

THE Philatelic Exhibitor

VOLUME 13

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COMMERCIAL ZEPPELIN MAIL

1928 - 1937

PURPOSE OF EXHIBIT: Show a broad range of commercial zeppelin mail to illustrate the postal history of the Graf Zeppelin and Hindenburg transatlantic airmail services.

PRESENTATION: Genuine business and personal mail carried by the Graf Zeppelin and Hindenburg is shown exclusively. No example prepared by or for a collector or dealer is included. Postal history aspects are emphasized: routes, rates, markings, mail handling, and the methods of dispatch.

RESEARCH: Post Office documents and other contemporary sources have been researched to elucidate the covers shown. Principal sources include German Post Office Anstaltsblätter and U. S. Postal Bulletins.

SUMMARY OF COMMERCIAL ZEPPELIN VOYAGES

	Graf Zeppelin	Hindenburg	Total
Voyages to South America	62	8	70
Carried Letter Mail	48	4	52
Voyages to North America	-	11	11
Carried Letter Mail	-	11	11
Total Carried Letter Mail	48	15	63



BUSINESS LETTER FLOWN BY THE GRAF ZEPPELIN TO SOUTH AMERICA IN 1935

COVERAGE: Representative pioneer long distance flights by the Graf Zeppelin (1928-1931) leading to regular service. In-depth display of the commercial zeppelin period, with at least one example from each of the sixty-three airship voyages which flew the regular mail between Europe and the Americas: Graf Zeppelin to South America (1932-1937) and Hindenburg to North and South America (1936-1937). An extensive selection of foreign contract mail. End of zeppelin airmail (1937), with crash card.

Letter mail (letters and post cards), printed matter, commercial papers, sample merchandise, special delivery (express) mail, and Hamburg streetcar mail flown by zeppelin, and mail posted by passengers on board are shown.

IMPORTANCE: Show the postal history side of zeppelin airmail, which has often been disregarded. Only a small portion of the material available today is non-philatelic. The scarce commercial mail shows business use, solid postal history.

There Is No Synopsis Page Of This Exhibit By Dickson Preston
Find Out Why In The Your 2¢ Worth Section Page 6

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

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

Deadline for the next issue to be printed on or about April 15, 1999, is March 1, 1999. The following issue will close May 1, 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 April, 1999 issue of **The Philatelic Exhibitor** is March 1, 1999. The suggested topic is "**Promoting philatelic exhibiting — How I have done it.**" For the July, 1999 issue of TPE — Deadline June 1, 1999 — The suggested topic is "**What I Want To See At Washington 2006.**"

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

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

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Reprints from this journal are encouraged with appropriate credits.

Editor's AAPE(s) of the Month

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

November, 1998 — Jim Graue who continually uses his Editor's chair at *The Air Post Journal* to put exhibiting issues before the members of the American Air Mail Society; including encouraging them to try exhibiting.

December, 1998 — Joe Foley who, as Editor of *The Philatelic Communicator* of The APS Writers' Unit #30, has encouraged a debate and exchange of new ideas on philatelic literature exhibiting and judging at the national level. As a direct result, I have asked **Peter McCann**, chairman of the APS Committee on Accreditation of National Exhibitions and Judges, to appoint a committee to explore and recommend possible improvements. More on that initiative as it develops.

January, 1999 — G.H. Davis, who is beginning his fifth year as Assistant Editor of TPE. He has been a consistent and valuable contributor, proofreader and idea man, and I'm pleased to take this opportunity to say "Thanks!"

AAPE STATEMENT OF PURPOSE

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

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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



Thanks, But Don't Stop — Apologies — Neil Returns

First, my thanks to the members who responded to my plea in the last issue for articles and other publishable material. I'm convinced there is plenty to write about, and no shortage of possible authors. The problem is that we all tend toward being too busy. Please remember that

1. This is a forum YOU can use to get new ideas heard.
2. TPE serves as a center for continuing debate on exhibiting, judging and exhibition practices.
3. Here is a place you can educate the judging corps on your newest exhibiting adventures. The great majority are AAPE members.

So, please take the time to use TPE.

Second, this issue is about a month late, for which I must apologize. Only part of the reason is the problem of waiting for enough content. The holidays played their part, and too much travel (defined by Mark Twain as "A foretaste of Hell!") cut into my time. I do expect to be back on track with the April issue, if articles continue to flow in at the present rate.

Last, but certainly not least, I commend to your attention the first article in a new series by Randy Neil, which you will find on page 21. Randy, as a cofounder of AAPE, and its first president, remains very much interested in its continuing to fulfill its promise as a help for, especially, new exhibitors. He makes several suggestions on how we might reinvent ourselves to do that better.

Your 2¢ Worth — Albert Young - H.L. Patterson - Ruth Seibert - Henry Fisher - Tim Bartsch

Dickson Preston - Barth Healey - Lawrence LeBel - Alec Unwin - Phil Stager - John Blakemore

Dropping To Silver

To The Editor:

My exhibit is the Evolution Of The Stamps of British New Guinea and Papua. I attended the critique and was told, by the judge who was to offer the comments on the award, that it was incomplete. He stated it was incomplete because I had not included the Australian overprints from their occupation of German New Guinea. This occupation has no bearing on the stamps of British New Guinea, which only lasted until 1906, when it became the Territory of Papua.

In the discussion with him after the critique, he insisted that was British Territory and these should be included in the exhibit. When informed that it was Australian Forces that occupied the territory, the reply was, "Well they are British." He advised that I separate the exhibit into two classifications. One to include British and, I'm not sure what the other was to be.

I had furnished a synopsis which included a bibliography of references to this area. It appeared to me that this was not used. The only reference was to some catalog, I'm sorry I did get the name, that for some reason had some of the GRI overprints included in the section about New Guinea. These overprints have nothing to do with the exhibit.

This exhibit has won a number of golds at APS shows such as Airplex, INDYPEX and

The Philatelic Exhibitor

recently in Ottawa, Canada. It consistently gets vermeil but that is not the point of my letter. They awarded it a silver. I really don't care what the medal level is, if it is judged correctly. I go to judges critiques to learn how to make it better. I was extremely disappointed, not because of the medal level, but because he didn't know, or apparently take time, to learn the Territory.

Albert Young
Richmond, IN

Rest Areas Needed

To The Editor:

Many of us can remember those times during our younger years when the circus came to town. We would look forward to the day when the elephants would parade down Main Street, and come winter we could pull those scenes out of our memory bank while waiting for next year's big show.

Now, years later, we can remember the circus, but for me, what I look forward to is the Stamp Show, and the bigger the better. If a First Day Ceremony is held, then that's just icing on the cake. But there is something important that is missing from most stamp shows.

I was just reading through the listed features of an up-coming major show — 200 frames of exhibits, over 100 dealers, lectures, clubs and societies, drawings for prizes and more. All of these are crowd pleasers, but

nowhere does it mention 'rest area.' Hold on, don't leave me now and please no snickering! Take a look at the people walking the aisles and those browsing through dealers stocks. Aha! There's a lot of so-called 'seniors' out there and I'm one of them, and maybe you are too. If you're not one yet, then (if you're lucky) you will be some day. There was a time when I too could walk the aisles and stand on my feet for hours on end and think nothing of it, but those days are gone and they ain't coming back!

Simply put, there needs to be a place where people can take a breather from the bourse and all that is happening at the show and just sit down and rest for five or ten minutes. Many hours and great effort on the part of many people go into the planning of a stamp show, but invariably it seems that no one is in charge of seeing that a rest area is provided. I don't need a Lazy Boy rocker or an overstuffed couch, but I do need a chair and a table on which to set my coffee cup.

It may be that some ASDA official will throw up their hands and utter words such as 'no, we can't let them sit down. We must keep them on their feet — they can't buy stamps or covers if they're sitting at some table drinking a cup of coffee.' Let me speak to that type comment — those of us who come to stamp shows are not there for the purpose of sitting around and drinking coffee or people watching. If I want to people

watch, I can go out to the mall. We come to see the stamp show, contact dealers and fill our wants lists, view the exhibits, attend the seminars and so on. If I can take a short break every hour or so, then I may stay six or eight hours. Without breaks, I'm gone early — and dealers will lose sales. And, I may not be back tomorrow.

So, Mr. Show Organizer or Planner, don't bother to attempt to explain to me that "every square inch of floor space must be filled with bourse tables — that as much revenue as possible must be generated — we must show a profit or we will have to close the doors." Please don't insult my intelligence. I learned those principles long ago. So, Mr. Show Organizer, please take a break, go back to the hospitality suite or lounge, have a seat and give some thought to what I have written here. And, oh yes, have a cocktail or cup of coffee — it's on the house.

H.L. "Pat" Patterson
Irving, TX

Help!

To The Editor:

I have a few questions. Is there a person or committee in AAPE or APS that helps in the development and evaluation of shows that are not WSP? Are there standard criteria for non-WSP shows? What should be or could be done by the regional or local shows that would enhance the hobby and those that participate?

I do not believe that each show should try to be a "mini" WSP, but I try to emulate (or in some cases, avoid) what I see at these shows. As an exhibit chairperson, I have appreciated the column about the Mail-In exhibit return. It has served as a guideline as to what standards should be in place. Are there other guidelines or evaluation tips available?

How does a smaller show get publicity? What needs to be done by a publicity chairperson? We have tried to get articles in the philatelic publications beyond the usual listings of shows. It has been disappointing to find that a news release has been reduced to a 5 line announcement or never published. Additional times of show listing have been purchased and not appeared even though repeated calls to the editor have been made. Is this a problem for other regional shows? What has been successful for smaller shows?

Are there "established rules" about how much should be spent on awards? What percentage of the budget should be allotted to that expense? What items could be used for awards other than plaques? Is a cash award acceptable or an insult?

Even after being a part of Frespex for a

great number of years, I still wonder if we are close to "getting it right." I could use any information you might be able to offer.

Ruth Seibert
6158 N. College
Fresno, CA 93704

To The Editor:

I received my latest TPE and feel honored — three printed letters. Well, I've stated my case so it will be a while before I do that again. Will it result in changes, who knows?

Apparently others feel that shows need to attract the public. I like Tuck Taylor's idea of having appraisals of collections. My neighborhood newspaper had an article about a display of Barbie dolls dressed in fancy clothing. People are more excited about what I call toys or trivial objects, than about items that are more important, such as stamps. Even a barbed wire collection is more important historically than Barbie dolls. Years ago I decided that a museum would rather display the sword of General X than an important paper document. The public may just not be interested in paper items.

The Display Class idea sounds great although I don't have anything that would fit into it. After some rewriting, I hope to send a synopsis of my embossed revenue exhibit to you for TPE.

In looking at Arnold Engel's synopsis (10/98 TPE, 8-26), I don't know why it is important to state that the Fokker planes were "Dornier Merkur high-wing metal monoplanes with BMW VE 450/600 horsepower engines." Would it make any difference in the synopsis if he wrote they were low-wing plastic planes with BVD 100 hp engines??? I think the other "synopsi" (plural of "synopses") are better. I wouldn't call Burnett's pages a synopsis; it is more of an introduction to an exhibit, similar to what I would send to a judge.

Henry Fisher
Columbus, OH

(NOTE: Apologies to Arnold Engel, whose name was misspelled with his Synopsis Page in the last issue. — Ed.)

Getting Judges Educated

To The Editor:

I would like to comment on the letter from Edward Mangold in Your 2¢ 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 sending 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 will be 339 frames of competitive exhibits. That calculates to 5424 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. Yes, how many have taken the time to do that? As mentioned in Ted Bahry's short piece about a late-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 Bartsch
Golden, CO

No Synopsis Page

To The Editor:

You have asked for examples of synopsis pages, so I am sending copies of the title page (see cover of this issue) and synopsis page of my zeppelin exhibit. That's right, the synopsis page is the one that is blank. Let me try to explain why.

As an exhibitor, I have tried not to tailor my exhibits solely for the judges. I have imagined my target audience to be the general community at the show who may want to see my exhibit. I don't try to make an exhibit for the so-called general public, for whom all the basics have to be explained, but for what I think of as informed viewers, who know philately well, but probably don't know the content of the my exhibit as well as I do. Among these informed viewers are the five to seven individuals who will be judging the exhibit, but all the other viewers are important too.

It is the problem with the synopsis page, as I see it, that it communicates with the judges

and leaves out every one else who might be interested in the exhibit. Some exhibitors spend quite a bit of their time and energy developing synopsis pages to inform the judges and sell them on the merits of their exhibits. It seems to me that much of this information, and some of the selling as well, would be much more effective if it was included in the exhibit itself. In the first place, integrating these excellent ideas with the material on display adds power to the whole exhibit. But more importantly for me, at least, it puts these enhancements to the exhibit where everyone can see them and not just the judges.

