

THE Philatelic Exhibitor

VOLUME 16

NUMBER ONE

JANUARY, 2002

Special Items of Interest:

- Possibly the Largest Multiple First Day Use
- Large Multiple Use in Chile
- Swiss Postage Due Stamps on Underpaid Item
- Advertising Cover Made of Pine
- Mixed Franking on Cube to Germany Cover

BALPEX 2001
AUG. 31 - SEP. 2, 2001

SYNOPSIS OF EXHIBIT

USAGE OF THE 1920 U.S. BEACON AIRMAIL

A Study in the Use of One of America's Most Popular Stamps

This exhibit is a look at how one of the most popular stamps in United States postal history was used.

On August 1st, 1928 the Post Office Department drastically reduced the airmail rate from 10¢ to 5¢ for the first ounce. Hoping to promote the growing airmail service and in order to draw attention to the new rate, it was decided that a bi-color stamp was in order.

The design by A. R. Meisner of the U.S. Bureau of Engraving and Printing is based upon photographs of the air mail Beacon tower on Sherman Hill near Cheyenne, Wyoming, representing the commitment of the country to trans-continental airmail service. This stamp has commonly become known as the Beacon airmail.

The development of airmail service proceeded at a quick pace throughout the Beacon's lifetime and many experiments were attempted. While some were successful and others were not, the Beacon played a part in almost all of them. Examples of the Beacon's use in catapult, airship and glider flights are shown throughout this exhibit.

Airmail service of the time was frequently delayed by crashes and weather. These flights are also well represented here. Covers of foreign origin with mixed franking are another

uncommon use of the Beacon. Senders from countries outside the United States would sometimes add a Beacon stamp to assure airmail



service within the U.S. An unusual example in this exhibit is a cover with a Beacon posted from Cuba that had a final destination in Germany.

Exhibit Notes

This exhibit presents a study in the use of the Beacon during this exciting period of aerophilately.

The exhibit starts with what may be the largest known multiple use on its first day. Current research has yet to yield a first-day use with more than eleven Beacons.

Usages shown capture the growing use of air-

mail within, from and to the U.S. as well as document the success and failures of airmail service during this time.

While rates and routes are discussed where appropriate, this is not an in-depth study of such. Rather it is an overview to show this wonderful stamp was used from its date of issue until the end of the '54 rate.

Selected Bibliography

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Greene, James W., Origins and Early of the North Atlantic Ocean Concept Airmail: The Airmail, 1992.
Worobkiewicz, A. & Swartz, H., U.S. International Postal Rates, 1827-1986-1996.

Important Dates in the Beacon's Lifetime

- July 25, 1928* Beacon issued in Washington, D.C.
Aug. 1, 1928 Airmail rate reduced to 5¢ for the 1st ounce.
Feb. 10, 1930 Beacon replaced with single-color 5¢ United States.
July 4, 1932 Airmail rate increased to 8¢ for the 1st ounce.

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Andrew McFarlane's Unusual and Effective Synopsis Page

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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DEADLINE FOR VOLUNTEERING: MARCH 1, 2002

Election Timetable:

- April TPE will include the report of the nominating committee
- July TPE will contain a ballot due no later than September 1
- October TPE will contain election results
- New officers will be installed in November.

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THE PHILATELIC EXHIBITOR

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POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 13955 30th Ave., Golden, CO 80401.

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

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

Deadline for the next issue to be printed on or about April 15, 2002, is March 1, 2002. The following issue will close June 1, 2002.

BACK ISSUES of **The Philatelic Exhibitor** are available while supplies last from Bill McMurray, P.O. Box 342, Westerly, RI 02891, Vol. I, No. 2 and 3, at \$5.00 each, Vol. II, No. 1-4; Vol. III, No. 1-4; Vol. IV, No. 3-5; and all four issues of Volumes 5-13 at \$3.00 each, Vol. 14, No. 1-4 at \$3.00 each, Vol. 15, No. 1-4 at \$3.00 each.

FUTURE ISSUES

The deadline for the April, 2002, issue of **The Philatelic Exhibitor** is March 1, 2002. The suggested topic is: "Why So Many Golds" (It seems like most national exhibitions now have a preponderance of Gold exhibits. Is this right? Is it good? And if not, what should be done about it?)

For the July, 2002 issue of TPE — deadline June 1, 2002 — the suggested topic is "Becoming a Judge — Personal Recollections — and Lessons Learned."

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 at the top of this page. — JMH

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Reprints from this journal are encouraged with appropriate credits.

