

# THE Philatelic Exhibitor

VOLUME 12

NUMBER FOUR

OCTOBER, 1998

## SYNOPSIS

## THEMATIC ONE-FRAME EXHIBIT

### Famous 'Firsts' Among 19th Century North Atlantic Passenger Ships

The 19th century saw innumerable 'giant steps for mankind' when intrepid entrepreneurs, seamen, and maritime engineers reduced four—and sometimes up to eleven—weeks of transatlantic travel under sail alone to 5-day crossings with multiple screw steamships.

All major aspects of those developments are presented here with these pioneering vessels:

- History's first scheduled liner service, with the first sailing packet: **JAMES MONROE**, 1818.
- First experiments in steam: **SAVANNAH**, 1819, & **ROYAL WILLIAM**, 1833.
- First true steam packet:..... **SIRIUS**, 1838.
- First Cunard liner..... **BRITANNIA**, 1840.
- First steamer lost at sea:..... **PRESIDENT**, 1841.
- First transatlantic screw steamer & first ocean-going ship built of iron: **GREAT BRITAIN**, 1845.
- First American steam packet: **WASHINGTON**.
- First German steamers, 1850.
- First American speed record:..... **PACIFIC**, 1852.
- First luxury liner..... **ADRIATIC**, 1857.
- First double-hulled steamer & for 30 years the world's largest ship: **GREAT EASTERN**, 1860.
- First ship w/ electric lights:..... **CITY OF BERLIN**.
- First steamer built of steel:..... **SERVIA**, 1881.
- First German express liner..... **ELBE**, 1881.
- First British 19-knot steamers: **LIMBRIA** and **ETRURIA**, 1884.
- First U.S.-built express liners: **ST. PAUL** and **ST. LOUIS**, 1895.
- First four-stacker & first German speed record holder: **KAISER WILHELM DER GROSSE**, 1897.

#### PHILATELIC ELEMENTS

Represented here with one or more examples, we find all 19th century stamps relevant to the chosen theme, plus a few carefully selected modern issues, and their variations—souvenir sheets, booklets, and errors; essays, plate proofs, and specimen; an Ocean Penny Postage envelope; commemorative handstamps, FD machine cancellis, and a wide variety of sea post marks, rate notations, arrival, departure, and registration markings on stamped and stampless commercial mail—including pioneer maiden voyage covers.

#### ANCILLARY MATERIAL

- SOURCE OF DESIGN OF **ADRIATIC** stamps (U.S. 1869, Peru 1874): 1860s Louisiana banknote shown here as windowed detail.
- **BOGLIS STAMPS** of 1886 picturing **Cunard's SERVIA**; presentation here deemed justified by their 100-year history of fooling philatelic experts.

#### KEY ITEMS

- Stampless **Folded Letters** carried aboard—
- **JAMES MONROE**, 1819, Liverpool/Montreal via NY; with red double line oval purser's mark & matching "PACKET SHIP" in arc; plus NY arrival marks. Believed to be the listing example in *ASCC*, Vol II. [Ex McDonald, ex Spellman.]
  - **SIRIUS**, 1838, maiden return voyage aboard first steamer carrying transatlantic mail. Letter provides vivid contemporary account of the ship's arrival at NY, contemplates impact on future of ocean travel, makes comparisons to "noble [sailing] packets" and announces the author's forthcoming passage aboard the **GREAT WESTERN**.
  - **PRESIDENT**, 1840, two maiden voyage covers, westbound to NY (letter onwards to Richmond, VA) & returning to Liverpool (letter to Paris).
  - **GREAT BRITAIN**, 1845, on maiden voyage Liverpool/NY, and 1846, on 3rd westbound trip (letter from Bremen to Baltimore).
- Miscellaneous-type Propaganda:
- **BRITANNIA** shown on 1 Valentine's Ocean Penny Postage envelope #1, state 3; 1841.

#### TRACK RECORD

- TOPEX '98 ..... Gold.
- SPRING MEGA EVENT '97 ..... Gold.
- APS AmeriStamp Expo 98 ..... Gold.

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[108/98]

Synopsis For A One Frame Exhibit.  
For Other Synopses See Page 13-16.

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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# THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. 12, No. Four

(48)

October, 1998

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**The Philatelic Exhibitor** (ISSN 0892-032X) is published four times a year in January, April, July and October for \$15.00 per year (AAPE dues of \$18.00 per year includes \$15.00 for subscription to **The Philatelic Exhibitor**) by the American Association of Philatelic Exhibitors, 1023 Rocky Point Court NE, Albuquerque, NM 87123.

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 Dec. 10, 1998. The following issue will close March 10, 1999.**

**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. 1-4 \$3.00 each, Vol. 12, No. 1-4 \$3.00.

## FUTURE ISSUES

The deadline for the January, 1999 issue of **The Philatelic Exhibitor** is November 30, 1998. The suggested topic is "**My 2nd Exhibit — What I Did Differently The Second Time Around.**" For the April, 1999 issue of TPE — Deadline February 28 — the suggested topic is "**Promoting philatelic exhibiting — How I have done it.**"

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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**The Cover:** A Synopsis Page From Wolf Spille of Charlotte, NC

*Reprints from this journal are encouraged with appropriate credits.*

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

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

**August 1998 — The excellent group of candidates in the 1998 AAPE Election.** It is heartening to see that really talented people believe in and want to serve the interests of AAPE's members.

**September, 1998 — Karl Weyna,** one of our most prolific and thought provoking contributors, whose latest series of articles (this one on Traditional Philately) ends with this issue.

**October, 1998 — The entire committee that put on Ameristamp Expo in Toronto.** Putting on a show is difficult. Adding the events and accommodations of a national convention of exhibitors is even more so. Our thanks to the many people who did the work to host us with such exceptional hospitality.

# AAPE STATEMENT OF PURPOSE

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

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#### SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Treasurer.
- 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: Paul E. Tyler

American Assn. of Philatelic Exhibitors  
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Enclosed are my dues of \*\$18.00 in application for my membership in the AAPE, (U.S. and Canada) \$23.00 elsewhere; 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)

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\* 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



### Are We At The End — Or A New Beginning?

It's been a good run. But after 13 years of AAPE and *The Philatelic Exhibitor*, it look like we have solved all the problems of exhibiting, show administration and judging. Everyone is getting gold medals on every exhibit first time out of the box. And beginning exhibitors learn all they need to know just by attending the unending stream of excellent judges critiques.

Does this sound like reality to you? The only thing about it that is real is that contributions to TPE have fallen off to the point that the cupboard is bare after each issue is put to bed. Even worse, the cupboard was only half full as I began to put this issue together.

Blessings on our regular contributors, on our one timers, and even on those who promise to produce, but something else gets in the way. I know you'll come through eventually. But for the rest of you who are reading this, let me ask that you stop waiting for someone else to fill these pages, and get thee to your computer, typewriter, desk and inkwell, or whatever else you use for composing.

Write something about your experiences, your plans, what you have learned and how you learned it, your favorite exhibit page(s) and why it is that, before and after pages showing how they have evolved, or positives or negatives that should be copied (the former) or addressed (the later).

Congratulations to the newly elected officers and directors who you have elected to energize AAPE over the next two years. Despite the introduction of exciting new ideas and forms of exhibiting over the last several years, our future is not assured unless we in exhibiting rekindle the spark that made involvement in it a passion and the subject of endless discontent and discussion.

Discontent is not wholly bad. It leads us to improve, and has led to a lot of improvements in the last decade. But have we made exhibiting boring? Or is it that it's just gotten too expensive? And if so, what are we going to do about it?

## Your 2¢ Worth

— Everett Slosman - Henry Fisher - Ted Bahry - Tuck Taylor - Albert Young -  
Kenneth Pruess - Tom Bartsche - T.P. McDermott

### Handicap Accessible

To The Editor:

Many of us face physical barriers when going to local and regional shows. Promoters focus on filling the venue with commercial booths while ignoring the restrictions inflicted on collectors with physical problems. The problem boils down to a clash between the philosophy of the Americans with Disabilities Act and some long-time ingrained habits. Or as one exhibitor told me, "I seldom see obviously handicapped collectors at our show." The law says the disabled have the same right of access as others do.

The dealer was right. The show violated the ADA by locating in an older hotel with convention facilities on the second floor. Because the public elevator was too small for a wheelchair or scooter, show attendees were wheeled out of a freight elevator. Hardly a case of equal access and more like causing unwarranted and unwanted attention.

Collectors are, by nature, introspective hobbyists chasing elusive targets in a solitary avocation. Trying to maneuver a 32

inch wheelchair in a 30 inch aisle hardly supports ones desire for a leisurely tour of the bourse. Walkers and crutches also require broad aisles. Users of these medical appliances become very adept at avoiding situations which further impair mobility.

Many dealers get fidgety when a person with obvious disabilities approaches their table. Suddenly, they immediately go into stock preservation mode and make the other person very uncomfortable. Fear not...I'm not about to make a scooter-propelled five-mile-per-hour dash to the entrance with your stock tucked underneath my arm.

A large show in our region operates with narrow aisles, a bourse more suitable for a mountain goat than a Rascal scooter and walkway impediments that say you can't come that way. Even going from the parking area to the sidewalk demands a trip "around Robin Hood's barn." Will I come back next year? Not on your life.

Contrast this with a local show I recently attended. Aisles were 48 inches wide. Exhibits were placed in a box pattern which made far more room available for

viewing. And a dealer I never met made me feel so comfortable, I spent two months' budget right there. I found some unusual covers and he off-loaded material that seldom interests other collectors.

The final jewel in the show's crown was the restroom. It was scooter accessible with enough room to move around, use the stall and wash my hands. Guess who's coming back next year?

Shows attract disabled collectors by producing a barrier-free show and making sure every dealer and exhibitor puts the word out. Unfortunately, it's going to take a handicapped philatelist filing suit against the venue and producer for deliberate violation of ADA requirements. Suddenly, we'll all be scrambling to avoid serious civil and federal repercussions.

Remember the lady who sued McDonald's over a burning hot cup of coffee?

Everett Slosman  
Suncook, NH

To The Editor:

I just received the accounting of my 1998 rock and mineral show. It is never a

second rate show. We had expenses of \$28,000, the facilities cost \$12,000, and we had a profit of \$1,400. Dealers paid 50% and admissions paid 24% of expenses. We always gear the show to the general public and the hobbyist, and the public attends. (Can stamp shows boast that?) Our shows are two day affairs and we had 2,198 paid admissions. (I estimate Colopex gets 600 people on a weekend. Our mineral show couldn't survive on that low attendance. What do other national-level stamp shows get?) We charge adults \$4 to enter, kids above 12 pay \$2, scouts get in free.

My main reason for complaining is the high cost of exhibiting, and I would like to exhibit more often. I just bought a stamp for \$150. This is slightly less than the cost of showing my best stamp exhibit and shipping it both ways. Why should I enter when I can add to my collection for the same amount? So I can only repeat what I've written before — if stamp shows need exhibits why do they charge so much??? Our mineral show wants exhibits so it provides FREE exhibit cases to entrants, and it has never lost money!!! We also don't handicap oneself by requiring a minimum of five judges who get \$250 each. This is a REAL handicap, not to the show's benefit, and it should be possible to change rules to avoid that problem.

Why can't stamp shows charge? Why are collectors so cheap? It is hard to get a stamp without spending money, or at least a stamp better than the wastebasket variety (and I collect them also.) All sorts of collecting hobbies have commercial bourses that charge admission. They call them "shows," and the public goes to them. Why can't stamp shows charge admission and why is it so expensive to enter exhibits?

Henry Fisher  
Columbus, OH

#### Corner Cards

To The Editor:

I commend Fran Adams for her article on corner cards and exhibiting (July, 1998 TPE). The notion that the sender (corner card) is not part of the postal elements of a card is stupid! It is as archaic as World War II era judging standards.

It is now way past the time when enlightened judges should realize that return addresses and mailing addresses are a significant part of the big picture of postal history.

