

SAMOA'S 1-SHILLING BISECT

On April 1, 1895, a fire consumed one square block of wood frame houses and shops along Beach Road in Apia, Samoa. One of the structures destroyed was the Post Office run by John Davis. Except for a small number of sheets of the original 1886 printing of the 1-shilling rose-carmine perforated 12½, all stamps were lost. Along with the stamps, the black ink pad was also lost in the fire, and was replaced by a blue one.



April 24, 1895, bisect to England. Arrival stamp: Gravesend May 24, 1895

Davis bisected the few remaining 1-shilling stamps and used them to indicate payment of postage fees. Covers are known requiring the half-ounce rate of 2½ pence to overseas countries, as well as with the special reduced rate of 2 pence to the Australasian countries. In addition, there are four recorded bisects paying the 1 penny newspaper rate. Altogether, there are about 60 known bisect covers.

A new supply of stamps (perf 11), along with a black ink pad, arrived aboard the RMS *Monowai* on May 22, 1885.

Exhibit layout:

- page 2 characteristics of genuine and philatelic usage
- pages 3-9 covers showing sailing dates
- pages 10-13 covers showing various rate usages
- pages 14-16 philatelic and unusual usages on cover

Highlights include:

- Only recorded April 25, 1895 postmark
- One of two recorded covers postmarked April 29, 1895
- Only known bisect cover with NZMPO handstamp
- Only known commercial corner card with bisect
- One of two reported newspaper wrappers with bisect
- Latest recorded bisect usage

One Frame Exhibiting — The Road To Winning
See Page 11

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

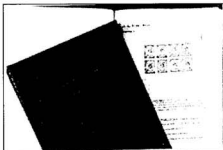
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Correspondence and inquires to AAPE's **Officers** should be directed as shown on page 4.

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FUTURE ISSUES

The deadline for the April, 2001 issue of **The Philatelic Exhibitor** is March 1, 2001. The suggested topic is "What Are The Goals Of Exhibiting — What Do You Get Beyond The Medals?"

For The July, 2001 issue of the **TPE** — Deadline June 1, 2001 — the suggested topic is "Your Favorite Way To Save Money When Going To Shows."

Your experiences, thoughts, ideas and suggestions are solicited (in the form of articles, "shorts," and Letters To The Editor) 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.**

Editor's AAPE(s) of the Month

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

November, 2000 — **Nicholas Lombardi** who has agreed to become our new Indexer for **TPE**. He will bring us up-to-date starting with the next issue.

December, 2000 — **Ada Prill**, who continues to do an excellent job as Director of our increasingly successful North American Youth Championships; and to those who sponsor awards for their exhibits. Others interested in doing so should contact Ada at 130 Trafalgar St., Rochester, NY 14619-1224.

January, 2001 — **W. Danforth Walker** for his constant and generous support of the AAPE.

The Philatelic Exhibitor

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Reprints from this journal are encouraged with appropriate credits.

**Have You
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Your 2001
Dues?**

January, 2001/3

AAPE STATEMENT OF PURPOSE

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

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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: Timothy Bartshe

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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
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Sour Grapes, And More

Sour Grapes A couple the of Members noted on their ballots that they would like fewer sour grapes in TPE and more How To articles. I second that motion in the literal sense. Which is to say I too would like to have more How To articles, but I don't want the Sour Grapes to disappear. Part of our charter is to make exhibiting a better, fairer, more rewarding, more attractive part of the hobby. The way to do that is not to ignore the problems that keep it from happening, or that people perceive, but to address them and allow the light of opinion and experience to shine on them. And there is no better way to find out what those problems are than to hear what people are griping about, and then try to fashion remedies if remedies are needed.

Thus, useful complaining is welcome. But what IS useful complaining? Well, that is hard to say. I am not interested in simple whining because it makes the author feel better. To be useful, complaining must be specific, it must sensitize people to real problems or present what you believe is a problem; though reality may be otherwise. In the latter category was the piece by Robert Smith in the July, 2000 Your 2¢ Worth which I felt fairly sure could be rebutted, but represented an often heard set of allegations about the fairness of judging. Two issues later, I believe the dialogue has served to reaffirm that fairness in judging is not a pervasive problem. Mr. Smith's letter could be classed as Sour Grapes, but it did serve a purpose.

Another example is the letter from Clyde Jennings asking for clarification after MIDAPHIL '99 of whether Christmas seals (having nothing to do with postage) should have been eligible for a Grand Award. While some would say he was serving up a helping of sour grapes, his question got a number of people thinking seriously about the ways that we class exhibits, and what we accept under the big philatelic tent. And exhibiting will change because of that letter.

So, bottom line, I want to hear about what you think is wrong. And what you think ought to be done to make it right. I also want your Lessons Learned on the craft of exhibiting; what you have learned about the craft that will help others.

Modern Material The philately of the modern era used to be unwelcome in US National Exhibitions. Oh, it wasn't overtly slammed; but it was often given short shrift as unworthy of serious consideration; relegated to the Bronze to Silver area. That is no longer the case because talented exhibitors over the last ten years have made believers out of most of the judging corps. They have proved that Modern Material, even material of the last 20 to 30 years, can be a major league challenge. Still I am left with the feeling that we in the exhibiting community need to do more to welcome Modern Material: to promote its being shown, to reward a challenge well met, to encourage research, to say thanks to those who show the non-collector and the beginner collector what can be done with the stamps of today. The question I have for you (if you agree) is: What can we do to accomplish those things? I would be delighted to hear from Members on this subject. Please contact me at the above address.

Using The Synopsis To Lobby At the VAPEX AAPE Seminar, member Don Jones came up with a fascinating idea: Since many of us are already using the Synopsis Page to lobby the jury by listing the history of awards, the difficulties of putting the exhibit together, etc., why not add the exhibitor's opinion of what the award should be? In fact, why not count that recommendation as a sixth vote? Well, the latter may cross the line. And even the former risks the jury thinking that the exhibitor has lost touch with reality. But the point was well made in the ensuing discussion that allowing the exhibitor to say what she/he thinks the exhibit is worth does no more than formalize the current practice of lobbying sub rosa. And it has the potential to make the process more interesting for all involved. Again, I throw this one to you and ask that you send in your thoughts for publication in a future issue. Perhaps we can take this idea and find ways to make it work?

Your 2¢ Worth

— Dale Pulver • Henry Laessig • John Cress • Murray Heifetz • Mary Ann Owens • Sam Chiu • Francis Adams

Large Envelopes

To The Editor,

Recent letters to the editor of TPE have highlighted various problems of mounting business size (#10) envelopes in exhibits consisting of 8.5" x 11" pages.

Here's how I solved that challenge. About a year ago I decided to mount up a long dormant collection of Mexican meters, most of which were on full covers. As you would suspect, the vast majority of these covers were large size business envelopes. And since I abhor the practice, I was determined not to mount them diagonally on pages or use the unwieldy expedient of overhanging them with clear space

provided on adjacent pages to accommodate the overlap. So I made the conscious decision to use double size pages — 11" x 17". We have all seen oversize pages used in exhibits for large pieces, but I had never seen an entire exhibit put up in this manner and that is exactly what I proposed to do. That way I could mount everything I had horizontally, using overlapping, slit mounting, windowing and the other tricks experienced exhibitors use to deal with large, odd-sized pieces and to hide unimportant portions of the envelopes.

I know this exhibit page size would not be a problem in my own club's show (Garfield-Perry March Party) since I was

exhibits chair, but I did wonder about the other shows. In any event, I mounted the exhibit in five standard frames, consisting of 40 double pages. I found a local paper supplier who stocked 11 x 17 archival grade card stock, 110 lb. weight, that proved to be adequate even though it was a bit thinner, and thus more flexible than the 140 lb. stock I normally use for exhibit pages. To give the page additional stiffness after my material was mounted I elected to use heavy weight polyester sleeves. These were made to order by Atlantic Protective Pouches (formerly Taylormade) with 4 mil film instead of the usual 3 mil film used by most exhibitors. And I specified that they

be sealed on two adjacent sides only, to facilitate inserting the pages with mounted material. This combination of lighter pages and heavier sleeves worked just fine. And at its first showing, the judges gave the exhibit an AAPE award for originality which I took to mean the mounting technique I employed.

For those interested, the paper I used is manufactured by Wausau-Mosinee and is labeled: Exact Index, 11" x 17", 110 lb., Acid free (archival quality), stock no. 49514, and comes 250 sheets per pack. I do not recall the exact price, but it was reasonable. This stock, or something equivalent should be available from office supply houses everywhere.

Finally, I prepared the material I wanted for text and captions on regular paper and cut and pasted in on 11 x 17 dummy sheets. These were then photocopied on the heavier stock. I found this cut and paste technique to be quick, efficient, and very flexible. If you use a glue stick sparingly, text blocks can be easily relocated when necessary. And most copy stores, like Kinko's, have machines with straight through print paths that handle the heavier paper easily.

So that's my answer to the oversize cover mounting dilemma. Incidentally, I applied for, and received space in Stampshow 2000 with no questions asked or objections raised. Now I'm beginning to wonder if this double page technique might not work for some of my other exhibits that are in need of remounting. It does offer an increase in space utilization since there are only half as many page margins to deal with. I'll be interested in comments from other AAPE members.

Dale R. Pulver
Mentor, Ohio

To The Editor,

One solution to mounting those pesky #10 covers: Many years ago mounting large and exploded covers became a problem when mounting my exhibits. After much searching and thought I hit upon a solution that solves the problems of page size, angled covers and sheet protectors. As I bought large quantities of sheet protectors, pages and mounts, I cannot guarantee that comparable products are still available, but they should be, and possibly better ones.

My solution is threefold:

1) Use a page that is 9 1/2" x 11" (or 12" if you prefer). To get the size and shade I wanted I went to a large paper supply house (The Paper Store & More - E. Hanover, NJ) and selected the paper and had them cut it to the required size. They did this for one room.

a) When using your new paper, draw a line with a pen 1" in from the left hand edge on each page of the exhibit. Now you have an 8 1/2" work area for your computer or whatever. Most printers will take the

9 1/2" wide paper, as will most Xerox copiers. Check yours before buying your paper.

b) When mounting your pages in a frame or for examination, place the left hand 1" of the second from left page UNDER the left hand page and so on for pages 3 and 4 in a row. Now your exhibit will fit the standard 16 page frames used internationally and by most clubs here in the U.S. When you have an oversized cover just mount it normally. The left hand page in a line will naturally show the entire 9 1/2 inches. On the 2nd through 4th pages just OVERLAP if they contain material larger than 8 1/2". There is always enough room in the width of the frame to accommodate the extra 1" without crowding.

c) The only drawback to this system occurs if you have more than 3 oversize items on a line, and if you fail to give a mounting diagram to a mounter other than yourself. A diagram showing the underlap system works well. Put a post it saying OVERLAP on any pages you want a mounter to overlap instead of underlap. I have never had an exhibit mounted incorrectly using this system.

2) You can obtain 9 1/2" sheet protectors at major office supply companies. Mine were acetate, but there could well be archival ones on the market now. My source was General Office Supply in Union, NJ. NF-1006 12" x 9 1/2" acetate sheet protectors .005 gauge, made by Joshua Meier Div. of W.R. Grace & Co. in North Bergen, NJ.

3) To overcome the acetate migration problem I use Marlate mounts. These are no longer available, but there may be something comparable out there. If you can find archival quality sheet protectors this step is unnecessary of course. Marlate has 3 layers so your material is protected front and back. For storage I use steel letter boxes also from General Office Supply. These will hold 4 frames of an all cover exhibit, and more if you have mostly stamps. Their drawback is weight, but will withstand any amount of mishandling by a carrier. Cardboard letter boxes are also available.

I hope this will help some collector to think the problems of selecting pages, mounting material and transportation all the way through before starting an exhibit.

Henry Laessig
Westfield, NJ

Unique?