Dickson H. Preston
Seattle, WA

Synopsis Review Offer

To The Editor:

As a successful exhibitor in the literature class who is gathering the courage to venture into the postal history class, I see an opportunity offered by TPE to learn more about exhibiting while lending a hand to experienced colleagues.

I have become a particularly keen student of synopsis pages but, alas, a fair number suffer from lapses in grammar, spelling and typography. So I would like to draw on my career as an editor to make the following offer: If any exhibitors would appreciate professional input to polish up their synopses, I am ready to lend a hand.

The easiest way would be to send me a photocopy of the page(s) involved, and I will return marked-up copies within a day or two. No charge, of course, just an SASE or the appropriate amount of mint postage. If any colleague would like to confer electronically, my E-mail address is healey@nytimes.com.

Barth Healey
86 Bar Beach Rd.

Port Washington, NY 11050-4029

Highlighting

To The Editor:

As an accomplished exhibitor and accredited judge, I strongly feel unobtrusive use of matting techniques can immeasurably assist a judge reviewing an exhibit at a show. Further, the use of mats and clear mounts can free up funds for additional philatelic acquisitions.

Now let's take those points and discuss them. Since the review of an exhibit at a show has a judge's limited viewing and evaluation time, an exhibitor, particularly of lesser widely known or written about areas, must somehow demonstrate in title and synopsis pages and within the pages of an exhibit that it has many of the key pieces therein.

The late Michael Jolly, in an AAPE seminar at Philatelic Show, said an exhibit might

not get the award it could because of organizational defects and the "rarities were buried." An exhibitor ought to think in terms of what are the ten to twelve best items within the exhibit that are crucial to telling the story of the exhibit and that a judge might well expect to see within this exhibit based on study prior to arrival at a show's exhibit frames. Formerly, a technique used was "sticky" dots on pages containing key items. Though it does draw attention to pages with dots, it does tend to draw one's eye away from the material and seems to have fallen out of fashion. In the past year, I have started to use a light blue acid free paper for mats of the 10 best items within my exhibit. This paper is available at art supply stores. I believe that use of the mats has resulted in the judge's easy location of my key items that I said I would be showing as detailed in my title and synopsis page.

Additionally, by defining use of these colored mats to key pieces on my title and synopsis page, I am able to avoid the continual revisions of my title or synopsis pages of stating a frame and page number location for said items. As a judge, when viewing an exhibit I like to see an exhibitor's effort to make the exhibit tell its story and have within it the key items that are pertinent to telling the story with a concise, precise and well defined organization. Judges at national shows view and evaluate 170 to 400 frames of material within a limited amount of viewing time. Thus it is incumbent upon exhibitors to showcase their material so that subtle attention will be drawn to the important items that greatly assist in telling the exhibit's story.

Furthermore, the transporter concept for page revision makes for a wise economic decision. By having material mounted on mats, each revision of a page necessitates only a clean piece of exhibit page stock rather than a new page, new mounts or hinges and/or new corner mounts for covers. A glue stick, which is available from an office supplies store, is all that is needed to reattach the back of a matted philatelic item to its new exhibit page. A good friend of mine in the last two years has exhibited at least 15 national and five international shows. At national shows, he has used eight or ten frames to display his material. For international shows, he has been allocated only five frames. Thus he has to constantly be juggling the material to fit within the constraints of frame allocation. He uses mats for all material and it saves time, effort and expense. By the way, at its last international show it was awarded a Large Vermeil, which will in the future mean that the exhibit will have eight 16-page frames allocated to it.

Lawrence LeBel
Newington, CT

"Palmares"

To The Editor:

During discussions with our newly appointed BNAPS Awards Coordinator I was trying to explain what the Palmares was. I consulted all my dictionaries to no avail and finally called the King County (Seattle area) regional library's Answer Line. I suggested it might be a Greek or Latin word. The answer I got surprised me.

Palmares (Answer Line) definition from Cassell's Latin-English Dictionary, MacMillan 5th Ed. 1968 New York.

Palmaris: Deserving the palm or prize.

What surprised me most was the spelling. Did someone create a typo that is now permanently enshrined in the philatelic and exhibiting world's lexicon? Or is there a simpler or better explanation or origin?

Alec Unwin
Bellevue, Washington
(BNAPS Secretary)

Fakes, Forgeries, and Experts

To The Editor:

I agree 100 percent with the Fly's comments in the last TPE. "... 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 expert committee's work; and the responsibilities of exhibitors."

Having seen an advance copy of our President's editorial in this issue, I agree 100 percent with his comment, "If the FIP and APS are subjecting exhibitors to inspection and penalties, then they must give the exhibitors clear and precise guidance of what they are looking for."

As an exhibitor, I do not mind if a jury or committee of experts removes a page in its protective sleeve from the frame for inspection. I do get rather concerned when someone removes the page from the protective sleeve or removes an item from its mount or hinge or mounting corners. I also want to know what the rules are before I submit my application to exhibit, e.g., do I mention certificates for all items for which I have them, do I include the original certificate on the back of the exhibit page, what flaws do I mention—a thin not visible except in water-mark detection fluid, hinge remnants, anything other than post office fresh gum, dinged perfs; what about expertly and not-so-expertly repaired covers, and the list could go on. I also would want to be informed in writing if any questionable items were found and what the recommended corrective action is. I would also want to know if my exhibit or any items in it were examined and that no problems were noted. However, as an exhibitor my main concern in obtaining a certificate is to protect my investment and not to impress a jury.

(Thanks to Giancarlo Morolli for this bit of advice).

As a judge, I would become very irate if someone is trying to deceive me. Obvious examples of deception are exhibiting fakes and forgeries of any philatelic element and not identifying them as such, enhanced cancels and markings, a photocopy of the back of a cover when the cover is only a front. Attempts to deceive a jury should be penalized. However, the problem then arises when a jury encounters an ignorant exhibitor who may have been deceived by an equally ignorant dealer or auction firm or by a crooked dealer or auction firm. Ignorance is no excuse, but this is a hobby, and we are dealing with fellow hobbyists. The need for written guidelines becomes more obvious.

As a show chairman, I would like some guidance concerning how many frames will be opened, when will they be opened, and who will be there. Will I need to provide a separate expert's room? I might wind up with five judges and an apprentice, some assorted experts, a few committee members to unscrew and rescrew the frames, a flock of concerned exhibitors and agents all scurrying around in the wee hours of the morning before or after normal show hours. The resulting confusion could be awesome.

The Third Edition of the APS Manual of Judging provides the following limited guidance to exhibitors and juries, "Occasionally a judge or judges question the authenticity of an item in an exhibit. Such a situation must be handled with great care. The degree of doubt must be clearly understood by all members of the panel, and unless there is proof positive of the item being fraudulent, the question should be ignored in evaluating the exhibit."

The Fourth Edition of the Manual of Judging will provide additional guidance on the examination of exhibits by expert teams. But until the Fourth Edition is published and widely disseminated to our exhibitors and judges, the guidance in the Third Edition is all we have.

Before we go charging off, let's make sure that the proposed solution is in proportion to the scope of the problem. Let's not cure the ill and kill the patient in the process.

Phil Stager
St. Petersburg, FL

Display Content

To The Editor:

Four years ago TPE published some musings by me on the philatelic judging process [Vol. 9, No. 1, January 1995] that aroused some (anticipated, indeed invited) criticism, but may be helped to encourage those of similar leanings.

The less controversial of my two suggestions at that time was that show juries be able

to provide upon request a brief written evaluation, for a (mail-in) exhibitor who was unable to attend the judging critique. Readers know that, as current coordinator of TPE's Mail-In Exhibitor column, I have an interest in the welfare of that means to exhibit. I am glad more shows now do provide written critiques, sometimes without even a request for one. I know this from my own recent experiences, and from comments sent to me by other mail-in exhibitors. This courtesy is certainly not (yet) universal, as noted in my Mail-In column elsewhere in this issue.

Another "modest proposal" I made in my 1995 article was that the APS/WSP judging system adopt a numerical scoring system, as used by FIP, and domestically for categories including Thematic and Youth exhibits. I got some flak back, as anticipated, from those who are convinced that an experienced judge doesn't need numbers to make a distinction in his/her mind between (say) a strong Vermeil and a marginal Gold exhibit. I was thus pleased to read in the October 1998 TPE [Vol. 12, No. 4, pp. 21-22] recommendations for judges in treating Display Class exhibits. These include a point scoring system (yippee), and provision for a mailed written critique (yippee again).

Those recommendations concerning Display Class judging in last October's TPE, evidently were taken by Peter McCann from a pamphlet prepared by the APS Committee on Accreditation of National Exhibitions and Judges, a committee Peter currently chairs. One can expect that the finalized version of that advice will be in the next edition of the APS Manual of Philatelic Judging. Thus now is the time for any additional input to that committee; and I happen to have an observation to make, as follows.

Points awardable are noted as Story (30), Interest/Originality (30), Condition (10), Knowledge (20), and Presentation (10), a distribution that sounds fine to me. Not included specifically in the points distribution table is the category of 'Philatelic Content.' This is, however, the subject of a paragraph among the 'Judging Criteria,' where it states 'Up to a third of the material (by count of items) may be non-philatelic.' I submit that specific mention in these recommendations/instructions that 'one-third non-philatelic material' is the maximum allowed is probably unworkable, and is best omitted.

As a simple matter of practicality, judges usually would not have time to do such counting — we are oft reminded that six seconds of study per page is the norm in judging a major show. More importantly, the extent to which non-philatelic items can contribute beneficially to an exhibit depends on the subject, and on whether the primary philatel-

ic items are stamps, covers, postal stationery, etc. What surely is most important is whether or not displayed non-philatelic items overshadow the philatelic content. If they do, the 60 points allotted for 'Story' and for 'Interest/Originality' will necessarily suffer. So be it.

I am reminded of the 'Gold Fever' exhibit developed by Kenneth Kutz in the 1980s, which deservedly won high awards (I thought it bold and thrilling), but which I understand caught flak from some judges, because some items he included did not fit the usual rules for a thematic exhibit. Incidentally, I was glad to read in the Jan. 4, 1999 issue of *Linn's Stamp News* a comment by TPE's editor that 'For the most part, I'm not a big fan of rules in stamp collecting.' Maybe this is why John spearheaded the introduction of a Display Class to US exhibiting, with bold exhibits such as 'Gold Fever' in the back of his mind. Right on, John.

Ken Kutz went on to publish 'Gold Fever' as a book, with literally hundreds of gorgeous colored illustrations. I was asked to write a (belated) review of that book in 1998 (for the *SAS/Oceania Informer*), and thoroughly enjoyed doing so. However, it was clear to me that this was not a primarily philatelic book, despite its many illustrations of rare covers. The pictures of mining permits, stock certificates, miner's letters, newspapers, etc., outweighed the postal history content to an extent that could not be acceptable for a philatelic exhibit. I believe that the judges at a show should decide whether the fraction of non-philatelic material in a Display Class exhibit has been kept by its preparer within reasonable limits. Those limits cannot, I believe, be described by a uniform numerical fraction.

John S. Blakemore
Bellingham, WA

The Mail-In Exhibitor

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

Your mail-in scribe does not have a true report this time. Incoming data has been sparse, and will be presented in the next issue, together with what arrives in the interim.

The good news is that, of the few new reports to hand, all rate their respective shows at 100%.

The Philatelic Exhibitor

PRESIDENT'S MESSAGE by Charles J. G. Verge



In the last issue of *The Philatelic Exhibitor*, the Fly wrote extensively on the subject of Expert Committees and particularly those which were active at the APS's Stampshow in Milwaukee in 1997 and Santa Clara in 1998. It is an issue with which I have been closely linked over the last few years. Since 1995 I have been involved with defining and assuming the role of Secretary to the Jury at World Philatelic Exhibitions (WPE). Next July, I will be Secretary to the jury at PHILEXFRANCE 99. The Expert Committees have been a fixture at WPEs since the middle-90s and have had some highs and lows over the years. Jury Secretaries by virtue of their administrative management duties are closely linked with the way the Expert Committee's report is presented to the jury who must rule on the Committee's recommendations. My other area of involvement comes with providing advice to some of the Canadian exhibits who venture into the wide world of WPEs. Here again, I should be in a position to provide accurate advice and support to our exhibitors.