Ted Bahry  
Carlsbad, CA

#### How To Increase Interest In Shows

To The Editor:

In answer to your call for ideas to increase interest in stamp shows and thus interest in stamp collecting, I've only a couple of thoughts.

Lighting usually is poor in shows — particularly local shows held in schools, churches, etc.

Frames are too difficult for people to see — usually they can focus only on the middle two rows. However, younger people may not have a problem.

I think a key ingredient is to have escorts or explainers for each section, or row, or something to review the exhibits. Good ones, with a sense of humor and social ability could do wonders.

But the main thing is to get people to come. Let's take a leaf from the very successful TV series currently running where people are encouraged to bring in antiques for appraisal. Do it with stamps — and a build up of ads in newspapers or post offices to get people to bring in old collections. This means honest and tactful appraisers (because these are bound to be mostly poor collections).

Tuck Taylor  
Kennett Square, PA

#### Ignorance Ain't Bliss!

To The Editor:

The play and movie of "The Music Man" starts with a scene on a train. The men in the rail car begin to talk about someone called Harold Hill. As they travel they begin to chant a refrain that ends with the words, "But he doesn't know the territory!" I feel that, at a recent show in which I exhibited, the judge assigned to this exhibit proved that he was of the same mind.

I had duly submitted a synopsis and a title page within the time frame required. In these documents were bibliography describing various aspects of the exhibit.

I attended the critique, which I usually do, when I exhibit and was amazed at the logic for the reason of the award. I do not, or never will, object to the awards that I receive when I exhibit when those awards are based on legitimate reasons. I usually find that those reasons are based on items or methods that would only serve to enhance the material and its presentation.

I do object to criticism based on false assumptions that indicate little or no attempt was made to peruse the documents prior to exhibiting. When questioned later, the judge still did not understand what the

material was about. In addition, a remark was made that indicated there was little or no knowledge of the difficulty in obtaining certain material.

This letter is not written in exasperation because of the award, it is written because, as the song so aptly says, "But he doesn't know the territory!"

Albert W. Young  
Richmond, IN

#### Add A Little Spice: Clyde Jennings

To The Editor:

I would not deduct any points for the Fig. 2 presentation in Clyde Jennings July, 1998 article (p.16). At least it identifies Types (assuming these have been explained earlier in the exhibit). But I would prefer to see consistency in presentation throughout the exhibit. The exception would be to call attention to some particular page, or item, for which this might be effective. Unfortunately, I cannot visualize this page in color. Does it become a piece of art rather than stamp exhibit? It has lots of white space which could be filled by the same number of stamps in some other arrangement. Spice is fine, but should be appropriate for the dish.

Kenneth Pruess  
Lincoln, NE

#### Heavy Items

To The Editor:

With regard to G. H. Davis' problem (7/98 TPE, p. 13), sometimes that heavy article at top of page must be in that position for a logical presentation. A simple solution which usually works is to put a heavy card backing sheet behind the album page. You may be surprised at how much can be stuffed into a Mylar sheet protector.

Kenneth Pruess,  
Lincoln, NE

#### Photocopies

To The Editor:

One final comment: "I would like to comment on the letter from Edward Mangold in Your 2c Worth of the TPE, July, 1998. His point of exhibitors sending in photocopies of their entire exhibit to the show committee is an interesting one; one I am sure that is not novel in its originality. As an apprentice judge, I can appreciate the fact that there is so little time allotted to view each exhibit, let alone study individual pages. Rather than argue the merits of his suggestion, I would only comment on that fact that less than 75% of exhibitors send show committees both a title page and synopsis, some not send-

The Philatelic Exhibitor



ing in either one! If people are not willing to send in a xerox of their title page, there is so little hope of getting a 160-page copy of a 10-frame exhibit. Taking this thought one step further, at STAMpsHOW 98, there were 339 frames of competitive exhibits. That calculates to 5,424 pages. Multiply that by the five judges and one apprentice and that is over 32,000 pages of copies to be sent around! Let it also be known that at STAMpsHOW, not only in the open competition, but even for the Champion of Champions competition, there are many exhibits without even a title page submitted to the committee for judge use.

Believe me, I am not being critical of Mr. Mangold's suggestion. Quite the contrary; I think it is a wonderful idea for all exhibitors to have a copy of their exhibit residing with the APRL. Yet, how many have taken the time to do that? As mentioned in Ted Bahry's short piece about a later-arriving title page, we, as judges, would be very happy to receive a timely title page and synopsis with references. Judges don't mind doing their "homework" if given the opportunity; however, we still need to get up to 100% compliance of the presently requested items prior to ordering a photocopy of the entire exhibit! ARIPEX has had a policy of not accepting

any exhibit without these items and ROMPEX is going to initiate a similar one beginning next year."

Tim Bartsche  
Golden, CO

#### Frame Cost

To The Editor:

I still believe that although my complaints about the high cost of frame fees are justified, I really only have a minority opinion. I have no doubt that the London Stamp Show 2000 will have no shortage of applicants, even at \$52/frame plus other incidental costs to the entrant! How can they get away with that? I applied for Pacific '97 at \$30/frame. For once I was going to try for an international show and was willing to spend \$200-250 to obtain glory. Since I was one of the million of entrants not accepted, I saved a bundle of money. That paid for purchases at that show. London 2000 makes \$6-10/frame charges look like a bargain.

Henry Fisher  
Columbus, OH

#### Improvements

To The Editor:

The July 1998 TPE asked for suggestions on improving Stamp Shows. My suggestion is to have several areas where

attendees could rest, maybe listen to short presentations, but more important, be able to meet other collectors.

Manned by facilitators who would greet people, answer questions, have small informal talks and encourage other interactions. They would often ask the questions "What do you collect?, What did you see?, find?, buy?"

These areas would be around the outer edges of the show floor. They would be equipped with round tables, have open fronts, but could have their sides screened with show curtains. They would be labeled "Hospitality or Rest Areas" but also with the facilitator's name and his collecting specialty. This information would also be published in the show program.

Facilitators could come from specialty groups or societies. (A facilitator's group could help staff the area). Facilitators would be assigned in half day blocks.

I can picture some societies manning an area over two days or so. I would prefer this type of an area over the current practice of society tables or booths. (Society meetings and formal lectures would not be changed by this proposal).

T.P. McDermott  
White Plains, NY



Members of the North Toronto Stamp Club are justly proud of club veteran Harold Gosney, FRPSC, a collector for 72 years who has just exhibited in our annual exhibition for the 51st consecutive year.

Not only that but he captured his third Grand Award this year for his comprehensive exhibit of De La Rue Key Types.

We're wondering whether his 51-year run constitutes a record of some sort. If any fellow members of WU 30 have written or heard about anyone with such a run, I would appreciate hearing the details. Comments can be sent to the address below or by e-mail to: irvnot@pathcom.com

Irving C. Whynot  
P.O. Box 371  
Don Mills, Ont. M3C 2S7  
Canada

### APPOINTMENT OF USA COMMISSIONERS FOR WIPA '00

WIPA '00 will take place in Vienna, Austria between May 30 and June 4, 2000 with full FIP patronage. Included will be all of the regular exhibiting classes.

For potential exhibitors living in the eastern USA, the WIPA '00 Bulletin 1 and exhibit application forms are available from Henry Hahn, 2936 Rosemoor Lane, Fairfax, VA 22031. For those living in the midwest and western USA, they are available from Kenneth Gilbert, 20645 N. Buckeye Road, Barrington, IL 60010.

No fees should be sent when requesting the application. Exhibitors are advised that there is a \$5 application fee to be submitted with each completed application. Successful adult applicants will be required to pay frame fees in accordance with a schedule published in Bulletin 1 plus \$15 per exhibit as commissioner's fee. For those exhibitors requesting the commissioners carry their exhibits to and from Vienna, there will be a carriage fee of the order of \$10 per frame.

The preliminary entry forms must be received by the National Commissioner by June 30, 1999 and notification of acceptance will probably occur by September 30, 1999.

### An Open Letter To

D.N. Jatic  
Pres., FIP

Dear Sir,

I read your article in the July Philatelic Exhibitor. Why people are not attracted to the world's greatest collecting hobby is something I cannot understand. Crowds of people will spend money to enter commercial bourses misadvised as "shows." It is like paying money to enter a supermarket or department store. Stamp shows attract only collectors; a fraction of those who visit bourses.

I believe there are two main reasons for this problem. First, stamp exhibits have to be detailed to get a good medal and the more detailed the higher the medal. The public just isn't interested in details. Secondly, there is a lack of publicity to attract the public to shows. There is no need to publicize them since they are almost completely paid for (by dealers and exhibitors) before the doors open.

To correct the former, I think the best medals should be based on how exhibits interest the general public. A Best in Show (Grand Prize) should not be given to the best philatelic exhibit as is now done, but given to the best one that interests the general public and/or general collector; the Reserve Grand would then be given to the best philatelic exhibit. Ordinary collectors aren't interested in specialization and some don't even look at exhibits; why should the general public be interested?

To correct the latter I suggest that dealers fees be reduced to cover no more than 50% of estimated show costs. That would force the show committee to raise money from somewhere. The show committee would have to attract the general public and charge admission to cover the remaining show costs. I see nothing wrong with charging admission; stamp shows are more than commercial bourses. Even museums charge admission. I would also like to see exhibitor's frame fees be reduced to attract newer exhibitors.

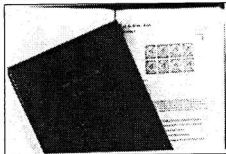
I also think stamp shows should be called just that, and not "Pex."

I like your idea of special events at the show to attract non-collectors, or exhibits of non-philatelic items. It might even attract the press or TV.

Anything that helps stamp shows can't be bad for the hobby.

Yours truly,  
Henry Fisher  
Columbus, OH

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



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

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

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

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

APRL/AAPE EXHIBIT ARCHIVE PROJECT c/o Ms. Gini Horn  
THE AMERICAN PHILATELIC RESEARCH LIBRARY  
P.O. Box 8338 • State College, PA 16803

## EARLY PHILATELISTS FACED OBSTACLES

By Herman Herst, Jr. TMPS #647L81

They didn't think much of stamp collectors a century ago. Nothing unusual there, even today there are many people who think a philatelist is nuts.

The *South African Philatelist* reproduced a letter sent in by a reader. He had found it in an old letter, posted in 1863 to London. The writer had been so taken with the stamps on her friend's letter from London she asked him to save up a batch for her. This letter was in reply to her letter of thanks.

"My dear Agnes, you are perfectly welcome to that envelope full of rubbish. Your note on the stamp mania is very earnest, but to us semi-barbarians totally inexplicable. Why could you not give one some slight idea of its use? What in the world do you do with them? Be kind enough to answer a few questions suggested by my puzzled brain. Do you paper rooms with them? Make tea trays and varnish them over? Use them in some extraordinary way for collars and cuffs or to trim dresses?"

"As to wasting your money in buying any for you it is simply impossible to my bewildered state of mind. I couldn't do it. Hundreds are continually thrown away at our office English, American, Mauritian, Natal, Australian, etc. William saves some occasionally for you, and when he brings home a post (which means one's mail delivery), I think of you and take them off. However, I have not yet had the moral courage to ask our clerk to preserve them, lest he should think my senses leaving."

When we see the prices that many stamps on early original covers bring today, especially in relation to the quoted catalog price for them off cover, we can thank people like the writer of this letter for making that price discrepancy as large as it is.

## INCOMING PRESIDENT'S MESSAGE by Charles J. G. Vergé



I appreciate the vote of confidence you gave me in electing me as President of the AAPE. That support will go a long way in helping me run the affairs of the Society with the new Board of Directors and the Officers. Many of you added constructive comments to your ballots. I have read all of them and will endeavor to look at every idea and suggestion and, with the help of our Editor, attempt to see that they are acted upon.