To The Editor,

A subject that puts me often in a quandary is the 'write-up' of a singular item. The word 'unique' I know is a no-no, rare is a little chancy, one of 12, is also dangerous. Others are only one recorded, exceptional doesn't mean anything. Elusive is one that is frequently seen and to me sounds greasy. In a local show I would

guess that more latitude could be taken but really a description should carry on through international in my opinion. I have never seen guidelines other than judges' personal preferences, and, of course, catalog descriptions. Could this topic be subject to a set of standards of some kind. I could have missed it but other than individual statements I have not seen any uniformity. Maybe it's like color varieties, or is relegated to the area of individual judgeship. My interest is based on my reworking my exhibit with international exhibiting in mind. But I still am not at ease at National Shows.

Thanks for listening,

John Cress
Asheville, NC

Philatelic Covers?

To The Editor,

Clyde Jennings asks "What is a philatelic cover?" (TPE 10/00). I wish I knew. I have a reasonably developed thematic exhibit on the "History of World Tourism" with knowledge and material based on 52 years as a travel agent. I showed this some years ago in its middle development stage and received some severe criticism from the judges due to the "excess of philatelic covers." Why philatelic? Because they were all addressed to a known stamp collector - i.e. me. However they were all pure commercial mail received at my agency in the course of normal business. I have since hesitated to show this exhibit as I expect I will receive the same criticism.

Murray Heifetz
Don Mills, Ont.

Graue Suggestions

To The Editor,

I read James Graue's comment "On Exhibitions" in the October 2000 issue with great interest.

This is not the first time that the idea of having to go through three exhibiting levels has come up. I served on a committee that considered it over twenty years ago but it did not get anywhere.

Mr. Graue is quite correct that there are exhibits which show up at the national level that would be better served at a lower level for their first showings. Also, better for the exhibitors as well most of the time.

His ideas have merits and it would be interesting if it were tried for a period of several years to see if the end result would be as he thinks it would be. It could be done easily because all APS shows could require lower level show results on the application before being accepted. However, because of our American freedom ideas, I doubt if it could ever pass the APS CANEJ board much less the APS Board.

Something else that also should be considered would be that an exhibit should not be allowed to go down levels once it has

reached a higher level in the USA. In other words, no 'sand bagging.'

The only exception which I think would be workable would be that the exhibitor, not the exhibit, would have to work his or her way up the system. Once an exhibitor has reached the national level, he or she is not apt to have a new exhibit that is poorly done.

Mary Ann Owens
Brooklyn, NY

Thematic PPO Stationery

To The Editor,

There are several paragraphs in Col. Steve Luster USA (Retired) Thematic Comments from Stamp Show 2000 in London last May, that are confusing regarding the points he is trying to say.

These are the paragraphs including and following the statement, "The conversation about printed-to-private order material was interesting."

Col. Luster's definition in the first paragraph is correct. However, in the third paragraph, he is equating printed-to-private order PPO postal stationery with the comment that "...even when the thematic interest part of the element was not produced or authorized by a postal administration." That card is no longer a printed-to-private order item but a privately printed item. The difference should have been stressed better.

He uses further examples in the next two paragraphs which better explain the differences.

Then I got puzzled by his comment in the following paragraph, "I should point out that, in my opinion, if a postal authority printed a private order, it is perfectly acceptable..." I sure would hope so because it is in the guidelines that they are.

Mary Ann Owens
Brooklyn, NY

Larger Pages

To The Editor,

In the October 2000 issue, Anthony F. Dewey had a letter about larger size pages and the use of them.

There is nothing wrong with the 11" x 11" pages. They can be used at all shows that I know about although sometimes shows like to know it in advance if the exhibit is being mailed in.

I used to have an exhibit on U.S. commemorative Postal Stationery which required the larger size pages because I also do not like entires on their sides or diagonal. I had no problem finding larger paper or protectors.

Any good stationery store or paper supplier can supply the larger paper. I do not worry about archival acid-free paper because all my material is mounted in clear mounts and never touches the pages. However, any good supplier would have it in stock or could order it.

Stuck Taylor used to sell the protector

sheets for the larger pages. It would be nice if the company which bought out Taylor would advertise in *The Philatelic Exhibitor* so exhibitors would know where to buy them now.

As for printers, the larger page can be tricky. My suggestion would be to use the 8 1/2" by 11" page in the landscape position to print the text for the larger page, then cut it out and affix it to the larger page. I have also taped two pages together depending upon what is going to be mounted on the page.

Mary Ann Owens
Brooklyn, NY

What Is Acceptable?

To The Editor,

I have already written Janet Klug some of my comments on "What is Acceptable in Philatelic Exhibits" based on what was printed in *The American Philatelist*. It is too bad the first part of what is in *TPE* was not included.

I totally disagree with the "liberal" definition of philately. Uses other than postal or revenue are inconsistent with the term 'philately.'

I also disagree with the statement "What is deemed 'acceptable' today is not the same as what was 'acceptable' ten years ago. This is especially true of the *Revenue* and *Thematic Divisions* both of which have evolved significantly and are not yet 'final'." Thematics did its major change back in the early '80s which is almost twenty years when it decided to honor only thematic types of exhibits and no longer the subject type of exhibits. I have not noticed any appreciable change in revenue exhibits and revenue history is not new. Also, do not forget that the first CoFC winner was a revenue exhibit by Robert Cunliffe.

Under Thematic Division, the appropriate philatelic material is the same as the postal division. There is no difference. In fact, we are reminded often that we are supposed to follow the accepted material and write-up of the postal division sections.

Maxamaphily should not be under Thematic Division but under Postal Division. While it is true that most maxamaphily exhibits are thematic in scope, not all of them are nor do they need to be.

Personally, I would have two divisions - Postal (FIP sections) and Non Postal (non-FIP sections) so that exhibitors would know up front just how far they could go with their exhibits. The Charity / Promotional / Cinderella and the Illustrated Mail would be in the Non-Postal Division. First Day Covers should not be in the Postal Division as its emphasis is the same as the definition for Illustrated Mail. Display or Social / Philately should be added to the Postal Division as it is found at many of the FIP shows and is growing

fast.

Some of us have been exhibiting long enough to remember when exhibits in the Illustrated Mail Division took major awards including Grands at national level shows. Then it was decided that the left side was not postal and the exhibits fell out of favor with the judges. My feeling is that when exhibitors became the primary judges (not dealers like many were in the 1950s and '60s), they wanted philately to be rewarded, not private printing.

I have big problems with Charity / Promotion / Cinderella exhibits at national level exhibitions except when that society is meeting there. There is no appropriate philatelic material by any stretch of the imagination with seals. The covers in the exhibit would have traveled without the seals on them. The only exceptions would be exhibits devoted to semi-postal causes which could show seals for those countries which do not issue semi-postal stamps for those causes.

On the other hand, Registration Labels are listed in that division and they are acceptable for a postal exhibit because they are produced by and for postal use.

As for the questions at the end of the article:

1. Does the APS have a choice? Some kind of agreement had to have been signed with the FIP for the APS to be the USA representative.

2. I have listed mine above.

3. Yes, one Grand Award as it is now. Otherwise, the CoFC will lose all meaning.

Mary Ann Owens
Brooklyn, NY

To The Editor,

I read with horror the character assassination that Robert L. Smith has visited on the judges at VENPEX, (TPE 7/00, page 5) two of whom I have gotten to know and admire - Wallace Craig and Robert de Violini. I am not here to defend their character, because they don't need that. I am here to discuss the merits of Mr. Smith's arguments about his exhibit. By way of brief background, besides being a national-level APS and RPSC - accredited judge from Canada, I exhibit and write regularly on Hong Kong philately and postal history.

I would also like to exhibit HK QEII Machin definitives as Mr. Smith has done. However, I cannot pass my own scrutiny and provide a satisfactory answer to what I believe is the most important question for exhibiting: How can I present a story with the material I have? I have not seen Mr. Smith's exhibit, so it is not entirely fair to provide a critique and judge his exhibit. However, I know the material thoroughly.

Judging from what I have seen written by the three judges (TPE 10/00) and by Mr. Smith, this is my first question. Can Mr. Smith tell me what is in his exhibit that I cannot buy if I am to go to his local California dealer who stocks Hong Kong,

When I use a word, it means just what I want it to mean. — Humpty Dumpty

Chuck Moo for example, and buy off his list? It may be the paper money and coins. I can go down the list of the items that I think Mr. Smith is likely missing. For example, the \$2 lemon yellow booklet, the 10-cent imperf, the \$10 on glazed paper, the missing colors and the double-color printing varieties. How many of these were in the exhibit?

The exhibit says "past and present," as well as "featuring the Machins." So the Machins were there and then more modern stuff was included to show the "present" part. Now I see what Wallace's critique was leading to. Mr. Smith admitted that if he was "to eliminate the pages in question would have taken away about 1/4 of the 'Prestige Booklet' portion which was an intricate part of the entire exhibit." So Mr. Smith used one booklet from the post office, tore out the pages (there were 3 souvenir sheets plus many pages of text) and stuck these on pages to make "an intricate part of the entire exhibit." Anyone reading this should see a problem.

What I can surmise is this is an exhibit with mint stamps only, pages cutout from booklets, with Scott numbers, plus some paper money and coins. Where is the story? The judges gave this a silver, which is much higher than what I would give, but I am sure that the judges rated "encouraging an exhibitor" a much higher priority at a local show. I wonder if this exhibit would even get accepted in a local show in Hong Kong.

Mr. Smith made the statement "I don't collect covers," as a defense for not including them. But he is therefore picking his own poison, without the use of covers in an exhibit, the exhibitor is generally forfeiting the chance of getting a higher medal. HK Machin covers are so cheap that most cannot even be sold as individuals on Ebay. You have to put 2 or 3 in a lot to get a \$5 starting bid. I am wondering to who Mr. Smith was referring to when he wrote, "I wonder when the last time was that he priced covers with stamps of QV." I can show Mr. Smith HK QV covers and cards I bought on Ebay that were all between \$25 and \$75.

Whether Mr. Smith leaves the hobby is his own business. It is perhaps more his loss than ours.

Sam Chiu
Toronto, Ontario

Written Critiques

To The Editor,

A recent letter authored by Mr. James Burgess was reprinted from the May, 2000 American Philatelist in the July 2000 TPE. It described a handwritten, one page critique with 23 comments given to an exhibitor by a judge when circumstances prevented the agreed upon commentary at the frames. This judge went over and above what we normally expect. Mr. Burgess's letter goes on to describe five

points in support of written critiques.

After considerable thought, this incident leads me to ask: Can we fairly expect more from our judges? Do we have the right to written critiques? Perhaps, but we must also remember that judges provide direct feedback as a matter of courtesy. I know of no rule saying a judge is obligated to provide information outside the critique to anyone.

Written critiques sound like a nice idea, but they demand more time from jurors, especially one like that described above. So, how might we implement such a practice without undue pressure on jury members as they're already under time constraints. One possibility might be to list some typical criticisms on the evaluation sheet's reverse side which could give the exhibitor a general direction. It might even be an option reserved for medal levels of 'silver' and below.

Perhaps something akin to the following (a few used points as a quick example):

Class: Thematic

The Area: Presentation

Points for area: 10 points

Criteria: Description for area here

Sample Problems: Lettering is difficult to read (increase size)

Missing Philatelic text descriptions

Missing Thematic text descriptions

Handwriting illegible

Samples for other areas: Development of the theme can be deeper. Material condition could be better. Make philatelic knowledge more evident. Too much 'philatelically inspired' material. More personal research would help.

The presentation, philatelic and thematic element areas would each have general comments related to the area and a check box. A blank area on the form's face already provides an area for written commentary; most likely from the judges' notes should they deem it necessary to write a few lines.

The benefit - time to mark a box is minimal and can be done while making notes at the frames. The boxes may be used as reminders during jury discussions and perhaps the critique itself. A final evaluation sheet has consensus items marked. Checking boxes eliminates the need to write long notes on these points, minimizing time on basics and generalities and maximizing time for detailed review.

The drawback - this method may give the impression that only these general points were judged. In reality, many additional factors are considered which are not general in nature, but oriented to the specific subject of the exhibit. The subject related comments should comprise the meat of the critique unless there are some basic flaws which demand attention.