Although the Fédération Internationale de Philatélie (FIP) has clearly codified the rules about how an Expert Committee works and how a jury should deal with exhibits that are found to flout the rules, it does not provide clear guidelines to exhibitors about what it is exactly seeking when its Expert Committees inspect exhibits. Some areas are clear. For example the FIP says that an exhibitor should have originals of the certificates in the back of the appropriate exhibit pages. However, it does not give precise guideline as to what it expects to see written up on the front of the exhibit page. Should the exhibitor indicate the existence of the certificate, its number and granting institution? Must the exhibitor indicate on the exhibit page every flaw listed on the certificate? Regummed, reperfed and rebacked comments must be indicated either in the text or below the stamp but do you have to write pulled perf., minor ink stain on front or streaked gum?

If the FIP and the APS are subjecting exhibitors (and rightfully so I believe) to inspection and penalties then they must

give the exhibitors clear and precise guidelines of what they are looking for. To this end I have asked Paolo Vollmeier, President of the FIP's Commission for the Fight Against Forgeries, for this kind of clarification. Hopefully, when he responds, the FIP will consider turning these clarifications into guidelines and the APS would follow suit. From that time on exhibitors will have something to follow when preparing their exhibits, expert committees parameters to follow and the hobby will be better for consistency in Expert Committee inspections, findings and recommendations. I will share Mr. Vollmeier's response with you when I receive it. In the meantime, if you wish to exhibit in a WPE or at Stampshow in Cleveland next August, I would advise you to take no chance. Be as explicit as possible when you describe your important item which has a certificate that indicates that the 'unique piece' you show is defective. I would also like to hear your comments on this issue. Please write to the Editor.

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

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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.

- **MOVIE STAR MAIL**, mail to movie stars, early days to current, meters advertising movies, movie company corner cards, send xerox or list. 1937, 1942 Christmas Seals, on covers, errors, varieties, etc. Tom Richards, P.O. Box 9637, Columbus, OH 43209.
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A GUIDE TO JUDGING THE PHILATELY OF..... NEW ITEMS

Thanks to Henry H. Fisher, we have a new monograph to offer:

- **Guide To The Judging Of U.S. Federal Embossed Revenue Stamps** (3 pages).

It is available from the address below for 50¢ 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¢.
- **How To Judge (Nicaragua) Airmails (4 pages).** By Derek A. Pocock 60¢.



See the newly introduced outfit to be worn in future by the judges at the judges' critique and first shown to the public at a dinner in Nancy and Doug Clark's lovely plantation home in Lexington, GA, introduced in all its beauty on Ernst.

I found this T-shirt in a catalogue, and as Ernst is so fond of Sergeant Schultz of Hogan's Heroes, I had to buy it for him. Later came the idea, where to put it to good use. He immediately agreed. The success at the Judges' Critique was great.

Doris and Ernst Cohn

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.

Arthur J. (Jerry) Jensen, P.O. Box 31050, Bloomington, MN 55431

Specialties: Germany, Western Europe, 20th Century British Isles

Free Show Program Tips!

One of the key components to a successful stamp show is a good, well-thought-out show program. It is the road map of the show and, as innocuous as it may seem, introduces your entire show to the most important people — the stamp collecting community who attend and spend their money. Therefore, a superior program is very important to the success of any stamp show.

Fortunately, a new publication is available to help the most experienced or novice program director or editor to develop and publish a program to fill their needs. *Tips on Improving Your Show Program* was written by a veteran show promoter, **Arthur P. von Reyn**. He has been the show chairman of the MID-CITIES STAMP EXPOS (Arlington and Irving, TX) for several years.

He has acted as a judge of the American Philatelic Society's Chapter Activities Committee's (CAC) Stamp Show Program Critique and fully realizes the importance of a show program that can save visitors time and direct them to those activities of interest.

The APS and CAC were so impressed with *Tips* that they felt it should be given the widest possible distribution. CAC Chairman Tom Fortunato has loaded it on the CAC Website (<http://www.geocities.com/Athens/2948/artclub001.html>), and I have copies available free of charge to anyone who will send me, Jane Fohn, a #10 SASE. Really, everyone involved in preparing programs for stamp shows can benefit from this handy publication!

The Philatelic Exhibitor

A Tempest At Vapex '98

Part I: A Letter To The Editor From Cheryl Ganz:

At VAPEX 98 the jury awarded one exhibit not only the show Grand Award, but also the three other top awards: the American Air Mail Society Grand for best airmail, another award for best airmail, and an award for best German exhibit. I believe that this concentration of special awards to one exhibit is detrimental to the exhibiting aspect of our hobby. Either the show Awards Chair or the Jury Chair should have sought criteria changes. One of the airmail awards could have been changed to "outstanding" instead of best. Furthermore, if the policy of juries was to "spread the wealth," another exhibit could have received the German award. By no means do I believe that unworthy exhibits should be granted special prizes. At this WSP show, there were 18 golds and many worthy of special prize. This show was attended by about 50 European guests who had come to celebrate the 75th anniversary of the American Air Mail Society. For most it was their first visit to the United States and their first experience at an American national philatelic exhibition. Many Europeans and Americans were dismayed at the way prizes were distributed. I believe a change needs to be made to prevent this in the future so that Jury Chairs have the right to change a criterion in such a situation. Just as we wish to eliminate "mug hunting," we need to eliminate "mug inundating."

PS FYI: I was not an exhibitor at this show. The winner is a friend of mine. Many members of the jury are friends of mine and I discussed this problem with one of them. This is not a letter written out of bitterness, but rather one seeking improvement in our "hobby."

Part II: A Response From Jury Chairman Stephen Reinhard:

As Jury Chair at VAPEX 98 let me just say that the jury was well aware that one exhibit was being given a number of the major awards. We did all that we could to "spread" awards, where the criteria set by the ORGANIZATIONS PROVIDING THE AWARDS allowed.

The Grand Award, of course, speaks for itself. In this case it went to an airmail exhibit of Germanic philately. The American Air Mail Society presents a Grand Award at its convention shows,

which, by criteria that Cheryl helped develop, goes to the BEST airmail exhibit. VAPEX has its Jesse Johnson Award which is also presented to the BEST airmail exhibit. There was an award made available to the jury that was to be presented to the BEST exhibit of Germanic philately. There was absolutely no way in which the jury could give these awards to anyone but the Grand Award winner.

We did what we could to give other "special" to other exhibits. The four APS Medals of Excellence were purposely not given to the Grand or Reserve Grand award winners, as permitted by the criteria provided by APS.

I disagree with Cheryl when she states that "either the show Awards Chair or the Jury Chair should have sought criteria changes." I, for one, did not know that there was going to be a problem until the jury chose the Grand Award winner. At that time, late on Friday afternoon, there is no time to be seeking criteria changes from societies that have made these awards available. In my opinion, neither the Show Committee nor the Jury has the right to change the criteria set down by the society making the award available. Only that society can do that.

I believe that the VAPEX Jury made awards with a full understanding of what it could and what it could not do. The Jury had all of the criteria before it, provided by the VAPEX Show Committee. We referred to this frequently.

I'm not sure what the answer is, or even if there should be an answer. The easiest solution would be for the various societies to make the awards available to the jury for distribution as it saw fit. Another would be for APS to decree that the winner of the Grand Award (and, perhaps, Reserve Grand) be ineligible for any other awards at the show.

This is certainly a good topic for further discussion. However, let me reiterate that the VAPEX Jury acted properly in all respects relative to this matter.

Part III: A Further Response Made From A. Don Jones, Sponsor Of the AAMS/FISA Convention At Vapex 98 And Immediate Past President Of the Virginia Philatelic Federation:

1. The award criteria for the Admiral Jesse G. Johnson Award and the William R. Taylor Award were established for spe-

cific reasons/purposes and are held in no less esteem than any other award presented at VAPEX.

2. The award criteria for the Admiral Jesse G. Johnson Award and the William R. Taylor Award were established about 15-20 years ago. Since those criteria were established, the American Air Mail Society has met twice before at VAPEX (1985 and 1993), prior to the most recent meeting in 1998. At the two earlier meetings there were no requests for the restructuring of, or problems with, the award criteria at those times and it is a rather strange occurrence that a problem should arise regarding long established awards at VAPEX '98.

3. Consistency and fair play are essential standards. In that regard, if exhibitors are or can be informed of the rules of any given exhibition prior to entering that competition, they have the knowledge that they are competing on a level playing field. If they know that there are special awards to be presented, but have no idea as to how they must compete for them, that would be a blot on the exhibition. VAPEX does not have that problem with the awards cited, as their criteria are published as part of the Virginia Philatelic Federation Handbook as well as being printed as part of the VAPEX Prospectus, which all exhibitors receive to complete, in order to enter their exhibit.

Further, As VAPEX '98 Deputy Chairman:

1. As a member of the VAPEX '98 Committee, it can be stated that show committees are not in the business of "pre-judging" and therefore are not in a position to "crystal ball" the outcome of the philatelic jury's decision(s), which are final — per rule 14 in the VAPEX '98 Prospectus.

2. The general criteria for awards to be presented at VAPEX '98 were printed as part of the prospectus and the criteria for the specific awards cited were established approximately 17 years ago, surely giving ample time for anyone who had trouble with any part of them to voice their opinion. This is especially relevant since the American Air Mail Society had held two (2) conventions at VAPEX prior to 1998 (1985 and again in 1993).

3. As stated in rule 15 of the VAPEX '98 Prospectus, "Any questions arising concerning the VAPEX '98 exhibition not

answered by these rules will be decided by the VAPEX '98 Exhibits Committee." The "question" was not presented to the VAPEX '98 Exhibits Committee.

Further, As An Accredited APS Judge:

1. In the United States, the provider(s) of the award(s) establish the criteria for presenting that/those award(s) and the awards are accepted or rejected based on whether or not the criteria are reasonable/relevant. Once those criteria are accepted, they are expected to be followed. There is nothing awry with either the criteria or the relevance of either of the awards cited. The criteria and the relevance of both awards stand alone without problem.

2. International exhibitions follow different guidelines, in that the jury members (or a group thereof) determine the placement of special awards. The providers of those awards do not.

3. VAPEX is not an International exhibition, it is a National exhibition.

And, As Vice-President Of The American Air Mail Society:

1. Neither the President nor Vice-President of the American Air Mail Society were addressed on the letter posing the question.

2. If national philatelic exhibition awards are to go to the BEST exhibit of any given criteria, then that is where they should be presented.

3. If awards are to be handed out in any way that a jury deems fit, that could well lead to what some have referred to in the past as the "good ol' boy" syndrome of "better" awards going to friends. The American Philatelic Society (which provides the accreditation to national level judges) has done everything possible to

thwart that possibility. The American Air Mail Society, as an affiliate of the APS, supports that standard. As a member and current Vice-President of the AAMS, I wholeheartedly support that standard and will cast my vote against the AAMS meeting at any exhibition where that standard is not upheld.

Statistically

Statistically, the exhibits from outside the United States fared quite well at VAPEX '98, as seen below.

a. 50 total exhibits (including the Court of Honor, Virginia Philatelic Federation Competition and Youth exhibits)

b. 39 competitive exhibits (excluding the Court of Honor, Virginia Philatelic Federation Competition and Youth exhibits)

c. 32 (of 39) competitive exhibits received one or more Special Awards: 82%

d. 9 (of 39) competitive exhibits received two or more Special Awards: 23.1%

e. 6 (of 39) competitive exhibits from outside the United States: 12.2%

f. All exhibits from outside the United States received show awards at the silver or higher levels.

g. All exhibits from outside the United States received one or more Special Awards.

h. The VAPEX '98 Grand Award was presented to an exhibit from outside the United States.

i. Two (2) gold awards were presented to exhibits from outside the United States.

j. Four (4) silver awards were presented to exhibits from outside the United States.

k. Twelve (12) Special Awards were

presented to exhibits from outside the United States.

In Conclusion:

1. If award criteria has to be "dithered" each and every time that an organization attends VAPEX, it might be difficult to get exhibitors. Exhibitors like to be able to depend on exhibitions to be consistent in awards, procedures and venue. Those are three areas where VAPEX has tried the hardest to excel and has done well since 1984 when it moved from the Cavalier Hotel to the Virginia Beach Pavilion. During the total time that VAPEX has been in Virginia Beach (1977-1998), there has never been a year when it has been wanting for exhibits. In fact, there have been many years when exhibits had to be turned away due to the size of the competitive exhibition — 1998 was one of them. Therefore, the VAPEX Committee may be doing something right, in spite of what others may feel about "spreading the wealth" of awards around.

2. As an accredited judge, I am always evaluating exhibits (at all levels), juries (as a whole) and jurors (as individuals), just as I think that they should be evaluating me or any philatelic panel I serve on. At VAPEX '98, the philatelic jury did an exemplary job of evaluating the exhibits. The awards that were provided to them were allocated fairly and properly and were presented to the exhibits that deserved them. No more can be asked or expected of a philatelic jury than to do their job well, and they did very well.