My thanks go to Dr. Peter McCann, our Immediate Past President — the best job in any association — for leading the AAPE out of its difficulties with the help of our Treasurer, Dr. Paul Tyler. It is refreshing to take over the responsibility of an association

that has been well managed and is on sound financial footing. My Board colleagues, the Officers of the AAPE and I are always available to listen to your comments, ideas and suggestions and yes, even criticisms, through any medium you wish to communicate with us. Many of us attend stamp shows across North America and you can't miss us particularly if you attend the AAPE's Seminar given at most shows prior to the judging critique. Come up and talk to us. Our postal addresses and e-mail addresses are found on one of the first pages in every issue of the *TPE*. Use them.

There was some confusion surrounding the election for Directors in light of the candidacy of Mrs. Ann Triggler for the position

of Vice-President and the fact her term as Director had not expired. As a result some voters thought they had to vote for three new directors instead of two. Mrs. Triggler has now been elected as Vice-President and has resigned her position as Director. Therefore, in accordance with the By-Laws of the AAPE and with the advice and consent of the Board of Directors, I have appointed the third top vote getter in the recent election, Alex Unwin, to fill the vacancy.

I am looking forward to the next two years as your President and I am counting on your continued help and support.

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

This is my last message to you after four years of serving as president of the AAPE. I like to think that I have accomplished a few things during my tenure. With the help of Ann Triggler and Paul Tyler, we managed to restore the financial health of the Association. I also assisted John Hotchner in greatly reducing the costs (by 40%) of the production of *TPE*. With the untimely death of Mike Jolly, I persuaded the highly competent Ada Prill to assume the Directorship of our very active youth exhibiting program. These are a few of the concrete things I feel I had some impact on. I also had a wonder-

ful time going to numerous stamp shows and conducting the AAPE Seminars with a chance to meet many of you and discuss the whole point of the AAPE-exhibiting and judging. Exhibiting is alive and well in North America and recently the AAPE has been responsible in large part for two major innovations in this area — one frame exhibiting and display class exhibiting. The AAPE has now entered into a major agreement with the APS to sponsor AmeriStamp Expo each year at the APS Winter Show, thus giving major status to the one frame exhibiting concept.

Now I am sure my successor Charles Vergé will continue to advance the causes of the AAPE with great vigor assisted by Ann Triggler, our new Vice President, Nancy Z. Clark, our new Secretary, and Paul Tyler our reelected Treasurer. New Directors at Large are Patricia Stilwell Walker, Guy Dillaway and Alec Unwin. Congratulations to you all. I now move into the best job in organized philately — Immediate Past President!



### ADVERTISING RATES

#### The PHILATELIC EXHIBITOR AMERICA'S TOP PHILATELIC BUYERS ARE OUR READERS.

It's common knowledge. No stamp collector searches more vigorously nor is a more avid buyer of serious stamps and covers than the philatelic exhibitor. Each exhibitor has a specific goal in mind for his collections and if your firm can help supply material to help him reach that goal...you become a primary source. THE PHILATELIC EXHIBITOR is your #1 direct vehicle to every key exhibitor in America. It is the only advertising medium of its kind. Official journal of the AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS.

Contact the Editor or Dr. Paul Tyler, Ad Manager, 1023 Rocky Point Ct. NE, Albuquerque, NM 87123

Inside Front Cover \$350 per issue or \$300 per issue for 1 year contract.

Inside Back Cover \$325 per issue or \$290 per issue for 1 year contract.

Outside Back Cover \$325 per issue or \$290 per issue for 1 year contract.

Full page \$310 per issue or \$275 per issue for 1 year contract. 2/3 page \$260 per issue or \$230 per issue for 1 year contract.

1/2 page \$165 per issue or \$150 per issue for 1 year contract. 1/3 page \$90 per issue or \$75 per issue for 1 year contract.

1/6 page \$50 per issue or \$40 per issue for 1 year contract.

## 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.

- **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.
- **MEXICO EXPORTA** series on commercial covers wanted. Domestic uses in Mexico, foreign. All rate periods, all types of usage. Few uses to U.S. also needed. Kenneth Pruess, 1441 Urbana Lane, Lincoln, NE 68505-1971. Email: kppruess@aol.com.

## A One-In-A-Million Shot

by Dave Savadge

What does this quick story have to do with exhibiting? Absolutely nothing. But it's still worth telling.

The first day of the APS show at Santa Clara I had met up with Fred Langford (of Doremus and Flag cancel fame) and we moseyed around together browsing for covers that fit into our respective collections. A couple of hours into our meandering, we stopped at the booth of a New York dealer that neither of us had ever heard of before. Each of us took a portion of the dealer's stock and starting flipping through it.

I pulled out a 1907 Jamestown Celebration slogan machine cancel with a Boston dial (a combination that never existed) and mentioned to Fred "this is similar to what you describe in your Flag Cancel Encyclopedia as a fake." Fred replied "it's a pure fantasy, collector created in 1922, never did any postal duty" and went on to describe how a man named Fred Cook somehow got a hold of the cancelling dies of the then defunct American Postal Machine Company and created a series of fantasy cancellations on covers that bore genuine stamps.

The dealer said he had some documentation to accompany the cover and handed a packet of papers to me. The documentation consisted of a magazine article Fred Langford wrote in 1964 on the subject of the Boston fantasies and a letter to Fred Langford from a Mr. Sampson regarding this very cover, which had always been owned by his family. Mr. Sampson stated in the letter that his father had been Fred Cook's business partner. Also included was Fred Langford's reply to Mr. Sampson dated November 18, 1965 which I now like to call an official "Certificate of Dis-Authenticity."

Now what are the odds of finding such a grouping 33 years later and having the expert who originally dis-authenticated the cover standing right beside me? We both got a good laugh out of it. It's the first time I have ever knowingly and willingly purchased a fantasy item. The cover and its accompanying "non-certificate" are now part of my collection of Exposition philately.

## A GUIDE TO JUDGING THE PHILATELY OF..... NEW ITEMS

Thanks to The Australasian Exhibitor and author Derek A. Pocock, we have a new monograph to offer:

### • How To Judge (Nicaragua) Airmails (4 pages).

*It is available from the address below for 60¢ to cover copying and mailing (postage stamps ok)*

AAPE is pleased to have these additional examples 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 Postal History of Hungary's Hyperinflation, 1945-46.** Order from address above \$7.50 per copy.
- **A Guide to Judging the Philately of Aden, 1839-1967.** Order from address above. \$2.50 per copy.
- **Introduction to Confederate States Stamps and Postal History.** Order from John L. Kimbrough, 10140 Wandering Way, Benbrook, TX 76126. \$1.00 per copy.
- **How To Judge British North Borneo (5 pages).** By Derek A. Pocock \$1.00.
- **How To Judge Australian States Revenues (4 pages).** By Dingle Smith 60¢.

## 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.

# Traditional Philately: Part Five: Stamp Separation

by Karol Weyna

When most stamp collectors were still in grade school, they learned how to use a standard perforation gauge — line up the teeth in the stamp with the little marks on the gauge, read the number, and voila! "Perf 11!" For some collectors, that ended their involvement with the technical side of this aspect. Yet, as anyone who has studied John Hotchner's marvelous exhibit of this subject, the whole question of "Stamp Separation" has as many aspects and possibilities as any technical study in Traditional philately.

Robson Lowe once commented, in the "Australasia" section of his classic "Encyclopaedia..." that, "The introduction of perforation afforded the populace further opportunities for mutilating the miniature engravings entrusted for their use."

Anyone knows that the first adhesives of most countries in the mid 19th century were issued imperforate, and had to be cut, torn or sliced apart before they could be affixed to the missives they prepaid. Many collectors consider the "Classic Period" in philately to have ended for each country when mechanical stamp separation was introduced. In fact, in many countries official perforation or rouletting was an outgrowth of demand by business firms or post office clerks for some means of expediting the tedium of separation.

One might collect different means of such separation: scissor cuts, torn along a metal straight edge, creased and torn, roughly torn without pre-creasing, and so on. But the real joy is in finding examples of private or experimental methods of mechanical separation from this period: the Treasury Roulettes of Great Britain, the Altona private perfs of Denmark, the roulettes on the Caple triangles, the Chicago perfs on the USA 1851 issue, and so on. In many cases, these are significant "pluses" in an exhibit of the issues they encompassed.

Perforation in many countries was an evolutionary process: consider how many distinct forms of separation can be found among German States issues alone! Today, when we are surfeited with stamps showing neat little holes all around, it is easy to forget the process by which such universal separation was developed. And when exhibiting or evaluating perforated issues, part of the questions one must ask

about them include the "how" or "what" of the means of separation.

The Williams Brothers' "Fundamentals of Philately" is a great resource in understanding the minutiae of any given process; in this article, I merely want to present an overview that may help you articulate some of the questions that separation should elicit. With so many judges being Postal History or Thematics oriented, such an overview may provide them with evaluative ammunition or at least allow them to recognize what they may be fuzzy about.

The first "cut" in separation is simple: does the stamp under discussion show any evidence of mechanical means of separation? If the answer is yes, then comes a second question, also eliciting a yes-or-no answer: was the method of separation on this particular stamp official or private? These two questions provide the first part of an outline on this subject. The next question is more complex; its first part is: what is the form of this method of separation? The answers may also show levels of complexity, but for the moment, let's just stay with the broadest answers: rouletted; perforated; die-cut, and so on.

Then, for each form, let's consider another broad question: how were the separations applied? Individually, stamp by stamp? In lines, or in some larger unit, or in pane or sheet form? The answers then branch further down the outline of possible methods. For perforated stamps, the perforation may have been done one line at a time; or in parallel lines simultaneously; or in "comb" form, in two directions at once but only one row of stamps at a time; or in "frame" form, to an entire pane or sheet at once.

Just as perforations can be classified by formats which often produced tangible results discernible in single examples, so can the category of rouletted issues be further subdivided by format (line, comb, frame) and method (hand wheel, typographic rules, etc.) and further by the appearance of the results (e.g. zig-zag, serrated, serpentine, etc.). Other means of separation (e.g. die cutting) can often be classified further as well. Finally, all methods which provide repetitive evidence of their application (i.e. showing some form of more-or-less regular pattern) can be measured.

The standard measurement relates to the actual or potential number of "teeth" in a space of two centimeters. For some German Colonies issues, and other comb or frame perforated stamps, the actual number of perf teeth or holes on the stamp may serve to differentiate as well, but this is just one of many "fine points" of the subject that derive from particular practices at particular places. Sometimes, measurements can only be expressed as a range, for example in the case of sewing-machine perforations, or hand-rouletted issues, or cases where the pins in perforating machines were unevenly set.

Compound measurements, where one or more sides vary from others, syncofated perforations, unusually shaped perforations (for example, the USA vending/affixing machine private separations), combinations of methods, missing or broken perforation pins, and myriad other varieties make this subject one of great complexity, seen from the perspective of the world's stamps over time. Errors of separation provide still further opportunity to treat this aspect in an exhibit, if they are known to have occurred.

For any given exhibit, the subject of separation may be crucial or may be unimportant, or somewhere in between. But separation as a descriptive aspect of every stamp issue must be faced by the exhibitor and considered by the jury, if only to satisfy themselves that it was handled appropriately to the subject matter. Part of such Treatment necessarily involves asking, and answering, the "who/ what/ when/ where/ why" and "how" questions that separate an exhibit from a collection, to the viewer's or judges' satisfaction. After all, inquiring minds want to know!

Clarity of classification, complete understanding of the technical methods employed, and presentation of the specifics by means of suitable examples all tend to the perfecting of the story being told in an exhibit. Similarly, awareness of the possibilities of this aspect make judges better able to evaluate specific performance within an exhibit and to satisfy themselves as to the exhibitor's level of achievement. cursory presentation of a complex aspect will be "rewarded" appropriately; a clear and well-illustrated pre-

sensation when appropriate will be the benchmark in that area. Obviously, for some subjects printing methods or plating are far more germane than separation; for others, the stamps are of minor interest compared to the postmarks or usage. The treatment of separation as an aspect must be balanced in light of the "big picture."

## NEWLY ACCREDITED APS JUDGE

A free copy of the current list of APS judges is available from Frank Sente, APS, P.O. Box 8000, State College, PA 16803. Enclosed \$1.90 in mint postage to cover the cost of mailing. Please identify yourself and the show with which you are connected.