Attention All Members:

Remember, if you are moving or changing mailing addresses to notify the secretary in plenty of time to correct the mailing labels. Because of the nature of our mailing permit, your TPE is NOT forwarded but returned to the secretary, postage due. That is what the post office is supposed to do; however, lately, they have obviously been tossing the mailing into the trash and numerous members have missed receiving their issues. Save the Society the cost of lost issues and yourself the cost of additional mailing and due fees by getting your change of address to the secretary as soon as possible.

Editor's AAPE(s) of the Month

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, 2001 Vesma Grinfelds** Who raised \$1,000 from eight California stamp clubs for the Youth Championship, putting AAPE over the threshold to claim \$2,500 in matching funds from World Columbian Stamp Expo.
- **December, 2001 World Columbian Stamp Expo** for its continuing exceptional support of AAPE's youth exhibiting program.
- **January, 2002 Clyde Jennings** who has begun a new column titled "Recollections" in TPE; sharing memorable events from his years in exhibiting and show administration.

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

American Assn. of Philatelic Exhibitors
13955 W. 30th Ave., Golden, CO 80401

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

JMHStamp@ix.netcom.com

Judging: Try It — You Might Like It

Judges critique exhibits, and the exhibitors critique the judges. It seems only fair. But is it really? All judges have some standing to critique exhibits. After all, they have been successful exhibitors; earning at least a Vermeil medal to gain admission to the ranks of the accredited judging corps. The same can not be said of exhibitors critiquing judges. Those who have not tried judging speak from a lack of first hand knowledge about the difficulties and challenges of being a judge. This is not to say that all the critical comments are wrong. Judges do make mistakes. Only that it is often easier to criticize the judging than it is to realistically look at what has been judged, and to try to find the kernels of truth and wisdom that will help you as an exhibitor to improve your exhibit.

So I'd like to recommend to all exhibitors that as soon as you earn that first Vermeil, you sign up as an apprentice judge and give judging a try. At worst, you will learn something about the process and I guarantee that you will learn things from a judging perspective that will help you as an exhibitor. At best, you may well find that you enjoy the challenge, have the knowledge or capacity to learn that will contribute to being a good judge, enough humility to survive making the occasional mistake, and enough toughness to survive the occasional unjustified criticism. Write to The Committee on Accreditation of National Exhibitions and Judges (CANEJ), P.O. Box 8000, State College, PA 16803, to request a copy of the registration form and a copy of the CANEJ pamphlet on the accreditation process.

Do You Need Additional Copies of *The Best of TPE, 1986-1996*? Are you trying to get people in your local club or national specialist society to exhibit? Our most recent publication can be a powerful tool to help you. At a minimum it should be in your club library. Even better, using it as a give-away for people who commit to trying exhibiting for the first time will both reward them and gain your club new support. Copies are available at \$12 postpaid. They are also ideal for sharing with a friend who is thinking about exhibiting, for use as club door prizes, or for relatives who wonder what is it about this field that interests you! Order from the editor, address above.

Your 2¢ Worth

— Ruth Caswell • Michael Ruggiero • Vernon Richards • John Burnett •
Conrad Bush • Clyde Jennings • John Blakemore • Frank Mallalieu •
Alan Warren • Phil Stager • Bob Lang • Bob Rawlins

Second Class?

To The Editor:

After reading Doug Clark's "Exhibiting by Divisions," in the October issue of *The Philatelic Exhibitor* (TPE), I feel like a second-class citizen. Previously, I had been telling all who would listen how friendly and helpful philatelists are. I did not, although I am a recent newcomer to exhibiting, feel second-class. From an exhibitor's perspective, I disagree with several points put forth in the article, and I would like to share my response.

I chose Display Division for my first exhibit. I want to craft my exhibit to appeal to the general public, and I like the challenge of constructing a cohesive story about my chosen theme. Of the many options available for exhibitors, Display Division best meets these two criteria for the story I wanted to tell.

The Clark article implies that lots of text appears only in Display Division exhibits. We have all viewed exhibits in all divisions that have lots of text, in our opinion, as well as that expressed at the judges' critique. The TPE article also implies that Display exhibitors put elements, both philatelic and

nonphilatelic, on the exhibit page with abandon. In reality, for this exhibitor and probably for most others, the elements are carefully selected and placed to develop the story.

Fun, as described in the Clark article appears to be a negative word, at least for Display exhibits. Hobbies are supposed to be enjoyable and fun. It's enjoyable to try to craft the best exhibit we can from our material. It's also fun to occasionally laugh at ourselves. The medical profession tells us that humor is good for us. Fun exhibits, however, are not limited to Display Division. I've been to several shows where I could vote for the most popular, most humorous, or most educational exhibit, not by division (class), but by exhibit. The viewers that I've watched at the "How to Win a Gold Medal" exhibit by "Alberich von Fafner" consider it fun. (And it wins Golds!) In the shows that I have attended, the humorous (fun) exhibits have a large number of viewers, all chatting about what appears in the exhibit. Viewers who are interested in the exhibits and stop to view and discuss them are potential new members. Possibly, we should not be so quick to

"trash" a few fun exhibits. They do not seem to overwhelm the exhibit area.