I often find it revealing to return to an exhibit several weeks after completing it. I

lay the exhibit aside and send a photocopy to a reviewer like the AAPE review committee. When the copy returns, I've not been immersed in the subject for some time, so I get a fresh view and usually a better appreciation for the comments provided by the reviewer. It's also a hard copy and I can review it at my leisure more than once and not forget any particular point.

How many times have we asked a judging panel, "Could you please comment on frames xxx?" without any idea of how we might use our single question to best advantage. If exhibitors view their sheets before the critique, grasp the fundamentals and ask a question aimed at a specific problem, additional notes can be made to expand their understanding of the comment box checked.

Mr. Burgess's letter goes on to indicate that juries should be held accountable even to the degree of filling written critiques and reviewing them at any later date. I don't believe that system would be beneficial and wouldn't be surprised to see a stampede of judges hanging up their credentials - telling the rest of us to look after our own critiques.

So, after the above, a few basic questions seem to be in order:

1) How much more complicated would check boxes make judging?

2) Would exhibitors appreciate 'basic criticism' on paper, getting specifics verbally?

3) If so, what comments would be most useful in which areas?

This is not an original idea. Europeans have used this type of sheet for many years - but it might save time with general feedback and give the exhibitor something to take home for review.

I've asked questions that can't be answered easily, but this solution is an interesting option that has been of assistance to exhibitors in other countries. We should also explore ways to implement a simple method to provide basic information an exhibitor can expand upon and retain.

Francis Adams
San Diego, CA

(Editor's Note: People who want/need an extensive detailed critique are invited to utilize the AAPE Critique Service. See address to request forms and information on page 4).

Contact The TPE Editor
To Inquire About The
Advertising Manager's Position

PRESIDENT'S MESSAGE

by Charles J. G. Verge



This issue of the *TPE* is the first of the new millennium. I know that most of us celebrated the arrival of 2000 more than we will January 1, 2001 which is the real scientific start of the third millennium. I, for one, think this is an appropriate time for you and me to ask ourselves a few questions about where our hobby is going.

In what direction will the AAPE be proceeding in the next few years? Have we reached our maximum number of members? Has the AAPE helped improve exhibiting and judging in North America to the point where there is little else for the Association to do?

How will the internet affect collecting, exhibiting and judging? Is the internet causing our hobby to become more solitary? How far are our dealers going to retrench behind electronic commerce?

Are we extending the boundaries of exhibiting beyond recognition? Will our rush to ensure that our exhibitions become all inclusive and everything to everyone encourage more people to exhibit or discourage our upper echelons of exhibitors? Will treating all areas of collecting and all classes of philately equally put us on the road to conflict with the international collecting and exhibiting community? Is our discomfort with the new directions taken by the Federation Internationale de Philatelie (FIP) going to isolate us more than we are?

Are our judges properly trained to meet the new challenges of additional classes, the internet and new exhibitor discovered collecting areas? Are judges giving proper credit to post-1940 material? Are our judges and philatelic writers keeping up with new information? Are we sharing our new discoveries, our research and our techniques with our fellow collectors?

I am sure there are many more questions one could ask. I would suggest that those above could be a beginning of a review of how we feel about the AAPE, the part we play in the hobby and our roles as exhibitors and judges. Please feel free to write to me or to the Editor if you care to answer these questions or add new ones.

CONGRATULATIONS TO OUR NEWLY ELECTED OFFICERS AND DIRECTORS

Officers

President: Charles J. G. Verge
Vice President: Dr. Paul Tyler
Secretary: Timothy Bartshe
Treasurer: Patricia Stiwell Walker

Directors

To 2004: Nancy Zielinski-Clark
Francis Adams
To 2002: David Herendend
Guy Willenby

Show Listings

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

FEBRUARY 17-18, 2001. VICTOPICAL 2001. Sponsored by the Greater Victoria and Vancouver Island Philatelic Stamp Societies will be held at the Holiday Inn of Victoria, 3200 Blanshard Street, Victoria, British Columbia, 100 — 16 page frames. Adults \$5.00 per frame. Juniors \$1.00 per entry. Admission by donation. 16 dealer hours. Saturday — 10:00 a.m. to 5:00 p.m.; Sunday — 9:30 a.m. to 4:00 p.m. with awards presentation at 3:30 p.m. For further information please contact Don Shorting, Box 5164, Station B, Victoria, B.C. V8R 6N4.

★ **MARCH 10-11, 2001. FREPEX '01.** Sponsored by the Fresno Philatelic Society, At the Fresno Fairgrounds, Industrial Arts Building, Kings Canyon and Chance, 100-16 page frames, 100-12 page frames, \$5 adults, \$1 youth. Twenty-seven dealer bourse, UN, USPS, FREE admission. Prospectus and information: Vic Stene, P.O. Box 5694, Fresno, CA 93755 or e-mail: Haymontney@webtv.net.

MARCH 17, 2001. OXPX AND OTEX. Sponsored by the Oxford Philatelic Society Location: John Knox Christian School, 800 Juliana Drive, (Hwy. 401 and Hwy. 59 North) Woodstock, Ontario, 160 8-page frames, 8 frame limit. No charge for frames! Competitive Exhibits, Judges Care, 16 Dealers, Grant Prize Draws, Canada Post Counter, Displays, Youth Area, Free Admission and parking. Information available from: GJ Stephens, P.O. Box 20113, Woodstock, Ontario Canada N4S 8X8.

MARCH 24-25, 2001. The Capital of Texas Stamp and Postcard Show 2001 hosted by the Austin Texas Stamp Club and the Capital of Texas Postcard Club. Held at Convention Center, 6301 Hwy. 290 East (I-35 and US 290), Austin, Texas. Frames hold 16 pages and are \$6.00 for adults and \$3.00 for juniors. We are limited to 60. Show hours are 10 a.m. to 8 p.m. Saturday; 10 a.m. to 4 p.m. Sunday. FREE parking. A beginners table, U.S.P.S. Substation. Show schedule and cancel. We plan to have 26 stamp and 24 postcard dealers. Data from Bob Gray, Publishy, P.O. Box 12531, Austin, TX 78711-2531. Phone 512-288-4890 or email bobgray@aol.com/world-net.net.

MARCH 31-APRIL 1, 2001 "DELPEX." Delaware Valley Federation of Stamp Clubs. Concord High School, 2501 Brighton Rd, Wilmington, Delaware 19810. More than 100 (50) 16 page frames are available for Display Class Exhibits exclusively at \$5.00 per entry. Single frame exhibits are welcomed. Theme is "Classic Automobiles." Prospectus available from A.F. Chadwick, 2607 Turner Road, Wilmington, DE 19803.

MARCH 30-APRIL 1, 2001. EDMONTON SPRING NATIONAL AND REGIONAL STAMP SHOW at Conference Center, West Edmonton Mall, Edmonton, Alberta, Friday 1-8 p.m.; Saturday 10 a.m.-5 p.m.; Sunday 10 a.m.-4 p.m. Show theme S.P.R.T.S. 200-16 page frames at \$10 Can/frame, one frame \$15 Can. Youth and 21 and under free. Bourse of 25 dealers, youth room, Banquet, seminars including AAPE. Entry deadline Mar. 5. Prospectus and information from John Powell, Edmonton Stamp Club, P.O. Box 399, Edmonton, AB Canada T2J 2J5. Phone (780) 435-7006, email: mpowe13@angolabnet

★ **MAY 4-6 PHILATELIC SHOW 2001.** Sponsored by The Northeastern Federation of Stamp Clubs. Hosting meetings of the Mobile Post Office Society, US Postal History Society, and Metropolitan Airstop Society. Held at the Holiday Inn at Baborough Woods, Route 1495, Exit 28 (Route 111 East) Baborough, MA. 60 dealer bourse, 300 16 page exhibit frames. Open competitive and non-competitive and display exhibits, \$15 each; one frame competitive and non-competitive exhibits, \$15 each; youth exhibits, \$3 each, 11 a.m. to 6 p.m. Friday, 10 a.m. to 5 p.m., Saturday, 10 a.m. to 4 p.m., Sunday. Free admission, free parking. Prospectus from Guy Dillaway, P.O. Box 181, Weston, MA. Other information from Jeff Shapiro, P.O. Box 5211, Fayville, MA 01745.

★ **MAY 18-20, ROMPEX 2001.** Sponsored by Rocky Mountain Philatelic Exhibitions, Inc. Held at the Holiday Inn-Denver International Airport, 1-70 and Chambers Road, Aurora, Co. Hosting national conventions of the Sports Philatelists International and the International Philatelic Golf Society. 300+ 16-page frames at \$8.00 per frame (adults), \$15.00 for one-frame exhibits; no charge for

youth exhibits. Bourse of 40+ dealers, USPS station, youth activities, cachets, meetings and seminars. Admission \$1.50/day, \$3.50 for all three days (exhibitors gratis of course). Prospectus and other show information from Exhibits Chairman, P.O. Box 2044, Englewood, CO 80150-2044.

★ **MAY 26-27, 2001. VICTORIA POSTCARD & STAMP SHOW 2001.** Sponsored by the Greater Victoria and Vancouver Island Philatelic Stamp Societies will be held at the Holiday Inn of Victoria, 3200 Blanshard Street, Victoria, British Columbia, 100-16 page frames. Adults \$5.00 per frame. Juniors \$1.00 per entry. Admission by donation, 16 dealer bourse. Hours: Saturday — 10:00 a.m.-5:00 p.m. Sunday — 9:30 a.m.-4:00 p.m. with awards presentation at 3:30 p.m. for further information please contact Don Shorting, Box 5164, Station B, Victoria, B.C. V8R 6N4.

★ **MAY 26-28 NOJEX STAMP SHOW 2001.** Hosted by the New Jersey Federated Stamp Club, Inc. Held at The Meadowlands, Crown Plaza Hotel, Two Harmon Plaza, Secaucus, NJ. Hosting the Society of Latin Philatelists and the New Jersey Postal History Society. 250 sixteen page frames of exhibits. Eight dollars per frame for adults, \$4 per frame for juniors under 18. One frame exhibits at \$10. Forty-five dealers. Hours: Saturday and Sunday 10 a.m. to 6 p.m., Monday 10 a.m. to 4 p.m. Exhibit Prospectus and information from Robert G. Rose, P.O. Box 1945, Morristown, NJ 07962-1945. E-mail: rose@pnjcs.com. Phone (973) 956-8070.

JULY 20-22, 2001 Minnesota Stamp Expo 2001. Sponsored by The Two City Philatelic Society, Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. A WPS show. 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 parking and admission. Youth table, 40+ dealers, USPS and UN. Further information and prospectus from Paul L. Hempel, Jr., 402 22nd Ave. NE #3, Minneapolis, MN 55418, by e-mail from rosve@iast.com, or from the web site at www.stampminnesota.com.

NAPEX Publicity Survey Results

The NAPEX organization decided to share the results of its publicity survey so that other World Series of Philately (WSP) shows may gain some usefulness from the findings. NAPEX conducted the survey June 1-3, 2000 during NAPEX 2000. The survey form asked show guests to list all the sources on how they heard about the stamp show. NAPEX gathered 467 responses from an estimated 2000-3000 show attendees. NAPEX estimates that the survey is accurate to within plus or minus four percentage points.

The survey asked only one question about the collector which was did the collector travel under or over 50 miles to attend the show. The survey results indicated that 31 percent traveled more than 50 miles to attend the show. The show was held in McLean, Virginia, a portion of the greater Washington, DC metropolitan area. Doug Lehmann, show chairman, stated "I was surprised to find such a large percentage traveled this distance to our show. Surveys conducted by dealer Jack Essig in the 1980s indicated only 5-10 percent of show goers traveled this far."

NAPEX strives to host the annual conventions of 2-4 stamp societies each year and this may indicate the reason their publicity attracts collectors from far distances.

The following chart indicates the source and percentage given by collectors answering the survey. The cumulative percentage indicates how many collectors heard about the show from all sources up to that point in the chart from any or a combination of sources listed. For example, 74 percent of collectors heard about NAPEX from either

Linn's Stamp News, or a participating dealer, or both.

