

THE Philatelic Exhibitor

VOLUME 14

NUMBER TWO

APRIL, 2000

1910

FIRST INTERNATIONAL AIR MEET IN THE UNITED STATES

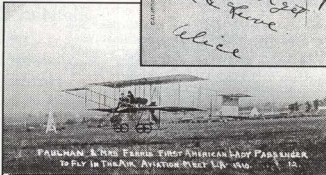


Capitalizing on the tremendous publicity resulting from the world's first International Air Meet at Rheims, France, in August of 1909, Aviation enthusiasts in Los Angeles hosted a second international meet. Held near Los Angeles in January of 1910 at a race track converted into an airfield, the show featured some of the outstanding pilots and aircraft of the day. Cash prizes for speed, altitude and distance competitions were awarded, and invitations for participation were sent to pioneer aviators all over the world.

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Postcard, dated Jan 18, 1910 showing on reverse, Paulhan making his qualification flight. Note the message on the card. "Suppose we get one and leave." Airplanes had captured the imagination of the public.



Contemporary photo of Louis Paulhan taking off with the wife of Dick Ferris, silent screen star and manager of the air show, for a flight in his Farman biplane.

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Don Evans Updates His New Exhibit Of Historical Philately — See p. 20

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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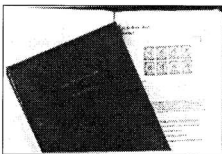
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TPE is a forum for debate and information sharing. Views expressed are those of the authors and do not necessarily reflect those of the AAPE. Manuscripts, news and comments should be addressed to the *Editor* at the above address. Manuscripts should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

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

Deadline for the next issue to be printed on or about July 15, 2000, is June 1, 2000. The following issue will close Sep. 1, 2000.

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 5-13 at \$3.00 each, Vol. 14, No. 1 — \$3.00.

FUTURE ISSUES

The deadline for the July, 2000 issue of **The Philatelic Exhibitor** is June 1, 2000.

The suggested topic is "Judges' Frustrations in Dealing With Exhibitors — And Exhibitors' Frustrations in Dealing With Judges."

For the October, 2000 issue of the TPE — Deadline is September 1, 2000 — the suggested topic is "Drawing National Societies To Your Shows — Why and How?"

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. Also, articles on any exhibiting, judging or show administration topic — as well as "shorts" expressing opinions on what's going on in our corner of the hobby — are welcome at any time. — 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:

February, 2000 — **Francis Adams** who has over the last year contributed several ideas for the Board to chew on, and short opinion pieces for TPE based on his exhibiting experiences.

March, 2000 — **Patricia Stillwell Walker** who prepared the job description for our much needed Ad Manager that can be found on page 20.

April, 2000 — **Ann Trigg**, Chairman, and **Steve Washburne** with whom I served as the Nominating Committee for AAPE's 2000 Election. Additional candidates are welcome. See notice on page 10.

The Philatelic Exhibitor

CORRECTION :

Inexplicably, the illustration on page 14 of the January issue contained mislabeling of the left hand covers. The page is shown in this issue on page 8 in its proper form, with apologies to the author, J.P. Gough and the membership.

April, 2000/3

AAPE STATEMENT OF PURPOSE

The American Association of Philatelic Exhibitors has been formed in order to share and discuss ideas and techniques geared to improving standards of exhibit preparation, judging and the management of exhibitions. We exist to serve the entire range of people who work or have an interest in one or more of 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: Nancy Zielinski-Clark

American Assn. of Philatelic Exhibitors
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Enclosed are my dues of *\$20.00 in application for my membership in the AAPE, (U.S. and Canada) \$25.00 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) \$10.00 includes a subscription to *TPE*. Spouse membership is \$10.00 — *TPE* not included.

Editor's 2¢ Worth

by John M. Hotchner, Editor, P.O. Box 1125, Falls Church, VA 22041
JMStamp@ix.netcom.com



One by one, they seem to have drifted away. I'm referring, of course, to our regular columnists who once filled the pages of TPE with provocative, interesting and timely copy. In some cases, they ran out of things to say. In others the problems they wanted to address seem to have been solved. In others, columnists have not been able to stuff 28 hours of work with new projects into 24 hours a day. And perhaps in other instances, with "The Fly" for instance, the fire in the belly that got people to express themselves has cooled as they have gained in age, experience and wisdom.

Whatever the reason, I want to invite old columnists to get active again if you have things on your mind you would like to convey. And I would like to offer ALL AAPE members the opportunity to break into philatelic journalism with your very own column. Write to me at the above address with your idea(s) for what you would like to cover; in other words, your area(s) of focus. You need not, by the way, write for every quarterly issue. You can still qualify for the title of Columnist if you write for every other issue.

And if indeed "The Fly" has been 'whapped' by that Big Flyswatter In The Sky, I would be pleased to hear from any member who would like to become "The Fly — The Second Generation."

TPE has another challenge. We need a proactive Ad Manager. We have a magazine that gets to 1000 exhibitors; and there are no more active (if discriminating) buyers in all of philately. We should be overrun with advertisers, and could be if we had a proactive Ad Manager. Please see the job description for our Ad Manager on page 20. If you think this is the job you have been looking for to help AAPE prosper, drop me a line at the above address.

Your 2¢ Worth — Fran Adams - Jerone Hart - Dempsey Prappas - Fred Ziemann

Reducing Frames — Reducing Space To The Editor,

In the November-December issue of *U.S. Stamp News*, John F. Dunn's "Last Word" column titled "Exhibiting at the Crossroads" centered around the increasing costs associated with major philatelic shows. The reasoning is that floor space is expensive and sponsors are looking at ways to reduce costs by minimizing floor space. As exhibits use large amounts of floor space, eliminating exhibits may be one answer to reducing those costs.

Mr. Dunn's point — "While it has been demonstrated that shows can exist without exhibitors, the exhibitors have not demonstrated that they can exist without dealers and/or postal administrations."

This possibility may be truer than we exhibitors wish to believe. Of course some 'smart' dealers will review exhibits for major pieces and information. Some 'smart' collectors show dealers what they're looking for in the frames. Reasons to keep exhibits at shows are abundant, but let's stick to the cost issue. The article brings several other points to the foreground, and ends with two suggestions specifically aimed at how exhibitors may

share the cost burden to ensure exhibits survive at shows.

"Suggestion 1. Reduce by 20% the space allotted to exhibits."

"Suggestion 2. Groups that represent exhibitors get together and decide how best to live within that reduced space. (This might be by reducing the number of frames per exhibit; by using the space more efficiently — for example, by going up and down to fit more pages within the same frame width, or by other means.)"

These suggestions present real options with one exception — in my opinion. Most shows are standardizing on the Ameripex frame and changing that format would most likely prove more expensive, not helping our cause. Of course we could simply raise frame fees or only give paper awards, but before deciding these options are the ultimate answer, we should explore other alternatives to improve the cost situation.

One way to reduce floor space might be the use of wall mounted frames.

I'm speaking of frames which mount against a wall, not secured to the wall. By using such frames, the outer rows of the exhibit do not require walking space which

is regulated in width for fire escape requirements. At some shows, frames are mounted between the ends of each row, turning the rows into 'U' shaped avenues and adding frames that would otherwise have been lost.

Reducing space allotted to frames reduces floor space and therefore costs should be affected (smaller/cheaper rooms). How that might work is again hinted at in the second suggestion above, namely reducing the number of frames per exhibit. We're already aware of the single frame format which allows finite subjects to be explored and its effect on floor space. Single frames should be part of every nationally accredited show as they fulfill specific needs — specialized areas and "getting your feet wet" exhibitors. The single frame class however does not solve multi-frame exhibiting problems.

We exhibitors should consider the idea of limited frames per exhibit. In my experience, most multi-frame exhibits require five frames to allow the subject to reach a degree of depth. Some larger exhibits have a few "pad" pages and when they go to international, they're pared down to an intense eight frames. Is that a bad thing?

Probably not as the really great material is not removed for obvious reasons. And, in the case of truly extensive exhibits, 10 frames may be required to do justice to the area.

Taken to the next level, these observations introduce a range of exhibit sizes. With single frames, there would now seem to be four divisions: A) Single frames, B) three to five frames, C) six to eight frames and D) nine-10 frames. We could take it one step further and only allow one, five, eight or 10 frame exhibits, but that would not be constructive as most exhibits would be penalized in one fashion or another for no reason other than frame limits.

Additionally, actual floor space is not affected if the same number of frames are used, it simply increases the number of entries required to fill the same number of frames. Entries have been difficult to find in some cases, so that may only aggravate present entry shortages. In short, the number of frames required must be reduced to lower the floor space requirement.

Mr. Dunn's second option suggests a reduced number of frames required to maintain national level accreditation. The current minimum of approximately 160 frames could be reduced to a minimum of 120 (25% fewer) and a maximum of 160. By reducing available frames, competition would increase in the acceptance procedure. That in itself might assist with the lack of entries and perhaps even the quality of exhibits.

At this point, I'd like to suggest the introduction of a two tiered multi-frame system. In this modified system, exhibits would compete according to size. Three to six frames would form the standard class and seven to 10 frames the advanced class. I realize this suggestion seemingly shadows some international standards. It is not my intent to suggest forcing exhibiting in the United States into any internationally based mold or system. There are also exhibits being prepared which are not shown in the growth stage but simply appear in a ten frame format upon their debut.

Some accommodation should allow such exhibits to be accepted — any ideas here?

Implementing such a system also demands efforts to keep entries not only open, but reasonably balanced between the divisions. A rough percentage of the total frames might be allocated between the divisions. Something like 10 - 40 - 50% might result (with some movement depending on the entries). As an example, in a 120 frame show (using 1 - 5 - 8 - 10 sizes strictly for ease of mathematics) roughly the following: 10 x 1 frame (10), 10 x 5 frames (50), 5 x 8 frames (40), and 2 x 10 frames (20) would result.

That's a total of 27 entries or 10 - 10 - 7 division-wise. That's still a reasonable number and in the reduced frame format, should provide some cost savings providing we've used the 'U' shape and wall mounted frames to minimize floor space. It also allows judges a bit more time with each exhibit — something that could benefit us as well.

So, what about awards? They are the incentives to exhibit for most of us.

The current grand/reserve-grand award system should change to reflect winners in the different divisions. In other words, a grand for each of the three divisions or something similar to AmeristampExpo. A renewed interest and perhaps expansion of special awards should be addressed as everyone is always happy to receive acknowledgement of a job done well. The 'specials' should also be looked upon as a more important part of exhibiting as the word 'special' says it all. At some shows, they call the exhibitor's name to receive their standard level award and simply throw the 'specials' on top to save the few seconds it takes for a second walk to the podium. How 'special' is that?

I hope the APS and AAPE will consider as many avenues as can be reasonably explored to reduce exhibit costs. There are proponents and opponents to any change in the current exhibiting system and these thoughts are not a final solution but rather food for thought. Many additional points haven't even been addressed in this short note.

Looking at this situation from a completely and perfectly selfish viewpoint, I wish to continue exhibiting. If it takes cost reduction to keep frames at shows, any useful ideas I contribute may allow me to enjoy my chosen hobby for some time to come by helping show sponsors to better justify exhibit frames. How about you?

Francis Adams
San Diego, California

A Guide to Judging the Philately of... To The Editor,

I have been a member of the AAPE since its founding back in 1986. I was the first to write a monograph entitled "A Guide to Judging the Philately of Aden 1839-1967." Although never published in the AAPE, it was made available through the AAPE for a small fee. Since writing that first "How to Judge..." monograph, eight others have followed in my footsteps. And these are also available through the AAPE or directly from the author (most recently those available were advertised on page 8 of *The Philatelic Exhibitor*, Vol. 14, Number One, January 2000).

Back in 1993 I also became a member of the interNational Association for

Philatelic Exhibitors (NAPE) which is based in Australia. The NAPE's quarterly journal is called the *Asian Pacific Exhibitor*. It has been edited by Dr. Edic Druce for at least the past seven years. The APE is a quality journal that now has an international readership and is well worth the membership fee in NAPE. I would highly recommend it to all. (For further information about NAPE and the *Asian Pacific Exhibitor* you can contact the Secretary, Hans Karman, PO Box 462, Civic Square, ACT 2608, Australia or you can email the Secretary at hkarman@pcan.org.au.