Isn't all this furor really about change? Change is not easy; in fact, it is often difficult. New, innovative ideas need not be discarded without having a chance to prove themselves. A friend of mine who is chair of a nonprofit organization frequently reminds her boards that groups must grow to endure. The CEOs of several companies are saying, according to articles in the newspapers, that their organizations need to innovate in order to survive. The scribes that were displaced by Gutenberg's invention of the printing press may have been amazed that their jobs were now quickly accomplished by a machine. The buggy manufacturers were perhaps dismayed at their loss of business after the invention of the automobile. One suspects that the scribes and the buggy manufacturers were what we might call "unhappy campers." Many of us also fall in that category when new ideas for change are encountered. The addition of Display exhibits as a division has, and probably will continue, to draw out a variety of opinions. Those who are interested in crafting these innovative exhibits want the opportunities

to do so. Display will, undoubtedly, continue to change over the years, but we should give philatelists, even the budding ones, the chance to participate and help shape the change. To discard the Division this early in the venture would seem to be "throwing the baby out with the bath water."

The people in my stamp community have a wide variety of collecting and exhibiting interests. They are judges, exhibitors, collectors, and supporters of philately. I often think of myself as a novice, but a colleague tells me if I set up and maintain databases to track our collection items, I am no longer novice. I have gained much knowledge from a colleague who is classic collector and who devises wonderful learning experiences for his seminars. I've also gained from the presentations of postal history collectors. I have a friend and mentor who is a thematic collector. A friend, a senior citizen and long-time stamp collector, relate tales of being the only female, for a number of years, in the boardroom rooms. My spouse is a long-time collector and recently also an exhibitor. I learn from all of these, in addition to the ever present readings, and the knowledge gained informs how I craft my exhibit.

Germany recently issued a stamp commemorating "Lifelong Learning." As an exhibit item, it's not rare, expensive, nor hard-to-acquire. Lifelong learning, however, is what exhibiting for me is all about. I'm learning a new vocabulary, encouraging the brain to assimilate new ideas, and enjoying an activity that is challenging and rewarding. It is fun, too!

Ruth Caswell
Seattle, WA

New Divisions

To The Editor:

My objections to parts of the new exhibiting divisions were voiced at our AAPE meeting at VAPEX 01. You asked that my comments be sent to you for publication.

Since I do not have a computer I may have missed something. I read *The American Philatelist*, our journal and have been to four APS Shows this year. Before receiving the October issue of our journal, I did not have much specific information on the new divisions. Why was there a rush to get the new divisions approved by STAMPSHOW? Why not bring the new divisions up at STAMPSHOW, have the debate start then, not hopefully now, after all have been approved?

With what was on hand and information on the new divisions supplied by others, I talked to judges and exhibitors about the new divisions. What follows were areas dis-

cussed and other related comments.

It is felt that it would not be fair to award the Grand Award to an exhibit that did not have a general connection with the other collections. The general connection being philatelic material.

Cinderellas, seals, illustrated, corner cards, postal savings stamps, green stamps, etc., when judged alone, normally do not have a philatelic connection. The joy of Cinderella collecting is the discovery of new areas to collect. Due to gray areas involved, there is a continuing debate among Cinderella collectors as to what is a Cinderella. When judging will we be told what is and what is not a Cinderella?

In the short period judges have to study material to be judged, where are we to find material on "Ships of the World" on seals, labels or tickets? Yes, there is information on Christmas, TB, Olympic, conservation, locals, forgeries, and POW camp material, but this is a small part of the Charity, Promotion and Cinderella area. It is true exhibitors will write about their Cinderellas, but we are starting with a huge backlog which is growing. Do we have committees or judges that will be able to tell if a Cinderella is genuine? Will we be able to tell if a cachet has been added, or if a corner card has been altered, replaced or added? Do we have judges qualified to judge Cinderellas? I do not feel we will be able to judge Cinderella exhibits fairly.

I have been told that with the new divisions, we will get more exhibitors. This might be true, but will we lose exhibitors? Will an exhibitor who has a gold medal thematic exhibit be happy about losing the Grand Award to a "Cats of the World" on labels?

I have also heard from one knowledgeable judge and some exhibitors that Charity, Promotion and Cinderella exhibits will never win a Grand Award. Also, that shows can reject these exhibits. Is this fair to the exhibitor?

In the beginning there was resistance to exhibiting Postal History, Topics, Thematics and Display exhibits. They were accepted because their foundation is philatelic material. They have produced outstanding exhibits. What will S&H Green Stamps produce?