(1) NAPEX advertises in Linn's Stamp News and seeks show listings in other philatelic publications.

(2) The survey revealed that 20 dealers actively promoted NAPEX 2000 with mailings or other actions.

(3) NAPEX placed advertisements in both the collectible classified and the special Friday Weekend section of the Washington Post. This newspaper has a circulation of seven million subscribers.

(4) Ten societies were mentioned under the 12% figure including the two participating conventions of the United States Stamp Society and the United Postal Stationery Society.

(5) The NAPEX flyer was a 4x5 inch card with basic show information and directions. That flyer was distributed at stamp shows by participating dealers and placed at philatelic centers and post offices.

(6) NAPEX has its own website on the Internet at <www.wdn.com/napex>.

(7) About 60 percent of the "other" responses gave the source of their hearing about the show. These reasons included a friend, local stamp club, and the Boy Scouts that were having a Stamp Collecting merit badge seminar at the show. A few collector responses indicated they always come to NAPEX and these never mentioned an actual source.

NAPEX conducted a similar survey in 1989. The results of that survey indicated 92 percent of show attendees heard about the show from Linn's, the Washington Post, the APS, or any combination of these

three.

However, that survey failed to ask about dealer mailings and contacts.

In 1989, NAPEX used free advertising in the Washington Post and did not give cards to its participating dealers to use in advertising the show.

After the 1989 survey, NAPEX canceled their own direct mailings since the individual dealer mailings seemed more effective. Both surveys did not reveal the benefit of TV and radio advertising as no money were spent in this area.

Other NAPEX 2000 results indicated that the APS was more effective for distant travelers (41%) than local collectors (17%). Distant travelers also used the Internet more often (13% vs. 6%). This same trend was also true for Societies (23% distant vs. 6% local). The Washington Post showed the reverse in that more local collectors (23%) read about the show than distant collectors (5%). This was also true for flyers that reached 11% of local collectors and only 6% of distant collectors.

NAPEX does not know what portions of these results consist of regional characteristics or society convention configuration but believe the results could be useful to other WSP shows in major metropolitan areas.

NAPEX concluded that its advertising budget is properly allocated based on the survey results and will continue to rely on and actively assist its participating dealers in advertising NAPEX. They also realize that free TV/radio publicity is worth pursuing. Detailed results are available from Lehmann at <dlehmann@erols.com>.

SOURCE	PERCENTAGE	CUMULATIVE %	NOTES
Linn's	59%	59%	(1)
Dealers'	35%	74%	(2)
APS	26%	79%	-
Washington Post	20%	90%	(3)
Stamp Society	12%	93%	(4)
Flyer	10%	96%	(5)
Internet	8%	100%	(6)
Other	20%	100%	(7)

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, "Hubba Hubba" Korean War Covers, 1934 Christmas Seals on cover, Pentothal Cards, U.S. and Yemen oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.
- **CENTENNIAL ALBUMS AND PAGES** wanted, new or used having a page size of 9-1/4 in wide x 11-1/4 inches high, not including hinge portion. Write: John A. Lange, Jr., 373 Root Rd., Ballston Spa, NY 12020-3227. Tel.: 518-882-6373.
- **A REAL PHILATELIC SHOW AWARD** — a combination lock brass Post Office letterbox front on a hardwood box for \$30. Medals mounted on hardwood plaques for \$10. Shipping extra. Henry Fisher, 4636 Dundee Ave., Columbus, OH 43227.

The Road To The Single-Frame Champion-of-Champions Purple Ribbon

by Martin J. Miller

It was very difficult for me to begin exhibiting. Perhaps I'm a perfectionist at heart, but I wanted to do a *really* first-rate job on my exhibit the first time out. After accumulating the stamps of the world for 40 years or so (with the usual college hiatus) I wanted to do something more than just paste stamps on pages in my albums. Doing an exhibit was the next logical step, but displaying 80 pages of material seemed to be a daunting task. Just about then the single-frame exhibit was taking off, and several shows allowed them for competition. I guess that the judging for the first few years was a bit disorganized, without any benchmarks. The AAPE single-frame score sheet fit the bill nicely.

I had just returned from seven years in Western Samoa, where I taught high school mathematics, first as a Peace Corps volunteer for 2-1/2 years, then for another 4-1/2 years as an employee of the Samoan Department of Education. The winter of 1977, when I returned, was a very cold one in New York. I remained indoors and returned to stamp collecting. Over the next few years I decided to concentrate on Samoa. I joined several clubs, including The Collectors Club of NY. The amount of my Samoan material kept growing, and I was really getting interested in exhibiting. I attended numerous judges' critiques at many NY area shows. Although I kept picking up pointers, I was terrified about getting my feet wet.

I knew that I needed 16 pages of material which would tell a complete story. I decided that the 1895 1-shilling bisect would be a nice candidate. On April 1, 1895, a fire destroyed the post office and all but a very few sheets of stamps, necessitating bisecting the surviving 1-shilling stamps.

I had enough material to mount the following:

- Page 1 – Title page
- Page 2 – Bisected stamps on small piece showing the characteristics between those genuinely used, and those philatelically produced after the arrival of the new stamps on May 22.
- Pages 3-9 – Examples on cover of each of the six sailing dates of mail steamer. Also shown is a backdated philatelically produced cover purporting to be from the April 24 sailing.
- Pages 10-13 – Various usages. It was assumed that the 1-shilling bisect repre-

sented a 6d rate, but in fact, it indicated full payment. I was able to show "local" Australasian, overseas and newspaper rates.

- Pages 14-16 – "Unusual" usages, including multiple bisects on a single cover, and the latest recorded usage.

Over a six month period I kept reworking this until I was somewhat satisfied. Meanwhile, in November 1996, The Collectors Club held Amphilex96 at the Waldorf Astoria. Members were encouraged to submit single-frame exhibits in a non-competitive setting. I took the chance and submitted my exhibit.

I asked club members to give their opinions and I sought out the advice of those who I knew were exhibitors and judges. All was encouraging, so much so, that with just a little more work I entered the exhibit in the NY Spring Mega Event a few months later. It received 95 points and a Gold, and I was set for bigger and better things. Charles Verge was judging this show, and he was kind enough to discuss the exhibit with me afterwards. I made copious notes, and made the changes he recommended. Two months later, at NOJEX97, the exhibit was down graded to a Vermeil! Apparently, these judges were not using the AAPE single-frame point system.

Not being too discouraged, I sent the exhibit off to MIDAPHIL 97, where it received a 96 point Platinum award. I was now rolling along: 1st Place and Single-Frame Grand (and the SAS/O silver medal) at ROMEX 98; Platinum (98 pts) and Reserve Grand (postal history) at AmeriStamp Expo at Houston in February 1998; and Platinum (99 pts) and the *Gran Prix* at AmeriStamp Expo at Toronto in October 1998. Because of the death of my father, I did not exhibit in 1999.

During these three years the exhibit kept evolving. New material was added. I was told to use beige paper because the old tan covers showed

the imperfections too readily on white paper. Covers were moved up, down, left and right on each page. Titles on each page were more unified and aligned. I changed the font several times. More commercially used covers replaced the blatant philatelic ones, but the overall plan on the title page remained unchanged. When I look back at the photocopies, I can see a very pleasing progression. The exhibit had really improved.

The APS held its first ever Single-Frame Champion-of-Champions competition at AmeriStamp Expo 2000. I remounted the exhibit, inserted each page into a new sheet protector and shipped it off. I am very proud to say that my exhibit, *Samoa's 1-Shilling Bisect*, was awarded the very first Single-Frame Champion-of-Cham-pions purple ribbon.

When I discuss Samoan bisects, I am often asked if I have seen the bisect exhibit making its rounds at various shows. When I confess that it is mine, I get wonderful compliments. It is a very good feeling to know that I have done a job better than average. I must truly thank all of the judges who have critiqued the exhibit, and have taken the time to talk to me about it.

Now I am almost done with my first large exhibit: five frames of the John Davis Post Office of Samoa.

A mistake proves that someone stopped talking long enough to do something.

CHARACTERISTICS

Valid usage during the period after the fire and before the arrival of the new stamps should show the following:

- Postmarked near or sailing date: April 24, April 29, May 16, May 19 or May 22
- Bisected diagonally from corner to corner
- Perforated 12½
- Blue cancellation
- Blue cancel
- Cancelled in blue

Realizing the philatelic market, and seeing an opportunity to supplement his income, John Davis, the Postmaster, bisected the newly arrived post 1 1/2 shilling stamps and affixed them to paper sheets, which he cut into squares of approximately one inch. These he cancelled and sold for collection. Since he had replaced the blue ink post after May 22, 1895, these cancelled-to-order bisects are in black. He bisected them vertically.



Guanoa 1895
April 24, 1895
Perforated 12½
Blue cancel
Blue cancel



CTO
Jan 7, 1895
Black cancel
Black cancel

Diagonally from corner to corner

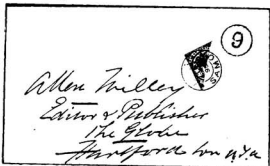


CTO
Bisected May 12, 1895
Perf 11
Black Cancel
Bisected vertically

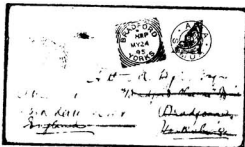


CTO
May 28, 1895
Paper
Perf 11
Black cancel
Diagonal vertically

SAILING DATES: APRIL 24, 1895



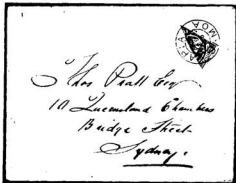
To U.S.A. Transit stamp: San Francisco May 9, 1895.
Arrival stamp: New York May 14, 1895.



Redoubtful St. Louis, Mo. Transit stamp: San Francisco May 24, 1895.
Arrival stamp: New York May 29, 1895.

The first mail ship after the fire left Samoa on April 24, 1895. Sailing east, and carrying mail to the United States and also for Europe, it arrived in San Francisco on May 9.

SAILING DATES: APRIL 25, 1895

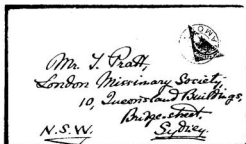


To Sydney. Arrival stamp: Sydney May 13, 1895.

Westward bound sailing to Australian States carried aboard the Ovalau.

Unreported sailing date.
Only recorded cover with this postmark.

SAILING DATES: MAY 16, 1895

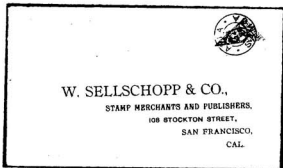


To Sydney, New South Wales. Transit stamp: St. Louis MO May 2, 1895.
Arrival stamp: Sydney May 27, 1895.

On May 16, 1895, a westbound sailing to New Zealand and Australian States took place. Cover most likely carried aboard the RMS Alameda.

Only four covers known with this postmark.
Only known bisect with NZ Marine Post Office handstamp.

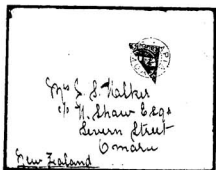
SAILING DATES: BACKDATED TO VALID SAILING DATE



To San Francisco. Transit stamp: San Francisco July 3, 1895.
Arrival stamp: San Francisco July 4, 1895.

Trying to accommodate collectors, Postmaster Davis backdated some covers. There are two problems however. First, the cover is canceled black, which was not in use on April 24. Second, the transit and receiving dates of more than two months belie Davis' attempt at deception.

RATES: REDUCED AUSTRALASIAN LETTER RATE

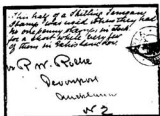


To Oamaru, New Zealand. Transit stamp: Auckland May 31, 1895
Arrival stamp: Oamaru June 6, 1895

Reduced twopenny Australasian half-ounce letter rate to New Zealand.

As of January 1892, the half-ounce letter rate to all countries was set at 2½ pence. In June 1894, a special rate of 2 pence went into effect for the Australasian area. A 1 penny newspaper rate to all countries, enacted in December 1895, was still in effect at the time of the file.