John Grabowski, P.O. Box 536, Willernie, MN 55090-0536

Specialties: U.S., Europe, postal history, thematic, revenues

## From The Stamp Show Chairman

by Steve Luster

In my last column, I promised you that I would write periodically, to provide you directly with the current status of Washington 2006, the next world philatelic exhibition to be held in the United States under full FIP patronage.

You may recall in my last column, I indicated that the APS felt that more time was needed following PACIFIC 97 before signing an agreement with us. The APS leadership felt that time was needed so as to take maximum advantage of the lessons learned from that show. With that time having elapsed, the APS Board was in a better position to consider the precise relationship it wanted with Washington 2006. Accordingly, the Board had the Society Attorney slightly rework the draft agreement. Even as this column is being written, that revised draft is being reviewed by the Boards of both organizations. It is possible that there will be some minor changes in language solely for purposes of clarification, but notwithstanding all the legal heretofores, party of the umpteenth parts, etc., we believe that the draft agreement is ready to be signed. We trust that the APS Board will be of a similar mind and that by the time you read this column, the agreement will be signed.

We have had some good news with regard to the proposed new convention center to be built in Washington, DC. You may recall that our original proposal was based on the existing facility here in Washington. That building met the facility requirements established by the APS in its call for proposals. At the time we briefed our proposal to the APS Board, we mentioned that a new convention center was planned for Washington. At the time we indicated that if it were built prior to 2006, our reservation on the old convention center would be converted to a reservation for the same dates, in the new convention center.

What follows is an extract from a press

release published by the Washington, DC Convention and Visitors Association. Under the headline "DC CITY COUNCIL APPROVES NEW CONVENTION CENTER" the release highlighted these points:

- On June 16, 1998 the DC City Council approved the financing and other related legislation for the new Washington Convention Center.
- The new facility will include 2,085,000 total gross square feet, of which 725,000 square feet will be exhibit space
- The facility will include 70 meeting rooms totaling 150,000 square feet
- The ballroom will be 60,000 square feet, making it the largest in the country
- The building will combine dramatic use of glass with functional facilities and high-tech equipment

While the existing convention center will do nicely, we hope that you are becoming as excited as we are about the prospect of actually seeing the new convention center being built and ready for use. When up and running, the main hall will have enough space we are told to house exhibits and bourse in a single "room" all on the same level.

Several steps remain:

- Signature and approval of the legislation by the Mayor
- DC Financial Control Board approval
- Congressional authorization of construction expenditures

If all is accomplished, the project is scheduled for a Fall 1998 ground-breaking. If that occurs, we are told that the new facility will be ready for use in 2003 — plenty of time for our 2006 show.

On another subject, we are ready to launch in earnest, the fund-raising campaign to raise the "seed money" needed to meet expenses until the revenue expected from the sale of bourse tables begins to

materialize. Even as we are working out the details of the campaign, we are beginning to receive tax-free contributions. Many came in response to my last column and we thank those who have started the ball rolling. We expect to announce soon the name of a major US corporation that has become the first of what we hope will be many companies who sign up as matching contributors. For every employee who contributes to Washington 2006, that company will match its employees' donations. Washington 2006 would like to know from you of any other companies who have similar programs, or those who offer grants. We would like to contact them and work out similar arrangements if at all possible. Please let us know!

The next bit of good news is that the Washington 2006 web site is up and running. Please check it out at [www.washington-2006.org](http://www.washington-2006.org). And while you're checking it out, why not decide to become a part of the Washington 2006 volunteer family? It's easy to do. Just click on the volunteer form, fill it out, and it will be automatically sent to us. There is no time like the present to join with us in putting on what will be a great philatelic event.

Finally, you will soon read about the Washington 2006 logo contest. Again, we are working out the contest details, rules and necessary legal protections. Once they are completed, we will launch the logo contest. We will be offering prizes to the winners, so, if you are an artist, or simply want to render an idea, please be on the lookout for the announcement in the philatelic press.

As I wrote in my last column, I intend to do these columns as long as I can get space in the philatelic press. In the meantime, if you want to contact me, or Washington 2006, make a contribution, ask a question, give us an opinion, you may do so by writing to us at Washington 2006, P.O. Box 2006, Ashburn, Virginia 20146-2006.

# SYNOPSIS PAGE OF THE ISSUE

by Mark Burnett

## POSTAL RATES DURING THE WASHINGTON, FRANKLIN HEAD SERIES

**The Exhibit Objective:** The purpose of this exhibit is to show and explain the many different types of rates and fees that are found with the stamps of the Washington, Franklin Head series. These stamps were current from the end of 1908 through the middle of the 1920's.

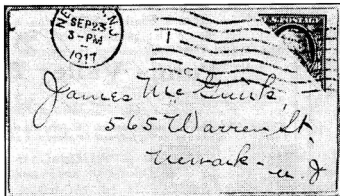
**Scope And Presentation:** The exhibit is organized into twelve sections. Each section starts with the domestic rates and then the international rates. Except where international mail had not started for the service being shown, for example, international special delivery didn't start till the next series of definitive stamps. Therefore that is out of the scope of this exhibit. Each section will have usages from offices abroad, or from military incursions. Such as mail from Pershing's Punitive Expedition or from Siberia after World War One. The bulk of these services were used with first class mail. That is why the balance of this exhibit lies heavily in the first class section. The fourth class section is the next extensive section. It starts with pre-parcel post, but quickly delves into the parcel post system. Along with all the services that are a part of that system, such as, insured, COD, and mailing receipts. This exhibit does not try to show every mileage and weight combination that could exist in this class of mail.

**Background Information:** At the beginning of the Washington, Franklin Head series, the postage rates were somewhat stable. The domestic first class rate was two cents per ounce since 1885, and the registry fee was eight cents, with different indemnities, since 1893. The special delivery fee remained at ten cents per item since its inception in 1885.

In 1913, the introduction of the parcel post system made major changes in the way companies did business. The Post Office stopped the registering of fourth class mail and it instituted the insuring of it instead. This expedited the fourth class pieces traveling through the mail stream. Companies could feel more confident of receiving their money, from customers, with the new collect on delivery classification added to the parcel post system.

Post Master General order number 755 of October 3, 1917, effective November 2, 1917, in general stated that the domestic first class rate on post cards and letters would be raised by one cent. A tax of one cent for every twenty-five cents of postage incurred was added to the parcel post system. These increases were used to help support the war effort.

Probably the most volatile area of postal rates in this series was the beginning of the official air mail service, which began in May of 1918. By July of 1919, there had been four different rates for this service.



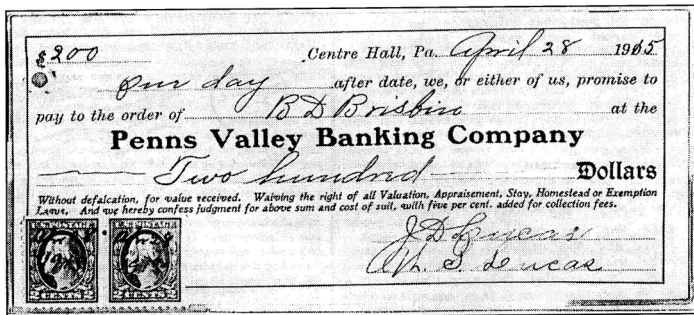
Bisected 2¢ stamp paying the 1¢ post card rate.

Double matted covers indicate relative significance.

Continued

PLAN OF THE EXHIBIT

- |   |   |
|---|---|
| <p>1) Domestic Post Card</p> <p>a) domestic rate</p> <p>b) domestic war rate</p> <p>c) domestic post-war rate</p> <p>2) International Post Card</p> <p>a) UPU rate</p> <p>b) treaty rate</p> <p>3) Domestic Letter</p> <p>a) domestic rate</p> <p>b) domestic war rate</p> <p>c) domestic post-war rate</p> <p>4) International Letter</p> <p>a) UPU rate</p> <p>b) treaty rate</p> <p>5) Air Mail</p> <p>a) experimental</p> <p>b) per ounce</p> <p>c) per zone</p> <p>6) Domestic Registered</p> <p>a) 8¢ fee</p> <p>b) 10¢ fee</p> <p>c) 15¢ fee</p> | <p>7) International Registered</p> <p>a) UPU rate</p> <p>b) treaty rate</p> <p>c) incoming</p> <p>8) Special Delivery</p> <p>a) domestic special delivery</p> <p>b) incoming special delivery</p> <p>9) Postage Due</p> <p>a) domestic postage due</p> <p>b) international postage due</p> <p>c) incoming postage due</p> <p>10) Second Class</p> <p>a) transient</p> <p>11) Third Class</p> <p>a) bulk mailing</p> <p>b) single piece</p> <p>c) international</p> <p>12) Fourth Class</p> <p>a) domestic</p> <p>b) insured</p> <p>c) COD</p> |
|---|---|



Regular postage stamps used as revenue stamps on a promissory note.

Continued



**Degree of Coverage and Balance:** In this exhibit all the basic rates in the four classes of mail, and all the services that went along with that particular class, such as registered, special delivery, and so on, will be shown in their entirety. Higher denominations stamps will be shown for classes or services that handled greater weights, longer distances, or higher indemnities. What is not exhibited, are the many different combinations of weight and distance that would be found between the basic rate and the high values found in this exhibit. Although some specific stamps are shown on cover, it is not the intent to show every single Washington Franklin Head stamp in this exhibit.

The largest portion of mail that traveled in this time frame was first class mail. The services, such as registered, special delivery, and mail from offices abroad, Shanghai, Guam, Samoa, and mail from our military endeavors at the time, have been included into their appropriate class of mail. International mail, whether treaty rate or UPU rate, will be shown in their appropriate section. Organizing the exhibit in this fashion and in this much detail has made the first class section extremely long compared to the other classes. Especially the second class rate, which there is only one page.

**Philatelic Knowledge:** The foundation of this exhibit are from a wide variety of books, countless published articles, auction lot descriptions and endless correspondence with other collectors, covering a decade of study and the accumulation of the material presented.

**Condition:** The material in this exhibit is in the best condition found by the exhibitor to date. As in any postal history exhibit the material is constantly being upgraded with each passing show, reception of auction catalogs, and visits to dealers. It is firmly believed that the best material should always be bought. But when that elusive or rare, and somewhat substandard, item becomes available it should not be passed up while waiting for a better copy. A better copy may not exist.

**Scarcity or Challenge Factor:** There are two concepts of scarcity, they are, elusive and expensive, and elusive and inexpensive. The items in this exhibit that fall into the first or expensive category consist of; the only known, to the exhibitor, block of ten of Scott's #425 with the "COIL STAMPS" inscription used on cover. This is after inquiring with the Philatelic Foundation, the A.P.S., and with Larry Weiss, head of the Wash/Frank Head committee for the B.I.A. The earliest documented usage of Scott's #339, several Siberian covers, and all of the shipping tags with the high denominations stamps on them. The scarcest item in this exhibit is the second class usage. The Reserve Grand award exhibit of Fourth Bureau Issue at OKPEX 97, also only had one page of second class material. The next group of covers fall into the second or inexpensive category. Starting with the first and last day postmarks of the first class rates. A shipping tag showing the proper war tax paid with a documentary stamp. Other items in this category would be disinfected mail, and a wooden box lid sent from the A.E.F. in France, and a calendar page used as a wrapper for third class mail, postmarked with the third earliest postmark from the Marine base in Haiti

**Research:** The postal rates during the Washington, Franklin Head series have been thoroughly and completely documented. The best an exhibitor can achieve, is to fully comprehend the rates and laws that apply to this time frame. On the other hand there has been virtually nothing written about the way the mail was handled with Pershing's Punitive Expedition while they were chasing Pancho Villa through Mexico. The exhibitor has spent numerous hours at the library reading the New York Times for information on this subject. This information was then written up as an article for the magazine, U.S. STAMPS AND POSTAL HISTORY, volume three number one. A copy of this article will be on the back of this synopsis page.