3. VAPEX is and shall remain a NATIONAL exhibition, NOT an INTERNATIONAL exhibition, with NATIONAL criteria being applied.

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.

NATIONAL TOPICAL STAMP SHOW EXHIBIT PROSPECTUS AVAILABLE

The American Philatelic 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 87181-0820, U.S.A.

How Long To A Gold? by John M. Hotchner

Thanks to our members who completed the "Gold" questionnaire in the last two issues. In summary, the responses show that it has taken, on average, five years for us to reach the Gold level once we began working on a multi-frame exhibit.* Those who were willing to be identified were:

Exhibitor	Exhibit	Year Begun	Year Gold
Jerry H. Miller	Watch on the Rhine-Allied Occupation of the Rhineland: 1918-1930	1996	1998
George Kramer	The Telegraph in America	1973	1981
Jeff Forster	1869 Pictorial Issue	1978	1980
Paul Schumacher	Not Quite President Of The U.S.	1987	1993
Arnold Engel	Air Mail of Latvia	1975	1988
Arnold Engel	Königsberg Censor Mail 1939-1944	1983	1986
Arnold Engel	Postal History of Livonia and Kurland, 1768-1915	1965	1965
Don Evans	The U.S. One Cent Franklin, 1861-1868	1978	1980
Robert Morgan	Hungary: The Hyperinflation of 1945-6	1986	1990
Stephen Washburne	Ruritania 1862-1889 Stamps of Queen Amelia	1980	1984
John Cress	Postal History of Van Diemen's Land Era of Tasmania 1824-1870	1992	1994
Stan Luft	French Revolutionary and Napoleonic Armies 1792-1814	1973	1981
Ken Pruess	The State of Taxes	1978	1998
Phil Stager	Canada Booklets and Panes	1967	1985
R. Timothy Bartsche	Orange Free State: Early Settings of the VRI Overprints, 1900	1997	1997
Henry Fisher	The First Federal Issue 4¢-5¢	1981	1989
Pat Walker	Overview of Irish Postal History, 1695-1900	1978	1981
Gerhard Wolff	Zeppelin Mail	1963	1967
William Solyom-Fekete	Austrian Stamps Used In Hungary	1975	1984
Harlan F. Stone	Helvetic Republic 1798-1803	1971	1971
Jay Stotts	U.S. Rate Usages Of The Fourth Bureau Issue	1981	1987
Louis Repeta	The 3¢ "Stuart" Washington: A Study of the Stamp and Its Use	1974	1985
Randy Neil	The 10-Cent Steel Plate Issues of the Confederate States of America	1971	1971
John Liles	Portugal: The Ceres Issues, 1912-31	1990	1993
Mark Burnett	Postal Rates During the Washington/Franklin Head Series	1988	1998
William Ainsworth	New York Foreign Mail Cancels On A Single Stamp: The 6¢ Bank Note	1997	1997
Frederick P. Lawrence	Scouting On Stamps "Classics"	1989	1989
Ralph B. Soderberg	Switzerland Standing Helvetia	1982	1982
Jim Kotanchik	U.S. Official Seals	1997	1998
Van Koppersmith	U.S. Stamps, 1847-1869	1989	1989
Richard Thompson	The Four Ring Number Cancels of Canada	1992	1995
Greg Frantz	Steamship Companies	1982	1989
Donald R. Hines	G.B. King George V Photogravure Issue 1934-1936	1991	1996
Don Jones	U.S. Air Mail — The Early years	1981	1984
Steve Reinhard	U.S. Pioneer Air Mail 1910-1916	1983	1985
William Bauer	Colorado Postal History	1966	1969
Jamie Gough	Ireland in Philately 1690-1926	1968	1975
Dickson Preston	Commercial Zeppelin Mail	1976	1978
Dickson Preston	Præxie Postal History	1988	1994
John Hotchner	Stamp Separation — From 1840 to Modern Times	1976	1985
John Hotchner	20th Century Auxiliary Markings 1900-1950	1989	1993
Gregg Hopkins	In First Place	1992	1997

*A few people reported on One Frame Exhibits. On average, they received Golds within two years. The reasons probably include the fact that One Frame Exhibiting is relatively new as a category, and it was exhibitors already experienced at the national level who reported on One Frame Golds.

It should be kept in mind that many exhibitors reported on their first exhibit only. Subsequent exhibits, for the most part, achieved Golds faster.

Eighteen exhibits of the 38 reported went on to receive a National Grand. On average that next step took an additional five years; ranging from a Grand received the same year as the first Gold, to one exhibit which took 28 years to get from Gold to Grand.

A few respondents added especially interesting notes. These follow:

The 3e "Stuart" Washington: A Study of the Stamp and Its Use. Gathered and worked with this material for nine years before exhibiting. Spent several years viewing and taking notes of exhibits. Obtained a copy of C.E. Foster's book *How to Prepare Stamp Exhibits*. This was a great help. First WSP show, Nojex '83, received a silver bronze — felt devastated by the judges at the critique. Reworked the exhibit. Received several WSP vermeil awards in 1984, ASDA (NY), Balpex, and Vapex. Rewarded with valuable constructive advice from chief judge Clyde Jennings (Vapex '84), and reworked the exhibit. First gold awarded at Ropex '85, then Aripex '85 and Garfield Perry '86. Entered Ameripex (1986) and received a large silver with felicitations of the jury. Invited to exhibit and give the evening program at the CCNY in January 1987. (Louis E. Repeta).

Switzerland Standing Helvetia. I am sure the reason for my success is that I enjoy **collecting** — my exhibits have come from already formed collections. In 1980-1981 Felix Ganz and Georg Valko (V.P. of Swiss VSP/LV comparable to our APS) viewed my material in stock books and pushed me to mount and exhibit.

In the 1990s I have been involved in research — and too many major surgeries. The good Lord willing I hope to do my first Postal History exhibit during the next year — Switzerland Registered Mail 1785-1908.

Exhibiting is less fun now — I do not type or compute and with the work involved to do an exhibit by hand derogatory comments do not help (ie by certain judges).

I also suggest that the expected 160 pages for a major exhibit may be a problem — certainly reduces hopes of a new exhibitor. In my instance why try to produce 160 exhibit pages when maximum for exhibiting in Switzerland is 120 pages, International 128 pages. For me remounting is major work — not necessarily fun. (Ralph Soderburg).

Orange Free State: Early Settings of the VRI Overprints, 1900. I have been a collector for over 40 years and a philatelist for 20. In that later period, I began to specialize in the Boer Republics, particularly the Orange Free State. As luck would have it, most of the major collectors were breaking up their holdings (unfortunately posthumously) and I was in a position to take advantage of the acquisitional opportunities that arose. Over the years, I toyed with "doing something" with my collection someday, but never took that first step. I became active in organized philatelic societies pertaining to my interests and began writing articles and columns. This was a good first step to exhibiting, but still far from that precipitous leap.

Two events changed my philatelic life forever. Early in 1996, I became acquainted with Stanley Luft and subsequently became involved with the Collectors Club of Denver as well as the ROMPEX committee. Also, in November, 1996, I was visited by David Crocker, a renowned philatelist and dealer from South Africa, as well as a good friend. During his stay with me, I had the occasion to show him my OFS collection, some 10 volumes of stock pages and sleeves organized chronologically. I was surprised by his comments ranging from "I have never seen an example of this before." to "You should organize this and exhibit." With this encouragement from such accomplished philatelists, one with vast experience in my area and the other with an equally vast experience in exhibiting and judging, I finally entered into the labor that would lead to my first exhibit.

Where to start? Read Randy Neil's book and then photocopy the collection and start to paste up the story I wanted to tell. Where to exhibit? ROMPEX was coming up, and even though it was a national and a rather high level for a first time exhibitor, I elected to be baptized by fire: after all, I had the material, now it was up to me to put it together. Two hundred hours and four months later, I had enough put together to gain critical analysis from experienced friends. A few minor changes and the final printout of the 80 pages and mounting for ROMPEX 97. I had been told that it was a good exhibit and should have no problem gaining a Vermeil, but self doubts pervaded my heart. Arriving Saturday morning to find a Vermeil ribbon along with a special AAPE award ribbon was great relief and joy for me. I had done it and survived!

At the critique, I asked what I could do to improve my award and Dan Broulette said there was little to do on material.

What put me DOWN from a gold was the fact that I introduced a few covers, opening the door for wanting more (Dan's words). I smiled and thought of all the covers I left out because I had limited myself to only five frames! The next time out at Omaha in September, I added an additional 16 pages of covers and was rewarded with my gold along with the APS research medal as frosting. I have not exhibited this year, awaiting the results of my first international at ILSAPEX in South Africa this October. I have been told it should get at least a large Vermeil and possibly a small Gold by those who have been there. I owe so many thanks to those who have taken the time to view my exhibit. Next year's national circuit will see an expanded exhibit of 8 or 10 frames as I make a stab at winning a national Grand Award. The quest is not so important and the joy of preparation and of the discoveries made by looking so intently at what you have.

I do not live with the illusion that this is the norm, nor do I expect any future exhibits I am preparing to fare as well. However, I was fortunate to have the MATERIAL to make a gold-medal exhibit. All it took was the work to make the material earn the award. Not everyone can or will have that advantage, being at the right place at the right time to put together such material over 18 years time. Anyone starting to put together a similar collection of the Orange Free State will be very disappointed, as so much of the really wonderful material is locked up in a few private collections, mine included. (Tim Bartsche)

"The State of Taxes." I first began exhibiting about 1968. My first national gold was awarded in 1998 (I am not counting two ATA golds). I had been working on that gold medal exhibit about 20 years. The first entry in a national show was NAPEX in 1979 where it received a Bronze. At that time there were only three medal levels (Gold, Silver, Bronze) and synopses were unknown. The judges critique was "We usually don't give that type of exhibit anything" — which was exactly what some other revenue exhibits attained.

My, how things have changed! Over the years, I kept expanding and adding better material. From "A History of State Taxes," it gradually evolved into the present title. During this period, it varied from Silver (nationally) to "Grand" (local shows).

Finally, at PHILATELIC SHOW '98 (Boxborough, MA), I found a knowledgeable and sympathetic jury for Gold and APS creativity award. No, I don't expect

to ever advance to a Grand, and will expect Vermeil from many juries. And there are possibilities for improvement. (Kenneth Pruess)

The First Federal Issue of U.S. Federal Embossed Revenue Stamps, 4¢ - \$1. Years ago I exhibited postal cards and was dissatisfied with the medal.

Years later I noticed RM's in Scott's and started collecting them, thinking this esoteric material could give a better medal to me.

I first exhibited them in 1985 and got a Silver. It was great. Afterwards at that show I heard one judge saying my exhibit had cheap stamps. Another judge said, no, he was thinking of the Second Federal Issue; these were the First Federals. Obviously they knew nothing about the exhibit.

I received a Gold in 1989 at Airpex. The ARA met there and a judge understood my material. I received several Golds since then, when I occasionally exhibited.

To show how judges misunderstood my material, in 1987 I received a Vermeil, with an improved exhibit since my last Gold. At that show, one judge said there were 128 stamps issued and not all were shown. Seven stamps have never been reported, six are unique, three reported as two known, etc. So much for the judges knowledge! My problem is that I did not educate them enough before judging even though I sent a title page.

I was quite angry then but realized my problem — judges — and am now content. I can always get a Gold if I educate the judges enough before a show.

COMMENT: What do we need judges for? How can they judge something they know nothing about, particularly if there is no one in the hall to help them? In such cases, all they can do is give an opinion that the exhibitor did or did not illustrate what he or she stated on their Title page. (Henry Fisher)

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Open to collectors from all countries affiliated to the F.I.P. or F.I.A.P.

SPONSORED BY THE CINDERELLA SOCIETY OF AUSTRALIA

For many years collectors of Railway Parcel Stamps have felt disadvantaged when exhibiting due to the rather doubtful situation in which their entry has been placed by it in Traditional, Revenue — which they are definitely not — or in any Cinderella (even miscellaneous) class to which it has been allocated. In consequence, the merits of these collections have been less appreciated and so less rewarded than the research and the scarcity deserve. Yet these exhibits are almost the truest in philately by virtue of their completely non-collector function. It is felt by the Cinderella Society of Australia that if these stamps could be seen "en masse" and judged against each other, then the collectors of such material could really show that such stamps are truly worthy of high awards.