A judge who would like to judge at STAMPSHOW feels if there is objection to the new divisions, the person who objects will not receive a STAMPSHOW judging assignment. Exhibitors have stated if they object to the new divisions, they will not be accredited as APS judges.

Ms. Mary Ann Owens and Mr. Eliot A. L. Landau, in the January 2001 issue of *The*

Philatelic Exhibitor, have written on exhibiting; Ms. Owens, under "Your 2¢ Worth," page 7, titled "What is Acceptable." Mr. Landau, wrote on "The Value Of Scarcity And Knowledge In Display Class," page 16. I feel these two articles should be published again, so that members can comment on them.

The question of joint ownership of an exhibit has come up. Do the new rules allow joint ownership?

Some of the problems and objections may be solved by the following:

1. The AAPE and the APS take Philatelic out of their names.

2. Have separate medals for Cinderella and other nonphilatelic material, such as the Cinderella Gold given at STAMPSHOW. These exhibits would be judged by a point system, but would not be eligible for the normal philatelic Reserve or Grand Award. A total of points, above the minimum gold points, would be eligible to exhibit at special CofC for nonphilatelic.

Mike Ruggiero
Staten Island, NY

Best of ...

To The Editor:

I must write and let you know how much I appreciate and enjoy "The Best of The Philatelic Exhibitor, 1986-1996."

The articles included are excellent choices as they offer advice to all levels of exhibitors, from beginners to gold medal winners. Especially valuable are the up-to-the-minute articles on such subjects as title pages, synopsis pages, one frame exhibits, exhibiting techniques and the rewards of exhibiting.

All in all, "The Best of The Philatelic Exhibitor" is just about a complete course in exhibiting.

Vernon Richards
Victoria, B.C.

And Furthermore...

To The Editor:

I read Henry Fisher's article on being a program speaker in the October TPE with interest.

I thought I might comment and possibly add a little to his thoughts. I agree with his closing comments that we speak because it is fun and it is worth doing well. In fact, I have often wondered why the philatelic community does not recognize a "speaker of the year" each year? Perhaps AAPE could sponsor such an award.

To add to Mr. Fisher's thoughts. I have had good success by using an overhead projector. You can get good quality colored overheads done at stores such as Kinkos or Office Depot for about \$1 each. Most

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exhibit venues have overhead projectors available.

Using an overhead type presentation allows the speaker to face his audience (looking them in the eye helps audience to pay attention), and use a much more light room (35mm slides tend to require a much more dark room).

A hint to using overheads, put them in a protective top loading covers that are three hole punched and then you can carry your overheads in a three ring binder. Put a plain piece of paper between the slides so that when you open your book you have the slide you want to use on the right. You can have two or three dot points about what you want to say on the plain paper on the left. Hint: write big, you only have a second or two to see your notes.

Keeping your talk in a three ring binder lets you build a number of small talks that can be pulled off the shelf as required. Using the protective sheet also lets you write on the overhead to make a point (make sure you use erasable ink).

I disagree about the picture only being on the screen for only 10 seconds. This would be OK if you are speaking to the local Rotary lunch, where the audience is not stamp collectors. Most of the time we will be speaking to stamp collectors and they will want to study what you have on the screen.

If you need to focus on a particular piece on your overhead then I would suggest scanning what you want, blow it up to full size and make an overhead.

When talking to adults I find that about 30 minutes is about all the tush can take, so I gear most of my talks to about that time. I find that the audience needs time to absorb just what you have said (they probably do not know a lot about the subject). I make it a point to walk away from the projector to allow for this absorption or note writing time. We all suffer from the desire to keep the pace up and to make sure we are saying something. Silence is a valuable tool when making a presentation.

Watch your audience, time your picture change to the people who are taking notes (do not choose the slowest, because they may be to slow).

When speaking always speak to two people. The first, the person at the back of the room who is slightly hard of hearing. The second, the person in the middle for whom English is not their native tongue. If those two people can understand you then everyone can.

We have also entered the digital age and by far the best picture you can put up is digital. This will require a digital camera, a

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computer with appropriate software, and a very expensive projector. The quality of these pictures is unsurpassed but does require a lot of money.

I thought Mr. Fisher's article was great and only wanted to add to his thoughts.

John Burnett
Collecting Canada Columnist
Linn's Stamp News
Decatur, AL

A Word Of Advice

To The Editor:

I have always enjoyed the concept of "one frame exhibits." I have found them fun and challenging. I have also learned a very important lesson; take the critique sheet to heart. That piece of 8-1/2 x 11 sheet of paper is the most important thing you will get from the judges. But, you must read it and take it to heart. The judge told me at the APS show in Chicago "the exhibits are getting better and better because the exhibitor is correcting the deficiencies listed on the critique sheet." I think that says it all. If you have not paid attention to your critique sheets maybe you should go back and read them again and get to work on improving your exhibit.