**Availability:** A photocopy of this exhibit has been donated to the A.P.R.L., and may be checked out if so desired. This photocopy was how the exhibit was when it won a gold at OKPEX 98. It has since been re-organized and sixteen more pages added to it.

## A SECOND SYNOPSIS PAGE OF THE ISSUE

by William E. Jones

### MERIT BADGES FOR BOY SCOUT EAGLE AWARD AS SHOWN PHILATELICALLY

#### SYNOPSIS

The purpose of this exhibit is to encourage an interest in stamp collecting as a hobby as well as promoting scouting.

The rank of Eagle Scout is the highest rank that a Boy Scout may attain. To attain this rank a Boy Scout must earn 21 merit badges. Of which, 11 are mandatory and 10 elective.

ALL 11 MANDATORY BADGES ARE SHOWN.

9 ARE WITHOUT OPTIONS

1 HAS 3 OPTIONS TO CHOOSE FROM

1 HAS 2 OPTIONS TO CHOOSE FROM

FROM THE REMAINING ELECTIVES A BOY SCOUT MUST EARN 10 ADDITIONAL MERIT BADGES.

The exhibit shows all of the mandatory badges including options and a large portion of the elective ones.

By using a blend of the older stamps such as the General Robert S. S. Baden-Powell on piece and the Sgt. Goodyear from the Cape of Good Hope as well as the Trans. Miss. Cattle in the Storm along with the Essay, to the very modern issues the exhibit attempts to appeal to the widest possible audience. The use of stamps from over 100 stamp issuing entities, meters and covers tries to expand upon this appeal. While many of the covers and

stamps are common, other items such as the Zepp Cover with an auxiliary marking and the Yugoslavian Second Class Wrapper will appeal to those that want to see more exotic items.

The time searching for the exact items to create the proper flow and mass audience appeal was a serious component in assembling the material for this exhibit. In an attempt to create a balance, stamps issued to acknowledge scouting as well as those not directing related to scouting are blended to show the direct relation of the merit badges to the daily world.

The requirements for the merit badges are from the 1989-91 Boy Scout Requirements book.

### As I See It..... by James E. Lee

(Reprinted from dealer James E. Lee's Philately/Summer 1998, by permission)

*This is the first of a two part article on Where Are All The Stamp Shows Going.*

*It is a result of conversations with collectors and dealers about my previous piece: Where Have All the Stamps Shops Gone.*

The one constant in life is change and that certainly applies to our hobby of stamp collecting. Since the introduction of our website in January there has been a major shift in the way we receive orders. In 1997 most of our orders came in by mail or phone. This year the Internet, fax and phone lead the way with mail being a distant fourth. I never expected such a radical change in such a short period of time and have begun to wonder why.

Being a type "A" person and still only semi computer literate, if you were to ask my wife, I have always chosen to conduct business by phone. When you work alone there is a certain need and enjoyment found in communication with the outside world via the phone. Now, even I am finding it far more time efficient to place orders for supplies and book reorders via the computer.

My work schedule can be a real killer at

times between shows, travel, breaking down collections and filling orders. There are times when 12-16 hour days turn into 72-96 hour weeks. I am sure that many of you can say the same thing. This leaves precious little time for the things that matter most, family, friends and hobbies.

I believe that the career demands of today on our time are forcing us to spend our family and free time differently from the past. In one respect I've found that hobby time has become a late night pursuit. Much of the e-mail that I receive originates between 11 P.M. and 2 A.M.

The electronic marketplace is providing the necessary growth for our business. Sixty percent of our business today falls into the category of mail order. Two years ago that figure was 40 percent with the balance coming from shows. Our business has grown by 40 percent for the same period. The growth has come from the mail/cyber side of the business while show business has remained solid but static. This leads me to wonder where all the stamp shows are going...

Stamp shows were born out of the demise of stamp shops as dealers sought out a low cost venue for offering their

merchandise. Another phenomenon that occurred was the percentage of full time professionals dropped as the show marketplace grew. The dealers replacing yesterday's full time professionals were for the most part part-timers committed to weekend shows as a second source of income or outlet for socialization. Over the past 20 years shows have grown from two day bourses to include APS sponsored three day World Series of Philately qualifying shows and ASDA Mega Postage Stamp Events. In many large markets there is a stamp show somewhere every weekend.

Can it be that the proliferation of stamp shows has started to signal their demise? I believe that there has been a serious decrease in show attendance in the past 18 months. In a hobby that is definitely on the rebound from the 80's, where growth is strong, then why is one of its major delivery vehicles in trouble?

The next issue will contain part two of this article...A critical examination of the show marketplace, where it is, where it is going and what can be done to improve it.

As always I welcome your thoughts, comments or criticism by phone, fax message or e-mail.



## “The Fly” — Deals With Fakes and Forgeries

“What do you mean my exhibit on chopped liver of the world got no award?” I screamed at the critique. Never in the history of exhibiting had an exhibit received zero (no, none, nada, niente, 0) points. “How could that happen?” I demanded to know.

“Simple” replied the chairfly of the jury, “you have been repeatedly warned that you needed to get certificates for the many questionable philatelic items in your exhibit. I have told you personally on many occasions that you were putting your results in jeopardy if you continued to exhibit without obtaining certificates. Well, you tested us at this show — and now you have paid the price.”

“What do you mean?” I asked. The chairfly explained that he had asked a committee of experts to examine a number of items in my exhibit. The experts had arrived the next day, early in the morning. They had arranged for a member of the show committee to unlock the frames containing my exhibit. Once the frames were unlocked, the committee of experts had the show representative remove 20 questionable items from my frames. The frames were re-locked and the items were taken to a room set aside for the experts. There, they went over the removed items with a fine-toothed comb. After careful consideration, the experts reported to the chairfly that in their opinion, all 20 items were fakes or forgeries and none had been indicated as such in the exhibit write-up.

Faced with that information, the chairfly had little to do but bring the matter before the full jury. The full jury’s unanimous reaction was swift in coming. “We must penalize the exhibit.” The result was predictable, the exhibit was disqualified and no award was given, based on confirmation of many unreported fakes and forgeries being in the exhibit. I asked but got no reply as to whether or not the fact that the experts got their hands coated with chopped liver remnants while reviewing my material, had any bearing on their report.

You will be happy to learn that now, many years later, “The Fly” is ready to enter that same exhibit into competition at a prestigious national-level WSP show. Have I made the necessary corrections? Welllllll, not exactly! I will state for the record that every one of the items pointed

out to me now has a certificate. In fact, I have attached them to the back of the pages in my exhibit. So what does “not exactly” mean?

Well, for example, on about half of the items, I initially received “bad” certificates. In other words, certificates indicating that the item submitted was a fake or forgery. In those cases, I re-sent the items to another expertizing service, then another one, and another, and so on, until I received a certificate of genuineness. Then, I threw out the bad certificates and retained the “good” ones to include with my exhibit.

You see “The Fly” had learned a long time ago that there are often disagreements among the experts. So, I decided to keep sending out my material until I found an expert who would certify my material as genuine. It didn’t take all that long to get a bunch of “good” certificates. Along the way I did have to replace one item though. It seemed that I had not read the rules of one expert service carefully enough, and when my material was returned, it had been dipped into a brilliant shade of purple ink and the word “FAKE” had been written in ball-point pen across the front and back of the item. I was able to restore the color, but I couldn’t remove the ball point pen writing. So, since I had a large portion of the sheet remaining, I simply removed another stamp from the sheet and put that fresh one in my exhibit.

It seemed to get easier to obtain good certificates. In fact I started patronizing very heavily one service that gave me good certificates. In fact, I became their best customer. Now I’m not suggesting a cause and effect, but it seems to me that the more money I pumped into that company, the easier it was to get a good certificate — who knows!

The remaining items were not hard either. Failing to obtain a good certificate on them, I merely established my own expertizing service and judged them to be genuine in all respects. I then proceeded to issue certificates for them all. They were wonderful masterpieces if I do say so myself. I used a certificate template readily available from a computer program I was using. Then I added a bunch of signature blocks at the bottom. Since I did not want to create a conflict of interest, I “sold” the expertizing company to my

brother-in-law. You can see his signature along with others from his secretary and her dog on every certificate. I was not going to be taken to the cleaners again. Mug hunting is far too important an avocation to treat lightly. I entered another show.

“ARGGHHHHH!” I couldn’t believe it! Skunked again. During the critique I was informed that while the jury was satisfied that I had indeed obtained certificates for my questionable items (there was no expert committee operating at that show), and even though all of the jurors were still questioning the authenticity of my material, the presence of the certificates overrode their immediate concerns. “So why did my exhibit go belly up again?” I asked “You failed to follow the rule on displaying certificates” replied the jury chairflyette (female of chairfly).

“What rule?” I demanded to know. “The one that requires all certificates to be the original one and not a copy,” came the reply. “Where is that rule written?” I demanded to know. After much hemming and hawing, the jury chairflyette admitted that she could not pinpoint the exact location of the rule — but she (and the other jurors) were sufficiently convinced that I had violated something.

“Is it possible that you are citing an international rule?” I asked. “Well it IS an international rule but we think it might be a national rule as well.” The jury was at a bit of a loss. The manual that they use to judge had been written many years before. Judging conditions had changed and new classes of exhibiting had been added. Unfortunately, the manual had been undergoing an extensive revision and in the absence that revision, juries were making up rules on the fly (no pun intended). Even though they could not point to a specific national rule, “The Fly’s” exhibit was penalized. My feelings were a bit assuaged when I received the most popular award for my “chopped liver” exhibit.

So I dug out the original certificates, mounted them on the back of the pages in question and entered another show. This time I was ready for bear (or whatever it is that flies light on).

“ARGGHHHHH!” You guessed it — skunked again. “What’s the problem this time?” I demanded to know. “Well Fly,” replied the jury chairman (it seems they

had run through the accredited flies and were not working on people again," "we had an expert committee at this show and while they did notice that you had only original certificates attached, you failed to indicate in your write-up on the pages, certain material facts contained on those exhibits. "Give me some examples," I demanded.

Well, for example, in frame one, page four you have a diamond-shaped stamp from Tanna Tuva which you have indicated is a rare "triangle" variety. The certificate clearly indicates that the stamp in question is the common diamond-shaped

stamp that has been torn in half. You failed to mention that in your write up. "Give me another example." "Okay, you asked for it. In frame two page fourteen, the certificate indicates that the deep magenta stamp is the more common pigeon-blood pink variety — and that the deeper tone was obtained by smearing a layer of chopped liver and chicken fat over the stamp — a fact not disclosed in the write up."

"Where does it say that?" Back and fourth we went on the rules. Same questions, same answers, same hemming, same hawing ----.

Okay, you get the idea. Now I'm not

knocking the need for experts to assist the jury. Quite to the contrary, I would like to see experts used at every WSP show — and I'd like to see juries instructed as to what import and actions they are to take upon receiving a report (particularly an adverse report) from an expert committee. What I am saying though is that it is high time for the APS to adopt specific rules for the conduct of the expert committee; the interrelationship of the expert committee to the jury; how the jury is to use the result of the expert committee's work; and, the responsibilities of exhibitors. Once those "rules" are published — we will all be better off.

## Under The Hammer

by Dean Mario

(Reprinted from the July-August 1998 issue of *The Canadian Philatelist of the Royal Philatelic Society of Canada*)

There has been much interest lately about how philately, and more specifically stamp shows and philatelic exhibitions, should be enhanced for the year 2000 and beyond.

Organizers of local, national, and international exhibitions have been increasingly concerned with low levels of interest and attendance among collectors, exhibitors, and the general public.

We seem to have arrived at a watershed in philately and I believe that the time is right to introduce and embrace a relatively new concept in exhibit presentation. The idea of "display" exhibiting is rapidly becoming the best hope to "save" philately and phil-atelic exhibitions for the future.

Also known as "social" or "historical" philately, display philately and exhibiting have become increasingly popular with collectors, novice and experienced exhibitors, and the non-collecting public.