Adelaide Stamp Show 1999 has agreed to allocate unlimited space to such a special class of exhibits and thus give collectors the opportunity to show the multiplicity of aspects of such collections. At the same time collectors can be reassured that they will be judged by the criteria of the traditional class but against each other rather than as an occasional isolate in whichever class they might otherwise have been included.

Exhibits will be judged by nationally accredited judges from the Australian judges register and the standard Adelaide exhibition medals will be awarded as appropriate according to the Australian national standard achieved. Special awards can be expected for Best in Class as well as other prizes for particular aspects e.g. Best National, Best International, together with others for presentation, research, etc.

The Cinderella Society of Australia hopes that in this way, such collections can be promoted as a genuine and valid field of philately. All collectors of Railway Parcel Stamps are urged to support this exhibition by entering into this class of the First Railway Parcel Stamp Exhibition at Adelaide '99.

REGULATIONS

First World Wide Railway Parcel Stamp Show

1. The exhibit must be the bona fide property of the exhibitor.
2. The entry shall consist of at least 3 frames up to a maximum of 8 frames i.e. 48pp-128pp.
3. Entries shall be made upon the special application form for the Railway Parcel Stamps Class.
4. The entry fees and all other conditions shall be the same as all other classes (except youth and literature) in the exhibition. This shall encompass despatch, return postage (where required), submission of introductory page upon request by the exhibition, page size, and any other requirements to all exhibitors as laid down by the exhibition organization.
5. Entry fees are \$20 per frame and the frame size accommodates 16 standard album pages (25mm x 28mm).
6. Entry forms are available from
Exhibition Secretary
P.O. Box 83
Ingle Farm
South Australia 5098

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 inquiries here?

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

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

ATA EXHIBIT PROSPECTUS AVAILABLE: JUDGES PANEL TO BE HEADED BY GUZZIO. The American Topical Association's 50th anniversary convention and exhibition will feature 300 frames of all-topical exhibits which is already fifty percent subscribed. The exhibition (National Topical Stamp Show '99) will be held July 30 to August 1, 1999, in ATA's birthplace, *Milwaukee, Wisconsin*.

Alan J. Hanks, director of the ATA Judges Accreditation Committee, announces that the judges panel will be chaired by George Guzzio of New York. Other members of the jury will include Jeanette Adams of Indiana, Donald Beuthel of Colorado, Douglas Clark of Georgia, and Janet Klug of Ohio.

The all-topical philatelic exhibition is being jointly convened by the American Topical Association and the Waukesha County Philatelic Society. A copy of the National Topical Stamp Show '99 Exhibit Prospectus and Official Entry Form is available from George Griffenhagen, 2501 Drexel Street, Vienna, Virginia 22180, U.S.A. For more information on ATA's 50th birthday party, contact ATA executive director Paul E. Tyler, P.O. Box 50820, Albuquerque, New Mexico 87181-0820, U.S.A.

OKPEX '99 has announced the names of the judges for the May 7-9, 1999, American Philatelic Society World Series of Philately exhibition. OKPEX will take place at the Clarion Hotel and Conference Center, 4535 Lincoln Blvd., Oklahoma City, OK.

The philatelic jury chairman is Paul E. Tyler, NM. The jury members are Janet R. Klug, OH, Alfred E. Kugel, IL, Peter P. McCann, MD, and Hubert C. Skinner, LA.

The philatelic literature jury chairman is Alan Warren, PA. The literature jury members are Barth Healey, NY and Paul E. Tyler, NM. Serving as apprentices on the Literature Jury will be Ben Ramkissoon, IL and Daniel C. Warren, VA. This is the fourth annual philatelic literature competition sponsored by the Oklahoma City Stamp Club. OKPEX is the *only* national competition offering

recognition for Stamp Auction Catalogues as philatelic literature.

An exhibit prospectus and entry form is available from OKPEX exhibits chairman, Don Hines, 632 SW 111th St., Oklahoma City, OK 73170-5805. Exhibit entries close March 15, 1999.

OKPEX will host the annual convention of the Tonga and Tin Can Mail Study Circle, the Oklahoma Philatelic Society, and a regional meeting of several other specialty groups.

For additional information contact Joe H. Crosby, Show Chairman, P.O. Box 26542, Oklahoma City, OK 73126 or email: jrcrosbyci@aol.com.

Philatelic Show 99 Prospectus Available. The Exhibit Prospectus for Philatelic Show 99, the World Series of Philately exhibition to be held by the Northeastern Federation of Stamp Clubs in Boxborough, Massachusetts, April 30, May 1-2, 1999, is now available. To obtain the prospectus and application form you can write to exhibit chairman Guy R. Dillaway at P.O. Box 181, Weston, MA 02493-0181 or visit our web site at <http://www.nefed.org/>. Exhibit fees are \$9.00 for each 16-page frame, or \$3.00 per frame for competitive junior exhibits.

Philatelic Show 99 will host annual meetings of the Society of Australasian Specialists/Oceania and the Metropolitan Airpost Society, and the show theme is Cancer Awareness. It will be held at the Holiday Inn at Boxborough Woods, Route 1-495, Exit 28 (Rt. 111 East) from 11 a.m. to 6 p.m. Friday, 10 a.m. to 5 p.m. Saturday, and 10 a.m. to 4 p.m. Sunday.

We will continue to expand the popular children's activities at Philatelic Show 99. We are opening the informal half frame (eight page) children's exhibits to New England school children age 15 or younger at no charge on a space available basis. Those wishing to reserve space must write to youth chairman Gilbert Borges, P.O. Box 40136, New Bedford, MA 02744, who will provide additional information.

Additional information about Philatelic Show 99 can be found on the Web at <http://www.nefed.org/>. You can get answers to specific questions by sending

email to stampshow@nefed.org or by writing to publicity chairman Wayne Rindone, P.O. Box 600276, Newtonnway, MA 02460-0003.

Philadelphia Show Changes Venue. The Philadelphia National Stamp Exhibition is moving its location from King of Prussia to Fort Washington, PA. The new home of PNSE will be the Fort Washington Expo Center in the Fort Washington business park. The show hotel is the nearby Fort Washington Holiday Inn. The move will afford a more pleasing atmosphere.

PNSE President Bob Lana states, "This change provides adequate parking and the advantage of a one floor site. Meeting rooms are located on the same level as the exhibit hall. Visitors to Philadelphia National Stamp Exhibition 99 will be pleased with the new site." The organizing committee constantly evaluates alternative sites for cost containment and amenities provided, and the Fort Washington Expo Center was selected as the future home of the exhibition.

PNSE 99 will host the national conventions of the Postal History Society, the Eire Philatelic Association, the Turkey and Ottoman Philatelic Society, the Pennsylvania Postal History Society, and the U.S. Cancellation Club. The show site is just minutes from Exit 26 of the Pennsylvania turnpike (I-276). Further information about the show is available from PNSE Box 358, Broomall, PA 19008-0358.

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

COVERS Defining Expectations, Site Selection, Youth and Beginner Issues, Obtaining First Day Ceremonies, Recruiting and Working With Dealers, and Much, Much More.

AAPE Critique Service by Harry Meier

To the end of 1998 we have had 327 exhibits come through for review. Based on what I have been able to see from show reports when *Linn's* was still doing them and from Palmara's that different exhibitors have so very kindly sent me over the years I have been able to track a good number of the exhibits. Based on that it appears that the exhibits with few exceptions have gone up in award level at least one level and in many cases a number of levels. In a few cases even after extensive reviews a few exhibits remain at the same level due to the subject and or the exhibitors reluctance to make the suggested changes.

Over the years we have had exhibits from Canada, Israel, Japan, Sweden, England who have all been very happy with the service with a few coming back for renewals or a different exhibit. Of the 327 exhibits there have been a small number who have sent the exhibits back after making changes and adding material for a second review.

The biggest problem with most exhibits

still is in the area of organization. Few exhibits have problems with the material being shown or lack of having the appropriate items. A few exhibits are of subjects that have limited material and as such little that can be done to improve the award level. Some of them it appears might do better if cut back from three frames to a one frame showing with others possibly doing better in the new display class. The exhibits that had mainly organization problems in most cases went up in the award level when they were changed to a more logical flow.

As to sending in exhibits: First, please get forms before sending the exhibit as it saves time and postage and gives you essential information on what to do and what to expect. If I don't have completed forms I have to send them and that will delay evaluation and return of the exhibit. I need the forms to help my keeping track of the exhibit as to where it was sent and when so that I can follow-up if things go astray as it does in a few cases. It also helps as it gives the reviewer an idea as to the exhibit's track record on awards. If the

exhibit is coming in with a short timeline to make the suggested changes before the show, I might note that it is best to send the exhibit in as early as possible. While the normal stated return is aimed at a month there are times when the appropriate judge is busy for various reasons and may take longer. I might also add that normally I hold exhibits received after 15 December until early January to avoid the holiday rush as well as give my reviewers a chance to be with their families.

Forms can be obtained from me at the address in the front of the TPE. Please send an addressed stamped number 10 envelope for the return of the forms.

While not on the form it would be a big help if along with the exhibit a copy of the synopsis page were included to give the reviewer a fuller picture. The synopsis page is quite useful to the judges when received prior to the show giving them background that is not on the title page or on the exhibit pages.

Show Listings

MARCH 13-14, NASHVILLE STAMP SHOW '99. Sponsored by Nashville Philatelic Society. Days Inn-Airport Area, Bixley Pkwy. (South of I-40, Nashville, Tennessee, 37217. Sixteen (8-1/2" x 11") pages per frame. 85 per frame (maximum of 4 frames). Entries by March 1, 1999. Bourse, USPS. Prospectus and information from Bob Point, 301 Greenway Ave., Nashville, TN 37205.

MARCH 13-14, FRESPEX '99. Sponsored by the Fresno Philatelic Society. At the Fresno Fairgrounds, Industrial Arts Building, Kings Canyon and Chance. 100-166 page frames - 12 frame limit, no charge. \$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, OXPFX AND OTEK. 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.

MARCH 26-28, EDMONTON SPRING NATIONAL & REGIONAL STAMP SHOW. At the Conference Center, West Edmonton Mall, Edmonton, Alberta. Friday 1-8 p.m. Saturday 10 a.m.-5 p.m.; Sunday 10 a.m.-4 p.m. 200 - 16 page frames at \$92CAN, Youth 21 and under. Free. Bourse of 25 dealers, Youth room, Banquet. Seminars including AAPE. Entry deadline Feb 27. Prospectus and information from John Powell, Edmonton Stamp Club, P.O. Box 399, Edmonton, AB Canada T2J 2E6. Phone (780) 435-7006; email mpowell@tbn.net

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

AAPE will include listings of shows being held during the seven months after the face date of the magazine if they are listing 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.

Road, Wilmington, DE 19803.

APRIL 30 & MAY 1-2, Philatelic Show '99. Sponsored by The Northeast Federation of Stamp Clubs. Hosting annual meetings of the Society of Australasian Specialists/Oceania and the Metropolitan Airpost Society. Held at the Holiday Inn at Bobswood Woods, Route 1495, Exit 28 (Rt. 111 East), Bobswood, MA. 60 dealer bourse, 300 16-page exhibit frames, \$9.00 each, competitive youth exhibit 16-page frames, \$3.00 each. 11 a.m. to 6 p.m. Friday, 10 a.m. to 5 p.m. Saturday, 10 a.m. to 4 p.m. Sunday. Free admission. Children's area, seminars for students and teachers, noncompetitive half frame (8 page) exhibits for New England school children to 15, no charge on space available basis. Prospectus and children's informal exhibit information (marked "children's exhibit") from Guy Dilaway, P.O. Box 181, Weston, MA 02463-0181. Other information from Wayne Rindone, P.O. Box 800276, Newtontville, MA 02466-0003.

* **MAY 14-16, ROMPEX '99.** Sponsored by Rocky Mountain Philatelic Exhibitions, Inc. Held at the Holiday Inn-Denver International Airport, 170 and Chambers Road, Aurora, CO. Hosting annual conventions of Bureau Issues Association, Scouts on Stamp 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 exhibition, youth activities, catches, meetings and seminars. Admission \$15.00 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 80120-5044.