Conrad L. Bush
Fort Walton Beach, FL

Thanks, But...

To The Editor:

I want to compliment Janet Klug and her committee on judging on the marvelous work they did on the new categories in competition and in leveling the playing fields. This is greatly appreciated.

But I do still have one small problem with one category in the new criteria, and that is the score sheet for one frame exhibits and concerns "Brevity" which awards five points out of 100. My question is if I received four points was I too brief or too verbose? It is far from clear and is of little or no help in trying to use that score sheet to improve an exhibit. I feel that scoring needs to be clarified if it is going to help the exhibitor. It is far too nebulous as it stands now. Maybe the judges need more directions in how to score this, or maybe it should be eliminated completely and its five points redistributed among the other categories. It could be done by giving all five points to one other category, or one to each of five categories, or two and three. After all, there is to my meager knowledge no fast and set rule that says all categories have to be divisible by five. Your thoughts?

Clyde Jennings
Jacksonville, FL

Quadrilled Pages

To The Editor:

Thanks indeed to Janet Klug and the judging cadre at STAMPSHOW '01, for taking the time to discuss quadrilled pages. I had been glad to see "The Fly" comment on this matter in the July issue, and STAMPSHOW provided a timely occasion for a clear decision to be made. Many thanks, John Hotchner, for serving as scribe and reporter. Those who wish to use quadrilled pages can now know that they are not violating an unwritten rule of the APS judging Manual. That Manual does however require (4th Edn., page 4) an exhibitor to remember that anything that draws attention away from stamps and covers on a page is detrimental. A quadrille, if used, should be faint and unobtrusive. In my own case, I still have substantial stock of acid-free sheets with a faint grey quadrille, and use these to prepare (by computer, nowadays) several smaller exhibits. I don't think I would now risk using quadrilled paper for an exhibit that had any chance of achieving the gold level.

I'm glad the Manual restricts itself to general comments on what can interfere with good visual presentation. Paper color is another matter where a novice exhibitor can make an unwise choice, but we are best left without an ironclad rule. 'Bright white' is not always the answer. My covers with 17th-18th century London Bishopmarks have off-white hues that look drab on a bright white paper. The very slight tint of 'Natural White' acid-free Conqueror paper makes a less obtrusive background for covers such as these. We each must make a range of decisions, and hopefully avoid irritating judges with the visual results.

John S. Blakemore
Portland, Oregon

Title Page Questions

To The Editor:

I am preparing my first exhibit, a postal history exhibit, and I have read a great deal on how to prepare such exhibits. I read *The Philatelic Exhibitor* extensively (at the Postal History Foundation Library here in Tucson where I am a volunteer) plus whatever other resources that I can find.

From what I have read I understand that it is desirable to place an important philatelic item on the title page (in my case a significant cover). I intended to mount a color photocopy of the cover on the title page, as I also intended to mount the actual cover further on in the body of the exhibit along with a brief description of the cover highlighting its significance.

I understand that if a cover is mounted in the body of the exhibit and a photocopy of its back is also included, on the same page, the photocopy must be reduced in size to 75

The times are bad. Very well, you are there to make them better. — Thomas Carlyle

percent to 80 percent of the original. In my case where I intend to place a photocopy of the cover on the title page, I did not plan to reduce it in size, but use a full size copy of the cover. I have gotten mixed input from other exhibitors as to whether it should be full size or reduced in size. Some say it is acceptable to use a full size copy while others feel strongly that it should be reduced.

I would prefer not to reduce the copy on the title page as it would be less effective in displaying this item (which is not all that large a cover to begin with).

My question: Is it okay to have the photocopy on the title page be full size or will my exhibit be viewed negatively (and be penalized) if I don't use a reduced photocopy? Your input will be very helpful and most appreciated.

Frank Mallalieu

Getting Started

To The Editor:

My first "exhibit" was in college as part of a display at the library of the University of Pennsylvania. Members of the university stamp club took advantage of an offer to advertise the club using horizontal glass-topped display cases at the library for a special exhibit in 1955.

Since one purpose of the exhibit was to introduce people to the hobby, there were several books on philately as well as tools such as stamp hinges, a perforation gauge, and a watermark detector. Twelve club members showed pages from their collections. My sole contribution was an exhibit of the complete country of Kionga, on one page, since the country issued only four stamps!

There was no competition. For our efforts we each received a Certificate of Participation, duly signed by the show chairman and the club president. The certificates were those nicely engraved generic ones made available by the Association for Stamp Exhibitions.