I now must confess that my initial monograph on "How to Judge Aden..." was originally published in the APE and was the result of an exchange between myself and Dr. Druce. Since 1993 the APE has published many "How to Judge..." in the pages of its journal. As an accredited judge, I have always found these monographs extremely useful as a prelude to judging an exhibit. The APE monographs have covered a wide range of topics from judging philatelic literature to judging specific countries, or areas of philately like Aerophilately (an area covered in the most recent journal).

Dr. Druce is not only a very competent National Judge but an excellent International Judge as well. Dr. Druce, as long as I have known him, has always been concerned about improving the quality of judging. He feels, as many judges do, that knowledge is the key to good judging. In the most recent quarterly issue of the *Asian Pacific Exhibitor* (Vol. 13, No. 1, Whole Number 43, Feb. 2000), Dr. Druce in his editorial column makes a proposal that I feel might be of benefit to the AAPE as well. Again, in his efforts to help improve the quality of judging, Dr. Druce has proposed that all the "How to Judge..." monographs that have been published in the APE be revisited by their authors and resubmitted for possible publication in a single volume of some 150 to 200 pages. Dr. Druce states that "The advantage would be that judges and prospective judges would have a handy reference tool at their finger tips."

Personally, I feel that this is an idea that the AAPE should consider very seriously. Although I applaud the AAPE's efforts to make these "How to Judge..." monographs available to its membership, the current system is a bit fragmented. That is to say that some are available through the AAPE and some through individual authors. It would be interesting to know over the past five or six years how many members and judges have taken advantage of these individual monographs. However, I suspect that if they were published in book form on a periodic basis, I feel that

more current judges and more apprentice judges would take advantage of the material in an effort to become better informed judges. The other point is, the AAPE has a lot of knowledgeable exhibitors and judges in its ranks, perhaps a project like this would encourage more of these experts in various areas of philately to write a "How to Judge..." monograph. Anyway, it is a project that I feel the AAPE should give some serious thought. The more information that we have available as judges and apprentices, the better judges we ultimately become.

Jerone Hart
New Haven, CT
JRH93 @AOL.COM

Corporate Sponsorship

To the Editor,

I read with interest your Editor's comments in the January 2000 issue of *The Philatelic Exhibitor*.

I am wondering to what extent efforts have been made to locate Corporate Sponsors to support the national philatelic show so as to encourage continuing exhibiting. In addition, I am wondering whether the National Endowment for the Arts could provide funds to support the national philatelic shows?

Rather than take exception to Mr. Peter Martin's prediction, efforts and study should be undertaken to determine what steps or action can be taken to retain the viability of philately.

You mentioned that the international shows are subsidized by governmental postal authorities.

I suggest that first of all the APS should

undertake to determine with specificity how much it costs to provide the 33 national exhibitions. It is necessary to know exactly how much we are talking about.

Have any efforts been made to have Congress provide a grant to the APS to cover the cost of all of these national shows?

With the Internet, dealers will be reluctant to attend shows, if they can do as well via the Internet. If the cost of the show could be covered, then dealers would only have to pay their personal cost of getting to the show and not have to pay fees to support the show.

I believe if the key to unlocking corporate sponsorship could be found, it would have a significant impact on saving the 33 national exhibitions.

I hope that other members will come forward and propose ideas or ways this trend can be reversed.

Dempsey Prapps
Houston, TX

More Guidance Wanted

To the Editor:

Perhaps it's time to definitely state what is expected of a competitive Single Frame exhibit as well as for the single frame Display Class. My thoughts were crystallized when I read Jack Green's comments in "Single Frames" on page 6 of the January 2000 TPE. I agree with him wholeheartedly since I am able to speak from experience.

Here is what befell me last year at a regional and a national show when I exhibited a one frame which previously

had received national gold. At the regional, a silver, and a vermeil at the national. I'll leave it up to the reader as to whether this is "sour grapes" on my part.

Anyway, Jack stated that "The judging criteria do not indicate that limited material is a must." By this is meant that the philatelic material available is so limited that only a single frame is needed to complete the subject. Further, exhibitors have repeatedly been told that an exhibit, according to US standards, is judged by what is shown in the exhibit and not what is not there providing that the material presented covers the subject.

My exhibit is a thematic and both my Title/Plan Page and the Synopsis definitely stated what I intended to show. And here comes the crux of the whole matter; in both cases, at the frame I was told my topic was too broad and should be expanded into a multi-frame. Why? Because I was advised that it would be possible to inject other explanatory material, mini-studies, etc., which would broaden the scope.

This mindset needs to be addressed lest it detract from the purpose of the single frame and also the one frame Display Class exhibit. My experience at the regional level, in retrospect, could be attributed to a judge's lack of knowledge of the one frame requirements but hopefully, not at the national level.

How many other single frame exhibitors have had this experience? Comments anyone!

Fred Ziemann
Wausau, WI



PRESIDENT'S MESSAGE by Charles J. G. Verge

February in Portland saw your Board meet again for the second time in four months. The meeting was chaired by our Vice-President, Ann Triggler, while I was absent being a member of the Jury at AMERISTAMP EXPO. The Board discussed our Vision and Mission statements and asked Pat Walker to polish them off for our next meeting. The Board made some slight changes to the criteria for our Creativity Award. Any exhibit at AMERISTAMP EXPO is now eligible for the Award. Unfortunately the Best of TPE was not available for distribution at Portland. I hope we can have it available for the APS STAMPSHOW in Providence next August. On Saturday afternoon we held

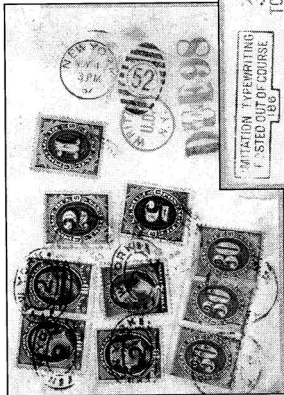
our Annual General Meeting for 2000 and some 40 members were present. At that time, I announced the appointment of Jorge Wise as a Director to finish the term of the late Alec Unwin. Mr. Wise, from Mexico, was the next highest vote getter at our last election. The AGM was briefed on the state of the Association and the results of the Board Meeting held earlier in the morning. We then reviewed with members the summary comments received at AAPE Seminars throughout the year and asked for their input. The remainder of the meeting was used to discuss the Display Class rules and the concern by some of our members that there was no Open Class AT AMERISTAMP EXPO.

By the time you read this message, I will have joined John Hotchner, our Editor, as one of the select few who have the honor to recommend the postage stamps of their country. My three year term on Canada's Stamp Advisory Committee begins in April. I would welcome comments from any of our members, Canadians or not, on the selection of subjects, the design, the formats and the printing techniques of current Canadian stamps. Should you have a suggestion for a future Canadian stamp (2002 and beyond) I will pass it on to Canada Post and they will keep you informed directly on the progress of your suggestion.

Reclassified from Printed Matter/Wrapper Rates to Letter Rates

**NON-UNIVERSAL —
BUSINESS REPLY MAIL —
United States of America
and Grenada**

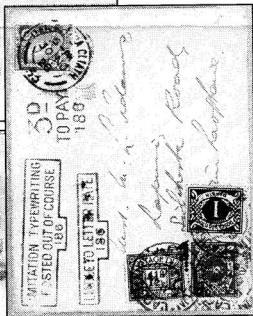
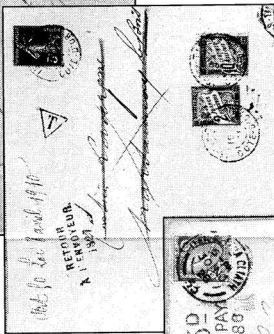
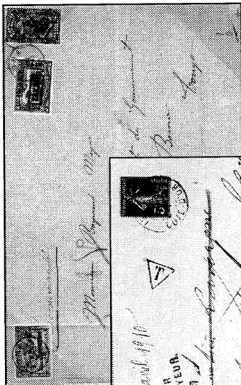
As a service and as a demonstration of "being modern," businesses began to provide preprinted envelopes to their customers with which to pay their bills in the late 1800's. Many customers took advantage of this service, and the business could pay the postage. Most commercial rates of single-deficiency for unpaid drop letters created the least convenient rate for businesses reply mail resulting in its standardized introduction around the world starting in the 1920's/30's.



USA, 10 NOV 1887 †
Wrapper with 30¢ Beninote high values (only 8 covers recorded for all colors of this value).
Handstamp: WRITING D.U.M.Y.* (Writing Undercover Distribution) would parallel with (all first class postage due charges).

Irish Free State, 1 DEC 1926 —
Mixed Use: GB and Ireland to be a unique use in Ireland. The British 1924 postage stamp was used.
This Oct. 1924 British due was supplied in a very small quantity to the Irish post office which did not have a rate to require its use. Ireland's first dues issued in 1925. Only 5 mixed-use covers reported.

**Origins of Business Reply Mail: The Pre-Printed Envelope
USA. Only Cover Known With "Brown" 50¢ of 1879
Grenada: Drop-Letter Rate With A Forerunner**



France, 19 Dec. 1911 †
Use of the 2¢ red tax on postage due for its intended purpose (to penalize on letters fraudulently sent under the business papers and calling card rate).
Charge: Fr. 2.10 (deficiency on the double-weight letter of 10c. + the Fr. 2.00 penalty). Penalty started on 8 Apr. 1910; special purpose postage due of 2¢ started on 1 July 1910. However, the penalty was stopped on 2 Jan. 1913.

Belgian Congo, 27 May 1911 †
Wrapper covers of this type of utilization are not yet known. While an exceptionally high charge, postage due specialists and a Belgian specialist believe it is not philatelic.
Hypothesis: printed matter sent free between the colonies and the metropole for administrative requisition. Upon examination, the PO did not register the wrapper but charged it for inclusion of mail subject to letter rates. Total calculation was: Fr. 6.75 against postage of 25¢. + Fr. 8.00 (Fr. 2.00 penalty to France at this time). The weight is plausible for this size of wrapper.
Collected with "TAXES" handstamped on high values: the Fr. 5.00 of 1910 and the Fr. 3.50 of 1908, with additional overprint "Congo Bélgique".

Comments About The State of Exhibiting

by the late George R. Wren in the July-Sept., 1999 issue of the *Trans-Mississippi* excerpted from his article, "The Present of Philately"

A few months later I read in the newspaper that there was going to be a stamp show at an I-285 motel the next weekend. I went and was heartened to find many people there, mostly old men, a few women and a few youngsters. The action was around the dealers' tables but there was an exhibition section. I was the only one there looking at the frames, which I found very interesting after so long out of stamp collecting. The exhibits were of a distinctly higher quality than I remembered in the old days, but much more boring.

No creative mounting, no colors, no interesting collateral material, nothing that would interest noncollectors or that would attract newcomers to the hobby.

Most of the exhibits were U.S. One was a very fine Confederate Exhibit and some topical exhibits and one foreign — Stamps of Lundy Island and three frames of puffs. All in all I thought it was a good exhibition — but no one was viewing the frames. However, some people seemed to be having fun just like at shows I remembered.

The local post office was there. Although the official test period of the new self-sticks had ended months before, they were still on sale at the show. Also lots of colorful U.S. stamps on all subjects.

I was surprised to read in the paper the next month that there was to be another stamp show at the same motel that coming weekend. I went, but there were no frames, just dealers. What we used to call a bourse, hardly existed in the old days, except in France and some other European countries. It was my introduction to the present flagrant commercialism of the hobby. BUY! BUY! BUY! It didn't look to me like anyone was having much fun. Their faces had the look of mall shoppers, hurried and worried and harried, not a smile in the bunch.

Well, that generally was my return to stamp collecting of the present. I have had those first observations reinforced since then. Stamp collecting is not as much fun these days. Commercialism and specialization have squeezed out the old time sharing and camaraderie.

If every collector specializes, then they have little or nothing in common with fellow collectors. Little to share and nothing

to swap or even to sell, except to dealers if these will buy what you want to sell. In my earlier days of stamp collecting, you could always sell almost any sort of stamp to some dealer, but not today. Recently at a meeting of one of our local stamp clubs, an elderly woman there heard me say that I was going to visit a stamp show over in St. Charles that afternoon. She asked if I would do her a favor and take along a large envelope of stamps she had from her dead husband's collection and sell them for what I could get. I looked at them. There were several hundred stamps containing all Famous Americans sheet scrap, all mint and in the usual post office condition, F-VF, mint, unhinged, no plate blocks, but plenty of ordinary blocks and half-panes. Yes, there were 10¢ values including the Booker T. Washington's (Catalog \$1.10 in my 1993 Scott for a mint single).