* **MAY 23-31, NOJEX '99.** Sponsored by North Jersey Federated Stamp Clubs, Inc. at the Meadowslands Hilton Hotel-Exhibition Center, Two Harmon Plaza, Secaucus, NJ. Hosting Annual Convention of U.S. Philatelic Classics Society, N.J. Postal History Society and regional meeting of Aerogramme Society and Postal History Society @ \$7.00 per frame for adults and \$3.50 per frame

for youth exhibits; April 15, 1999 deadline for applications. Bourse of 40+ dealers, U.S. Post Office, youth activities, catches and meetings and seminars. Admission \$15.00 per day. Prospectus from Robert G. Rose, NOJEX Exhibits Chairperson, P.O. Box 1945, Morristown, NJ or rose@pkix.com

JULY 16-18, MINNESOTA STAMP EXPO '99. Sponsored by The Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnetonka Stamp Dealers Assn. Held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 175 16 page frames available at \$7 per frame, no charge for youth exhibits. Fourth year of qualification process for WSP. Free parking and admission. Youth table, 40+ dealers, USPS and UN. Further information and prospectus from Paul L. Hemptle, Jr., 3939 Lyndale Ave. N., Minneapolis, MN 55412.

* **AUGUST 26-29, APS STAMPSHOW '99.** Cleveland Convention Center, 500 Lakeside Avenue, Cleveland, OH. 300+ 16 page frame open competition including single-frame and display class. \$10 per frame-adult, \$5 per frame-youth. 150 dealer bourse, seminars, Champion of Champions competition, literature competition, youth area, and first-day ceremony. Admission is free. For more information contact Martin, P.O. Box 8000, State College, PA 16803. Phone: (814) 237-3603. Fax (814) 237-8125. Email: kpmartin@stampco.com

* **OCTOBER 1-3, PHILADELPHIA NATIONAL STAMPS EXHIBITION.** Held at Fort Washington Expo Center, 1100 Virginia Drive, Fort Washington, PA. Hosting conventions of the Postal History Society, Erie Philatelic Association, Pennsylvania Postal History Society. 16-page standard frames are \$10 per frame. USPS station, special catches and catches, bourse of 70 dealers. Hours 11-7 Friday, 10-6 Saturday, 10-4 Sunday. Admission \$4. Information from PNSE, Box 358, Broomall, PA 19008-0358. Email: pns@wdrnet.att.net

Attention Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, 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.

Historical Philately, a non-traditional collection

by Don L. Evans

What do you do when you have exhausted the achievable potential of your current collecting interest?

That was the question before me at the beginning of 1998. For the previous twenty years, I had been specializing in classic U.S. stamps and postal history. During that time I assembled a collection of the U.S. one-cent 1861 Franklin on and off cover, including proofs, essays and special printings. The collection was exhibited many times, and over the period earned some nice awards including numerous gold medals, some grand awards in WSP shows and an international gold with felicitations. With the information I had accumulated while forming the collection, I was also able to write a book on the stamp and the postal history of the period.

That completed just about everything I could reasonably hope to accomplish with that particular specialty, and I started to look for a new philatelic challenge. Something different, and a change of pace from past collections was in order.

About a year ago, I was introduced to the early history of California and, in particular, the Los Angeles area. Almost immediately, I became fascinated with the subject, and

looked for a way to incorporate it into a new philatelic adventure. After a lot of reading and some research I decided to attempt to put together a collection that could be exhibited in a slightly different way, and possibly one that would have special appeal to viewers at shows.

Like many of us, I have become aware of the decrease in the number of stamp show attendees who spend much time with the exhibits. It occurred to me that if I could combine attention-getting historical information with philatelic items and data, possibly the level of interest would improve.

My concept required that a significant amount of non-philatelic material would also be exhibited along with the philatelic items. The new proposed 'Display Class' for exhibiting appeared to be the ideal vehicle for such a project.

I had long realized that the historical surroundings of a philatelic item held a lot of interest, and many articles written for philatelic publications reflect this. I decided to try to do this in an exhibit.

I wanted to correlate important historical events, people or places with postal covers or cards. For example, the completion of the


Los Angeles Aqueduct on November 5, 1913, which brought water from distant Owens Lake to the Los Angeles area, was a magnificent engineering achievement, and assured the future growth of a fabulous city. Coupling a brief history of the aqueduct and a photo or two with a cover from the small San Fernando Valley post office of Owensmouth that was posted on or near the day that water began to flow from the aqueduct pipes would make a picturesque and interesting exhibit page. The challenge of finding such a cover is tremendous, and the necessary research to write on the philatelic aspects of the cover and the historical aspects of the subject can be fulfilling and exciting.

A difficult exhibiting challenge occurs when an interesting cover is obtained, and one needs to discover more about the reasons for the cover, and to add that additional dimension of knowledge that transforms a nice philatelic piece into a historical gem. Two examples of this are shown as completed exhibit pages in Figure 1, and Figure 2. My goal in these pages is to balance the philatelic and the historical content so that they harmonize into a presentation which does justice to both elements.

Figure 1. **1924**

FIRST AROUND-THE-WORLD FLIGHT

To demonstrate its long-range capabilities, the U. S. Army Air Service purchased specially designed aircraft from Douglas Aircraft for a trans-world flight. Four Army planes, each accompanied by a co-pilot/mechanic, departed from Clover Field in Santa Monica, California, on March 17, 1924, for Seattle, Washington, on the first leg of their successful 27,000 mile aerial circumnavigation of the globe.




UNITED STATES POSTAL SERVICE
UNITED STATES OF AMERICA
THE WORLD FLIGHT
THE RISK OF LIFE IN THE AIR

March 17, 1924

Mail at Clover Field, with two colored airmails and a Santa Monica postmark, about March 17, 1924, 4 AM, on a U.S. Air Service post card.

Reverse postmark on reverse, Seattle, Wash. Mar. 20, 1924, 3:30 PM. Only a few pieces of mail were carried on the flight.




Aircraft on display at Clover Field

Santa Monica P. O.
Established 1875
Mailed from
1870 land grant
Pioneer San Vicente y
Santa Monica

Figure 2. **1924-1934**

10th ANNIVERSARY, FIRST AROUND-THE-WORLD FLIGHT


A special air meet was held at Clover Field, Santa Monica, in March of 1934 to commemorate the anniversary of the first complete circumnavigation of the earth by aircraft. Viewed at the meet were those Army pilots and crews who made the record-breaking flight.



10th ANNIVERSARY 1924 AIR MEET 1934

Postmark of March 25, 1934 at Santa Monica, California. Mailed at the 10th anniversary air meet in Clover Field on July 8, 1932, to July 1, 1934.

Signed by the five still surviving aviators, Harding, Arnold, Wade, Nelson and Ogden



Historical photograph of aviators, showing airmails, receiving postmark at Railway, New Jersey, dated Mar 21, 1934, and signature of Sgt. Henry H. Ogden

Six of the world flyers pose for a group photo on their way to Seattle for the end of the flight in September 1924. From left to right: Sgt. H. H. Ogden, Lt. L. P. Arnold, Lt. Leigh Wade, Lt. L.H. Smith, Maj. L.P. Martin, and Sgt. A.L. Harvey. Lt. Harding and Nelson had been delayed in San Diego for repairs.

I fortunately was able to obtain one of the very few pieces of mail that was carried on the initial leg of the first circumnavigation of the world by airplane. Ten years later, the anniversary of this flight was celebrated, and I also obtained a commemorative cover from that event with signatures of all of the original aircrew members who were still alive. These covers reflected a marvelous historical achievement that needed to be shown with more than the bare philatelic facts and pieces. A certain amount of research resulted in photographs and details that could be added to the exhibit to enhance its interest and importance.

A slightly different example is shown in Figure 3. In this case, the cover, while a nice Wells Fargo Express usage, has minor historical significance in itself. It is the addressee of the cover that provides the exceptional interest. Antonio Coronel, although little-known today, was an influential force in the beginnings of Los Angeles before and after the American conquest in 1848. A brief recounting of some of his important achievements and a photo add significantly to the philatelic cover.

I found that the historical and philatelic research needed to obtain additional data for my exhibit pages became so interesting that I gathered large amounts of information. Much more than I could use in an exhibit alone. As a result of this, I am concurrently preparing historical vignettes of substantial length that more completely describe the place, event or person. This way, I can use much of the additional information and illustrations or covers that I obtain, and eventually may be able to put together a philatelic history of early Los Angeles for possible publication.

I am excited about my newest philatelic avocation. Each new cover opens another door to historical information that I never knew existed. Los Angeles, of course, is a somewhat unique city. From a small village of a couple of hundred people in 1850 (not counting Indians), most of whom could neither read nor write, it blossomed into one of the great cities in the world. The story of that development is mirrored in the postal covers and stamps that were used.

Of course, with a subject as big and as broad as the Los Angeles area, some arbitrary limits must be imposed on the collection to make it manageable. I chose to look at the postal history only from 1850 until 1940. No letters or covers appear to exist from before 1850 when the first U.S. Post Office was established at Los Angeles. In the preceding period during Spanish and Mexican rule, no mail service

Figure 3. 1868

WELLS, FARGO & CO. EXPRESS TO SACRAMENTO

TO ANTONIO FRANCO CORONEL, CALIFORNIA STATE TREASURER

Mail deliveries by the U.S. postal service were still uncertain and slow in 1868. Wells Fargo was the most reliable and rapid means for the transportation of mail between Los Angeles and the northern California cities. Generally, these mails were carried by a coastal steamer or the "daily" stagecoach.

Don Ananias Coronel and wife at home (ca. 1850) on their large ranch at 7th and Alameda. Don Coronel was an early Mexican settler who fought with General Andres Pico against Fremont and Siskion in 1847 during the Mexican War. He later made a small fortune in the gold rush, became a United States citizen, was elected as the first Los Angeles County Assessor in 1850, Mayor of Los Angeles in 1853, and State Treasurer in 1856. Active in civic affairs, he helped to initiate public schooling in the city. He was also a leading horticulturist with one of the first orange groves, and was a founder of the Historical Society of Southern California.





Los Angeles, Cal.
Wells Fargo Office
Opened 1853
In 1868, offices were
located in the Wells
Union Hotel building,
H. N. Alexander, Agent

Cover endorsed "Angeleno Feb 23 1868" mailed to Sacramento, Cal., via Wells Fargo Express on Feb 23rd. Mail could be carried outside of the mails as long as it was contained in a government envelope with the proper postage. Wells Fargo printed their indicia on the envelope to indicate that they had collected their fee for the service in addition to the postage. 1864 government envelope (St. U-64) with Wells Fargo applied date stamp.

was available. After 1940, the events surrounding WWII and the subsequent meteoric rise in population, make later Los Angeles too big a subject to be treated with any degree of completeness. The first 90 years contain enough history for a lifetime of investigation, so I am not worried about exhausting the potential of this project.

I am now looking forward to that first time when the material can be exhibited, and hoping the viewers will share my enthusiasm for its philatelic and historical content.

Work of the Expert Team at STAMPSHOW '98

by John Lievsay

An Expert Team was appointed at Milwaukee, 1997, as an experiment to prepare U.S. exhibitors for application of the international procedure, and included again at the annual A.P.S. convention and competition at Santa Clara, August 1998. Team members this year were John Lievsay (chairman), John Hotchner, and Stephen Reinhard. The Team examined all 25 entries in the Championship competition and nine exhibits which had requested the FIP scoring option. Examination was based on two principles: 1) fake, forged, or repaired items were identified as such; 2) the original expert certificate cited in an exhibit was provided. The Expert Team served as consultants to the jury but had no vote in jury deliberations.

Nominal compliance with the rule on certificates was good — 48 cases were checked, with 44 found, one exhibit with three photocopies of certificates, and only one where the certificate was missing. However, several certificates mentioned repairs or defects which were not mentioned on the exhibit page. The jury made no changes in scoring as a result of the examinations.

The eyeball inspection for questionable material covered 302 frames plus four items referred to the Team by members of the scoring jury. We spotted 76 items to be examined, and opened 31 frames for closer inspection. By far the most numerous were 32 bisects on cover which we determined were adequately tied, but we sug-

gested to one exhibitor with bisects not on cover or piece that they should be expertised or removed. There were nine covers with stamps not tied by cancellation, or with cancels in questionable inks, for all of which it was suggested that the pieces be expertised. Identification of eight individual stamps was questioned, including four with surcharges, and certification was recommended. There were more than a dozen cases where the exhibitor did not adequately explain the combinations of stamps or markings, and was advised to give a better explanation. In six exhibits full-size, color photocopies were not labeled as such and the exhibitors were advised to so mark them.

From The Show Chairman — Washington 2006

by Col. Steve Luster

I have a number of good things to report to you in this column.

AGREEMENT SIGNED — The American Philatelic Society (APS) has signed an agreement with Washington Philatelic Exhibition, Inc., the business entity that will put on Washington 2006, the next world philatelic exhibition to be held in the United States. In summary, the agreement places the APS's trust and responsibility for the exhibition in the hands of our organization and in return, we have agreed to work within a framework established by the APS — and that's the way it should be.