Although relatively new in Canada, it has been adopted in Western Europe, Australia, and to a certain extent in the United States. Several show organizers have praised the display or "open" class for exhibits and most have been quite pleased with the results. The class has encouraged collectors at all levels to exhibit and many believe that it has made philately interesting again.

I believe that it is time for Canadian show organizers, including The Royal Philatelic Society of Canada, to seriously examine this new approach with the thought of introducing the display class within future RPSC exhibitions. Some may argue that it is only a fad that will pass given time, but many now believe that it is

perhaps the best thing to happen to philately and philatelic exhibiting in a long time.

What exactly is display exhibiting? The concept began as an out-growth of topical or thematic collecting and exhibiting. Collectors often felt too constrained with classic exhibit categories and criteria and demanded a change which was more inclusive of non-traditional material. The display class recognizes this innovative approach and allows creative exhibitors an opportunity to fully develop their theme by utilizing philatelic and non-philatelic material.

Most North American philatelic exhibitions now endorse the American Philatelic Society's suggestion that a maximum of one-third of material within a display class exhibit be non-philatelic. The material should be relevant for the development and enhancement of the exhibit. Allowing non-philatelic (but related), material in this display class format gives exhibitors greater latitude in the telling of their story.

It also helps improve understanding among viewers (either collectors or non-collectors), and in most cases makes the exhibit more interesting.

Opinions vary on which non-philatelic items should be included within a display class exhibit. Such items could include: picture postcards (the picture side); addresses; postal messages; cover cachets; illustrated covers; cinderellas; greeting cards; maps; and postal forms and documents.

An argument could be made that items such as autographs, photos, newspaper clippings, letters or, original documents might also be represented.

Although these examples all appear to be of paper material and ephemeral, non-paper items could be included where practical and within the physical constraints of the exhibition.

Options open to exhibitors in this class are endless, with the proviso that the items used are legitimately relevant and can be included within the confines and format of a "traditional" exhibition (i.e. standard or non-standard display frames). The latter might also be flexible depending upon the receptiveness of the exhibition committee.

Guidelines for judging display classes have been noted elsewhere, but it is important to remember that this criteria should be "exhibitor-friendly" as well as meaningful.

Although more experienced exhibitors will find that the display class offers new and exciting challenges, let us not forget that it provides novice exhibitors an opportunity to "get their feet wet."

The display class, as some supporters have pointed out, should not be viewed as an extension of topical or thematic philately or traditional philately's "poor cousin."

It should be seen as an entirely independent area for exhibiting in future shows, and a new and innovative opportunity for collectors and non-collectors to appreciate philately in a different, and more interesting, manner.

It is obvious that the traditional methods of exhibiting need a boost to help invigorate philately and philatelic shows. The adoption of the display class in more local, national, and international exhibitions will certainly be a vital asset for philately in the next century.

# The Mail-In Exhibitor

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

My report this time will be shorter than last time — not as much new data to report. To begin with, scores received since last time on fairly recent (all 1998) shows, including an additional one (the 15th) for OKPEX 98. As usual, the order of entries below is roughly chronological:

SHOW	SCORES
March Party 98 (Cleveland, OH)	100
ROPEX 98 (Rochester, NY)	100, 100
COLOPEX 98 (Columbus, OH)	99
PHILATELIC SHOW 98 (Boxborough, MA)	100
OKPEX 98 (Oklahoma City, OK)	100
ROMPEX 98 (Denver, CO)	100
ISRAEL 98 (Tel Aviv)	100
NAPEX 98 (McLean, VA)	100

If this repetition of '100' scores sounds monotonous to you, just think how wonderful it sounds to any of the exhibit chairpersons involved, and their unpaid staffs.

## 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

Evidently, exhibits are going to and from these show just fine!

WANTED: In my column for the July issue, I asked exhibit chairs if they would send me a postal card or other brief note, summarizing how many mail-in exhibits

their show handled in 1997 and/or 1998. I have already received useful data concerning those two years from Leroy Collins of VAPEX, and hope more numbers will come in from other shows. I shall hope to summarize this next time.

## Attention "Gold" Exhibitors:

(For those who missed this in the last issue — last chance!)

In an era where people place a premium on instant gratification, it is no surprise that today's exhibitors are impatient for the big prizes and that some threaten to quit the process because they aren't getting there fast enough.

It seems to me, as I contemplate my own quest which took nine years to gold

and another four to a national Grand Award, that it might be useful to take a census of gold winners to see how long it took. I suspect that, with some exceptions, my experience is not too far from the average. I'd like to be able to publish something in *The Philatelic Exhibitor* to help newer exhibitors to put into perspective

their own expectations.

Would you please help me by taking a moment to fill in the questionnaire below and returning it to me?

Thank you, very much,

John Hotchner, TPE editor

I began exhibiting in 19\_\_\_\_. My first national gold was awarded in 19\_\_\_\_. I had been working on that gold medal exhibit for \_\_\_\_ years. If that first gold subsequently won a grand, it was awarded in 19\_\_\_\_.

Any comments? \_\_\_\_\_

(Continue on a separate sheet)

Name of Exhibitor (not mandatory): \_\_\_\_\_

Name of 1st Gold Exhibit: \_\_\_\_\_

*Clip (or photocopy), and send to John Hotchner, P.O. Box 1125, Falls Church, VA 22081*

## NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 1999? Why not invite inquires here?

Have you an award you'd like shows to give? Advertise it here.

Has your club drafted special guidelines for judges who review your specialty for special awards? Use this space to pass them along to the judging corps.

**ROMPEX**, a World Series of Philately show at the gateway to the Rocky Mountains, is inviting philatelic societies large and small to hold their annual (or regional) meetings the first decade of the new century in Denver, Colorado.

We have space for the Year 2001 and beyond, and more than 300 16-page frames to fill. Our bourse normally attracts over 50 dealers. We are known far and wide as a friendly group of knowledgeable collectors, who efficiently host an attractive show on a spacious, comfortable floor and with lots of meetings and seminar rooms.

Do plan to visit and stay a while in mid-May Colorado. For further show information, please contact the ROMPEX President at P.O. Box 2044, Englewood, CO 80150-2044.

**INTERNATIONAL SOCIETY OF WORLDWIDE STAMP COLLECTORS TO BE FEATURED AT BALPEX '99.** The International Society of Worldwide Stamp Collectors (ISWSC) will be prominently featured at BALPEX '99, the premier stamp show on the eastern seaboard. Recognizing that many who visit philatelic exhibitions are general collectors, and just about all stamp collectors still have their worldwide collections, the organizers of BALPEX approached the ISWSC about their participation.

It is planned to have the first row of frames (between 10 and 13, depending on final exhibition layout) consist exclusively of one frame displays of 16 selected pages from individual worldwide collections. These displays will demonstrate the individual ISWSC member's approach to worldwide collecting and convey the enjoyment that collecting the stamps of the world can bring.

Given the nature of the organization, no more than two pages in any one display should be from the same country. The first page in each exhibit should describe the exhibit and the collector's approach to worldwide collecting.

Recognizing the importance of worldwide collecting and the potential for enjoyment that it can bring, the BALPEX Committee has waived the usual entry fee of \$8.00 per frame. ISWSC members participating in this special section may do so without paying any entry fee.

Visitors to the show will be asked to judge the ISWSC section and prizes will be awarded. A ballot will be used asking that individuals select the top three exhibits that best illustrate the effectiveness of the display in demonstrating an approach to worldwide stamp collecting with emphasis on the collector's creativity and personal treatment, the success of the exhibit in conveying the enjoyment of

worldwide stamp collecting to the viewer, and the presentation, including the stamps selected, of the display. Considering the very special nature of the ISWSC section, all entries will be awarded a special prize and certificate commemorating the event.

BALPEX is a three-day event sponsored by the Baltimore Philatelic Society. It's held on the Friday, Saturday and Sunday of Labor Day weekend, September 3-5, 1999 at the Marriott Hunt Valley Inn just north of Baltimore. Information about BALPEX may be obtained from Joe Foley, who is the General Chairman and an ISWSC member, at BALPEX, 1224 North Calvert Street, Baltimore, MD 21202.

Coordinating ISWSC participation in BALPEX is our past president Tom Fortunato. Tom will also be chairing a special panel presentation "Everthing You Wanted To Know About Worldwide Stamp Collecting and Were Afraid to Ask:" that will be given during the show.

This is a great opportunity to let the philatelic world know that general collecting is alive and well.

### Get Your Stamp Show Listed

*Write to the following outlets to find out what information they need, in what format, and what lead time is required:*

#### The American Philatelist

P.O. Box 8000  
State College, PA 16803

#### Linn's Stamp News

P.O. Box 29  
Sidney, OH 45365-0029

#### Stamp Collector

700 E. State St.  
Iola, WI 54990

#### Global Stamp News

P.O. Box 97  
Sidney, OH 45365

#### Mekel's Weekly and Stamps

P.O. Box 5050  
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To The Editor

# The Display Class of Philatelic Exhibiting

**NOTE TO Exhibitors:** What follows is the text of a new information sheet on this one-year-old category intended to give wider choices to collectors who want to get involved in exhibiting, and others who have unusual subjects they would like to display that don't fit into classic exhibiting categories. AAPE recommends it to exhibitors. — Dr. Peter P. McCann, Immediate Past President, AAPE

**NOTE TO Judges:** A number of instances have arisen over the last year in which APS judges have:

- Tried to reclassify an exhibit from or to Display Class
- Insisted on judging Display Class according to classic rules.

Reclassification of an exhibit between Display and normal competitive class may not be done without the exhibitor's permission. Since the reason to do so is normally to give the exhibitor a better award, there is rarely a reason to transfer from the Display class. But it is possible that an exhibit might win a high award in both, and there is benefit to winning a normal competition award for purposes of qualifying to show internationally, or to qualify to apprentice judge.

It will more often be the case that an exhibit would qualify for a higher award in Display Class for one of many reasons. The exhibitor who is being asked to allow that switch should clearly understand that Display Class awards will not qualify an exhibit to show internationally or apprentice judge.

Finally, APS judges do not have the latitude to ignore Display class rules in favor of normal competitive rules or their own concepts. Display Class judging must be done according to the Display Class guidelines. — Dr. Peter P. McCann, Chairman, APS Committee on Accreditation of National Exhibitions and Judging.

**GENERAL** — This pamphlet contains a set of regulations designed to assist beginning exhibitors, and others whose exhibits do not fit into the conventional judging classes, to discover the enjoyment of philatelic exhibiting. The regulations contained in this pamphlet are suggested for use at philatelic exhibitions from the local to the national level.

As used in this pamphlet, the term national level exhibitions are those which are governed by the APS General Requirements for Exhibitions, which state: "World Series of Philately (WSP) shows may allocate up to 500 pages of the 2,500 page exhibition, or any pages over the 2,500

page required minimum, to the presentation of non-standard displays, which may be non-competitive or judged according to rules that differ from the APS national level WSP standards."

**WHY HAVE A DISPLAY CLASS?** The overall objectives of the Display Class are to:

- Allow exhibitors to "step out of the box" by increasing creativity and experimentation
- Encourage first time exhibitors by establishing a class with more "relaxed" rules of exhibiting
- Provide a class of exhibit that will be appealing to the casual, non-philatelic viewer, and in so doing attract more people to the hobby.

**WHAT IS THE DISPLAY CLASS?** The display class is a new class of philatelic exhibiting that blends together two distinct aspects into a whole exhibit. First and foremost, exhibits in this class must be a philatelic undertaking. However, a full third of the material in the exhibit can be non-philatelic, but somehow related and relevant to the development of the exhibit. Combining the two aspects gives exhibitors greater latitude in selecting material and the manner in which that material is displayed. Additionally, the values placed on the various aspects of the Display Class exhibit are such that creativity, ingenuity and originality are rewarded.

**NAME** — The "Display Class," signifies that the purpose of the exhibit is to show off the hobby. Display Class exhibits are explicitly not to be judged against the classic national or international standards. Rather, they have their own set of judging standards.

