries 100
 (b) Stamp entries 100+, 100
 (Nine of them!), 99, 90

Minnesota Stamp Expo (July) 100, 99

Of those reports with a numerical score less than 100 (and you will see that these were a small minority), one was for an error in the Palmares (!), and three were for failures (corrected after prompting) to provide Palmares, show program, award, and/or certificate. No matter how carefully the crew works in repacking exhibits for mailing, these omissions will occasionally happen, and usually a note to the Awards chair will produce the missing item(s) and often an apology also.

In addition to one report concerning the Literature portion of OKPEX '97, I received twelve Mail-in reports from

SCORE SHEET, FOR MAIL-IN EXHIBITOR

Name of Show: _____	Show Date: _____	Points Scored	Maximum Points
Timely acknowledgement of acceptance or rejection.	_____	_____	10
Exhibit mailed back within 3 days of show closing.	_____	_____	20
Exhibit returned as directed.	_____	_____	20
Exhibit returned safely, well packed.	_____	_____	20
Ribbon(s) and certificate(s) enclosed	_____	_____	10
Award enclosed or notice sent	_____	_____	10
Program enclosed.	_____	_____	5
Award winner's list enclosed.	_____	_____	5
TOTAL ...	_____	_____	100

stamp/postal history exhibitors at that show. Ten of the twelve were delighted, with comments such as "By far and away the best show I have ever mailed an exhibit to." Number 11 noted a minor deficiency, but Number 12 marked the show down to 90 points, because of an unfortunate accident. A valuable cover in his exhibit came back home, having got damp, and wrinkled as it dried out. Joe Crosby, OKPEX '97 Chairman, tells me that when the exhibit hall opened on Friday morning, it was found that water had dripped from a ceiling air conditioning unit onto frames containing two exhibits. The frames were opened up and the Judges and Exhibits Chairman checked all the pages, finding no

moisture on the plastic sheet protectors of the exhibit in question. With the benefit of 20:20 hindsight, we may now surmise that some moisture had seeped inside one sheet protector; a freak accident indeed. Insurance will, I hope, recompense the owner, but I'm sure he mourns like any of us the impairment to a prime piece of his exhibit. Incidentally, OKPEX '98 will have a different venue, with no ceiling air conditioning units, Joe tells me.

How did I get so many responses from OKPEX '97 exhibitors? As Exhibits Chair, Don Hines mailed back a Report form, plus a Bugs Bunny SASE addressed to me. It sure worked.