So off to the show and the first dealer in U.S. Stamps I saw, I pulled out the envelope of Famous Americans and asked if he was interested in buying? "No, I got more of those than I can sell. They are a drug on the market." Famous American Booker T's a drug on the market!

All the other dealers told me essentially the same thing. No interest AT ALL! One guy did say he would buy the five centers and ten centers at 10 percent off face. That's the way it is in stamp collecting these days. Dealers will sell but not buy. They will sell anything but buy only the hottest items, superb mint unhinged early U.S. Bugs Bunny imperf sheetlets.

I used to judge stamp shows. Local clubs would ask the old time experience collectors of other clubs to come and judge their shows. It was an obligation and a chore sometimes, but fun also. A fellow judge and I drove to Johnstown, Pennsylvania one Friday evening to judge their show the next morning.

At our quiet motel bar we met George Jessel who was in town for Bonds for Israel auction the next day. What fun as we swapped jokes! Mr. Jessel wrote down the punch lines of the best of our jokes on cocktail napkins which he stuffed in his pocket. Fun!

And as judges we always gave out lots of medals to encourage the exhibitors.

Now I find that judging has become a profession. Judging is an unpaid profes-

sion, but with all the other professional hallmarks such as specialized training, internships, certification, a professional organization, a journal, with strict rules and regulations, a secret priesthood. Maybe this new breed of judges is having as much fun as we old guys used to have. They deserve it, for mostly it is a thankless task that needs to be done.

But I don't find much pleasure these days among the exhibitors — especially the novices. Exhibiting your stamps used to be fun and you did it for the good of the hobby and to show your stamps to other collectors. And to try and attract others to the hobby. Especially young people, if that is still the case, I do not detect that amongst the grumbings I hear at shows and read in the philatelic letters-to-the-editor about the judges and judging. Perhaps that is the reason for the rumors I hear of shows having difficulty filling their frames and the decision of some shows to just go out of business. Trouble filling their frames. Trouble getting enough dealers, who prefer all dealer bourses instead of stamp shows and for other reasons....

**YOUR
SYNOPSIS
PAGE NEEDED
FOR A
FUTURE ISSUE
OF TPE**

**Send A Clear
Black And White
Copy
To The Editor**

AAPE 2000 Election Status Report

The Nominating committee composed of Ann Trigg, Chairman, Steve Washburne and John Hotchner report the following slate of candidates for the 2000 elections: President: Charles J.G. Verge; Vice President: Paul Tyler, M.D.; Treasurer: Patricia Stilwell Walker; Secretary: Timothy Bartshe; Directors: Francis Adams, Nancy Z. Clark, David Herendeen, Jeffrey Shapiro. Two directors will be elected for four year terms. The third highest vote getter will fill the last two years of Patricia Stilwell Walker's term as a director. There is an additional way to guarantee a position on the ballot (which will be distributed with the July TPE). Such number of members from the general membership as constitutes 50% plus one of a quorum for the transaction of business may nominate a candidate for any office by submission of a duly executed petition to the Secretary.

In plain English, if nominated by 25 other members, a member will be listed on the ballot for the position he or she seeks; bypassing the Nominating Committee.

Nominating petitions to the Secretary should be mailed so as to be received no later than June 1, 2000. A candidate's statement, not to exceed 150 words, should be sent to the Editor for inclusion in TPE.

USE THE PHILATELIC EXHIBITOR TO REACH AMERICA'S TOP PHILATELIC BUYERS Our LOW Advertising Rates:

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

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

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

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

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.

Newly Accredited APS Judges

A free copy of the current list of APS Judges is available from Frank Sente, APS, P.O. Box 8000, State College, PA 16803.

Enclose \$1.90 in mint postage to cover the cost of mailing. Please identify yourself and the show with which you are connected.

Ross Towle, 400 Clayton St., San Francisco, CA 94117. **Specialties:** Chile, Postal Stationery, Latin America Postal History, Modern U.S.

Wm. K. McDaniel, 800 Cannan Drive, Angleton, TX 77515. **Specialties:** U.S. Classics, General U.S., General knowledge of thematic and topical areas, Postal History.

Kent Wilson, 219 S. 24th St., Billings, MT 59101. **Specialties:** U.S. Definitives and Commemoratives, Postal History.

Dr. Reuben A. Ramkissoon, 3011 White Oak Lane, Oak Brook, IL 60523. **Specialties:** Literature, British, Astrophilately, Thematic, Aerophilately, Postal History.

Exhibiting First Day Covers

by Alan Warren

For many years First Day Cover exhibits have been frowned upon by the old time judges, and the awards these exhibits received reflected this attitude. It was not very long ago that topical exhibits and even revenues were similarly disparaged. These two collecting fields now have classes of their own as described in the regulations of the Fédération Internationale de Philatélie (FIP).

First day covers are gaining recognition but it has been a slow process. The judges need to be educated in this field, and collectors need to prepare exhibits that meet the standards of other philatelic entries that contend for the top medals. Collectors of traditional philately and postal history are beginning to recognize the value of first day cancelled stamps, first day covers of classic stamp issues, and earliest known uses (EKUs) of stamps found on cover. Such examples are seen more and more frequently in traditional and postal history exhibits.

Recent auctions have also brought FDCs to the forefront. Major sales such as the collections of Lawrence Fisher, Melvin Baron, and Marshall Ackerman have produced record-setting prices for early first day covers. The gradual assimilation of FDCs into the mainstream of collecting and exhibiting is one of the goals established with the recent affiliation agreement between the American Philatelic Society and the American First Day Cover Society. Signed in 1999, this agreement seeks to bring the AFDCS' annual AMERICOVER exhibition into the APS' World Series of Philately group of national shows. The process involves cross-training APS and AFDCS accredited judges, and increasing the number of frames typically shown at AMERICOVER. The goal is to achieve WSP status for the AFDCS show by 2004.

Getting Started

How do you get started in exhibiting first day covers? One way is to attend the AMERICOVER show and see how others are doing it. The American First Day Cover Society also offers publications that include tips on exhibiting, and its eight-times a year journal *FIRST DAYS* carries articles on this topic as well. However, the most important source of information, if you want to compete for awards, is the chapter devoted to judging FDCs in the APS' *Manual of Philatelic Judging*. Let's take a closer look at the requirements for exhibiting and judging first day covers as described in this manual. Although the emphasis is on United States covers, the suggestions also apply to exhibits of foreign FDCs.

Exhibit Classes

There are three basic categories for classifying FDC collections and exhibits and each has its own time frame. The classic period, as the name implies, is for the early or classic stamp issues on first day covers or the earliest known or recorded usage of the stamp. This period runs from the beginning of stamp issues in the 19th century up to about 1920. One reason for this cutoff is that cachets — those illustrations on the left side of the cover — began to appear for the most part after 1920.

The second category is called the classic cachetmakers period and runs from 1920 to 1940. This is the period when the major cachetmakers and first day cover servicers came on the scene — people such as Philip H. Ward, Jr., Harry C. Ioor, Winfred M. Grandy, Adam K. Bert, Ralph Dyer, Albert E. Gorham, C. E. Nickles and many others. There are three subcategories in this period — first cachets produced by these pioneers, FDCs of a particular stamp or set of stamps, and a retrospective showing of one

The Philatelic Exhibitor



Figure 1. First Day Cover with machine cancel.

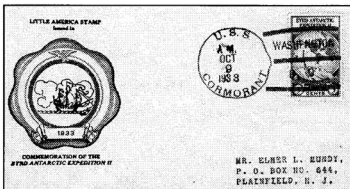


Figure 2. F.R. Rice with two different color UO cancels from the U.S.S. Cormorant in Washington DC

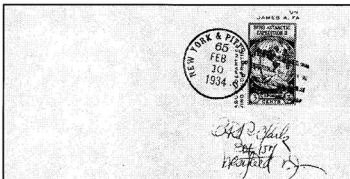


Figure 3. Unofficial first day cancel of New York and Pittsburgh railway post office.

specific cachetmaker. The third category runs from 1940 to the present, with the same three subcategories plus one more — thematic FDC exhibits.

Exhibiting/Judging Criteria

For most, but not all, of these categories and subcategories, there are ten general criteria used to evaluate the display, and exhibitors are encouraged to focus on these. The criteria are listed in the APS judging manual and points are assigned for each of them.

Stamps and Stamp Production

The first two criteria look at the stamp itself and how it was produced. These are important criteria for the classic period and any exhibit that focuses on a particular stamp or set of stamps. Why show stamps in an FDC exhibit? As in any class of exhibit-

April, 2000/11

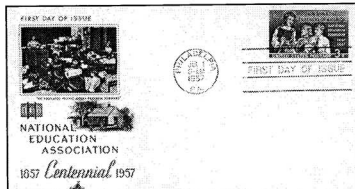


Figure 4. Cancellation error with misspelling of Philadelphia. The error was discovered and corrected, so that both cancels are found on FDCs of this issue.

ing, judges will look for philatelic knowledge. Stamps came before FDCs and the exhibitor should therefore show, in the first frame, some examples of the stamp demonstrating how it was printed, whether proofs or essays exist, the varieties of paper, gum, perforations, and watermarks that are known, and plate flaws that developed during the printing life of the stamp, and which are recorded in specialized catalogs. Freaks and errors can also be shown such as misperforations. The stamp production criterion does not apply to a retrospective exhibit of a cachetmaker.

Usages

The exhibitor should then show some typical uses of the stamp on cover. These are non-first-day uses. What was the stamp issued for — domestic letters, foreign letters, airmail, special delivery? Show some examples and maybe include some unusual ones such as foreign destinations, and specific routes that the cover may have traveled. This might appear to be postal history but the purpose again is to demonstrate philatelic knowledge.

Markings

This criterion examines the first day markings or cancellations found on the covers. Prior to 1937, ordinary cancels were used on the first day, but beginning that year a special FIRST DAY OF ISSUE cancel was introduced in the United States. This special marking is generally found in both hand cancel and machine cancel (Fig. 1) versions and they should be shown in the exhibit. More challenging are FDCs cancelled aboard ship (Fig. 2), at railway post offices (Fig. 3), and at airmail fields. These are also "unofficial" cancels, which are applied at locations other than the site designated for the stamp's release. This is an unfortunate term in that any postal service cancel is "official", but the term describes covers that were taken to another city and cancelled on the first day. Usually UOs, as they are affectionately called, are towns that have some significance for the new stamp, such as the birthplace of the person commemorated on the

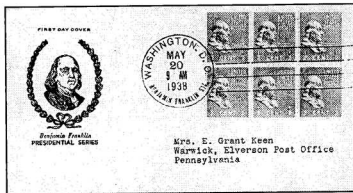


Figure 5. Second Day Cancel in Washington, D.C. using hand cancel with larger CDS and distance between bars.

3¢ BYRD ON FIRST DAY COVERS

This exhibit is a study of the 3¢ Byrd stamp issued in various formats from 1933 to 1935. A brief overview of production and usages is presented followed by an examination of the First Day Covers, which is the major emphasis of the exhibit.

This stamp was designed by Victor S. McCloskey, Jr. based on sketches by President Franklin D. Roosevelt. The stamp was first released October 9, 1933 in perforated format to mark the Second Antarctic Expedition of Richard E. Byrd and to help defray expedition costs by offering souvenir covers cancelled at Little America by charging a service fee of fifty cents over face value.

Many people did not realize that the stamp could also be used for normal postal purposes, and even First Day Covers are less plentiful than those of the more popular imperf format released on February 10, 1934 in conjunction with the National Stamp Exhibition held at Rockefeller Center in New York City. In 1935 the two Farley or special printing formats were issued.

The exhibit shows some background information on printing of the four stamps, some commercial usages, followed by the First Day Covers for each issue. The FDCs cover the panorama of cachetmakers with an exhaustive study of cachet varieties, envelope sizes, first cachets by noteworthy cachetmakers, handpainted cachets, and unofficial cancellations including same city, other cities, and RPOs.

PLAN OF THE EXHIBIT AND KEY ITEMS

Frames 1, 2 and 3 - 3¢ perf production, POD announcement, usages including tin can mail and Byrd II expedition covers, unofficial cancels, handpainted cachets, two senator free frames.

Frames 4, 5, and 6 - 1934 issue including CAM, APO, paquebot usage, FDCs to Germany and Italy, Linprint varieties, Beazell, Ed Kee varieties, Grimsland varieties.

Frames 7 and 8 - 1934 issue with Paul Siple autograph, Crane cachet (5 known), Dorothy Knapp (two known), first cachets of New York American and Waekerling, Gorham and von Losberg varieties, unofficial cancels.