RATES: NEWSPAPER RATE (TO AUSTRALASIAN COUNTRY)



Newspaper wrapper to New Zealand

ami D some

"Samoa Times" in reverse. Coupled with the offset on the reverse of the wrapper, this shows how the partial masthead appeared.



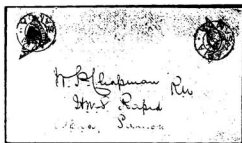
Reduced photograph of other in reverse (postal 307)

1 penny newspaper rate

The Australasian countries did not enjoy a reduction of the 1 penny newspaper rate. This newspaper wrapper was mailed on May 16, 1895 to New Zealand. The offset on the reverse shows part of the "S" of the masthead of The Samoa Times and South Seas Advertiser.

One of two newspaper wrappers with bisect.

PHILATELIC AND USUAL USAGE



To Apia, Samoa. No backflaps

Probably a hand-back, only one of three known bisect covers "used" locally to Apia, Samoa



To England. Arrival stamp: Sheffield June 22, 1895

Another example bisected with more than one bisect, this cover was also posted on May 22, 1895, but travelled through the posts. It was written by the same sailor from the HMS Repulse who addressed the cover above.

Two of four recorded covers with multiple bisects.

Samoa's 1-Shilling Bisect

Synopsis of Exhibit

OVERVIEW

On April 1, 1895, a devastating fire consumed one square block of wooden houses and shops along Beach Road in Apia, Samoa. One of the structures destroyed was the Post Office and photography shop owned and operated by John Davis. All stamps were destroyed except for a small number of panes of the original 1886 printing of the 1-shilling rose-carmine perforated 12½ stamps, which perhaps survived because they were at the bottom of a stack of panes. Along with the stamps, the black ink pad was also lost to the fire, and it was replaced by a blue one.

Davis bisected the few remaining 1-shilling stamps and used them to indicate payment of postage fees. Covers are known requiring the half-ounce letter rate of 2½ pence to overseas countries, as well as with the special reduced rate of 2 pence to the Australasian countries. In addition, there are four recorded bisects paying the 1 penny newspaper rate. Altogether, there are about 60 recorded bisect covers.

Davis sent word to New Zealand for an order of new stamps. Word first arrived in New Zealand via the HMS *Wallaroa*, which left Apia on the day of the fire, and arrived in Auckland on April 15. A new supply of stamps (perf 11), along with a black ink pad, arrived aboard the RMS *Monowai* on May 22, 1895. (This has been incorrectly stated as the 23rd in some articles. I have seen a photocopy of one cover postmarked on the 22nd franked with the new perf 11 stamps.) On that day, Davis continued to bisect the original stamps, as well as some of the newly arrived ones, even though this was not necessary. Covers are exhibited showing usage of both varieties.

The King of Samoa, Malietoa Laupepa, had given exclusive post office rights to Davis in 1886, and his "salary" was derived from the profit he was able to extract from the sale of stamps. Davis quickly realized the potential for profit from collectors that the fire had created. Well after the period of valid usage (April 1–May 22) we see covers with bisected shilling stamps. Trying to make them more "realistic", Davis dated them during this period.

CHARACTERISTICS

Many, if not most of the covers coming out of Samoa using the Palm Tree Issue were philatelicly inspired. This is also true of the bisects. Besides individuals sending out validly used examples, after the arrival of the new supply of stamps, Davis continued to bisect stamps. These are not difficult to ascertain. They are perf 11, rose in color, and canceled in black. The angle of the cut is also different: more on the vertical than the diagonal for the genuinely used stamps.

SAILING DATES

As noted in almost all of the literature, validly used covers should be near or on the following sailing dates: April 24, May 16, May 19 and

May 22. However, the cover to Pratt postmarked on April 25, with a Sydney arrival date of May 13, indicates a valid sailing date to itself. *The only known cover with this date is shown on page 4.* In addition, I believe that April 29 should also be listed as a valid date. I show a cover with this date on page 5, as well as a piece on page 2. (I have also discovered a third piece, a full cover, with this date.) The arrival date of May 12 at Sidney does not coincide with any other sailing. (One cover is known postmarked on April 16. It has not come up for sale in at least ten years.)

RATES

The various rates in effect at the time of the fire were:

- 1d newspaper rate to all countries
- 2d special ½ ounce Australasian letter rate
- 2½d regular ½ ounce letter rate

Covers and a newspaper wrapper are included in this exhibit showing examples of these various rates.

RESEARCH

Although a few articles were written debating whether the bisected shilling stamp represents 6d or payment of postage (the latter being the case,) not much else has appeared in the literature about this fascinating topic. Other than stating the four sailing dates, I could find very little about the ships and sailing dates. I have been lucky enough to have had access to the notes of the late Dick Burge, and I have been able to expand upon what is known in this area. I have also postulated upon some new (unreported) sailing dates in various articles for the *Newsletter* of the Fellowship of Samoa Specialists. **Most of the articles on this subject were written by me.** Combining all of this knowledge, I present this exhibit.

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"The Fly" — Prepares To Stand In For A Chairman



As is "The Fly's" penchant for "spoofing," here is yet another — but dealing as I try to do, with a serious situation. While not intended in its entirety, to relate a specific situation, this spoof is loosely based in part, on a couple of events reported to this insect over the years. The subject of this spoof, points out a possible area where the APS can take action to improve communications between jury chairs and those who are serving on their juries. Ready?

It was the night before BEACHPEX opened. The show committee was hard at work setting up the show. Committee members and volunteers were mounting exhibits. Some of the judges had already arrived and they were walking through the mounted exhibits. The chairman of the jury, Ms. Day Late, had not arrived and no one on the show committee or jury had heard from her for six months, since her letter accepting the chairmanship assignment.

Being concerned that Ms. Late may not show up for the show, the chairman of the BEACHPEX judges committee approached "The Fly" who happens to be an accredited APS jury chairman. (I did not have to apprentice for the accreditation. I was grandfathered in under APS rule "X" that allows people or insects with six legs to receive automatic accreditation.)

"Can you stand by for a possible jury assignment?" asked the judges committee chair. It seems that none of the judges, including an apprentice had heard from the chairman since the jury had been approved by the APS and announced. "Sure," came

the immediate reply, "but I wish that I had sufficient time to prepare for the assignment." "Well, you may not be needed. It's just that no one has heard from the chairman of the jury. We do not know if she will be here and we need to take this precautionary step."

"Fine," came the reply. "I'll stand by. Just let me know as soon as possible if I will have to chair the jury. If I do not hear from you later this evening, I will be at the judges' breakfast at eight o'clock tomorrow morning."

Late that night "The Fly" received a call indicating that his, her (its?) services would not be required after all. It seems that the jury chairman, Ms. Late, had arrived after all. I was relieved, not because I shirk the duty. To the contrary, I like to judge and serve as jury chairman. Rather it was because I do extensive homework and I do not like to judge unless I am completely prepared.

At eight o'clock the next morning, the philatelic jury had gathered for breakfast, prior to starting its judging assignment at BEACHPEX. The purposes of the breakfast were: To ensure that all members of the jury were present; that the members of the jury got acquainted with each other; that administrative issues were discussed, questions raised and answered; and for the chairman of the jury to organize the panels and take care of other jury business.

"Madam Chairman, what is it that you expect of me?" asked Mr. Norman O. Vice, the apprentice judge. "What do you mean?" replied Ms. Late. "I'm not here to

hold your hand. I'm here to evaluate your performance." But this is my first assignment as an apprentice and aside from reading the information provided by the APS and speaking to some of the judges, I don't know the particulars of my assignment. It would have been helpful if you had contacted me sometime during the last six months to see how I was getting along."

"Mr. Vice," replied Ms. Late, "you are already skating on thin ice. I don't appreciate your disparaging comments about my lack of communication. I have my own reasons for not contacting you — or any one else on the jury for that matter. Why didn't you get a hold of me if you were so concerned?" Mr. Vice opined that in hindsight, he should have communicated with the chair, but there being no communication, was unsure who was on the jury let alone who was the chair. In this insect's opinion, the excuses were lame and in no way negated the responsibility of the chair to communicate with all members of the jury.

The apprentice juror, Mr. Vice had expressed the views of all the other jury members, but in light of the overbearing comments of the chair, and in order to retain whatever little harmony might be left, they all remained silent. (Except "The Fly" who by this column is making an "official" report to the APS and asking that the Committee on the Accreditation of National Exhibitions and Judges investigate the situation and take such actions against Ms. Late as may be deemed appropriate.)

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The Value Of Scarcity And Knowledge In Display Class

by Eliot A. Landau

One recent letter and a TPE article should make all of us exhibitors and judges fearful on what point value is given to worthwhile philatelic materials in Display Class exhibits. The article was *Display Class Revisited* in the January 2000 TPE by Janet Klug, the chair of the APS' Committee On Accreditation of National Exhibitions and Judges (CANEG).

The letter was sent to Display Class exhibitors after AMERISTAMP 2000 from Jury Chair Ken Lawrence. His letter and Klug's article said that the purpose of Display Class was to open up exhibiting in non-traditional ways, bring in new people and to encourage the mixing of philatelic and non-philatelic elements. Lawrence pointedly noted that many of the exhibitors did not understand the necessity for developing a clear story line and integrating the non-philatelic materials into that story. He also said, "On the other hand, no consideration is given to value or scarcity." This echoes the *APS Manual on Philatelic Judging* chapter on Display Class (4th ed. 1999, p. 50), but contradicts the originally proposed judging criteria.

These pieces made me wonder where my own comfort level was on the latter issue they raised and whether there are still some serious matters needing resolution in APS judging guidelines.

I am concerned that if the comments on philatelic value and scarcity are really to be applied to the Display Class, it is not a variation nor dilution of philately but dismissing it. While there can be excellent Display Class exhibits which do not contain items of great value or scarcity, *to ignore them and not credit them when they are there is to turn our backs on philately.*

The scoresheet for Display Class does not explicitly require that even a bare majority of the items in an exhibit be philatelic in nature. However, the APS Manual requires 2/3 philatelic content, but dilutes this as it includes cachets and corner cards as philatelic. They are not so considered in the traditional, postal history or thematic classes. It allows the use of many non-philatelic items such as post cards, cachets, maps and cinderellas. But even those could, in an appropriate setting, be appreciated for their value and scarcity, or to use traditional judging terminology, "difficulty of acquisition."

Does this mean that if Roland Essig

converted his excellent "Man Under the Sea" exhibit from topical to Display Class by adding non-philatelic items that he would not be rewarded for showing his rare submarine mail cover? Could he even be penalized for it? Would Maurice Ewing's exhibit on African-American history be penalized because he showed scarce bills of sale for slaves and a rare cover from Abolitionist Frederick Douglass? Would Mary Ann Owens' "Broliology" topical exhibit not be credited in Display Class for adding an illustrated 1701 invoice showing an umbrella and "By Appointment to Her Majesty Queen Anne, makers of fine parasols?" Surely not.

It is difficult to imagine someone developing a Display Class exhibit on the Maltese Cross and not include at least a common London red Maltese Cross cancellation on an average 1840 Penny Black stamp. As a judge, should I ignore the achievement if an exhibit shows a Penny Black on cover with the scarce Aberdeen ruby colored cross cancel? Do we mean that an exhibitor who went to the effort to show quality philatelic or non-philatelic elements should be treated equally with one who simply pasted up some sheets full of common cinderella labels from the Sovereign Military Order of Malta. Display Class should be a way to enhance philately, not to escape it.

There is a lot of difference between saying that "value and scarcity will not be required" and saying "value and scarcity will not be considered." While Display Class may have been created as a means of attracting first time exhibitors, there is nothing in the rules which limits it to them. To adopt rules which would penalize the creativity of exhibitors who are willing to commit to the use of scarce or difficult material in creative ways unfairly dismisses their efforts. I cannot imagine we would so ignore quality and not have a way of rewarding the creative use of scarce elements in Display Class.