**SHOW PARTICIPATION** — Each WSP show is encouraged to accept Display Class entries up to one tenth of the number of pages on display, and may accept entries at its discretion up to the number of pages over 2,000 but must have a total number of pages on exhibit of at least 2,500. Local and regional shows are encouraged to adopt the Display Class as one of the acceptable formats for entering exhibits.

**SIZE** — Display Class exhibits should be a minimum of one frame up to a maximum of the same number of frames allowed for conventional exhibits at the show. Material shown may be larger than the single page format but exhibitors should be sure that their material will fit into the frames being used at the show. Normal frame charges should apply to the Display Class. Show committees may, however, charge less or

waive the frame fees at their discretion.

**JUDGING CRITERIA** — The following criteria shall govern the judging of Display Class exhibits:

• Display Class exhibits may be entered either competitively or non-competitively at the discretion of the exhibitor.

• If entered competitively, the criteria against which the exhibit is to be judged are:

**STORY:** Does the material presented tell/support a story that has breadth, is logical, and well developed?

**INTEREST/ORIGINALITY:** The object is to develop an interesting, unusual and attractive display that will appeal to the general public, and the effort should be evaluated against that standard. The material shown should be of general interest and have eye-appeal.

**PHILATELIC CONTENT:** Up to a third of the material (by count of items), may be non-philatelic; post card fronts, pictures, maps, non-philatelic material such as cinderella's and cachets/corner cards. Any type or category of philately may be shown.

**VALUES/SCARCITY:** Neither value nor scarcity of the material presented shall be considered. They are overtly money-related features. However, accurate information on scarcity may contribute to the exhibit's interest and demonstrate the philatelic knowledge of the exhibitor.

**CONDITION:** The condition of the material need not be perfect, but should be "Fine" in the context of the material being shown.

**KNOWLEDGE:** The information presented in the display, whether philatelic or non-philatelic, must be accurate.

**PRESENTATION:** The display should be neat and reflect the creator's care in using this factor to contribute to doing an attractive presentation. No deduction should be made for use of color in the display materials, preprinted pages, the type of page preparation, or extra write-up that is helpful to understanding the material.

**POINT GUIDELINES:** The following guidelines shall be used in judging the Display Class:

CATEGORY	POINTS
Story	30
Interest/Originality	30
Condition	10
Knowledge	20
Presentation	10
Total	100

**AWARDS:** The following guidelines

shall be used in giving awards to exhibits in the Display Class:

POINTS	AWARD
91-100	First Place or Display Class Gold
81-90	Second Place or Display Class Silver
71-80	Third Place or Display Class Bronze
70 and below	Certificate

Each exhibit should receive the level of award it has earned regardless of what any other exhibit has earned/received.

To avoid any misunderstanding between these awards and the WSP awards given to exhibits in the customary classes in the show's open competition, the use of the

term "display" is mandatory if medal level awards are used. It is suggested that ribbons be given to exhibits in the Display Class receiving an award. However, more elaborate awards or medals may be given at the sole discretion of the show committee.

It is also recommended that the awards be given out at the same time and at the same function (e.g., the awards banquet) as those for the regular WSP competition exhibits.

**JURY:** It is recommended that judging be done by a locally appointed panel of not more than three collectors. No judging having an exhibit in the Display Class may serve on the jury. As an alternative, at the discretion of the show committee, several or all of the

members of the WSP jury may be asked to judge the Display Class. The attached form is recommended to record the results of the judging of each exhibit in the Display Class.

**CRITIQUE:** Exhibitors who opt to be judged at a show that offers the Display Class, may, if their exhibit was judged, attend the critique and ask the jury a question or two about their exhibit. As an alternative, those exhibitors may provide a sheet of paper with no more than two specific questions on it, and a self-addressed, stamped envelope to the show committee who will forward the request for a written critique to the Jury Chair. Providing such a critique will be at the sole discretion of the jury.

## Show Listings

**JANUARY 22-23, 1999, YORK COUNTY STAMP SHOW (YORCOPEX '99).** Sponsored by the White Rose Philatelic Society, Held at the York Fair Grounds, Horticulture Hall, 334 Carlisle Road, York, PA. Frame fee is \$6.00 for the first 16 page "Ameripek" style frame and \$5.00 for each additional frame. Juniors are \$2.50 per frame. Admission is free. Hours are 11:00 a.m. to 6:00 p.m. on Friday and 10:00 a.m. to 5:00 p.m. on Saturday. USPS booth, bid board, special show cancel and 28+ Dealers. For show information or prospectus contact YORCOPEX '99, P.O. Box 85, Glen Rock, PA 17327 or (717) 235-1528.

**FEBRUARY 27-28, 1999, Austin Texas Stamp Show '99.** The Austin Texas Stamp Club will sponsor its annual exhibit at the Ben Hur Shrine Temple, 4300 Westbank Drive and Loop 360, Austin Texas. There will be a special show cover and cancel, plus a USPO station. Hours are Saturday 10 a.m. to 6 p.m. and Sunday from 10 a.m. to 4 p.m. Free admission and parking. Door prizes. 16 page frames at \$6 fee per frame, juniors \$3. For more information contact, Robert F. Gray, P.O. Box 12531, Austin, Texas 78711-2531. Call (512) 288-4890, email bon-

AAPE will include listings of shows being held during the seven months after the 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.

palgray@worldnet.att.net

**FEBRUARY 27-28, 1999, LINPEX '99.** Sponsored by Lincoln Nebraska Stamp Club. University Nebraska East Campus Union, 35th and Holdrege St., Lincoln, Exhibits, dealers, USPS. Frames \$5. Information from Kenneth Preece, 1441 Urbana Lane, Lincoln, NE 68505-1971, email: kppreece@aol.com

**MARCH 13-14, 1999, FRESPEX '99.** Sponsored by the Fresno Philatelic Society. At the Fresno Fairgrounds, Industrial Arts Building, Kings Canyon and Chance. 100 16-page frames, 100 12-page frames, \$6 adult, \$1 youth, 27 dealer bourse. FREE admission. Further information and prospectus from Ruth Seibert, 6158 N. College, Fresno, CA 93704 or e-mail: Frespex@AOL.com.

**MARCH 20, 1999, OXPEX AND OTEX.** Oxford Philatelic Society, at John Knox Christian School, 800 Juliana Dr., Woodstock, Ont. (Hwy. 401 and Hwy. 59 North). 160-6 page frames - 12 frame limit, no charge Youth Area and Bourse. Admission: FREE. Information from Gib Stephens, P.O. Box 20113, Woodstock, Ont., Canada N4S 8X8.

**APRIL 10-11, 1999 "DELPEX",** Delaware Valley Federation of Stamp Clubs, Concord High School 2501 Ebright Rd., Wilmington, Delaware 19810. 50+ 16 page frames available for Display Class Exhibits exclusively at \$5.00 per entry! Single frame exhibits are welcomed! Theme is "30th Anniversary of Man's Landing on the Moon." Prospectus available from A. F. Chadwick, 2607 Turner Road, Wilmington, DE 19803.

\* **MAY 14-16, 1999, ROMPEX '99.** Sponsored by Rocky Mountain Philatelic Exhibitions, Inc. Held at the Holiday Inn-Denver International Airport, I-70 and Chambers Road, Aurora, CO. Hosting annual conventions of Bureau Issues Association, Scouts on Stamps International, and Colorado Postal History Society. 300+ 16-page frames at \$7.00 per frame (adults), \$15.00 for one-frame exhibits, and no charge for youth exhibits. Bourse of 50+ dealers, USPS substitution, youth activities, cachets, meetings and seminars. Admission \$1.50 per day, \$3.50 for all three days (exhibitors gratis, of course). Prospectus and other information from ROMPEX Exhibits Chairman, P.O. Box 2044, Englewood, CO 80150-2044.

**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.

## World Columbian Stamp Expo Funds Youth Championship, Issues Challenge To AAPE Members by Ada Prill

World Columbian Stamp Expo, the successful 1992 Chicago International Show, has offered five thousand dollars to the Youth Champion of Champions, an activity of the American Association of Philatelic Exhibitors (AAPE), if the AAPE can raise five thousand dollars from the stamp collecting community. The Youth Championship is similar to the adult World Series of Philately, bringing together the youth grand award winners from nationally-accredited shows in the United States and Canada.

Donations in any amount would help continue this program, which recognizes 22/October, 1998

philatelic achievement in young people. All donations made to the AAPE are fully tax deductible.

Stamp collectors are asked to send checks made out to "AAPE" to Ada M. Prill, Director Youth Championship, 130 Trafalgar St., Rochester, NY 14619-1224. Each dollar donated will generate an additional dollar from World Columbian to ensure the financial future of one of the few programs designed for children who have moved beyond the beginner stage.

In addition, World Columbian has presented the AAPE Youth Championship with

a check for one thousand dollars for the immediate needs of the program. The check, designated to pay the expenses of this year's Championship competition, to be held in Toronto October 16-18, was presented to Ada M. Prill, Director of the program, at the STAMPSHOW banquet in Santa Clara by World Columbian Vice President Jackie Alton. A similar grant from World Columbian funded the 1996-97 competition held last September in Indianapolis.

SEE BACK PAGE FOR WINNERS OF THIS YEAR'S YOUTH WORLD SERIES!

The Philatelic Exhibitor



## Be There! by Clyde Jennings

We would like to touch on a subject that is important to — or certainly should be — all accredited judges. And that concerns correct social amenities, and some of the obligations accompanying them.

Judges are required to attend the breakfast on the first day of show judging. These are "working" breakfasts, and usually work pads, directions, and other information are handed out. Attendance is also required at critique, obviously.

However, there are other functions to which all judges are usually "invited," and we would suggest judges consider these as

"command performances" along with the two required attendances. These invitations can consist of first day ceremonies, judges' luncheons, and the banquet, of course. Where there is a hospitality room one should certainly at least put in an appearance, teetotalers included. Should there be a party of some kind on Saturday evening, in lieu of an awards banquet, good taste dictates attendance. And when awards are given out at a Sunday morning function your presence should be a must. If circumstances should occur that would justify a warrant skipping any of these

optionals, then by all means the show committee should be so advised as quickly as possible.

At present there is no actual requirement that judges be available all day Saturday, and until departure time on Sunday, for private critiques at the frames. Maybe the time has come to consider making this a third required attendance by all judges.

We are sure your Mother told you about correct social amenities, so — "Listen to your Momma!"

## The Unchanged Exhibit by Clyde Jennings

You are judging a show and come across an exhibit you have not seen before. It rates, let's say a Silver/Bronze in the panel's final analysis. However its potential for improvement not only to a Silver, but possibly even to a Vermeil or more, is very high. There are specific items / areas / treatments that can be pointed out, none of which involve expenditures of large sums. In fact, most of it would come under what many judges call "organization" (i.e., re-arrangement).

The exhibitor is present, attends critique, asks about his exhibit, and is given a good number (five-ten) of valid sugges-

tions for improving his exhibit. He may even request, and receive, a private critique at the frames.

Several months later you see the same exhibit, and having kept your prior notes on it, realize it is intact, verbatim, unchanged in any way, so to speak. Now you have a problem: what award do you give it on your vote? Should you recommend he receive the same Silver/Bronze award? Maybe some of the jury want to give it less, some even more. Do you penalize him for not making any of the recommended changes/improvements

pointed out to him earlier, and vote him a Bronze, or even only a Certificate? And remember that these were "facts," not "opinions," given him.

One school of thought says, "Once a Silver/Bronze, never less than a Silver/Bronze." This would seem to be non-valid reasoning, for how many times have we seen one jury's Gold lowered to a Vermeil (or even less, Heaven forbid!) by another jury. But we assume they do that either by more expertise on one panel than the other, or less expertise, not punitively.

What do you think?

### NATIONAL TOPICAL STAMP SHOW EXHIBIT PROSPECTUS AVAILABLE

The American Topical Association's 50th anniversary convention and National Topical Stamp Show '99 will be held July 30 to August 1, 1999, in ATA's birthplace, Milwaukee, Wisconsin. The exhibit will feature 300 frames of all-topical exhibits, and they are already twenty percent subscribed.