Frames 9 and 10 - Farley special printings, usages, and FDCs including cross gutter block of four and unofficial cancels.

Figure 7.

stamp. Errors in the cancellation (Fig. 4) are also highly collectable.

During the 1930s and 1940s, it was common to obtain a Second Day Cancel on new issues at Washington, D.C. (Fig. 5) where the stamps first became available at the Philatelic Agency. Second day covers are listed in the specialized catalogs. Auxiliary markings (Fig. 6) found on FDCs demonstrate an extra challenge as well as philatelic knowledge. Such markings should be explained in the write-up on the exhibit page.

Cachet

There are specialized catalogs of cachets such as the multivolume *Planty Photo Encyclopedia of Cacheted First Day Covers* (Mellone), as well as articles in journals and monographs on particular cachet designers that should be studied by exhibitors. The goal is often to collect all the known varieties of cachets made by the artist including color variants and printing differences such as text that has been moved to a different position. Especially important are the first cachets made by the cachetmaker (Monty et al). For more recent cachet producers you might be lucky enough to obtain some of the artist's preliminary drawings. Such material is perfectly suitable for the exhibit, even though these drawings have no stamps or cancels on them.

Paraphilatelics

This term is used to describe first day related materials that are not first day covers themselves. A prime example is the printed ceremony program that has become a desirable collectible in recent years. These programs are passed out to attendees at the first day of issue ceremony and contain information about the stamp, the names of the dignitaries who are present on the dais, and an example of the new stamp tied with a first day cancel. Collectors often seek the autographs of the dignitaries on their programs immediately following the ceremony. Another paraphilatic item is the announcement that the old Post Office Department used to print, announcing a new issue and where it would be released and sold on the first day. An original announcement should be used, not a photocopy.

Printed invitations used to be sent to local officials informing them of the new issue ceremony and inviting them to attend. These can be included in the exhibit. The postal service has released souvenir pages and panels in connection with many stamps, and examples should be shown if they exist. These are listed in specialized catalogs (Brookman, Scott). In essence, anything released in connection with a new stamp issue can be collected and shown in the exhibit.

The Philatelic Exhibitor



Figure 6. Auxiliary markings on FDCs demonstrate an extra challenge and philatelic knowledge. In this case the sender used an airmail bordered envelope, requiring an additional 3¢ to meet the airmail rate at the time.

Development, Presentation, Rarity, and Condition

The last four criteria apply to any philatelic exhibit, not just FDC displays. Every exhibit should tell a story and have a logical beginning and end. What are you setting out to accomplish with the exhibit and how well do you tell that story? Presentation is not only neatness but encompasses the quality of the title page and how well it sets forth what the exhibit is all about. An example of one of mine is shown in Figure 7. The title page can also show a plan of the exhibit and highlight key items. Good examples of title pages are frequently reproduced in *The Philatelic Exhibitor*, and even though they may pertain to traditional philately or postal history exhibits, many features can be adapted to the title page for an exhibit of first day covers.

Rarity is important in any exhibit, and does not necessarily mean high prices paid for items in the exhibit. There are many elusive items that are not expensive but are darn hard to find. One-of-a-kind hand drawn or painted FDCs do not normally apply here but they can certainly be included in the exhibit if pertinent. And condition is also an important aspect of any philatelic item collected or exhibited. Try to spend money on the best quality you can afford. A somewhat tattered 19th century FDC may be forgiven if it is extremely rare or unique, but for modern material, good quality items are almost always available.

One of the subcategories in the modern era of FDC collecting is the thematic first day cover exhibit. Some popular topics are autographed covers, wildlife conservation, joint issues, sports such as baseball or basketball, and many others. The possibilities for thematic exhibits are limited only by one's imagination.

General exhibiting articles that have

appeared in previous issues of *TPE* often apply to FDC exhibits as well. Getting started in the exhibiting arena is simple. The biggest hurdle is to make up your mind that you *want* to exhibit. Start putting together a display and show it at your local club show, then a regional one, and then refine it and start showing it at national WSP shows. The AFDCS' AMERICOVER show is also a good testing ground. You do not have to be a member of the society to show there. The 2000 show will be in Houston in August, the 2001 show in Denver about the same time, and the 2002 show in the Chicago area in July.

Don't forget the AAPE Exhibitor's Critique Service run by Harry Meier. It is a valuable tool in getting feedback on how to improve your exhibit. Use it early and often.

Information about the American First Day Cover Society can be obtained from the membership chairman Mrs. Monte Eiserman, 14359 Chadbourne, Houston TX 77079.

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The AAPE Local/Regional Committee

by Anthony Dewey

When I volunteered to take on the role of Chairman of the AAPE Local/Regional Exhibiting Committee (in a momentary lapse of reason), I was informed that there was no formal job description for the position. Indeed, Charles and the AAPE Board presented me with the opportunity to write my own job description, subject to their approval, of course. The first line was easy, and rather obvious: "Promote and provide support for exhibiting at the Local/Regional level." But, then came the tough part. How would the committee promote exhibiting? What functions would the committee perform and what services would it provide? After discussions with Charles and several members of the board, a few ideas have gelled.

Firstly, a regular column in *The Philatelic Exhibitor* will provide a forum to discuss issues and problems particular to exhibiting at the non-WSP level (where WSP shows are the APS-sanctioned "World Series of Philately" shows — a.k.a. "national" shows). The main focus will be on the role of the exhibit committee of the local/regional show. Among the issues to be covered in future issues: finding judges, care and feeding of judges, judging standards at the local level, the prospectus and application, finding exhibitors, open vs. closed competition, the mail-in exhibit, awards, etc.

TPE can also be used to highlight how some clubs and groups are successfully conducting exhibitions. And the scope need not be limited to the familiar competitive format. "Clothesline exhibits" and other alternate venues that do not necessarily mirror the WSP format and non-competitive displays are also fair game.

The committee may also promote and support exhibiting by conducting seminars at local shows, similar to those held at WSP shows. This would require the participation of AAPE members to get involved with the shows and clubs in their home area. One idea is to produce a slide show or other media presentation called "An Introduction to Philatelic Exhibiting" with the objective of demystifying exhibiting by showing how to get started. AAPE members can give this presentation at club meetings or shows.

In addition to the "road show" there are some other long-term projects that may be appropriate for the committee. One idea is to produce a handbook for the local/regional exhibit committee. The contents of the handbook would be drawn from past edi-

tions of TPE, input from exhibit committees, and personal experience. While a printed handbook might be the goal of this project, "serializing" it via this column, and perhaps on a Web page, would be the fastest way of getting this information into the hands of those who would most benefit from it.

As either an appendix to the handbook or as a stand-alone project, another idea would be to compile a listing of the awards available to local/regional shows. Awards are an incentive to encourage collectors to start exhibiting and beginning exhibitors to continue to participate. Many philatelic societies offer awards for exhibits as a means of promoting their clubs and collecting specialties. While a number automatically make awards available to national-level shows, most do not promote their awards to local/regional exhibits. A listing of the special awards available to non-WSP shows would serve both the shows and the various stamp societies, as well as exhibitors.

Likewise, a listing of the local shows with exhibits may also be compiled. Such a listing would go beyond the mere listing of the dates of the show, location and contact information. With a focus on exhibiting, data provided would include much of the information included in the exhibition's prospectus and application (or even the latest copies of these documents), available awards, and other pertinent facts. In this case the Internet would appear to be the best media.

Here you have a draft for the role of the Local/Regional Exhibit Committee and a proposal for the activities that it may sponsor. What are your ideas for promoting non-WSP exhibiting? If you have suggestions or wish to share experiences, I want to hear from you. If you wish to be a member of the committee, I really want to hear from you. Contact me directly via E-mail or the USPS [see page 4] or via the editor. If, like me, you believe that strengthening exhibiting at the local/regional level is important, now is your opportunity to do something about it.

A little biographical material about Tony Dewey...

Anthony began collecting at about the age of 6 and has continued his love of philately for 38 years. He began by collecting the commemoratives of the USA, inspired by his collector father and later by his eighth grade teacher. After the usual lapse during high school and college, he began

collecting again in earnest. His interests shifted from the stamps of the US to those of the UN where he built an extensive collection of the UN First Issue of 1951. This collection was first exhibited in 1991 and has been continuously expanded and improved since, gathering a few Gold awards along the way. Tony also collects and exhibits the Swiss Official stamps issued for use of the UNEO and other International Organizations. Another collecting interest is the stamps and postal paper designed by Alphonse Mucha for Czechoslovakia.

A member of the Manchester Philatelic Society, Inc. in his home state of Connecticut, he has served as its president and on the board of directors. He currently serves as the club's vice president in addition to being the chairman of the MPS Exhibit Committee, a position he has held for the last five years. An APS member since 1984 and an AAPE member since 1991, Tony enjoys membership in a number of philatelic organizations: United Nations Philatelists, Inc. (Exhibit Chairman and past VP), The American Helvetia Philatelic Society, Society for Czechoslovak Philately, The Collectors Club (of NY), and The American Philatelic Congress.

American Association Philatelic Exhibitors Profit & Loss January through December 1999

	Jan - Dec '99
Income	
Advertising Income	115.00
Bank Interest	199.96
Contributions Income	
Restricted	1,592.00
Unrestricted	602.00
Total Contributions Income	2,194.00
Insurance Fund	12,345.00
Interest Income	811.83
Mail Box Journals	30.00
Membership Dues	10,582.30
Miscellaneous Income	3.00
Total Income	26,790.99
Expense	
Awards, Adult	88.00
Dues and Subscriptions	-113.00
Dues Refund	18.00
Expense Reimbursable	712.17
Honorarium	2,400.00
Office Supplies	50.25
Postage and Delivery	1,443.13
Printing and Reproduction	8,821.15
Youth Award	360.00
Youth Medals	65.45
Total Expense	12,848.16
Net Income	12,432.83

Life Trust Fund in CD	14,947.17
Life Trust Fund in Savings Account	7,398.48
Youth Fund in Savings Account	2,288.44

—Dr. Paul Tyler, Treasurer
The Philatelic Exhibitor

The 1999 Youth Championship Competition

As promised in the January TPE (p. 25-26) we are pleased to present the competitors in the 1999 AAPE Youth Champion of Champions competition. As they introduce themselves to you, note that these are young people with busy, active lives who have found the time to prepare excellent philatelic exhibits while playing sports, participating in Scouts or church activities, and just being kids. Congratulations to all of them — they are all Champions!

Robert Caudill

Representing
Peach State Stamp Show
with

*European and North African
Occupations of World War II*

Robert is seventeen years old
and lives in Glendale, Arizona.
(no photo available)

Justin Colton

Representing
The Plymouth Show
with

Prehistoric Animals of the Past



My name is Justin Colton, I live in Seneca Falls, New York with my Mom, Dad and sister, Alyson. I am in the fourth grade at the Lafayette Intermediate School in Waterloo.

I started collecting stamps two years ago when my Dad bought me a new album for Christmas. I collect US, Worldwide as well as Dinosaurs and "Man Walks on the Moon." I like to collect First Day Covers too. I started to exhibit one year ago this month at a show in Elmira, NY. I became Grand Champion at the Plymouth Show.

I play soccer, basketball and baseball. I am starting a new exhibit for my "Man Walks on the Moon" stamps.

Dzintars Grinfelds

Representing
APS STAMPSHOW '98

with
*Central Lithuania
WESTPEX with
Railroading in the U.S.*



My name is Dzintars Grinfelds. I was born on May 5, 1989, making me 10 years old. My name, Dzintars, is a boys' Latvian name which means *amber* (like the rock with dinosaur DNA in the movie *Jurassic Park*).

I have six goldfish and two parakeets. The parakeets' names are Charlie and Chatter. Charlie and Chatter both have blue chests, black and white wings, and long tail feathers that are about two inches long.

My favorite sports are baseball, soccer, karate, and bowling. Other than working on my stamp exhibits, I like to collect pokemon cards and model railroad buildings for my HO scale model layout with my dad.

My dad is Jim Leatherberry; he likes to collect the whole world of stamps. My mom is Vesma Grinfelds; she exhibits Latvia and Lithuania. I currently have two exhibits. They are "Central Lithuania" and "Railroading in the U.S." I have a new exhibit in the works!

Danny Handelman

Representing
ORAPEX
with
*Canadian Town Cancels
with Animal Names*



Danny is thirteen years old and
lives in Ottawa, Ontario.