Beginning in 1960 I exhibited competitively at our local (suburban Philadelphia) club's annual show. I was encouraged by the other members, including some senior collectors who served as mentors, and got caught up in the activity as a club project. After winning a couple of second place awards in specific classes, I managed to win a First Award with an exhibit called "The Fun of Stamp Collecting," which also garnered an ATA Merit Award, with a certificate signed by Margaret R. Hackett.

I then began showing at national exhibitions and spent several years collecting certificates of participation in the 1970s from SOJEX and NAPEX, before landing a bronze at SEPAD in 1979. It took years to

work my way up to gold but it has been a fun as well as a challenging process. An important aspect, even in the local and regional shows, was having such judges as Edith Faulstich, Bill Stricker, Dave Stump, Bob Stets, John Siverts, Helen Zirkle and others. In fact it was Bill Stricker who once asked me if I wanted to learn to judge a local show, but that's another story.

Alan Warren
Exton, PA

To The Editor:

The following paragraphs are in reply to your request for comments on how I first got involved in philatelic exhibiting.

In 1962, when I was a junior in high school, my father took me to the Cuy-LorPex local stamp show that featured approximately 25 twelve page frames of competitive exhibits. I looked at the exhibits and said to myself "I can do this too." So at 1963 Cuy-LorPex I entered two frames of Zeppelin mail and was awarded a Third Place medal. The medal provided the encouragement and I was hooked. This Third Place medal is still my personal favorite of all my philatelic awards.

My philatelic exhibiting career was interrupted by college, two trips to SE Asia, sea duty, and I did not resume until shore duty in Washington, DC where in 1977 an exhibit of Canada booklets and panes was awarded a Silver, WOW — a silver at a national level show! More encouragement but not much advice on how to improve a competitive exhibit.

In 1983 I was stationed in Cleveland, Ohio and had joined the Garfield-Perry Stamp Club. Approximately ten other Club members were seriously interested in competitive exhibiting. The Club engaged the services of Fred Stulberg to give a weekend seminar on competitive philatelic exhibiting and covered his travel costs and provided a modest honorarium. I think that most of us that attended the seminar considered it an excellent investment since a lot of golds, reserve grands, and grand awards resulted.

However, I must emphasize that the biggest reward I have obtained from competitive philatelic exhibiting are the friendships and fine philatelic friends throughout the world.

Phil Stager
St. Petersburg, FL

Another Wild Idea

To The Editor:

As in horse racing, why not have a "Clairing Price" on exhibits at the owners discretion. Some of us get tired of subjects we have exhibited several times and would just as soon sell the entire exhibit as shown to another collector who might see some-

thing they want for their collection, or another slant on improving on said exhibit. As in horse racing, there would have to be rules set. One might be that the claim had to be entered prior to award designation. It would have to be given to a member of the jury by a certain time to be opened prior to designation of the award.

Other rules might apply that I haven't thought about as yet. It might get novices started quicker by purchasing and upgrading than by starting from scratch themselves.

Bob Lang
Newark, DE

Mounting LSEs

To The Editor:

The article "Quadrilled Pages — The Final Word!" in the October 2001 TPE caught my eye and reminded me of a similar, parallel example which came up at Stampshow this past August. I intended to write after returning home, but got busy and the thought flew away. This example also involves a judge pushing an item of personal preference on exhibitors.

At the STAMPSHOW critique, the judge, who is both a national and international judge and exhibitor, commented to one exhibitor on the mounting of #9 or #10 legal size envelopes (LSE). The judge noted that after being criticized by several international judges for mounting his LSEs on the diagonal, he gave in and now mounts them in a vertical position on the page. He recommended the exhibitor do the same. The judge gave no reason for this suggestion other than the prior criticisms. Presumably, the judge passes this same misguided information on at other shows at which he judges. Since none of the other jury members spoke out against this recommendation, I can only assume they agreed. Or possibly there is an unwritten rule that jury members do not disagree openly with another. Is surely hope that is the case, but, if not, here is another item for CANEJ to pass on.

Interestingly, the judge commented on LSE mounting not to all exhibitors who had LSEs mounted diagonally, just the one. After the critique, I made a quick tour of the exhibits and noted that, almost without exception, LSEs were mounted on the diagonal. I have three national gold level exhibits with many LSEs, all of which are mounted diagonally. I have two LSEs mounted vertically. Both are #12 size, too long to mount any other way, which will be replaced when and if I can find smaller covers.

A diagonal mounting provides space at the upper left and lower right for text and breaks the page so there is no huge white

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space with which to contend. A vertical mounting with the few lines of text recommended has a large blob of white space to distract the viewer. With a diagonal mount, the viewer can read the corner card and address straight away, far easier than is possible with a vertical mount. In short, there is

simply no advantage to a vertical mount of LSEs over a diagonal one that I can think of. I am confounded as to why a very experienced judge would even advocate that.