This is not just a matter of trying to attract new people to a hobby. Even a first time exhibitor, having seen other exhibits, could have chosen some pieces to enhance the scope of the exhibit. The use of more difficult material which is not gratuitous but clearly assists the story is both a creative and original way to tell the story. Looking at an exhibit on the Cuban cigar, I

would be more favorably impressed by an ad cover showing a cigar and tobacco leaf used before 1900 than a recent first day cover. Even a showing of classic cigar rings would have more merit than the modern cover.

We should appreciate the extra effort of the exhibitor who finds a scarce cover and advances his or her story by providing tangible evidence of the longer period of time for which Cuban cigar exports have been of significance to its economy. I am NOT saying that I expect to see the older cover there nor that the exhibit would be marked down if it wasn't there. But it should be given credit if it was found and properly used. So, too, some cigar rings.

It is also unfortunate that the scoresheet makes no provision to reward an exhibit that shows a greater variety of elements over an exhibit with only two or three, e.g. stamps, first day covers and post cards. Shouldn't there be room for a jury to give favorable weight to a Display Class exhibit with booklet panes, coil pairs, third class mail labels, preprinting creases and foldovers, and all the many other varied elements of stamps, stationery and postal history as well as scarce labels, early post cards, etc. This demonstrates philatelic knowledge which is valued in every other exhibiting class.

While I heartily endorse the idea of Display Class and its insulation from the standards and expectations of regular philatelic exhibiting, it should not be prejudiced against any exhibitor who uses rare or scarce material. It is not a contradiction to say that such material is not required for a high award but to still give consideration or points when such material is present. There should be discretionary points which the jury can add when such material is present and some more they can use to recognize the variety of materials used and the knowledge of them expressed in the exhibit.

RECOMMENDATIONS:

The new Display Class Scoresheet in TPE allocates 60 points to Story (30), Originality (10), and Knowledge (20), but describes the three categories as clearly interrelated. Indeed, they overlap. "Story" says that the material should support the story. "Originality" says that the material and the story should blend. "Knowledge" is there for the story, the philatelic and

non-philatelic material. Surely 10 points can be squeezed out of the overlap and allocated to difficulty of acquisition of both types of material and another five to ten points allotted to the variety of materials shown.

At the same time, the Philatelic Content

description should include a statement that there should be consideration given in favor of an exhibit with more than just one or very few different philatelic elements. The Knowledge description should also favor the recognition and accuracy of identification of multiple philatelic and

non-philatelic elements.

With these modifications, Display Class will be a much more worthwhile addition to the hobby and an enhancement of it.

More On "Importance" — And Its Fall-Out

NOTE: The following letter is from an APS accredited judge who for obvious reasons wishes to remain anonymous. It responds to comments I made in TPE (April, 1999 pg. 5) that he saw reprinted in *The Airpost Journal*.

My comments were directed toward the use of the "Importance" criterion in judging at Australia 99, where I served on the jury. In that discussion I noted that "Importance" is not, nor should it be, a criterion in U.S. National Level exhibiting.

The writer's thoughts in response are of concern for two reasons:

(1) "Importance" does in fact seem to have been adopted as an evaluation criterion by some few judges in the U.S.; contrary to our stated rules, and

(2) Someone with knowledge of a colleague judge who is violating established norms of judging is unwilling to lodge a complaint with the APS Committee on Accreditation of National Exhibitions and Judges for fear of challenging a colleague with whom he may serve again or may be able to affect future assignments.

The question now is: How do we — or CANEJ — address these problems? Thoughts from the membership are welcome.

JMH, Editor

Dear John,

"... although "importance" should not be a criterion in USA national level judging, it is, I have served on several panels with a well known, very active chief judge, who made reference to this "criterion" on

several occasions during a judging session. This person even referred us (the rest of the panel) to this judge's published viewpoints on this matter, where it was expressed that "importance" is important as a judging consideration, further elaborating on this judge's views as to what constituted "importance" in an exhibit. I painfully recall that I recoiled at this chief judge's lecture, but unfortunately found no apparent comrades elsewhere among the jurists.

"Whether there is merit or not in including it in an evaluation, there is a larger problem that would make this criterion's inclusion unworkable. The overriding problem with "importance," is that no firm standard exists to determine levels of "importance." Hence, "importance" is in the eye of the evaluator. We then are reduced to sanctioning a higher rating for that material that we personally prefer (i.e., which we would consider of higher importance).

"We already inadvertently do this to some degree. Since we are humans, we cannot obliterate all traces of bias from our persona, no matter how dedicated we may be to this virtue. It goes without saying that we are drawn to certain material and tolerate other sorts of material in which we may not have much of an interest. This has to influence our judging to some degree. Granting importance to "importance" would tend to codify, enhance and sanction this subliminal bias.

"What we should be regarding with

more enthusiasm, and which I find is not always the case, is the difficulty of acquiring or presenting whatever is shown. This is what you label as "challenge." Unfortunately, this still raises an issue involving "importance," that would have to be addressed before "challenge" can be more firmly accepted (despite the fact that "difficulty of acquisition" already is stipulated as a national-level evaluation factor).

"The problem is that someone might select a silly or inconsequential exhibit subject that, though presenting great challenge, does not warrant the effort. Do we then override common sense and grade liberally on "challenge." For example, someone might seriously exhibit a multi-frame display showing usage of a contemporary, common stamp that is placed awkwardly on whatever it is mailing. The person might define the standard as framing in the upper right-hand corner of a piece, then proceed to show all the exceptions (e.g., left-side placement to reverse side franking).

"We might chuckle and say, "Who cares?" But since it would be the exception to find such awkward stamp placement on contemporary mail, the exhibitor could respond that it should be highly regarded as a "challenge" factor, and thereby be competitive, despite its inane premise.

"But I would be more willing to deal with this latter problem under "challenge," than having to continue to pretend that "importance" didn't exist in the minds of at least some jurists at the national level..."

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.

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

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

Comments On Exhibiting

by John Leszak, in Editor's Album

(from the Nov. 19, 1999 Mekeel's & Stamps Magazine)

...My brief stint on the Internet noted that it was underutilized as a philatelic tool at this point in time. True, the sales portion of philatelic material seems to be booming. But I feel that it's underutilized for philatelic promotions and "show and tell" (AKA exhibiting). If we are to keep philately as a social activity in which people gather face-to-face, the Internet needs to be utilized to lure people into the traditional philatelic marketplace. There aren't enough shows advertised on the Internet, and that's a pity because it's simply a cost-less procedure of effort.

Perhaps the best use of the Internet would be the posting of philatelic exhibits. These days, floor space is at a valuable premium at stamp shows. Exhibit frames take up too much room and exert a cost that is unfairly subsidized by the dealers. Well intentioned exhibitors naively believe that their meager frame fees entitles them to acres of floor space. Yet they pay a mere fraction and make the dealers suffer with the balance of the cost. I foresee a use for the Internet that would cut down on the floor space used by exhibitors and save the dealers pocketful, of money in the process!

Rather than cramp every exhibit (good,

bad and goofy) onto precious floor space, stamp clubs, regional and national shows should have a mandatory Internet viewing of the exhibits. This could be done months ahead of the show date. Collectors from all around the region or the world could vote on which exhibits were worthy to be actually shown at shows. Thus, only those exhibits that were duly selected would appear on that costly floor space at shows. It would certainly cut the unfair costs incurred by dealers who are currently subsidizing the floor space of many unnecessary and boring exhibits. People often complain when dealers don't update their inventory, yet few lament the notion of exhibits that haven't been "refreshed" in decades. A handful of exhibits make the rounds for years without any update. I'm not referring to "one of a kind" items in an exhibit. Personally, I like to walk down aisles of frames to view things that I've never seen before. I also like to get a philatelic education from the exhibits. But some exhibits are never really "worthy" of more than one stint in an exhibit frame. Rather, they're examples of the notion that I've witnessed when exhibit chairmen say: "Oh, we've got to fill more frames, is Joe

Blow still alive? Do you think he'd come out of his coma and put in his exhibit on *Pickles Sent Through the Mail* in our show?" I should think that electronic exhibiting would be truly gratifying to the exhibitors who like to show off their accomplishments. Those who have done stellar work would reap untold praise; those who merely stuck last month's new issues on a page might receive some constructive criticism from the wonderful world on the Internet.

Dealers who participate in shows could advertise a selected group of items available "only at the show" on the Internet. It would certainly be a great form of advance advertising, and would stimulate business before the show even started!

All it would take to prepare and maintain a web page for upcoming shows, exhibits and selected items on sale by dealers, would be a dedicated organization, on a local, regional or national basis, as the situation requires. If such organizations currently do not exist, perhaps new entities may emerge to take on the challenge of harnessing the Internet for the benefit of philately....

Help With New Projects — Free Listing

- **Baden Cancellation (1851)** Need info on software to print pages on my computer. Mr. Werner Katzenstein, #501, 1131 University Blvd., Silver Spring, MD 20902
- **Stamp Separation History** Resuming work on too long ignored exhibit on this subject. Information on unusual stamp separation methods and examples wanted. Please write to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.
- **U.S. Commercial Air Mail Covers** — Examples of Scott C109-112, 35¢ Olympics of 1984, to Central America. K. David Steidley, 50 Baltusrol Way, Short Hills, NJ 07078.

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

AD MANAGER FOR TPE STILL NEEDED

Write for details to President Charles Verge or Editor John Hotchner for details.

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 2002? 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.

• **NATIONAL TOPICAL STAMP SHOW EXHIBIT PROSPECTUS AVAILABLE.** The exhibit prospectus for the 2001 edition of National Topical Stamp Show is now available. The annual convention and exhibition of the American Topical Association will be held at the Sheraton Mesa Hotel in Mesa, Arizona on the weekend of June 22-24, 2001.

The American Topical Association defines a topical/thematic collection as one that "consists of stamps and other philatelic material chosen for their designs, rather than for the countries that issued them or the class of postal service they provide." A thematic exhibit is a topical collection arranged to tell a story. The exhibition is open to all collectors regardless of society affiliation, provided the entry meets the definition of topical/thematic exhibiting.

The exhibits will be judged by a panel of five judges, all of whom are either accredited by ATA or APS or hold both accreditations. The official ATA philatelic adjudication sheet will be used for all Open Class exhibits. One-Frame exhibits may be judged using the AmeriStamp Expo evaluation form. Display Class exhibits may be judged by a separate panel which will use ATA's modification of the AAPE evaluation form. Youth exhibits will be judged using the APS Youth Evaluation Sheet - Thematic National Topical Stamp Show is an APS World Series of Philately exhibition, and the Grand Award winner will be eligible for the APS Champions of Champions competition.

Five levels of awards will be offered for the Open Class and One-Frame exhibits. Three levels of awards will be offered in the Display and Youth classes. Other awards of national philatelic organizations and ATA affiliates may be offered as well. All exhibits (except Display Class) will receive an adjudication sheet representing the judges' composite view of the exhibit. In addition, jury critique will be held Saturday afternoon prior to the gala Awards Banquet.

The prospectus includes complete

details of the exhibition and rules for entries. Deadline for entries is April 15, 2001, or until such time as all available frames have been fully subscribed. ATA expects to have at least 200 frames available for the exhibition.

A copy of the exhibit prospectus is now available from the ATA Central Office, P.O. Box 50820, Albuquerque, NM 87181. For those in Canada, prospectus can also be obtained from the Exhibit's Chairman, Alan J. Hanks, 34 Seaton Dr., Aurora, ON, L4G 2K1, Canada. The ATA Central Office can also provide additional information on other aspects of the Association's annual convention.

• **ATA SETS 2002 ANNUAL CONVENTION IN ORLANDO, FLORIDA, JUNE 21-23.** The American Topical Association (ATA) president Dalene Thomas announces that its 2002 annual convention and National Topical Stamp Show in Orlando, Florida, June 21-23, 2002. The ATA convention and only all-topical philatelic exhibition in the U.S.A. will be held at the Orlando Marriott Downtown and the adjoining Orlando Expo Convention Centre in the heart of downtown Orlando.