Danielle Henak

Representing
PIPEX '99
with
Horses Around the World



I'm Danielle Henak. I'm nine and in the fourth grade at Maple Dale School in Fox Point, Wisconsin. When I'm not collecting stamps, I like to dance and dive.

On every other Friday I do Girl Scouts. I like to collect stamps because it's fun. I collect horse stamps because horses are beautiful.

Laurie Harris

Representing

CHICAGOPEX '98

with

Children's Art From Around the World

I am fourteen years old and a freshman at Hayward High School in California. I am a native Californian, but I have been fortunate to have traveled to many other states and several Latin American countries.



I started collecting when I was nine years old. I first exhibited in Sacramento in November 1993. My father and older sister collect and exhibit, too. My sister thought it would be a good idea for me to collect stamps with children's art. I thought this was a good idea since I like to draw.

I am a member and Junior Vice President of the Fremont Stamp Club. The club members and other philatelists have been very nice and helpful with material and advice for my exhibit.

My favorite pastimes are traveling, doing arts and crafts, going to movies, shopping, and hanging out with my friends.

Sara Henak

Representing

Americas '99

with

Puma Concolor



I am twelve years old and live in Fox Point, Wisconsin. I am in the seventh grade at Maple Dale Middle School.

My exhibit is called "Puma

(contd.)

(contd. from prev. column)

Concolor." It is about pumas because I like pumas (or cougars) since I read about them in a magazine several years ago.

"Puma Concolor" is my first exhibit. My second, which is first appearing at Milcopex '99, is about the Chinese Zodiac. I am making it without "year of the..." stamps. This second exhibit is titled "A Zodiac Moment."

When I am not exhibiting, I like to play soccer for my school. I also play viola, and I am a Cadette Girl Scout.

Kelly Liusz

Representing

Edmonton Stamp Show

with

Christmas in Canada

My name is Kelly Liusz. I live in St. Albert, Alberta, Canada, which borders on Edmonton. I am 15 years old and in grade ten. Over the next three years I will be challenging the IB (International Baccalaureate) Program. I live at home with my mother, father and sister. My mother is a retired home economics teacher, my father is a mechanical engineer and my sister is currently attending the University of Alberta and is in the faculty of Electrical Engineering.

I became interested in stamp collecting when I was four, and I have been collecting ever since. I am currently a member of the Edmonton Junior Stamp Club and the Edmonton Senior Stamp Club. Beside stamp collecting, I love to volunteer for anyplace where I get to work with little kids. I have volunteered at the local library for the reading

(contd.)

(contd. from prev. column)

game for the children and I painted faces for Parents Place.

I also really love to travel, and this past summer, I went to Europe for three fabulous weeks with eighteen friends. We went with Girl Guides of Canada. I will be continuing with my Girl Guides this year, and I will be entering Rangers. I love camping, especially with my friends. I find it quite relaxing to go to the middle of nowhere and pitch a tent. Other interests that I have are sewing, cooking, swimming, cycling, and computers.

Devin Shane Luster

Representing

VAPEX '99

with

Basketball

I am a seventh grade student in Reston, Virginia. I turned twelve years old this August. I am an avid fisherman and stamp collector.



My philatelic interest is collecting the theme of basketball. I chose that subject because I play basketball and thus can mix my love of the sport and my love of stamp collecting.

I have put together a 60-page exhibit on basketball. I enjoy competing with my exhibit and especially like to attend the shows where my exhibit is on display.

I got my start in stamp collecting from my grandfather, who is also an active collector and exhibitor

Wayne Lord

Representing

Royal 1999 Royale

with

Railways



My name is Wayne Lord, I am 13 years old and a year eight student at Trinity College, in Perth, West-

ern Australia. Trinity College is a Catholic boys school situated on the banks of the Swan River and I have been a student there since year four. I have a keen interest in Health and Fitness and a special interest in Science and Technology. Last year in my final year in the Junior School. I was a School Prefect.

I enjoy being active and interacting with others. I play basketball at both Club and district Level and I am in the Under 14A team in both cases. At school I play soccer during the winter and hope to become part of the Trinity rowing team this Summer. Trinity College holds the Head of the River Rowing Trophy for 1999. This is a very prestigious competitive annual event held between the private boys schools in Perth.

I play the saxophone and classical and jazz piano. Music is a part of my everyday life. Other interests are cars, action movies and sports. I have traveled a lot with my mother and really enjoy meeting people from all over the world and learning about their culture.

My first Stamp Exhibition was at the age of seven; it was an Australian National, where I was awarded a Silver Bronze medal and Champion Youth. I have continued to collect and diversify my collection on Railways and their uses ever since.

Theresa Meegan

Representing

Greater Toronto Stamp Show

with

Foxes



I live in East Aurora, New York with my parents, two younger brothers, and my hamster, "Popcorn." I am 14 years old and I am in the tenth grade. I like to collect stamps because they are interesting and extremely detailed. I like foxes because they have beautiful fur and are cute. I started to collect stamps three years ago and intend to gradually expand my collection of stamps.

ERRORS

CORRECTED

The article on the Youth Championship (Page 25-26, January, 2000) had two errors: the award won by Justin Colton was the Gertrude Fitch Horton (not Norton) Award. (Named for Ada Prill's mother. And there were actually three kids who had two different exhibits in the competition, the third being John Ryle. The editor regrets the errors.

Kristen Elizabeth Ollies

Love Through My Eyes

Representing ROPEX

Her Majesty Queen Elizabeth II

Representing COLOPEX

Hello, my name is Kristen Ollies. I live in Westfield, PA. I



attend the Westfield Area Elementary School where I am in the sixth grade. I am 11 years old and I live in a big white house

with my mother, father and younger brother, Michael. Also, I have a cat named Tessa and a dog named Cola. I moved from Canada when I was five. I used to live near Niagara Falls, Ont.

I started stamp collecting when I was in the third grade. My stamp exhibit was on display that year in the Smithsonian Postal Museum in Washington, DC. What a thrill that was!!

During the past three years I have enjoyed exhibiting. There have been many people who have helped me with my exhibit and I am truly thankful for them. I love stamp collecting and have learned so much about history and research through my stamps.

I am a member of our local stamp club, the Rochester Philatelic Association, and the American Association of Philatelic Exhibitors. I also am a member of the Students Council at school, the HAM radio club, and the Pioneer Girls Club at our church. I take piano, clarinet and trumpet lessons and am part of the elementary school band.

Some of my other hobbies include drawing, coloring, crafts, writing, swimming, tennis, and basketball. I enjoy riding horses (at summer camp) and hiking with my family too. Oh yes, how could I forget? I also enjoy laughing with my friends and recess is my favorite time at school!

I hope you enjoy my exhibits and I am proud to be representing ROPEX and COLOPEX at this show.

John R. Ryle

Representing

INDYPEX

with

*Indiana 4-Bars
Types and Usages*

Representing

St. Louis Stamp Expo

with

*Stampless Covers
from the
Correspondence of
Cornelius O'Brien*



My name is John Ryle. I am sixteen years old and a junior in high school. I have been homeschooled since third grade. I have collected stamps in albums for over ten years, and have exhibited for around four years. I got my start in exhibiting when I acquired a small group of covers from a correspondence about a man named Cornelius O'Brien. Since then, my philatelic interests have been focused on postal history.

When not working on my philatelic studies, I am a Cadet Senior Master Sergeant in the Civil Air Patrol, play second base in baseball, and hold the ranks of second degree black belt in Korean Tae Kwon Do and third gup brown belt in Hapkido. I am a student pilot, as well as a Technician Plus class amateur radio operator. I am involved in several aspects of search and rescue, through both the Civil Air Patrol and the Monroe County SAR team. I also volunteer at our local hospital. I enjoy biking, spending time with my friends, and playing basketball, football, and soccer with friends in my neighborhood. I also love computers and computer games. I live with my mom and dad and have no siblings.

OKPEX OPENS WSP CHALLENGE FOR WASHINGTON 2006

Dr. Michael D. Dixon, President of WASHINGTON 2006 announced October 10, 1999 the start of a WASHINGTON 2006 World Series of Philately (WSP) contribution 'challenge.' Dixon stated that the challenge was the idea of Joe Crosby the OKPEX 2000 Chairman. Crosby's idea was to make a contribution to WASHINGTON 2006 and then have all other WSP shows make contributions to WASHINGTON 2006 in response to his 'challenge'.

The Oklahoma City Stamp Club, sponsor of OKPEX, recently sent a \$500 donation to WASHINGTON 2006, and has pledged to donate another \$500 in September of 2000. Joe Crosby stated that "our Club wants to demonstrate our support for having International Philatelic Exhibitions in the United States and to formally encourage and invite all other WSP shows to make similar donations.

Crosby explained, "this money is to provide unconditional funds to assist the WASHINGTON 2006 Committee, not given as an 'underwriter' expecting to get the money back, or to receive any special status or favor from the event. It is intended to start a 'grass-roots' effort to provide financial support to those who have accepted the responsibility of organizing and operating the International Philatelic Exhibition in Washington, D.C. in 2006."

OKPEX 2000 will be held on May 5-7 at the Clarion Hotel and Conference Center, 4345 N. Lincoln Blvd., Oklahoma City, OK. For more information write OKPEX, P.O. Box 26542, Oklahoma City, OK 73126.

Stephen Luster, President of National Philatelic Exhibitions, Incorporated, the organization that sponsors NAPEX, an annual APS WSP show in Washington, DC, announced September 18, 1999 that NAPEX has risen to the challenge announced by the Oklahoma City Stamp Club which invited all other WSP shows to contribute to WASHINGTON 2006.

In making his announcement, Luster indicated that NAPEX had made an unconditional gift of \$1,000 to WASHINGTON 2006 in response to the OKPEX 'challenge.' Luster thanked the OKPEX organization, the Oklahoma City Stamp Club and in particular, Mr. Joe Crosby, who had the original idea.

NAPEX 2000 will be held on June 2-4 at the McLean Hilton Hotel, 7920 Jones Branch Drive, McLean, VA. For more information check the NAPEX website at 'www.wdn.com/napex' or write 3307 Chicamuxen Court, Falls Church, VA 22041.

In his remarks, Dixon thanks Joe Crosby representing OKPEX and Stephen Luster representing NAPEX for their contributions. In concluding, Dixon stated "the important need to raise 'seed' money for WASHINGTON 2006 and encouraged all stamp clubs, societies, affiliates and individuals to meet or beat the amounts contributed by OKPEX and NAPEX."

Contributions to WASHINGTON 2006 can be made by writing to that organization at P.O. Box 2006, Ashburn, VA 20146-2006. The current status of the WSP Challenge can be viewed at any time on the WASHINGTON 2006 website at 'http://washington-2006/finance.htm.'

For the beginner...

Knowledge Diffusion

by G. H. Davis

In my stamp room there is a framed map hanging on the wall. This map was published in 1833 by The Society for the Diffusion of Useful Knowledge. Almost since the time this map was published, philatelists have been seeking knowledge about their latest "find." For beginning philatelic exhibitors, the quest for knowledge is motivated by the need to demonstrate to the judges an understanding of the material being exhibited. Fortunately, within the philatelic community, there are many willing to diffuse knowledge to the beginning exhibitor.

Occasionally, I purchase material for my exhibits that have "mystery" features. Although I do not understand these features, I realize they are significant to telling the complete story of the item. To help solve these mysteries, I often turn to philately's specialty societies. These societies study a specific subject in depth. This is what makes them a valuable resource for the beginning exhibitor.

It is the purpose of this article to illustrate exhibit material that required further investigation and show how specialty societies provided the necessary knowledge. Three examples follow.

Figure 1 is a cover addressed to China. A label is attached that appears to have been applied by the Chinese Post Office. Before I could exhibit this cover, I had to be able to demonstrate to the judges that I had some knowledge of the label's purpose. I turned to the China Stamp Society. I wrote a letter, enclosing a photocopy of the cover and a SASE, to a member of this society and requested any information that he could provide. In a few days, I received a response. The label is an undelivered mail/returned to sender notice. Since none of the printed reasons for return applied to international mail, the blank column was used to indicate the necessary action to be taken.

Grateful that my contact had been willingly to diffuse knowledge, I immediately sent him a thank you note. I also tactfully declined his offer to buy the cover.

I am currently working on a Display Class exhibit related to "cotton." I purchased the cover shown in Figure 2 for this future exhibit. I had a strong suspicion that

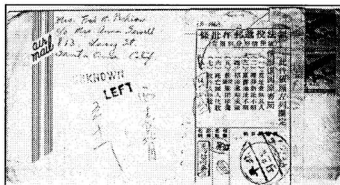


Figure 1.