To ensure full oversight over all aspects of the exhibition, the APS will be nominating three people to serve on the Washington Philatelic Exhibition, Inc. Board of Directors. In addition to the APS Executive Director (currently Bob Lamb), we are awaiting two nominations even as this column goes to press. We are looking forward to adding all of the APS nominees to our Board. Also, to set the record straight, and to ensure there are no misconceptions regarding the APS nominees, we have asked the APS to nominate people who are willing to take on exhibition responsibilities. So, the APS nominees will not simply be there to protect the interests of the Society, but they will also assume responsibilities just as all other members of the current Board of Directors.

GROUND BROKEN FOR THE NEW CONVENTION CENTER — The Washington, DC Convention Center and Visitors Bureau held a groundbreaking ceremony for the new convention center on October 2, 1998, the future home of the

Washington 2006 exhibition. The new convention center will be located two blocks north of the existing facility, in the heart of a revitalized area of Washington. When completed, the new facility will have over 800,000 square feet of space and be one of the finest facilities of its kind anywhere in the world. It is scheduled for completion in 2003, well ahead of our show dates.

WEB SITE LAUNCHED — Washington 2006 is open for business. Already posted is information about the exhibition, copies of announcements, press releases, an on-line volunteer application form, general information and the like. As more definitive information is obtained it will be added to our home page. Check us out at www.washington-2006.org.

LOGO CONTEST LAUNCHED — Washington 2006 has launched a contest to select the logo for the show. We expect the selected design to be incorporated into all aspects of Washington 2006 advertising to include media representations, stationery, calling cards and the like. Our logo will become the symbol of philately in the United States as it applies to Washington 2006 and will be recognized in philatelic circles around the world. Eventually, the winning design will be incorporated into the exhibit medals to be designed for the exhibition. The logo contest runs through March 31, 1999. Rules can be obtained from our web site or by writing to us at P.O. Box 2006, Ashburn, VA 20146-2006.

HOTEL BOOKING ISSUES — The Washington, DC Convention Center and Visitors Bureau has been in contact with

its counterpart organization at the Moscone Center in San Francisco, site of Pacific '97, the last world philatelic exhibition to be held in the United States. That contact was made at our request in an effort to obtain the latest information about the types of hotels that were used, the booking rates, problem areas, etc.

What we found out is that people attending the exhibition would like to see a wide range of hotels and prices offered by the show organizers. Accordingly, we have worked closely with the visitors bureau staff to put together a tentative list of hotels across a wide range of prices and distances from the convention center. We will be contacting all of the prospective hotels to ensure they meet our standards: establishing room blocks and rates, and negotiating contracts. This will take several years, but when done, we will have a comprehensive list of rooms designed to meet everyone's needs who will be staying in Washington for the show.

FINANCIAL CAMPAIGN BEGINS — With the APS agreement in-hand, it is now time to launch our financial campaign. We know that it will take many millions of dollars to put on a world philatelic exhibition. We plan to be creative and innovative in our search for funds. But, having said that, we know that those ways will not entirely supplant the need for contributions. We hope that philatelists and philatelic organizations everywhere will help us by making a TAX-DEDUCTIBLE contribution to Washington 2006.

Finally, if there is anything that you would like to share with us, please do not hesitate to contact us at the mailing address given above.

Answer To "Critique Sought" by Dr. Derek A. Pocock

This analysis was sent in response to the Title Page and "Design and Color Variations" Page from John Hotchner's exhibit of the 1934 U.S. Christmas Seal "The Little Red" on pages 25 and 26 of the July, 1998 TPE

This exhibitor has to overcome a major hurdle of showing a subject that initially will be perceived as uninteresting. To threaten a judge with a display of one stamp — and a cinderella to boot — puts him on the back foot at the very beginning.

Thus the first problem is to enthrall the jury panel by metaphorically hitting them

hard with an introductory page that they can't ignore. Now as that page stands at the moment, it is **crowded with small typing using a ribbon that needs renewing**. Given that this is the sole medium available to the exhibitor, then it must be seen that the answer is to reduce the writing and then enlarge what essentials

remain on a photocopier so that it doesn't need a magnifying glass to try and read it all.

Much of the writing on the first page should be in the display itself and would thus expand the exhibitor's marks for knowledge and research throughout the pages that follow.

The title itself should be better highlighted in some way either by larger type or some boxing in the words. Even in italics or another font would overcome the present uninspiring heading.

Whilst the first item on the page is good — presumably just the designer's autograph adjacent to a copy of the stamp rather than a proof/essay etc., something more eye catching is needed in addition and instead of the strip of 10. Also the autograph needs a caption as to what it actually is.

Perhaps even a photo of Mr. Giesen or something choice (and not necessarily philatelic) about the Xmas seals themselves dating as they do from 1904 in Denmark.

Turning to the second page: it would seem that the differentiation of the four types would be better dealt with when showing each type through the display pages rather than crowded on to one page

where the differences are not at all easy to see. Each surely needs a diagram for the fairly subtle changes. The same applies to the four printers who presumably are also dealt with in the display one by one though the title page gives no indication of how the whole subject is to be treated through the pages that are shown later.

The exhibitor indicates that he will be also including material of the same design for Great Britain but no comparison is seen for the viewer. The fact that the same design was used elsewhere merits showing an example of this on page 1 so that the viewer can recognize it when it is displayed later. This of course leads to the rather stark omission of any plan for the viewer to expect as they go through the frames that follow. Nor is any reference given for a judge to read up on the subject — does same exist and if not what has the exhibitor done about rectifying this sad omission in the world of philatelic literature.

Essentially the title page should draw the viewer towards the exhibit; it is the exhibitor's shop window. It must attract and at the same time advise the viewer of what is being shown, how it has been done and make them want to pursue further through the pages that follow. But above all it must inspire further examination by the casual passerby especially when the material does not have the charisma of more well known stamps.

The above remarks are offered in the spirit of trying to encourage this exhibitor. Title pages are still a very misunderstood aspect of exhibiting. Perhaps AAPE should find the means to improve such pages by awarding a special prize for the best title page in the show and then everyone could see the benefits of "selling" your exhibit as if it was the dust jacket of a book, the glamour of a perfume bottle or the wrapping of a present that thrills the recipient.

The Exhibiting World - A New Column by Randy E. Neil

It's been over eight years since my writings have appeared regularly in the pages of *The Philatelic Exhibitor* — back during the days when I served as your president and we were still in the founding stages of this organization. Now that I am almost fully retired from active philatelic politics, I'm delighted that I have the opportunity to again spend some time writing columns like this. And I'm most appreciative of the opportunity John Hotchner has given me to do it.

Judging from the experiences of some of the top stamp show committees in America over the past year, the exhibiting world is going through what I would call a rather anemic period. Major shows are having a difficult time filling their frames, one of our biggest shows (FLOREX) is actually folding up, and the AAPE has not experienced any serious growth in years.

In my view, these problems are the result of the exhibiting wing of our hobby becoming rather insular — that is, we seem to be a separate entity within philately all to ourselves with not nearly as much "reaching out" as we once focused upon. The result is that the vast body of philatelists perceive exhibitions and exhibitors as a special world that is hard to enter and not nearly as delightful as we in the AAPE know it to be.

I would even go so far as to say that there are no more — and perhaps even fewer — active exhibitors in American philately than there were when the AAPE was founded back in 1986. As a "for instance," please note that we have enrolled well over 2,000 collectors in this association since its inception, but today fewer than half that number remain as members.

Some of these problems are due to our number one philatelic periodical (our friends in Sidney, Ohio) deciding three years ago to dramatically cut back on their coverage of stamp shows. Post-show news in *Linn's* is, with the exception of a handful of shows, virtually non-existent. Thus, the activities of the exhibiting world are now receiving scant coverage. We're out of the public eye in this regard. It's hurt us. (Thankfully, the brand new *Stamp Collector* bimonthly newspaper has a wholly opposite approach to this. Bless 'em!!!)

I also believe that, if we continue on this course — without adopting imaginative new programs for spreading our gospel — our numbers will continue to experience attrition. Not only that, but our great stamp shows will face a consistent battle to not only attract exhibits, but also draw into their halls sizable numbers of

exhibitors-as-paying-customers for their dealers. This is a dilemma that we absolutely must solve!

I don't view these problems as insurmountable. For if all of us take active steps now to reinvigorate our promotion of this exhibiting world we love, we can speedily increase our numbers and reinvent our image. Here are some steps I would recommend:

*** **Publicity.** It is vitally essential that the AAPE become THE key promotional machine for philately's exhibiting world. We've always had the advantage of people within our ranks making news (and the AAPE, itself, makes news from time to time). We should adopt a policy of sending to all philatelic media at least TWO press releases a month. The general philatelic public doesn't know about us as much as they once did. This has to be corrected.

*** **An AAPE Website.** We are one of the only major organizations in philately that does not have an Internet presence. The APS (and *Linn's* too) report an ever-growing number of new members/subscribers coming in directly from their websites. We should develop and use our website to not only promote our organization, but publish an online archive of scores, perhaps hundreds, of articles and features from the pages of our journal. We can also

stage online exhibitions (actual competitions) and attract many Internet-using philatelists to our ranks.

*** *Adopt a "get your dues paid" membership recruiting program.* Every member, if he or she recruits three new members for the AAPE, should get a free year's worth of dues credited to him/her.

*** *Hold a national contest!* Nothing could attract more attention to the AAPE and the exhibiting world than if we held a huge contest (with viable important and attractive prizes). A national "Try Your Hand At Exhibiting" one-page

exhibit competition would make it easy for the novice to get his/her feet wet. It could be done by mail with entrants sending in a color photocopy of their entry.

*** *Get our exhibitions/exhibiting column back into The American Philatelist.* This column, which I started and had to abandon when I became APS president in 1993, was one of the best attention-getting promotions the exhibiting world has ever had. It was the springboard for the founding of the AAPE and was (it always surprised me) one of the most-read columns in the AP. It's highly possible that Peter McCann, our former

president, will soon become the new APS president. That will be a big "plus" for us. (Sidebar: isn't it interesting that, if Peter is elected, the APS will have had three consecutive presidents who have also been key leaders in the AAPE? What other organization can say this?)

These are just five potential elements to our future success. Our organization has long been known as an "idea factory" and I'm certain that other marketing ideas will be put on the table. But at this point in our history, one thing is perfectly clear: we've got to do it!

SYNOPSIS PAGE OF THE ISSUE

by Jerry H. Miller

WATCH ON THE RHINE...

ALLIED OCCUPATION OF THE RHINELAND: 1918-1930

SYNOPSIS

ORGANIZATION & PRESENTATION: THIS EXHIBIT IS DIVIDED INTO FIVE PRIMARY PARTS, AS DESCRIBED BELOW AND ON THE TITLE PAGE. EACH OF THE PARTS WILL BE REFLECTED ON THE INDIVIDUAL PAGE'S TITLES OR HEADINGS. TWO COVERS WILL GENERALLY BE FOUND ON EACH PAGE. IN CERTAIN INSTANCES ON SELECTED PAGES, ONLY ONE COVER MAY BE FOUND BECAUSE OF ITS SIZE OR ITS IMPORTANCE, OR RARITY.

PAGE FORMAT:

- * MAIN HEADING
- * DESCRIPTIVE SUB-HEADING
- * EXAMPLES & TEXT,
POSITIONED AS REQUIRED OR CONVENIENT

SCOPE & DEGREE OF COVERAGE: THIS IS A SURVEY EXHIBIT OF POSTAL HISTORY TO TELL A "STORY". THERE WILL BE POSTAL HISTORY ALONG WITH RELATED MANUSCRIPTS AND POSTAGE STAMPS OF THE PERIOD FROM THE TIME OF THE ARMISTICE THROUGH THE PERIOD OF THE ALLIED OCCUPATION OF THE RHINELAND ... 1918-1930:

- I. ARMISTICE & PEACE CONFERENCE RELATED MAIL;
- II. AMERICAN FORCES AND RELATED MAIL;
- III. BELGIAN, BRITISH, CANADIAN, FRENCH & NEW ZEALAND FORCES AND RELATED MAIL;
- IV. INTERALLIED OCCUPATION OF CONTROL COMMISSION AND RELATED MAIL;
- V. GERMAN CIVILIAN, COMMERCIAL & OFFICIAL MAIL.