• **OKPEX 2001 EXHIBITING PROSPECTUS READY.** The exhibitor's prospectus is now available for those who wish to participate in the OKPEX 2001 stamp show. It will take place May 4-6, 2001, at the Lincoln Hotel and Conference Center, (formerly the Clarion), 4340 N. Lincoln Blvd., Oklahoma City, OK. Two-hundred 16-page frames will be available and a 22-dealer bourse expected.

For a copy of the prospectus and application form, write to the OKPEX Exhibits Chairman, Donald R. Hines, 632 SW 111th St., Oklahoma City, OK 73170-5805, or e-mail to dhines-okc@home.com. Entries close March 30, 2001.

One-frame and display-class exhibits have been approved for the show, as well as the regular philatelic classes of competition.

OKPEX is one of the qualifying shows for the American Philatelic Society's World Series of Philately competition.

The grand-award winner from each qualifying show is eligible to compete in the Champion of Champions event at the APS StampShow held in August.

For additional information, contact the Oklahoma City Stamp Club, P.O. Box 26542, Oklahoma City, OK 73126.

• **NOJEX STAMP SHOW.** The North Jersey Federated Stamp Clubs invites societies to hold their national conventions at Nojex 2002 and beyond. The Nojex Stamp Show is held on Memorial Day weekends at the Meadowlands Crown Plaza Hotel in Secaucus, NJ. This hotel has a 10,000 square foot exhibition center. The site is 15 minutes from Manhattan and twenty minutes from Newark International Airport. The hotel has excellent facilities including ten meeting rooms and newly redecorated hotel rooms. We have forty-five dealers in the bourse and up to 280 sixteen page frames of exhibits. For more information or to reserve your date contact Nathan Zankel at P.O. Box 7449, North Brunswick, NJ 08902 or call him at (732) 572-0377.

Prospectuses for Nojex 2001 which will be held on Memorial Day weekend May 26-28, 2001, are available now from Nathan Zankel P.O. Box 7449, North Brunswick, NJ 08902.

• **NAPEX PROSPECTUS AVAILABLE.** NAPEX 2001 announces the judges for its June 1-3, 2001 APS World Series of Philately Exhibition (approved by the Committee on the Accreditation of Judges). NAPEX will hold its 28th National Stamp Exhibition at The McLean Hilton at Tyson's Corner, 7920 Jones Branch Drive, McLean, VA 22102. The Jury Chairman is Ms. Janet R. Klug of Pleasant Plain, Ohio.

The Jury members are MAJ. Ted Bahry, Jr., Carlsbad, California; and Messrs. Douglas N. Clark, Marston Mills, Massachusetts; Robert P. Odenweller, Bernardsville, New Jersey; and Stephen Reinhard, Mincola, New York. (Apprentice judge assignments are open).

An exhibit prospectus and provisional entry form is available by writing Exhibits

The Philatelic Exhibitor

Chairman, Dr. John Warren, at Post Office Box 7326, Washington, D.C. 20044 or FAX 202-565-2441. Forms are also available on the NAPEX homepage, www.wdn.com/napex. Participation in the NAPEX exhibition is open to collectors of any philatelic affiliation. Entries close March 1, 2001.

The theme for NAPEX 2001 commemorates The Bicentennial of the First

Washington, D.C. Inauguration when Thomas Jefferson was sworn in as our Nation's Third President, March 4, 1801. This year NAPEX will host the conventions of the Italy and Colonies Study Circle, the Military Postal History Society, the Mobile Post Office Society, and the U.S. Cancellation Club.

• **ST. LOUIS STAMP EXPO 2001**, will be held at the St. Louis Airport Hilton

Hotel, 10330 Natural Bridge Road, St. Louis, MO. The dates selected are Mar. 2-4, 2001, Fri., 11 a.m.-6 p.m.; Sat. 10 a.m.-6 p.m.; Sun. 10 a.m.-4 p.m. Sponsors are Regency Stamps, Local Stamp Clubs, and United States Postal Service. Admission is \$3 per person; children under 16 free. For more information call Penney Kols at (314) 997-2237.

Suggestions for Minimizing

Wordage in Exhibits

by Ernst M. Cohn

Older exhibitors will remember that the emphasis in exhibit descriptions used to be on as few words as possible. "Treat words as though they cost you \$10 each" or some such slogan was used for achieving that goal. Internationally, at least, there has been some reversal of that trend, with exhibitors being urged to "tell the full story" about each piece in an exhibit. Not that viewers', including judges', time spent on reading texts has miraculously increased. They still do not have, nor take, more time per page.

What the rule makers for philatelic exhibit text ignored, if they ever knew them, are writing tricks serving to limit verbiage without sacrificing necessary details. Some exhibitors use these means routinely from long practice; others may not be aware of them, which is the purpose of citing a few here.

First and most important: Do not waste space on explaining subordinate facts. If you are showing telephones on stamps, do not write about equipment and its development in general. When showing war mail, do not digress about the war's causes, terms of the peace treaty, and similar historical facts, unless they bear directly on (parts of) your exhibit. When displaying airplane mail, do not describe balloon, pigeon, and other airmails. Not only are you wasting space and viewers' time, you are likely not to know these barely related topics as well as some juror. If he catches an error there, how do you think he will evaluate your knowledge of your specialty? So - abstain, and stick to essentials!

You will have some sort of outline of your exhibit, with headings for sections and perhaps also subsections. Choose cap-

tions carefully, not only because they will determine the structure of your exhibit. They should also appear on the tops of your pages, so they will serve at least a triple purpose, if done well:

(1) These headings determine the organization of your story and thus show an orderly development of your topic. (2) A careful choice of expressions will be a great aid in telling most of your story with a minimum of words. Rate tables, selective maps, lists, simple and small illustrations as well as similar tabular and pictorial aids will further cut down on the need for words and space. (3) Clever headings with varying sizes of sections and subsections should aid in placing your most important material at viewers' eye level. (Sub)sections are not expected to be of equal size, so make the most of them.

Furthermore, it pays to stay flexible with your organization, making it fit the sizes of frames, which vary from, say, 9 to 16 pages. Thus, while your material might stay invariant, your organization, and hence arrangement, should adapt itself to available frame sizes. That means different first pages for various sizes of frames, of course.

These are stylistic suggestions. Following are mechanical and grammatical ones.

Use acid-free pages, unpunched, off-white, 8-1/2x11" - no fancy frills and colorings, please.

For legible text, use serifed letters like Times New Roman and at least 12 point large, single-spaced, justified text.

Eliminate (a) extraneous thoughts, (b) needless words, and (c) 'the' as much as

possible.

Consider changing singular to plural for conciseness; avoid repetitions (words, phrases, thoughts); and change structures of sentences to save words, as well as using active instead of passive forms. Having finished the first draft, pare the text down by 25 to 30%, after that cut it more. Thereafter, repeatedly try substituting more colorful and/or meaningful words and expressions while increasing conciseness further.

Make a game out of generating titles for the exhibit's theme as a whole and for the sub- and sub-sub-headings. Do not hesitate to spend a lot of time on permutations and combinations, tell your friends and club members about what you are doing and have them make suggestions and give critiques. Don't overlook the usefulness of contributions by non-philatelists.

It took me years to arrive at the final - short and pithy - title of my main exhibit, and I had a whole stable of various headings on which to draw. At shows, I was constantly on the lookout for ideas of how to display and explain exhibits, regardless of topics, class, etc. That is how I discovered a rather subtle fact, viz., that computer text is more attractive than plain typing because it is more legible. So I did my exhibit over, from scratch, for the sixth time.

Remember, the idea is to capture and hold the eye of the beholder longer than he would look at other, equal-sized exhibits competing with yours. To gain that advantage, any visual trick that works is fair. If it is done subtly and well, the normal viewer, judges included, will not even be aware of the trick. He'll like it!

WRITE FOR TPE Articles, Shorts, Favorite Page, Ideas... Send a manuscript or postcard to the Editor today!

SYNOPSIS & TITLE PAGES - PURPOSES AND CONTENT

by Tim Bartshe

Having just returned from APS STAMPSHOW 2000 in Providence, it was so heartening to have viewed over 70 gold-medal exhibits at a single venue. The quality of such a display could only be equaled at the finest international exhibitions. At that show, Harvey Tilles and I conducted a seminar entitled "How to Construct Exhibit Title Pages and Synopses." In our opinion, these two pages are the most important things in an exhibit; the former to tell the viewer (not just the judges) what it is he/she is about to see and the latter to have a "heart-to-heart" talk with the judges. Based upon the interaction and interest in the seminar, we have included below the self-explanatory outlines that we produced as handouts. We hope that maybe one point might help the reader.

STAMPSHOW 2000 HOW TO CONSTRUCT A TITLE PAGE/SYNOPSIS TITLE PAGE

I. PURPOSE OF TITLE PAGE

- A. INFORM VIEWER WHAT HE IS GOING TO SEE & TYPE OF EXHIBIT (eg. PH, SS, etc.)
- B. INFORM VIEWER OF SUBJECT/EXHIBIT BACKGROUND/HISTORICAL VIEWPOINT
 1. Fills possible gap necessary to understand exhibit subject
 2. Informs viewer of little known information
 3. Informs viewer purpose of the exhibit
 4. Introduces viewer to complexity of subject
- C. **BE BRIEF, SHOULDN'T TAKE MORE THAN A MINUTE TO READ**

II. STRUCTURE OF TITLE PAGE

- A. TITLE OF EXHIBIT
 1. Make sure viewer understands what the exhibit is about
 2. Define the boundaries of exhibit as much as possible within title
- B. BACKGROUND
 1. Give the viewer enough historical information to understand what story of exhibit is
 2. Give viewer enough background to want to view exhibit
 3. Give subject life and charm, if possible (make story compelling)
- C. EXHIBIT PLAN
 1. Structure of exhibit [in natural breakdown of subject(s)]
 2. Explain keys to understanding exhibit (important items, etc.)
 3. Items to look for (if appropriate)
- D. PHILATELIC ITEM/ILLUSTRATION
 1. Use eye-catcher item that will not detract from continuity of main story or flow
 2. If appropriate, place map or illustration as aid to understand exhibit better
 3. No limit or boundaries to what is allowed, but use space wisely

III. SUBTITLE PAGES

- A. BREAK EXHIBIT INTO NATURAL CHAPTERS
 1. Improves treatment of subject particularly in eyes of judges
 2. Assists in flow of story (you always know where you are in exhibit)
 3. Makes viewing easier and more educational

Tim Bartshe & Harvey Tilles

STAMPSHOW 2000 HOW TO CONSTRUCT A TITLE PAGE/SYNOPSIS SYNOPSIS PAGE

I. WHAT IS THE PURPOSE OF THE SYNOPSIS?

- A. INFORM JUDGES ABOUT THINGS NOT APPROPRIATE FOR TITLE PAGE
 1. Difficulty of material acquisition
 2. Challenge of collecting/exhibiting subject
 3. Research done by exhibit
 4. Material highlights
 5. Bibliography/suggested reading for judges
 6. Remember this is FOR the judges, not the public
 7. Be brief and concise in your points

II. STRUCTURE OF SYNOPSIS

A. PURPOSE OF EXHIBIT

1. What are you going to show and why and what TYPE of exhibit (PH/Trad/SS)
2. Why is the structure of exhibit the way it is
3. What is this exhibit's importance

B. CHALLENGE FACTOR

1. Explain condition difficulties
2. Describe difficulty of acquisition/rarity factors
3. Research necessary for cogent presentation

C. WHAT IS PRESENTED

1. What is shown per A. above
2. What is **not** shown and why (eg: only known example in Queen's collection)

D. ORGANIZATION

1. Show how exhibit is organized and why
2. Utilize the running headings as logical breakdown/story flow

E. MATERIAL HIGHLIGHTS

1. Here is chance to "toot" your own horn - **loudly**
2. List what you think judges will **expect** to see, your best pieces and why they are
3. List what you suspect judges will not know about but **should** notice

F. INFORMATIONAL SOURCES

1. Help judges become educated in your own little corner of the philatelic world
2. List only most important sources less than a handful
3. List at least a few that are readily available and in English
4. Don't expect judges to be an expert, but give them a reasonable background

Concentration Not Specialization in Judging

by Robert E. Lana

Just about anyone who has exhibited at a national level stamp show in the United States is aware that the local judges committee does everything it can to accommodate visiting societies who are holding their annual conventions at the show.