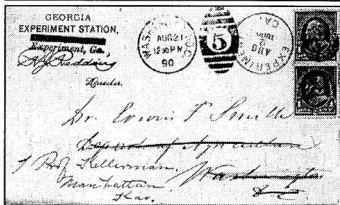


Figure 2.

the town in the return address, Experiment, GA, had some connection to the growing of cotton. I decided to try my own experiment and sent an inquiry to a contact in the Georgia Postal History Society. In this case, I was able to make contact via e-mail. Within 24 hours I had my answer. Among the various agriculture experiments conducted in Experiment, GA was hybridizing sea-island and upland cotton.

A prompt thank-you e-mail completed this all-electronic knowledge diffusion. Now I can demonstrate to the judges the relevance of this cover to my exhibit.

Figure 3 is quickly recognized as a perfin. That much I knew when I bought this booklet pane. Having worked 30 years in the telecommunications industry, my guess was that the "WE" perforated in the stamps was an abbreviation for Western Electric — the former supply arm of the Bell System. The New Jersey cancellation gave further evidence of a Western Electric usage. However, I needed a confirmation. I assembled my usual request package — a polite letter, a photocopy and

a SASE and mailed it to The Perfin Club. Soon I had my answer. Yes, the "WE" is for Western Electric. I now had the knowledge I needed for my exhibit page write-up. This experience also had a bonus. According to my correspondent, I had also diffused knowledge. The Perfin Club had never been able to establish the usage location for this perfin. My cancellation of Arlington, New Jersey provided a clue.

How do you find these specialty society contacts that generously share their knowledge? There are many ways. Many specialty societies are affiliates of the American Philatelic Society (APS) and can be located on the APS web site. Another source of contacts is specialty society web sites. Other sources are society tables at stamp shows and your local stamp club members. All it takes is a little resourcefulness.

As a beginning exhibitor, utilize the knowledge resident in philately's specialty societies. However, do not forget to say "thanks" to those society members who are willing to diffuse knowledge so you can enhance your exhibit.



Figure 3.

Advertising Manager for a Philatelic Publication

Job Description:

Works closely with the publication's editor, treasurer, and at times, legal counsel to establish, maintain and, when necessary, modify policies and procedures for advertising that appears in the society's journal.

Coordinates with philatelic dealers and others who might desire to advertise in the society's publication for content, size, rates, and account balances.

Prepares and requests a yearly operating budget and provides various periodic reports to society officers.

Specific Tasks:

1. Establish and maintain a strong working relationship with the **periodical's editor** for purposes of establishing, maintaining, and modifying policies and procedures for:

- General advertising content
- Advertising rates and possible discounts

• Advertising volume, including changing requirements — for example, quarter-page versus full-page ads

2. Establish and maintain a strong working relationship with the **organization's treasurer** for purposes of establishing, maintaining, and modifying policies and procedures for collecting, transferring, and accounting for payments.

• Establish an **operating budget** — provide for possible post office box rental, phone and fax charges, postage and stationery purchases.

• Establish **billing procedures** — for example, following publication, or on a quarterly versus yearly basis.

• Decide whether payments will be sent to advertising manager or to the treasurer.

• Establish a procedure for accounting for the funds regardless of where they are sent.

3. Establish a working relationship with **each advertiser** and keep each informed as to the status of his ad and account balance.

• Prepare and (after coordination with the editor, treasurer, and legal counsel) forward a general **advertising policy letter** to each advertiser.

• Establish a standard billing routine and procedure — for example, send each advertiser a memo or letter advising him of his account status along with a copy of his recently published ad within a specific time after it has appeared in the publication.

• In coordination with the editor, establish deadlines for **ad changes** and initiate a system to forward ad changes to the editor along with a procedure to insure they are properly executed.

• Establish a rate for changes made to

ads — for example, at the cost billed by the printer — and keep advertisers informed of the rate.

4. Ongoing activity.

Following publication, **review each ad** to ensure that it accurately reflected the information requested by the advertiser. If an omission or error occurred, advise the editor and the advertiser of the problem and help effect a solution.

• Forward a "tear copy" or photo copy of the ad to the advertiser.

• Bill the advertiser or advise him of his account balance — for example, "no payment due, prepaid for the year."

• If advertisers send their payments to the advertising manager, account for them, and then forward them to the treasurer or deposit them to a society account.

• Seek opportunities to engage new advertisers for the society — for example, contact auctioneers and dealers who appear to be expanding their offerings into areas that include the society's field of interest. Review auction catalogues and advertising in publication such as **Limns** to develop leads.

• Submit periodic reports to society officers — for example, the status of prepaid and "past due" accounts.

Show Listings APE will include listings of shows being held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information. World Series of Philately shows are designated by an "*". Because of space limitations, only those shows that are still accepting exhibit entries will be listed. Questions for a prospectus should be accompanied by a #10 SASE.

★ **MAY 19-21, ROMPEX 2000**, sponsored by Rocky Mountain Philatelic Exhibitions, Inc. Held at the Holiday Inn-Denver International Airport, 170 and Chambers Road, Aurora, CO. Hosting national convention of the American Air Mail Society, France & Colonies Phil. Society, and Colorado Postal History Society. 300+ 16-page frames at \$8.00 per frame (adults), \$15 for one-frame exhibits, no charge for youth exhibits. Bourse of 50+ dealers. USPS station, youth activities, cachets, meetings and seminars. Admission \$15/5day, \$3.50 for all three days (exhibitors gratis, of course). Prospectus and show information from Exhibits Chairman, P.O. Box 2044, Englewood, CO 80150-2044.

★ **MAY 27-29, NOJEX 2000**, Sponsored by North Jersey Federated Stamp Clubs, Inc., at the Meadowlands Crowned Plaza Hotel, 2 Harmon Plaza, Secaucus, NJ. About 250 16-page frames at \$7 per frame for both the open competition and the 1-frame competition. 40 dealer bourse. \$3 admission, free parking. Prospectus from Robert Rose, P.O. Box 1945, Morristown, NJ 07962-1945.

★ **JUNE 2-4, PIPEX 2000**, Sponsored by The Northwest Federation of Stamp Clubs and hosted by the Victoria B.C. philatelic societies. Held at the Holiday Inn, 3020 Blanshard Street, Victoria, B.C. Canada. Frames hold 16 pages and are \$12 per frame for adults and \$5 per frame for youth exhibits. Literature

Class is \$10 per entry, 20 dealers, children's area, seminars and meetings. Canada Post Counter. Show cachet and cancel. Admission by donation. Prospectus and information from Don Shorting, Box 5164, Station B, Victoria, B.C. Canada V8R 6N4.

★ **JULY 21-23, 2000 MINNESOTA STAMP EXPO 2000**, Sponsored by the Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. Held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 188 16-page frames available at \$7 per frame, no charge for youth exhibits. Single frame and display class exhibits welcomed. Free entry and admission. Youth table, 40+ dealers, USPS and UNL. Further information and prospectus from Paul L. Hempel, Jr., 401 22nd Ave. NE, Minneapolis, MN 55418 or Email: rshville@aol.com.

★ **SEPTEMBER 1-3, 2000 OMAHA STAMP SHOW** hosted by the Omaha Philatelic Society, Inc. Held at Holiday Inn Central, 72nd Street and Interstate 80. Hosting the Society of Australasian Specialists/Oceania (SAS/O) 200 16-page frames of exhibits, \$6.00 per frame, no charge for youth exhibitors 16 years of age and under. Copies of the prospectus available from Paul Janecik, 6035 Oak Leaf Lane, Fort Caloun, NE 68623-9757, phone (402) 571-

4533, 30 dealers, USPS booth, Youth Table, meetings and seminars.

★ **OCTOBER 6-8, 2000 SESCOAL 2000**, 56th annual Stamp Exhibition of Southern California sponsored by the Federated Philatelic Clubs of Southern California. Held at the Wyndham Hotel at LAX, 9225 W. Century Blvd., Los Angeles, California. Hosting national meetings of the American Air Mail Society, United Postal Stationery Society and the China Stamp Society. Also 23rd annual philatelic literature exhibition, 200 16-page frames at \$8 per frame; Juniors at \$3 per frame (max of four frames). Single frame exhibits entry fee of \$25, 55 dealers plus USPS and UNPA stations. Hours: Fri. and Sat. 10-6; Sun., 10-4, Three-day pass \$1 w/discard coupon; reduced rate parking. Details and coupon available on web site at www.sescoal.org.

Exhibition prospectus available from Howard P. Green, 15125 Ariette Dr., Victorville, CA 92394; e-mail HowPet@aol.com. Also available from web site at www.sescoal.org.

Philatelic literature exhibition prospectus available from Larry Parry, P.O. Box 11115, Thousand Oaks, CA 91358; e-mail tophil@iMac.com. Also available from web site at www.sescoal.org. Literature entry fee is \$8 per item. Includes electronic publications on CD-ROM. See prospectus for details.

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 Revisited, and the need to inform the judges and show committees.

by Don L. Evans

In the January 1999 issue of *The Philatelic Exhibitor*, I reported my enthusiastic entry into the field of historical philately and plans for display-class exhibiting. Two of the exhibit pages illustrated in that article were later used in my first exhibit.

I had selected the fascinating early history of Southern California region as my area of principal interest, and planned to assemble a series of covers and postcards that illustrated the people, places and events that were important during its development.

Research into the history, and the search for philatelic items and contemporary corollary pieces with which to illustrate the history became a challenging but rewarding effort. Seldom in my many years of philatelic activity have I been so excited about a project.

By mid-summer, I had collected enough material to assemble and mount a small exhibit. Because of the scarcity of very early covers from the Southern California area, I decided to limit my first exhibit to the initial two decades of aviation and air mail development. The intense interest by philatelists in the beginnings of aviation provided a large number of available covers and postcards, and the spectacular events of early aviation insured a presentation that would be of interest to a wide range of viewers.

I prepared a 32 page exhibit, and entered it in a Southern California national show as a display-class exhibit. Knowing that this was a relatively new class, I carefully prepared my introduction page (Figure 1) and synopsis with the liberal use of the words, "display class" and "historical philately." This was of particular importance because copies would be provided to the judges prior to the show. In fact, the opening phrases of my introductory page reads, "This display-class exhibit...." in 14 point type. I also explained in a note to the exhibit chairman that it was to be entered as a display-class exhibit.

Unfortunately, my attempts to avoid any misunderstanding met with absolute failure. The exhibit was listed in the exhibition program without any special note that it was a display-class exhibit, nor was this distinction provided to the judges.

Three selected pages from the exhibit

are shown as Figures 2 (See Front Cover), 3 and 4 to illustrate my approach to the subject material, and the design of the pages.

While the exhibit was very popular with the viewers at the show, it fell flat on its face as far as the judges were concerned. It received a silver-bronze, which is the lowest level of award I have received in 20 years of exhibiting. While I was not overly concerned with the award level because the exhibit was primarily designed to interest a wide spectrum of

show attendees, and it did, I thought it was a bit better than silver-bronze.

Talking with one of the judges, who, coincidentally, is a current officer of the AAPE, I discovered that he had no idea it was a display class exhibit, and had judged it as a traditional exhibit. Applying traditional criteria to the exhibit would result in a low competitive rating.

The point of this is that as a display-class exhibitor, you must be sure that it is entered and listed in that category, and because 14-point type does not seem to be

EARLY AVIATION and AIR MAIL in SOUTHERN CALIFORNIA, 1910 to 1931

This display-class exhibit illustrates the rapid development of aviation technology and air mail that took place in in the Los Angeles area of Southern California during the twenty years following the first Pacific Coast airplane flight in 1910.

From a perspective of historical philately, selected covers, stamps and corollary material tell the fascinating story of man's conquest of the air in this region.

Because of the fortunate combination of a mild climate and a populace who welcomed and supported innovation, the pioneers of aviation flocked to Southern California and proceeded to establish one of the world's major centers for aeronautical development.



Orville and Wilbur Wright, and the airplane that started it all, the Wright Flyer, the type of aircraft that made the first transcontinental flight to California.

The letters, postcards and pictures that originated during this important era left a legacy of philatelic and aviation history, examples of which are illustrated in this exhibit

Beginning with Curtiss' historic flight on January 9th, 1910, and followed immediately by the first International Aviation Meet to be held in the United States, aviation in Southern California was off to a rousing start. New records for altitude, speed and distance were made, and the public rapidly became infatuated with the "flying bug."

In 1911, Cal Rodgers made the first transcontinental airplane flight, landing in Pasadena after 4,321 miles and 15 major crashes.