If the international judges want to foist their opinions on international exhibitors, so be it. But items of personal preference

should be stated as such without recommendation that the exhibitor follow suit. In fact, if that comment was the best the judge could offer that exhibitor, it is my opinion the judge would have been better off remaining silent.

Bob Rawlins
Healdsburg, CA



President's Message by Charles J. G. Verge

In my last President's message, I mentioned that I would be participating in a day-and-half Symposium on Fraud, Fakes and Forgeries and the role of Expert Committees at World Philatelic Exhibitions while attending HAFNIA 2001 as Canadian Commissioner. I am pleased to report that virtually all the recommendations that were made some years ago by me on your behalf and that of The Royal Philatelic Society of Canada (RPSC) have found their way into the new rules governing Expert Committees. When these are finalized, I hope they will be published in the TPE.

I am now entering my fourth and last year as your President. This year the AAPE board is up for election or reelection and I have appointed our Editor, John Hotchner, to be President of the Nominating Committee. Any member can be a candidate for any position on the Board. If you are interested why not give it a try. In the last two elections Presidents of Nominating committees have made an effort to ensure more participation from the membership-at-large. It was not so many years ago that most of the leadership of the AAPE was synonymous with the leadership of the APS. This is not a bad thing in itself as many of the APS Board members are seasoned exhibitors but perhaps a little separation is useful and beneficial. So please consider running. Send a note or an e-mail to John (JMStamp@ix.netcom.com) if you're interested to find out more about how to get nominated.

The year 2002 will be an especially busy one in the world of exhibiting. The APS is coming out with a new competition, the Americas Cup, for those exhibits which have been too successful in World Exhibitions or were once APS Champion of Champions and have nowhere to go competitively. The new exhibiting Divisions are gathering steam and more interesting, informative and innovative exhibits are being created by both first time exhibitors and long-time exhibitors. It is refreshing to see parafilatelic or philatelic material now being shown that previously could not be. The FIP will be considering a Single Frame Class proposal submitted by both the APS and the RPSC at its next Congress in Seoul, Korea in August. The proposal is going to be fast tracked so that we could have the first Single Frame competition at the international level in Bangkok, Thailand in 2003. Lastly, the new World Championship is a go and will be introduced in Singapore in 2004. The official rules and regulations on how to participate will be available later this year when Singapore's Bulletin #1 comes out. In the meantime, you might want to have a look at preliminary information on the World Championship at <http://www.f-i-p.ch> the FIP's website.

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.
- **MOVIE RELATED MAIL WANTED.** Mail to/from movie stars, movie companies, movie meter ads, or anything movie related that is unusual. Also 1937 or 1942 Christmas seal related material; especially covers. Tom Richards, P.O. Box 9637, Columbus, Ohio 43209. ThomasR1@odc.edu

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

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

- U.S. & Canadian Shows of 500 or more pages — Two Silver Pins.
- U.S. & Canadian Show of fewer than 500 pages — One Silver Pin.

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

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

WANTED

Articles for future issues of TPE — especially those which can be illustrated with your exhibit pages

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.

MARCH 16, 2002 OXPEX & OTEX 2002. Sponsored by the Oxford Philatelic Society, at John Knox Christian School, 800 Juliana Drive (Hwy. 401 & Hwy. 59 North), Woodstock, Ontario. 180-25 page frames (no charge), 6 frames per exhibit maximum, 16 dealers & Canada Post counter. Youth area and judges clinic. Fee admission and parking. Hours 10 a.m. to 5 p.m. Further information from show chairman Russell L. Smith, P.O. Box 20113, Woodstock, Ontario, Canada, N4S 8X8.

MARCH 30-APRIL 1, 2002 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 SPDRITS. 200-16 page frames at \$10 Can/Frame, one-frame \$15 Can. Youth 21 and under free. Bourse of 25 dealers, youth room, banquet, seminars including AAPE. Entry deadline Mar. 3. Prospectus and information from John Powell, Edmonton Stamp Club, P.O. Box 399, Edmonton, AB Canada T2J 2J6. Phone (780) 455-7006; e-mail: mpowell13@atglobal.net

APRIL 6-7, 2002 "DELPEX" Delaware Valley Federation of Stamp Clubs, Concord High School, 2501 Edgmont Rd., Wilmington, Delaware 19810. More than fifty (50) 16 page frames are available for Display Class Exhibits exclusively at \$5.00 per entry. Single frame exhibits are welcome! The theme of the show is "Stars and Stripes Forever." Prospectus is available from A.F. Chadwick, 2607 Turner Road, Wilmington, DE 19803.