The principal manifestation of this accommodation is to invite one or two judges who are experts in the collecting area represented by the visiting group. The idea, of course, is based on the assumption, usually justified, that there will be a significant number of exhibits submitted by that society. For example, when the American Air Mail Society holds its annual convention, there are always a number of aerophilatelic exhibits on display, and there are almost always two aerophilatelic judges among the jury. To most of us this makes sense. However, it is also true that the non-aerophilatelicists on the jury judge the aerophilatelic exhibits and the aerophilatelic judges judge the non-aerophilatelic exhibits.

This has always seemed necessary since at U.S. national stamp shows the diversity of exhibited subjects almost always reflects the diversity of the American pop-

ulation. The last stamp show at which I served as a jury member there were exhibits of U.S., Mexican, New Zealand, Chinese, Vietnamese, Danish, Columbian, Bermudan, Central African, Czechoslovakian, Hungarian, Canadian, Swiss, Bolivian, Greek, South African, Swedish and other material. You get the picture. One set of usually five judges must judge all of these exhibits. The organizing committee could not possibly call an expert to the jury who represented every area exhibited.

Remarkably, American philatelic jurors have, by and large, developed the knack of at least getting the medal level correct even though they may not be able to offer cogent remarks on every exhibit at the judging critique. When I have shown my own exhibits at national shows and know that there is no one on the jury who knows as much as I do about the subject, they still get the medal level right.

In European national shows, at least the few I have attended, the exhibits almost always show material from the host country. The jurors have a relatively easy time of it because they are all experts in that

country's philately. At international shows the juries are very large and reflect just about every collecting specialty available.

It is thus clear that, with the exception of choosing judges who are experts in the collecting interests of a visiting society, choosing juries by specialization is virtually impossible in the United States. What may be possible is choosing judges for concentration.

I had the honor of being chair of the jury at STAMPSHOW 2000 held this past August in Providence, Rhode Island. A relatively new system of judging was initiated at that show which seems to me to be an improvement over our former approach. Let me immediately say that this new approach was not my idea, but was conceived by Janet Klug, Charles Verge, Stephen Washburne and others. I hope the "others" will forgive me for not naming them, but I don't know who they are.

Because of the large number of exhibits which included the Champion of Champions competition, the STAMPSHOW jury was augmented from the usual five judges to nine. The jury was subdivided into three groups, each with a team

leader. One subgroup was assigned all of the display class, one frame, and junior exhibits. Another handled the F.I.P. option evaluations along with a subset of the open exhibits, and the third team judged the remaining open exhibits. All jurors judged the Champion of Champions competition. The subgroup assignments were made by the jury chair well in advance of the show so that each jurist had ample time to concentrate his or her studies on

their given subset of exhibits.

Any juror was free to judge and render an opinion on any exhibit even though it was not within his or her assignment. During deliberations, each subgroup rendered a single collective decision regarding the medal level attained by an exhibit. Any member of the jury could challenge that decision. If a challenge was rendered a discussion ensued until a final decision was reached.

At the end of deliberations, the jury discussed this new approach and was unanimous in its approval of it. Of course, adjustments could be made to some of the procedures, but every jury member approved the general approach.

This system allows a juror to concentrate his or her study to the extent that the lack of specialization of the American jury system is at least partially overcome.

For The Beginner — Display Class Exhibit Content

by G. H. Davis

Some readers may recall that I mentioned in a previous column a number of months ago that I was going to don my beginner's hat and pursue a Display Class exhibit on the subject of "cotton."

I am pleased to report that my efforts to date have yielded a four-frame exhibit. Recently, while reviewing the content of this small exhibit, I noticed the variety of material it contained. I believe one of the objectives of those who established the Display Class was to provide an exhibit option that encouraged exhibitors to include varied material. Therefore, the beginning Display Class exhibitor should keep this objective in mind when acquiring material.

As a beginning Display Class exhibitor, I did not have a clear picture of all the possible material types I might seek for my chosen subject. This picture did not form until I spent several months of accumulat-

ing and mounting material. To provide other beginning Display Class exhibitors with some sense of potential material variety, I have listed below the various types of material I have included in my four frames.

- Postage stamps
- Commercial covers — both stamped and stampless
- Town cancels (Cotton Gin, Texas is my favorite)
- Picture post cards
- Advertising covers
- Cotton gin sales brochure
- Perfins
- Meter slogans
- Receipts with revenue stamps
- Bank checks with imprinted revenue stamps
- Cinderellas — both on and off cover

- Letterheads
- Trade cards
- Cotton swatches and their third class mailing envelope
- Advertising handbills
- Exposition covers/cards
- Exposition souvenirs
- Proofs
- Financial notes with post office paid cancels
- Revenue stamps
- Mailing tags

This list contains some non-philatelic items. This is permissible in the Display Class but the non-philatelic items must not overwhelm the philatelic material.

Use this list and your creativity to guide you in acquiring a variety of material for your Display Class exhibit.

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.

Dr. Daniel C. Warren, P.O. Box 1517, Gloucester, VA 23061. Please add literature judging to Dr. Warren's list of specialties.

FIP THEMATIC COMMISSION BULLETIN AVAILABLE

Thanks to APS Representative to the FIP Thematic Commission, we are pleased to offer a copy of the

July, 2000 "Thematic Commission News" to AAPE members.

If you would like one, send \$1, to cover photocopying of the 11 pages and postage, to

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

YOUR SYNOPSIS PAGE NEEDED FOR A FUTURE ISSUE OF TPE

Send A Clear Black And White Copy To The Editor

SYNOPSIS PAGE OF THE ISSUE

by Theodore Lockyear

SYNOPSIS

Department of Justice

United States Official Stamps, 1873 - 1884



Historical Background: After the much-abused franking privilege was abolished effective July 1, 1873, the Executive departments were required to use special official stamps. The Continental Bank Note Company hastily produced this elaborate series, modifying National's original dies for the large Bank Note regular issues. A distinctive frame design and color was assigned to each department. Requisitioned quarterly from the Stamp Agent in New York, these stamps were valid only on official business mail and were never sold to the general public. In general, official mail was handled through the same channels as regular mail, and the same rates were applicable. In 1877, Congress authorized the use of penalty franks, which was expanded to include field offices in 1879.

During the transitional period, usage of official stamps gradually diminished, and they were declared obsolete on July 5, 1884.

The Department of Justice, newly established in 1870 and headed by the Attorney General, was provided ten denominations, omitting only the 7¢ value (since little Justice foreign mail was anticipated). The Justice stamps were purple, consistent with the color of a doctorate hood for a degree in law. They were distributed to 172 U. S. District Attorneys, U. S. Marshals, and Clerks of the U. S. Courts; still, fewer official stamps were used than by any other department, except for the Executive Office itself. Official stamps were sometimes furnished by this department for return mailings, although no such usages have survived. The Department of Justice converted quickly to using penalty envelopes and requisitioned only 2000 2¢ and 3¢ stamps after the fiscal year 1879.

The Exhibit: This is the first exhibit devoted exclusively to the stamps of the Department of Justice. The advantage of showing a single department is that it allows for the material to be shown comprehensively, whereas in the overall exhibit of all nine departments, there is room only for highlights. Although official stamps have received new prominence recently, viewers should not come away with the mistaken impression that material in this field is commonly available and easy to come by. This exhibit, assembled over the past twenty-five years, includes material from most of the great official collections: Ackerman, Ehrenberg, Lewenthal, Ward, the Weill brothers, Burrus, and Sheriff. It follows a traditional organization, showing in order essays, trial color proofs, proofs, issued stamps, special printings, cancellation studies, and covers. A large size page format was chosen so that oversized material such as sheets and the legal size covers typical for this department could be gracefully accommodated.

Essays: Although a unique artist's model for the 3¢ value has survived, no essays per se exist for this department. Five regressive die essays are shown instead, to dramatically illustrate how Continental prepared the dies for the new official stamps by adapting and modifying National's original dies for the large Bank Note regular issue. The most significant of these is the 12¢ value, where secret marks in the lobes of the numeral "2" prove conclusively that these essays were not printed as the original dies were being engraved at National in 1870.

Trial Color Proofs: A large die trial color proof of the 3¢ value in green confirms that in the earliest planning stages, the official stamps were to be printed in the same colors as the regular issues. The plate for this value was also printed in a wide range of experimental colors, all of which are displayed. The small die trial color proofs ("Goodalls") and the trial color plate proofs ("Atlantas") were both printed later for display purposes.

Proofs: All proofs printed in the issued purple color are shown, including large die proofs, both sets of small die proofs ("Roosevelt" and "Pan-Pacific"), plate proofs on India paper, and plate proofs on card. An intact sheet of the 1¢ plate proof is included, showing many skewed entries.

Issued Stamps: Especially noteworthy here are the unused multiples, including the only recorded plate number block of the 6¢, the only recorded plate number and imprint block of the 10¢, the only recorded blocks of the 15¢ and 30¢, and the only recorded pair of the 90¢. By far the most significant of the plate and printing varieties shown is the discovery copy of the 24¢ Justice short transfer. The double transfers listed in the catalogue for the 10¢ and 15¢ stamps have never been seen by modern scholars.

Special Printings: Although collectors could not buy official stamps at the Post Office, they could order special printings from the Office of the Third Assistant Postmaster General. Because of the defacing "Specimen" overprint, these were not popular. Of special interest is a complete sheet of the 1¢ second printing on ribbed paper, showing the small dotted "i" variety at two positions. Six different "SEPCIMEN" errors are displayed, including the 2¢ in a block of eight, the only recorded examples of the 12¢ and 24¢, and both known copies of the 15¢.

Cancellations: Although usages were fairly widely dispersed across the country, more than half the mail probably originated in Washington, D.C. Covers returned to the main office in Washington, D.C. often had their stamps skinned off by clerks to be sold to schoolboys. Since few Justice stamps were used after 1879, strikes of the commercial cancelers of the early 1880's are seldom encountered. This exhibit includes an exhaustive treatment of the cancellation types found on Justice department values. In addition to the familiar Washington, D.C. colored canceling inks (red, 1873-1875; purple, 1878; indigo, 1879-1880), the blue ink (in various shades) favored by postmasters in the mid-West (Chicago, Cleveland, and Cincinnati) is prominently displayed.

Covers: Only about one hundred twenty-five intact covers have survived, many of them from a single correspondence to Clarksburg, West Virginia. Shown here is the most comprehensive holding of these covers ever assembled including all denominations and paper varieties. Due to the nature of their contents, Department of Justice covers were generally legal-sized and did not warrant being saved for sentimental reasons. Although the majority of usages are from Washington, D.C., covers from the U. S. Attorneys in the Northern District (Chicago) of Illinois, the Eastern (Detroit) and Western Districts (Grand Rapids) of Michigan, and the Eastern District (Saint Louis) of Missouri are also shown. Highlights include the earliest recorded usages on cover of the 1¢ and 3¢ stamps, two of nine recorded 2¢ covers, one of three recorded 3¢ soft papers on cover, the only recorded 6¢ soft paper on cover, one of four recorded 10¢ covers, three of nine recorded 12¢ covers, three of nine recorded 15¢ covers, one of two recorded 24¢ covers, two of three recorded 30¢ covers (the third having been stolen with the Starnes collection in 1983), and the only recorded 90¢ cover. The 30¢ and 90¢ covers have never been previously exhibited. The spectacular mailing face on a tied bundle of court documents, franked with four 30¢ stamps and three 90¢ stamps, has the highest total postage of any intact departmental cover, and is one of only three recorded intact 90¢ official covers. No registered covers, no foreign destination covers, and no mixed frankings in combination with regular issues have been reported.

Selected Bibliography:

- Paul K. Berg, *Chicago Blue Postal Markings, 1870-1877*.
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