NOT COVERED BY THIS EXHIBIT WILL BE OTHER OCCUPATION AREAS OR REBELLIOUS ZONES IN GERMANY, I.E., SAAR, UPPER-SILESIA, SCHLESIG, ETC., EXCEPT FOR THE ONE COVER WHICH RELATES TO A PARTICULAR FACET OF THE RHINELAND OCCUPATION PROPER. SINCE THIS IS A SURVEY EXHIBIT, NOT EVERY MILITARY APO-PRO, CENSOR OR OTHER MARKING WILL BE SHOWN, BUT, RATHER, PRIMARY OR REPRESENTATIVE MARKINGS WILFUL, IN THE OPINION OF THE EXHIBITOR, WILL ENABLE THE VIEWER TO UNDERSTAND THE SUBJECT SOMEWHAT BETTER AS WELL AS OBTAIN AN OVERVIEW OF THE EXHIBIT TOPIC.

ALONG WITH THE EXAMPLES SHOWN WILL BE RELEVANT MILITARY, POLITICAL AND/OR HISTORICAL TEXT AND BACKGROUND TO UNDERSTAND THOSE IN THE CONTEXT OF THE SUBJECT, AS WELL AS, WHERE APPLICABLE, POSTAL RATES & ROUTES, CENSOR OR OTHER MARKINGS.

BALANCE: THE EXHIBITOR HAS ATTEMPTED TO MAINTAIN BALANCE AS WELL AS POSSIBLE: 1/2 MILITARY, 1/4 INTERALLIED OCCUPATION & 1/4 GERMAN MAIL.

PHILATELIC KNOWLEDGE & BIBLIOGRAPHY: INFORMATION INDICATED IN THIS EXHIBIT HAS BEEN DERIVED FROM SEVERAL SOURCES, INCLUDING BOOKS, ARTICLES, AUCTION CATALOGS AS WELL AS INDIVIDUAL CORRESPONDENCE WITH OTHER COLLECTORS IN THE FIELD. PERSONAL RESEARCH AND COLLECTING SPANS ABOUT FIFTEEN YEARS INVOLVING THIS SUBJECT.

PRIMARY SOURCES OF PRINTED INFORMATION OR IS SUBJECT CAN BE OBTAINED FROM THE FOLLOWING BOOKS:

- * Steven & Meyer, *DIE FELDPOST DER ALLIIERTEN IN DEUTSCHLAND NACH DEM ERSTEN WELTKRIEG 1918-1935*, BRAUNSCHWEIG, 1988.
- * Steven & Meyer, *POSTZENSUR WÄRENDE DER BESATZUNGSZEIT DES REINLANDES UND DES SAARGEBIETES NACH DEM ERSTEN WELTKRIEG*, BRAUNSCHWEIG, 1991.
- * Van Dem, *THE POSTAL HISTORY OF THE AEP, 1917-1923*, THE PRINTER'S STONE LTD., FISHKILL, NEW YORK, SECOND EDITION, 1990.
- * *AMERICAN ARMIES AND BATTLEFIELDS IN EUROPE*, CHAPTER XIII (PAGES 487-493), U.S. GOVERNMENT PRINTING OFFICE, 1938.
- * *ORDER OF BATTLE OF THE UNITED STATES LAND FORCES IN THE WORLD WAR*, VOLUMES 1 & 2, U.S. GOVERNMENT PRINTING OFFICE, 1937.

SCARCITY & CONDITION: ALL MATERIAL SHOWN, EXCEPT WHERE OTHERWISE NOTED, IS POSTALLY USED AND NOT OF A "PHILATELIC" NATURE. THE EXHIBITOR HAS SOUGHT OVER FIFTEEN YEARS OF SEARCH WORLDWIDE TO FIND THE BEST STRIKE QUALITY FOR HIS COLLECTION, A PORTION OF WHICH IS EXHIBITED HERE.

IT SHOULD BE NOTED THAT A GREAT DEAL OF "AEP" & "REP" POSTAL HISTORY, FOR EXAMPLE, CAN BE FOUND IN THE MARKET. HOWEVER, MOST OF IT IS USUALLY IN VERY POOR CONDITION BECAUSE OF THE POOR QUALITY OF THE TIME AND/OR IMPROPER HANDLING OR STORAGE OVER THE YEARS.

As I See It.....

by James E. Lee

This is the final installment of 'Where Are All The Stamp Shows Going.' The first part appeared in the Oct. 1998 TPE (p. 16)

Stamp shows are one segment of the philatelic marketplace. Shows and show dealers compete with auctions, retail stores, mail order, display advertisers, direct marketers and the Internet for collectors time and dollars. During the past two to three years all segments of the market have enjoyed growth with the exception of stamp shows. Shows in general have seen a decline in attendance (collectors time) which in turn has meant stagnant or declining dealer show revenues. The venue competition in our market is no different from that which takes place in the sports marketplace where football, basketball and hockey all compete during the same time of the year for the same sports entertainment dollars.

It is important to remember that our total market is driven by the collector and his/her desire to acquire material for their collections. Given the limited discretionary time people have today, collectors are looking for the best venue at which they can succeed at buying material. The mail order industry has been overwhelmingly successful at conditioning consumers to buy through the mail. Today, the growth of commerce on the Internet is expanding the market share of the mail order industry. Both mediums have built great comfort zones with the consumer who is also our collector. I think that they may have served to have had the greatest impact on show attendance.

On the other hand, the dealer is looking for the venue that allows he/she to maximize their selling opportunities. General show dealers are concerned with one thing...attendance, attendance, attendance. Specialized show dealers are concerned with the quality of the attendance. If a show cannot produce the traffic dealers need they will go on to do other shows or find another medium for getting material into the hands of collectors. As an example there are a number of dealers in the Minneapolis, Minn., area that have dropped shows in favor of doing business on the Internet.

People find that shopping from catalogs is a tremendous time saver. The Internet has become the next logical segment in the

marketplace by offering online catalogs. In our industry a large number of dealers and auction houses have put their catalogs up on the net. Taken together these events forecast significant change in the way our product reaches the marketplace.

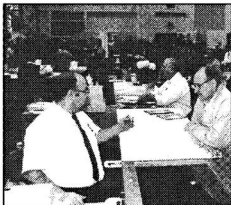
Are stamp shows doomed? No! Not if club show organizers and commercial show promoters take stock and determine what changes they need to make in order to provide a competitive attractive venue in the marketplace. Don't get me wrong there are still many successful shows around the country. But the sum total of the market segment is in decline.

Let's now take a look at some of the possible solutions to improving the casual, quality and new collector attendance at stamp shows. Many of the points I will make come from success stories from around the show circuit.

The first step necessary to improve the quality of a show is to develop a common synergy between the show committee/organizer and the dealers that will be in attendance. I have seen many cases where both parties were not remotely close to being on the same page. A model for success would be to have a local dealer serve as bourse chairperson for he/she understands both the needs of the show committee and the dealers. Bob Baldrige has done a great job in this area as bourse chairman for the Worthington club show in the Columbus, OH area. Bob has been able to balance the dealers needs with those of the club and it has helped to create a very successful show for both parties.

Dealers need to accept responsibility for helping to make a show successful. You cannot rely on the promotional efforts of the show committee alone and expect to have a successful show. I always do a target mailing to clients on my mailing list who live within a two hour drive of the show venue. I also include people who live within 500 miles of the show that have attended the show in the past. If I am doing a show in a new market I will supplement my mailing with names that I buy from the APS. If I have special material for anyone within my target audience I will follow up my mailing with a phone call to encourage them to attend the show.

Dealers also need to share their ideas for improvement with the show committee. It also doesn't hurt to let the commit-



A scene from a recent ASDA Postage Stamp Mega Event in New York City — one of the two best-attended stamp shows in the country. (The other is the APS's annual Stampshow in August)



Stamp shows, like the large events staged by the ASDA and the American Philatelic Society, are excellent places to attract kids to our hobby — but the Internet is an even bigger medium for bringing in new collectors, both young and old. For instance, Internet sources accounted for more than 400 new members for the APS in the past year alone.



Half-empty aisles are becoming a familiar scene at many stamp shows. But this could be easily corrected if show committees would develop better-conceived plans for advertising and promotion. The collectors are out there — but better tactics need to be employed to attract them.

tee know the things that they did to help make your show successful.

The show committee needs to put the responsibility for advertising and promotion into the hands of a member with experience in that area or a professional organization to insure their message reaches their target audience. David Kols of Regency Stamps and Auctions is a master at show promotion when it comes to putting on St. Louis Stamp Expo in March of each year. He has gone beyond the typical local mailing, Linn's ad and a few ads in the local paper. David's strategy relies on a year long effort that includes press releases and reaching out to stamp clubs in

the Missouri area. It is not surprising to find a local TV station covering the event at 8 a.m. on Friday morning before the show opens. Attendance in all categories is always strong at his show. Constant promotion, promotion, promotion throughout the year will equal attendance, attendance, attendance.

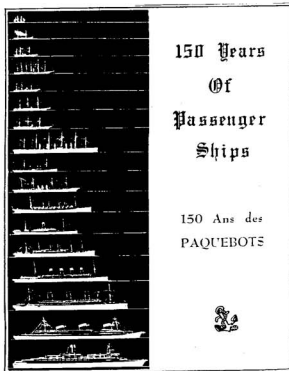
In today's competitive market it is important to make the focus of a show a year long project. The need is to create interest in the next show starting at the end of the current show. The collectors desire to attend needs to be piqued over the course of the year. You want to make it an important event he/she will want to attend.

Stamps shows require a large investment of time and money on the part of both the show committee and the attending dealers. Therefore, the success of a show depends on the efforts of both parties. Maybe the time is right for a show clearing house committee made up of committee members and dealers and administered by APS to develop a template or organizational reference for running a successful stamp show. This market segment is too important to collectors, dealers and club members alike to continue on with hit or miss strategies.

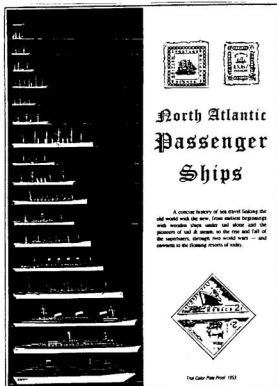
As always your comments will be appreciated.

Before And After — Shaping the Title Page

by Wolf Spille



TOPEX '75 — (Grand Award)



1999 — [New exhibit version 'in the works']

It's not always necessary to re-invent the wheel, but a quarter century after the 1975 version we all know that it's a good idea to add at least one or several philatelic items to the title page.

On A New Exhibit

by James Graue

(Reprinted from the Oct., 1997 Air Post Journal)

Exhibit preparation is not easy. The challenges are numerous, not the least of which, of course, is the collection of the pieces required to make the presentation in

the first place. Depending on the subject, this can take years, decades or even a lifetime. I would encourage you not to presume that the latter time period is required

to begin exhibiting; there is always the chance that life may end before the exhibit begins! In such an event, you will have missed some of the great rewards of our

hobby.

A new exhibit can be born out of a still-developing collection. The advantages to be gained in this approach are numerous. You will learn a great deal more about your subject area, you will determine more precisely what you need to be looking for in the way of key additions, you will begin to deal with the organization and development alternatives, and, best of all, you will expose your interest to others. The last point will undoubtedly bring you into contact with other collectors who have similar interests and from them you will acquire additional knowledge (and perhaps material). Exhibitors who adopt this approach will usually find that exhibit judges can provide a great deal of assistance, both in alternatives for exhibit development and in the types of material they hope to see. The silver award level is not all bad. It

usually is indicative of a good foundation and the potential for much greater things.

The other new exhibit is the product of the collector who has dedicated years of effort to it, both in collecting and learning, and opens with major strength. I have noted several collectors in recent years who gain gold awards with new exhibits. This does not happen by accident. Rest assured that their road to success, while perhaps less visible, has been just as, or perhaps more, rugged.

I have recently completed a new exhibit. It is of the latter type, the product of decades of collecting and research, missing little to nothing. In the course of organizing, developing and preparing this exhibit, I happened to come across the pages from one of my first exhibits, done in 1969. The pages were empty, the covers

mostly sold (unfortunately) and only the large mounting corners left for salvage. I remember that I was proud of it when it was done. Now I am amazed at how really bad it was. I was lucky to get the bronze award I did. In retrospect, however, it was an experience of value. I built on the experience.

My new exhibit was extremely difficult to organize and develop and included numerous challenges in presentation, some of them major. New approaches have been developed and utilized and it will be most interesting to see how they are received. Exhibitors should not be constrained to the methods used by others. If a point can be emphasized and clarity gained by innovative development or treatment, or creative exhibiting techniques, nothing precludes them. On the contrary, there is much to be gained by all.

The Philatelic Exhibitor

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WEB SITE OF INTEREST TO ALL EXHIBITORS

Thanks to Fran Adams
a long-time member and
active exhibitor, who
has developed a site
that is both interesting
and useful. Try it at:

[http://members.aol.com/
stampshows/cyberpex.html](http://members.aol.com/stampshows/cyberpex.html)