1912 noted another International Aviation Meet, where the first officially sanctioned mail in the West was flown. New flying machines, and intrepid flyers dazzled the crowds with feats of skill and daring. William Randolph Hearst took his first airplane ride, and became a patron of aviation.

1924 marked the first round-the-world flight. Flown by Air Corps pilots to demonstrate U.S. airpower, the flight started from Clover Field.

The 1920s and early thirties saw the rise of air mail, attendant with new records and crashes. During this period, Southern California had the highest use of air mail in the United States. New airports were being built at phenomenal rate, and airline stocks made overnight millionaires.

Endurance records, speed records and new air mail routes, all competed for dollars and headlines. Tremendous growth continued until the Great Depression, when the hopes and optimism of aviation enthusiasts were dealt a severe blow.

Progress then continued at a slower pace, but couldn't be stopped. Aviation had come of age!

Enjoy this trip through early aviation history via the covers, postcards and pictures that were contemporaneous with, or commemorated, these exciting events.

Figure 1.

1930

WESTERN AIR EXPRESS MAIL PLANE CRASHES IN UTAH MOUNTAINS
PILOT, MAURICE GRAHAM, LOSTS LIFE IN FREEZING TEMPERATURES

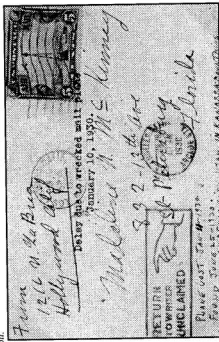
Photo shows mail sacks being loaded into plane before flight.
Maurice Graham seated in cockpit.

Maurice Graham, a veteran CAMC pilot on the Los Angeles to Salt Lake City route, crashed about midnight on Jan. 10, 1930, in the rugged mountains near Cedar City, Utah. Although he made a safe landing with major damage to the airplane, the crash site was located in uninhabited terrain, and Graham elected to take out. He made only five miles before the severe winter weather conditions caused his death.

The wrecked plane and Graham's body were found five months later. All 644 pounds of mail was salvaged and returned to Los Angeles on Jan. 13. Some years later, Graham's estate sued to have the air and erected a monument in his memory.



MAURICE GRAHAM



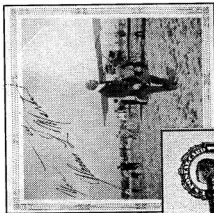
Salvaged cover, originally mailed from Los Angeles to Florida on January 10, 1930, was salvaged from the wrecked aircraft on June 24, 1930, and returned to Los Angeles for remailing. Marked UNCLAIMED in green, and stamped with magenta "day" marking. Retailed back to sender on June 28, 1930. Postmark shows the first Los Angeles townmarking to have the words "AIR MAIL" included in the marking.

The flight departed from Van field at Los Angeles with a stop at Las Vegas, from where it departed at 10:10 P.M. for Salt Lake City, Utah. Cause of the fatal crash is unknown.

Figure 4.

1912

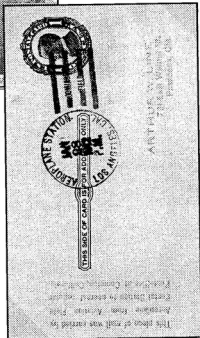
FIRST AUTHORIZED AIR MAIL IN CALIFORNIA



Glenn L. Martin, who built his first airplane in an abandoned Santa Ana church just three years before this photo was taken, was destined to become a leading manufacturer of aircraft, and his name is identified with a major part of the aircraft and space industry.

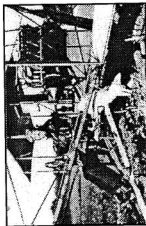
He was one of the stars and a leading attraction at the 1912 International Air Meet at Van Nuys, the marks on the opening and closing days of the show.

The *Los Angeles Tribune* headlined the event as:
Pacific Aerial Mail Service
Opened by Glenn Martin.



Flown by Glenn Martin on January 28, 1912. Postal card carries the standard stamped return that identifies airmail that was actually carried to Compton by air.

CONTEMPORARY
AUTOGRAPHED PHOTO
OF GLENN MARTIN
WITH HIS AIRPLANE ON THE
FIELD AT DOMINIQUEZ.



Glenn Martin seated at the controls of his aircraft after a successful aerial coyote hunt.



Three different postmarks were used, and were the first of cocher postmarks to be used for airmail. This postmark (AAMC type 3) was used Jan. 25-28, 1912.

Figure 3.

enough, maybe printing the class in bold, underlined type in the introduction and synopsis is warranted. Add a note to your application, and if possible, talk to the exhibit chairman about it. The problem of incorrectly classifying display-class exhibits will rapidly disappear as it becomes a better-recognized class, but until then, it will be prudent to emphasize that you are exhibiting something different.

The exhibit was also entered in another show scheduled to take place a few weeks after the initial exhibition. This midwestern show was somewhat more progressive than the first show and had a special class and awards for display-class exhibits.

Without any changes, the exhibit was shown at the midwestern show where it achieved gold medal status, and a comment from one of the show's organizers that it was one of the two best display-class exhibits shown.

Six weeks later, the exhibit, still without changes, was exhibited at another Southern California national show. It again received a gold award. Although this show classed it as a display-class exhibit, it competed with all classes for awards. I had made sure that the chairman of the exhibition committee was aware that it

was a display-class exhibit as well as checking the display-class box on the entry form. I didn't want any further misunderstandings.

I did find out several things about my exhibit from looking at it during a show. Historical philately exhibits necessarily contain a large amount of text. Some of the interesting facts surrounding the person, place or event you are illustrating need to be presented, and the philatelic features of the page need to be described. This leads to a page which contains a lot of information to be assimilated by the viewer, and cannot be quickly scanned like many traditional exhibits.

For this reason, it is better to keep the exhibit small. Two or possibly three frames is the maximum. More than that will overpower the viewer, and inundate the judges. If your subject needs more pages to cover it properly, divide the area into logical elements, and exhibit them separately.

In my case, I could put together a two or three frame exhibit that would cover the early express and stage mail of Southern California, and another about the discovery of oil and the conversion of backyards from Beverly Hills to Long Beach to small oil fields, and another on the impact of the

early movie industry on the development of the area. The possibilities are many, and each one could make a fascinating philatelic display.

The secret is to give the viewer just enough to keep his interest at a high level, and not enough to bore him.

Add enough contemporary photographs and illustrations to complement but not overwhelm the philatelic material. Keep your text as short as possible. This will not be easy because so much of interest can be said about each topic. Particularly, for those pages that end up on the bottom row of a 16-page frame, try to condense the verbiage. Hopefully, someday in the future, we will return to sensible 12-page frames with three rows. The person who invented the 16-page frame should be consigned to the netherworld and be sentenced to viewing for eternity the top rows through bifocals and the bottom rows with bent arthritic knees.

Go forth and exhibit your specialty in the new display-class and enjoy the freedom to add the color and interest to your philatelic material that will make it more enjoyable for the viewer, and a lot more fun to research and describe.

NORDIA 2001 ACCEPTING APPLICATIONS

NORDIA 2001, INC. the Nordic federation show, which will be held in Tucson, AZ, Jan. 19-21, 2001, has published Bulletin One with the rules of the exhibition and application forms for exhibitors. The show is being held in conjunction with ARIPEX, the annual conventions of the Scandinavian Collectors Club and the Bureau Issues Association (recently renamed The United States Stamp Society), and the winter meeting of the American Philatelic Society. Over 500 frames of Nordic material will be in competition for three grand prizes, a variety of special prizes, and the seven medal levels of an international show.

Bulletin One contains the General Rules of the Nordic federation show and the Special Rules, which pertain specifically to NORDIA 2001. The 36-page book also carries welcome messages from Roger P. Quinby, president of the Scandinavian Collectors Club; Gordon C. Morrison, president of NORDIA 2001, INC.; and Knud Mohr, Nordic Coordinator who is also president of the FIP. The decision to hold the NORDIA show next year in the United States results from the fact that NORDIA shows normally rotate among the major Nordic countries, but are not held in a year when an FIP show is held in one of those countries. In 2001, HAFNIA 01, an FIP exhibition, will take place in October in Copenhagen.

The cover of Bulletin One carries color photos of the three grand prizes, which are all works of art. They are three different Hopi Indian bowls superbly crafted by native artisans. These prizes will go to the winners of the Grand Prix NORDIA 2001, the Grand Prix Nordique, and the Grand Prix International. In addition to the competitive entries there will be invited exhibits from judges and postal administrations. In order to participate in the NORDIA 2001 portion of the exhibition, applicants must be members of the Scandinavian Collectors Club or one of the five Nordic country federations in Denmark, Finland, Iceland, Norway or Sweden. Five of the judge/commissioners are from the Nordic countries and four are from the United States. The Nordic Judge/Commissioners are Hasse Brockenhus of Löwenhielm of Sweden, Ingolf Kapelrud of Norway, Toke Narby of Denmark, Juhani Pietilä of Finland, and Sigurour R. Pétursson of Iceland. U.S. Judge/Commissioners are Roger G. Schnell of Florida, Stephen S. Washburne of Pennsylvania, and Steven D. Schumann of California. President of the Jury is John E. Lievsay of Connecticut.

Exhibitors who wish to take part in the normal ARIPEX WSP exhibition or the APS single frame competition can apply directly to ARIPEX when the general show prospectus is announced.

A separate panel of APS accredited judges will judge ARIPEX exhibits. NORDIA 2001 applicants can obtain Bulletin One and the application form from their regional commissioner in the United States or their Nordic commissioner in one of the Scandinavian countries. Requests for the Bulletin and general inquiries about NORDIA 2001 should be sent to NORDIA 2001, Inc., P.O. Box 59305, Potomac, MD 20859 USA. Members of the Scandinavian Collectors Club in the United States can write directly to the SCC Commissioner Warren H. Pearce, 350 South River Landing Rd., Edgewater, MD 21037.

In addition to the exhibition a number of special events and tours are being offered to both NORDIA and ARIPEX attendees and their families. These include tours, before the exhibition opens, to the recently opened Katchner Caverns, the silver mining town of Tombstone, the Arizona-Sonora Desert Museum and other sites. On Wednesday and Thursday mornings before the show opens, there will be a two half-day symposium on "Methods and Topics in Postal History — Nordic Mails and Routes." The symposium and the tours must be reserved in advance by obtaining registration forms from the NORDIA 2001 address above.

Bulletin One also lists the officers and directors of the NORDIA organizing committee. A highlight of the book is a postal history article by Don Halpern and Gordon Hughmark on the unusual HB handstamp markings found on some Danish covers that passed through Hamburg towards the end of the 18th century. A floor plan of the exhibition hall in the Tucson Convention Center, which will be used by both NORDIA 2001 and ARIPEX, will also be found in Bulletin One. Further information about the exhibition can be obtained at the web site www.nordia2001.org.

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 2000 or 2001? 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.

• **NAPEX 2000 ISSUES SEALS FOR DUAL THEME.** The National Philatelic Exhibitions of Washington, D.C., Inc. (NAPEX) announces that it will have a dual theme recognizing both the Bicentennial of the Founding of the City of Washington, DC and its own 50th Anniversary. NAPEX held its first show in 1950, its second in 1964, and began annual shows in 1979 making NAPEX 2000 its 27th stamp show.

NAPEX 2000 has printed a cinderella 30-seal sheet with a design honoring each event. Each seal features the Nation's Capital, Washington Monument, and the Lincoln Memorial using an art deco design. They are printed in red and blue with black lettering on self-adhesive paper. All are imperforate. The design also features a hexagon with either "50 years" or "200 years." The two designs alternate colors for the structures and background and contain inclusive dates of each event. The sheet has an inscribed top margin tab with seals arranged 6x5 with individual seals alternating in each row and column.

The seals are available by mail at 5 cents each (single, pairs, or blocks) and \$1.50 per sheet plus mailing costs. Please include 50 cents for up to 30 loose seals and \$1 for up to 4 sheets. A maximum of 10 sheets may be ordered for \$18 which include \$3 for Priority Mail. An error seal has been noticed on every fifth sheet. Make checks or money orders payable to NAPEX and send to P.O. Box 1312, Falls Church, VA 22041-1312.

Pictures of the seals are on the NAPEX homepage at <http://www.wdn.com/napex/fifty/seal.htm>. The seals will also be available at the show held June 2-4, 2000 at the McLean Hilton, Tysons Corner, Virginia. A special limited edition of the seals with gold borders will be available during the show only. One gold seal will be given free to every guest that volunteers to fill out a short survey covering show publicity. Both seal editions will be on sale at the show for 5 and 10 cents each.