A copy of the National Topical Stamp Show '99 Exhibit Prospectus and Official Entry Form is available from NTSS-99 Exhibit co-chairman George Griffenhagen, 2501 Drexel Street, Vienna, VA 22180, U.S.A. For more information on the birthday party or for membership information, contact ATA Executive Director Paul E. Tyler, P.O. Box 50820, Albuquerque, New Mexico 87818-0820, USA.

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### *Show Organizing Handbook Available*

The published result of the 1996 Philatelic Leadership Conference, *Running and Promoting Stamp Shows*, is available for \$6.00 postpaid from:

**APS P.O. Box 8000**

State College, PA 16803

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AND WHAT MIGHT GET  
OTHERS STARTED?**

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**P.O. Box 1125**

**Falls Church, VA 22041-0125**

# AAPE's New Members for 1998

From Treasurer Paul Tyler

02277	John Thomas, M.D., Le Paso, TX	02304	Bernard Henschke, Santa Clara, CA
02278	Larry T. Nix, Middleton, WI	02305	Marya Welch, Bellingham, WA
02279	Lillian S. Galorh, Mt. Prospect, IL	02306	Roger Downing, St. Thomas, VI
02280	Edward W. Waterous, Homewood, IL	02307	Harvey Mirsky, New Hope, VA
02281	Eric A. Glohr, Lansing, MI	02309	Russell Wright, Bridgton, ME
02282	Clinton A. Many, Brook Park, OH	02310	William A. Rader, Haver, MT
02283	Everett L. Slosman, Suncook, NH	02311	LTC. James Pullin (ret.), Winter Park, FL
02284	William J. Drummond, Houston, TX	02312	Ray Snyder, Garden Grove, CA
02287	Karl Welch, Independence, MO	02313	Michae. A. Ball, Royal Oak, MI
02288L	Arthur J. Mongan, Silver Spring, MD	02314	Dr. Gale J. Raymond, Sugar Land, TX
02289L	Kent B. Marshall, Elmira, NY	02315	Dr. Edward C. Field, Jr., Santa Monica, CA
02290	Capt. Weston Burnett, Falls Church, VA	02316	Charles J. Ekstron III, Glastonbury, CT
02291	Capt. Stephen Rose, Virginia Beach, VA	02317	Charles Waterstradt, Monroe, MI
02292	Crystal Kelly, Panama City, FL	02318	Carol Arndt, Odessa, TX
02293	Kenneth Miller, Tallahassee, FL	02319	Roger Baldwin, Warr Acres, OK
02294	Jay Smith, Snow Camp, NC	90001	Collectors Club of New York, New York, NY
02295	T. Edward Western, Flushing, MI	90002	American Philatelic Research Library, State College, NY
02296	Eugene N. Gillett, Ft. Lauderdale, FL	90003	Stamps Magazine (Review), Hornell, NY
02297	Joseph I. Wilford, Glenside, PA	90004	Stamp Publications Editor, Iola, WI
02298	Stephen M. Blinn, Beverly, MA	90005	Linn's Stamp News Review, Sidney, OH
02299	Martin O'Grady, San Lorenzo, CA	02285L	Cheong-Too Choi, Hong Kong
02300	Allen Klein, Sherman Oaks, CA	02286	Ronald Van Waarhuizen, Belgium B2930
02302	R. J. Glatz, Feura Bush, NY	02301	Sammy Chiu, Canada M2K 3A2
02303	Tim Bartsch, Golden, CO	02308	Knud E. Markmann, Canada R2M 2T9

## *Youth Champion of Champions*

### GREATER TORONTO STAMP SHOW QUEEN ELIZABETH BUILDING EXHIBITION PLACE TORONTO, ONTARIO CANADA

#### **Exhibitor**

Jones, Tim  
  
Foor, Katherine  
Grinfelds, Dzintars  
Grinfelds, Dzintars  
Munier, Nathan  
Liusz, Kelly Ann Marie  
Luster, Devin S.

Ollies, Kristen E.  
Rault, Stephanie  
Ryle, John R.  
Ryle, John R.  
Yurich, Tatjana  
Binkley, Meisha  
Adams, Joyce  
Brooks, David  
Doan, Ryan  
Eschelbach, Evan

#### **Title**

The History of Man's Flight in the Earth's Atmosphere  
  
A Watery School  
Central Lithuania  
Railroading in the U.S.  
Prosimians  
Christmas in Canada  
Basketball  
  
Love Through Mya Eyes  
La Bernache Candienne  
Stampless Covers from the Correspondence of Cornelius O'Brien  
An Overview of Indiana 4-Bar Cancellations  
Ships and Boats  
Decades and Decades of Women  
The Olympic Games: Swifter, Higher, Stronger  
Santa Claus  
Presidents Come Alive Through Stamps  
The One Cent Ben Franklin Issue, 1902-03 Series

#### **Prizes**

Youth Champion of  
Champions 1998  
APS Membership Award  
ATA Youth Award  
  
AAPE Liberty Award  
NAPEX Topical Award  
  
JPA Membership Award  
NAPEX Thematic Award  
SPI Certificate  
NAPEX Creativity Award  
NAPEX Creativity Award  
  
AAPE Postal History Award  
  
Howard Hotchner Award  
Ralph Herdenberg Award  
ISWSC Certificate  
  
NAPEX Encouragement Award

# "Before And After"

## Maximizing Exhibit Page Space

by G. H. Davis

This is a before and after story focusing on maximizing exhibit page space.

A "before" page from one of my exhibits is shown as Figure 1. At the bottom of this page is a cover that was sent from Bass River, Massachusetts to Hexham, England during World War II (January 29, 1945). The front of the cover does not depict anything extraordinary. It is a typical United States to Europe 30¢ rate usage. A viewer must be informed about what is on the back for the entire story to be told.

Envelopes were a precious commodity in England during World War II. War economy labels especially designed to be affixed to the front of an envelope to seal it and cover the old address were available. Although a label was not used, the cover in Figure 1 was reused. The original address was obliterated and the cover was readressed on the back. British postage was added and the cover remailed (March 8, 1945) to Barclay's Bank.

To ensure that viewers can see the whole story, I originally

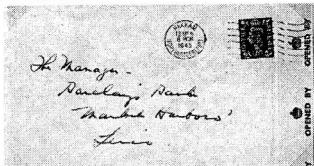
included at the top of the page a reduced photocopy of the cover's back. Unfortunately, this approach wastes precious exhibit page space.

To recover the wasted space, I created the "after" page in Figure 2. This arrangement provides all the required information and creates space for an additional cover on the same page. I achieved this by limiting the photocopy to the area on the back of the cover that illustrates the added British postage. The need for the British postage and the reuse of the cover is explained in the cover's write-up. The P.T.O. (Please Turn Over) on the front of the cover corroborates the story.

So, consider how you are using space on your exhibit pages. With a little creativity, you may be able to create space for more material on the same page.

**Editor's Note:** TPE welcomes other "Before And After" examples showing how you have improved exhibit pages.

US AIR MAIL TRANSPORT SERIES - THIRTY CENTS VALUE - INTERNATIONAL USAGE



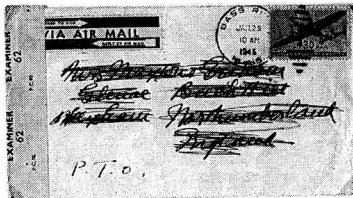
PHOTOCOPY OF REVERSE

US AIR MAIL TRANSPORT SERIES - THIRTY CENTS VALUE - INTERNATIONAL USAGE



NEW YORK, NEW YORK - SEPTEMBER 30 AND OCTOBER 1, 1945

\$1.10. For 48 months (7/15/1941 - 12/1/1943) the highest air mail rate (\$1.10 per 1 ounce) of the Transport Era was in effect to various African countries.

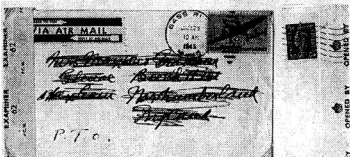


BASS RIVER, MASSACHUSETTS - JANUARY 29, 1945

P.T.O. The 30¢ Transport paid for this cover's first journey from the US to England. However, it made a second Journey approximately a month later. As a wartime conservation measure, the original recipient of this cover noted it P.T.O. (Please Turn Over) and reused it within England as shown in the above photocopy.

Figure 1. The photocopy on this exhibit page contains more content than necessary and wastes exhibit page space.

The Philatelic Exhibitor



BASS RIVER, MASSACHUSETTS - JANUARY 29, 1945

REUSE. As a wartime conservation measure, the original recipient of this cover noted it P.T.O. (Please Turn Over) and reused it within England.

Figure 2. On this exhibit page, the content of the photocopy is minimized creating additional space for another cover.

October, 1998/25

## A Second Synopsis Page Of The Issue by Arnold Enger

### Air Mail and Air Transport of Latvia 1921 - 1940

#### A SYNOPSIS

The Latvian capital of Riga was nothing more than a fuelling stop for foreign airlines until 1922, when the Estonian airline "Aeronaut" established a regular commercial flight between Tallinn (Reval) the Estonian capital and Riga, the Latvian capital city. The aircraft used were German built, single engined "Sablatnig" high-wing monoplanes.

One year later an airline combine, operating under the name of "Ost-Europa Union" was formed. Aeronaut was one of the members, along with "Aero Lloyd" of Helsinki, Finland, Latvian "Air Service Company" [L.G.S.], Danziger Luftpost and Junkers Luftverkehrs Russland. Administrated and owned primarily by Germans and Baltic Germans, the combine operated lines between Riga and Berlin, Danzig, Helsinki, Klaipeda [Memel], Königsberg and Tallinn. Sablatnik and Junkers F-13 transport aircraft were used. The Latvian Air Service Co. was the first to operate in Latvia and flew from Riga to Königsberg and Helsinki. In 1925 the Estonian government, resenting the German dominance of the combine, withdrew its subsidy, and the airline could not continue.

Meanwhile, a German-Russian Company, "DERULUFT" had started an air route between Berlin and Moscow using Fokker monoplanes. In 1927 "DERULUFT" established a new route from Moscow to Smolensk, Riga, Kaunas, Lithuania, Königsberg, Danzig and Berlin. The aircraft used were Dornier Merkur high-wing metal monoplanes with BMW VE 450/600 horsepower engines.

In 1928 "DERULUFT" established another route from Leningrad, U.S.S.R. and Riga, with stopover in Tallinn. Later aircraft used on both these routes were the Junkers F-13 and W-33.

A number of new airlines began operating through Latvia in the 1930's. In 1932 the Polish "LOT" airline, initially flying Fokker monoplanes and later Lockheed Electras and Super Electras, operated a route between: Helsinki, Tallinn, Riga, Warsaw, Bucharest, Athens and Lod in Palestine.

In 1936 "DERULUFT" was replaced by the German airline "LUFT HANSA" flying a route from Berlin to Danzig, Königsberg, Kaunas, Riga, Tallinn and Helsinki.

In 1937 the Swedish "A.B. -AEROTRANSPORT" and the Soviet "AEROFLOT" airlines opened routes between Stockholm, Riga and Moscow, primarily using Douglas DC-3 twin-engine aircraft.

On 15 June 1937, the Latvian Government Airline "V.G.S." /Valsts Gaisa Satiksme/ [Government Air Traffic] was established, covering a route between the capital city Riga and the second largest city Liepaja [Libau] located at the Baltic Sea in Latvia. Two (2) de Havilland DH-89 Dragon Rapide transport biplanes flew on a regular schedule until the start of the Second World War and the Soviet Occupation of Latvia in August, 1940.

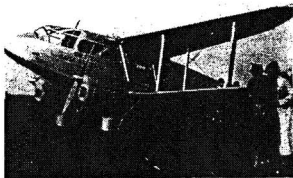


Photo of the Latvian Airline "V.G.S."  
At the Liepaja airport taken by the  
exhibitor in 1937.