NAPEX POINT OF CONTACT AND DATES: Douglas K. Lehmann, P.O. Box 1312, Falls Church, VA 22041-1312 or dlehmann@erols.com

24/April 2000

NAPEX Shows from 2000 to 2005 are as follows:

NAPEX 2000 — June 2, 3, and 4, 2000.

NAPEX 2001 — June 1, 2, and 3, 2001.

NAPEX 2002 — May 31, June 1 and 2, 2002.

NAPEX 2003 — June 6, 7, and 8, 2003.

NAPEX 2004 — June 4, 5, and 6, 2004.

NAPEX 2005 — June 3, 4, and 5, 2005.

• **ATA ANNOUNCES THE HOTEL FOR THE NATIONAL TOPICAL STAMP SHOW 2000** in Buffalo, N.Y. is the Hyatt Regency Buffalo. The hotel is one of the city's premiere hotels, in the heart of the theater and financial district and next to the Buffalo Convention Center, site of the National Topical Stamp Show, June 16-18, 2000.

ATA has negotiated special room rates for the show of \$109.00 per night (plus taxes), for up to four occupants. Reservations can be made by calling the Hotel's toll free number (800) 233-1234 or the local number in Buffalo (716) 856-1234. Be sure to mention the American Topical Association to get our special rate. The mailing address is Hyatt Regency Buffalo, Two Fountain Plaza, Buffalo, NY 14202-2290. The cut-off for reservations at this special rate is May 24, 2000.

• **AMERICOVER 2000 OFFERS EXHIBIT PROSPECTUS.** The exhibit prospectus — the rules and guidelines for exhibiting — for the all-first day cover AMERICOVER 2000 show is now available.

AMERICOVER 2000 is the latest edition of the American First Day Cover Society's annual show, convention and festival celebrating FDCs. It will be held August 4-6 in Houston.

And, for the first time, AMERICOVER will be sanctioned by the American Philatelic Society, as it enters the qualifying process towards World Series of Philately status.

"We're excited about working towards becoming part of the WSP," said AMERI-

COVER 2000 chairman Steven M. Ripley of Maplewood, N.J. "We think it will help us attract more and better exhibits, improving a key feature to our show."

As many as 100 frames will be available to all collectors, regardless of age or society affiliation. However, at least three-fourths of the material in all exhibits must be first day covers.

The AFDCS will award five levels of medals, as is customary for WSP shows, up from three levels in previous years. A number of special awards will also be available, including honors for novices, juniors, topicals and non-U.S. Awards from other philatelic societies may also be available.

Chief Judge for AMERICOVER 2000 will be Ted Bahry of California.

The three-day "stamp and cover fest" will also feature seminars and lectures, the largest gatherings of first day cover dealers and cachetmakers all year, a banquet, meetings, and hospitality suites.

"This is a fun show," said APS secretary Janet Klug, after attending her first AMERICOVER last year.

Those who wish a copy of the prospectus should send a self-addressed, stamped business-size envelope to AMERICOVER 2000, Post Office Box 1335, Maplewood, NJ 07040-0456, send email to Americover@aol.com, or visit the AFDCS Web site at www.afdcs.org

The special awards offered by the AFDCS are:

- The Robert C. Graebner Award for best novice exhibit;
- The Lawrence S. Fisher Award for the best research exhibit from 1847-1931;
- The Winfred M. Grandy Award for the best cacheted FDCs with emphasis on cachet research;
- The Herman Franz Fluegel Award for the best exhibit of cacheted FDCs 1945 and later;
- The Leo & Samuel August Memorial Award for the best topical exhibit;
- The Marge Finger Award for the most popular exhibit by popular ballot at show;

The Philatelic Exhibitor

- The Richard H. Thompson Award for the best U.S. FDC exhibit;
 - The Foreign FDC Award for the best non-U.S. FDCs exhibit; and
 - The Junior Award for the best exhibit by a junior.
- **The Millennium 2000 Stamp Show**, June 2-4, has sold all available booths to 50 stamp dealers from across Canada and the United States.

In addition to a world class bourse, the Millennium 2000 Stamp Show will feature exhibits including a court of honor with selections from the world famous Brigham collection.

As well, Brigham Auctions has been designated official auctioneers of the Millennium 2000 Stamp Show and will be conducting a sale, in two sessions, on the Friday and Saturday evenings after the show closes.

A competition to design an official show cancel was recently launched in all Hamilton Wentworth Public and Separate Schools. The winning design will be used at the Millennium Stamp Show in conjunction with an introduction of the Boys and Girls Clubs of Canada commemorative stamp.

Hamilton is also the site of the year 2000 International Youth Olympics, in July, so youth participation and tie ins to the Millennium Stamp Show will be numerous.

Canada Post, the Israeli Postal Authority, Ashton Potter Canada Limited and Canadian Warplane Heritage have confirmed they will be participating in the show.

The Hamilton Philatelic Society and the Canadian Stamp Dealers' Association are co-sponsors of the Millennium 2000 Stamp Show at the Hamilton Convention Centre, Hamilton, Ontario, on June 2, 3 and 4, 2000.

This venue, at the corner of King and McNab Streets, was the site of the very successful ROYAL '98 show in May, 1998. Under the chairmanship of John Miller, the same organizing committee responsible for Royal '98, has reconvened to organize and run the Millennium 2000 Stamp Show.

The show is open to everyone and admission is free.

For more information, contact: Millennium 2000, PO Box 60510 — 673 Upper James St., Hamilton, ON L9C

7N7 or, visit our website at www.hwcn.org/~jp029, e-mail: stamps@hwcn.org

WASHINGTON 2006 Dr. Michael D. Dixon, President of Washington Philatelic Exhibition, Incorporated, the parent organization of Washington 2006, the next American Philatelic Society sponsored world philatelic exhibition to be held in the United States, reported recently the receipt of a generous contribution* from the Florida Federation of Stamp Clubs.

In accepting the gift, Dixon, praised the Florida Federation not only for the contribution, but also for its dedication to the hobby and all the work accomplished, not the least of which was presenting the nationally renowned FLOREX stamp exhibition.

Dixon commented that he received the contribution with mixed emotions. While he was glad to receive the gift, he was sorry that it came from the funds remaining after the Federation dissolution.

For more information about Washington 2006, please write to Washington 2006, Post Office Box 2006, Ashburn, VA 20146-2006 or visit our website at washington-2006.org.

* confidential amount

Help With New Projects — Free Listing

- Postal History — The 5¢ Blue Taylor Stationery — Usages of U172-180. Need material and information. K. David Steidley, Ph.D., 50 Baltusrol Way, Short Hills, NJ 07078 or steidley@nac.net.
- Hubba Hubba covers from Korea and VietNam U.S. Forces for one frame exhibit. John Hotchner, P.O. Box 1125, Falls Church, VA 22071 or JMHSStamp@ix.netcom.com.

If you would like a **free listing in TPE** to help you with a new exhibiting project, please complete the form below, and send it to the Editor ASAP: I'm developing an exhibit of _____, and need help with (material) (information) (organization and presentation) and/or _____

Name and address: _____

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

CLASSIFIED ADS WELCOME

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

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

WRITE FOR TPE

Article, Shorts, Favorite Pages, Ideas ... Send A Manuscript Or Postcard To The Editor Today!

Reducing Award Costs Through Sponsorships and Style

by Fran Adams

Many exhibitors at the local and national levels show to win awards. Not necessarily all exhibitors, but awards are seldom refused. After garnering a few basic medals, there's typically a wish to win more prestigious ones; wanting to compete and succeed is simply human nature.

Awards are part of any show's budget and depend on the show's philosophy and frame fees. They represent a significant dollar total and if things can be done more economically, many shows take the less expensive route. This results in awards of all sizes and shapes, ranging from crystal bowls and paintings, to certificates. This article focuses on cost reduction as well as how awards might be added to attract more exhibitors (luring the ants with sugar).

Reviewing lessons learned at local shows helps as they generally have the least to work with. One example which comes to mind was Powexp of years gone by, a local club show in North San Diego County with good exhibit support. Powexp minimized cost and increased the number of awards (a main reason exhibitors showed there). With creativity, these two goals proved not to be mutually exclusive.

Standard awards were plaques but the real treasures were the 'special' awards. They first created categories similar to those at national shows, i.e. traditional and thematic with a special award for the best exhibit in each class, similar to AmeriStamp Expo. From there, awards were added for the show themes and other criteria deemed suitable (novice, etc.). If national societies had awards, they searched out those that were free. In the end, we had a serious list of award categories, the grand award (provided by the club) and a few national society awards.

The next step was to approach other clubs and organizations in the metropolitan area and most were receptive to sponsoring various of the remaining awards with prizes of their choice (gift certificates, blacklights, etc.). One year, the San Diego Museum of Natural History even sponsored the grand award as the show's theme revolved around the museum. Organizations are often overlooked as potential cosponsors. Many bring small exhibits of their subjects since not every spouse is interested in stamps and these collateral displays increase foot traffic for both sides. They can also share floor space

costs, but that's a story for another day.

The basic classes however remained reserved for dealers who specialized in particular broad areas (allowing them to sponsor a specific class award, i.e. postal history). These dealers gave the idea a bit of thought and freely threw in their \$20-\$25. For that sum, they received advertising — their name listed in the prospectus (next to their award) and a card displayed prominently with the respective award at the show entrance. Awards were purchased mainly from a literature dealer (his contribution being a small discount) — in the form of publications. Award winners became more knowledgeable through their awards and award costs were funneled back into the local trade.

On a slightly different note, some shows seem to have trouble keeping awards equitable between classes. In single frames competition — one national show awards only a certificate despite charging \$10 per frame. The cost might be justified with a small token of remembrance costing the organizer perhaps a dollar or two, but a single sheet of card stock is really frugal. They have a 'baby' grand which costs a few dollars, but probably not more than \$20 of the total derived from single frame fees. The ratio of frame fee to award cost seems extreme in this case. I don't know the answer, but care should be given to ensure at least a perceived parity.

A major concern is the award presentation method as this costs absolutely nothing and often leaves something to be desired. Calling exhibitors forward in alphabetical order and piling on their awards has absolutely no style. Little better is proceeding by medal level and throwing everything at them on the first trip to the podium. How exciting!! If you want sponsors for your award system, develop style and invest effort for zero dollar cost.

After all, why do we dress nicer and go to a so-called 'banquet' that never offers a choice of Italian cuisine? If it were simply to eat, everyone could have been handed their tin, a palmares and a map to the nearest restaurant. Shows have award dinners to provide a bit of theatrical suspense during the ceremonies which allows anticipation to build. Perhaps even a local recognition award before the meal might provide a dinner conversation theme — some of those dishes really demand one.

Standard awards should be presented

from the bronze level up through gold (or platinum), each building on the status of the last. That might seem to be a 'no brainer,' but some shows don't do it. In Europe, the practice years ago was not to post awards until the day after the banquet. You chatted through dinner and afterwards, the longer the wait, the better the award. I'd forgotten how much your nerves jingled, hoping not to hear your name called quite yet.

And, don't simply throw special awards at exhibitors during this period. If special awards are presented near the end, they are accorded greater status and with good reason. Those awards carry the word 'special' because they are intended as an honor, a measure of accomplishment and recognition of a job done over and above the requirements. If sponsors are attending the banquet, acknowledge them to the attendees — they are patrons.

Secondly, why should we minimize the importance of some special awards to get to the last two (grand and reserve grand) quicker? All winners deserve some time in the spotlight, let them walk once more to the podium to receive that recognition from their peers. At the same time, acknowledge the dealer or organization paying for the award, providing them with a further feeling of appreciation. That's satisfaction and advertising that no other money can buy.

There will be many winners on such nights and the last three are the most honored when their big moment comes. Don't blow a great highlight by giving a single frame grand to an exhibitor during standard or even the special awards presentations. Accord it super status at the end of the ceremony with perhaps an order similar to: single frame grand, multi-frame reserve and then BOOM — the Grand.

Do you want award sponsors? Do the math. Exhibitors get great awards, the literature dealer gets more business, sponsors get super advertising (and perhaps a tax deduction) and the show reduces costs and increases prestige with a classy ceremony.

Lastly, the single frame and multi-frame reserve/grand winners become kings (or queens) of the current assembly. But remember, lords and ladies not receiving special awards today could be king tomorrow, so treat all your exhibitors as royalty.