APRIL 13-14, 2002 LEXINGTON STAMP SHOW. Sponsored by the Henry Clay Philatelic Society of Lexington, KY. Held at Continental Inn, New Circle and Winchester Roads, Lexington, KY. 42-16 page frames are available. Frames are \$6.00 each for adults. Frame for juniors are free for first frame and \$2.50 for each additional frame. At least 12 dealers and USPS. Admission and parking are free. Entry forms and details are available from Paul C. Hager, 110 Laramie Court, Berea, KY 40403, from phager@kth.net or on the HPCS Website: HenryClayPhilatelic.org. Phone: 859-986-3414.

MAY 3-5, 2002, PHILATELIC SHOW 2002. Sponsored by Northeastern Federation of Stamp Clubs. Held at Holiday Inn at Buxborough Woods, Route 1-495 at Route 111 (Exit 28) Buxborough, MA. 200-16 page frames at \$9.00 per frame. Youth exhibits \$3.00 per frame. Single frame exhibits \$15.00. All divisions accepted. Regional meetings of Mobile Post Office Society, Metropolitan Airpost Society, COPAPHIL, 60 dealer bourse; USPS 170 and Chambers Road, Aurora, CO. Hosting the National Conventions of the Mexico-Elmhurst Philatelic Society International and of the Philatelic Society for Greater South Africa. 300 frames, each holding 16-pages, \$8.00 per frame, except that one-page frames are \$15.00 and two-page frames \$20.00. No charge for youth exhibitors age 17 and under; 45 dealers. Admission for non-exhibitors \$1.50 per day or \$3.50 for all three days; free admission for youths 16 and under. Hours: Friday and Saturday 10 a.m. to 6 p.m.; Sunday 10 a.m. to 4 p.m. For prospectus and other show information, contact Exhibits Chairman Jerry Eggleston, P.O. Box 2044, Englewood, CO 80150-2044, phone (970) 455-1202; e-mail at jeb3@mindspring.com

*** MAY 17-19, 2002, ROCKY MOUNTAIN STAMP SHOW 2002 (formerly ROMPEX).** Sponsored by Rocky Mountain Philatelic Exhibitors, Inc., at the Holiday Inn - Denver International Airport, 170 and Chambers Road, Aurora, CO. Hosting the National Conventions of the Mexico-Elmhurst Philatelic Society International and of the Philatelic Society for Greater South Africa. 300 frames, each holding 16-pages, \$8.00 per frame, except that one-page frames are \$15.00 and two-page frames \$20.00. No charge for youth exhibitors age 17 and under; 45 dealers. Admission for non-exhibitors \$1.50 per day or \$3.50 for all three days; free admission for youths 16 and under. Hours: Friday and Saturday 10 a.m. to 6 p.m.; Sunday 10 a.m. to 4 p.m. For prospectus and other show information, contact Exhibits Chairman Jerry Eggleston, P.O. Box 2044, Englewood, CO 80150-2044, phone (970) 455-1202; e-mail at jeb3@mindspring.com

MAY 25, 26, AND 27, 2002, NOJEX '02. The 42nd annual stamp exhibition sponsored by the New Jersey Federated Stamp Clubs, Inc. held at the Crown Plaza Meadowlands Hotel, Succasun, New Jersey. Hosting the annual national convention of the US Cancellation Club and the 30th anniversary convention of the New Jersey Postal History Society. Bourse of 43 dealers and public auction by Norfolkland Auctions; 250 sixteen-page frames available at \$8 per frame. \$3.50 for juniors under 18; one-frame competition is \$9

per frame. Hours of show: Saturday, 10 a.m. to 6 p.m.; Sunday: 10 a.m. to 6 p.m.; and Monday: 10 a.m. to 4 p.m. Admission \$1.50, free parking. Deadline for exhibit entries is April 15, 2002. For prospectus, show information, and reduced rate hotel reservation card, please contact Robert G. Rosa, P.O. Box 1945, Morristown, NJ 07962-1945, Tel. (973) 966-8700 or e-mail: rose@btkus.com

*** JULY 19-21, 2002 MINNESOTA STAMP EXPO 2002.** Sponsored by The Twin City Philatelic Society, The Lake Minnesota Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. A WSP show. Held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 188 16-page frames available at \$7 per frame, \$12.00 per single frame exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission. Youth table, 40+ dealers, USPS and UN. Further information and prospectus from Paul L. Hempel, Jr., 401 2nd Ave. NE #3, Minneapolis, MN 55418; by E-mail from: rossviele@aol.com, or from the web site at www.stampminnesota.com.

*** AUGUST 15-18, 2002, APS STAMPSHOW,** Atlantic City Convention Center, One Ocean Way, Atlantic City, NJ 08401. Free admission. Hours of show 10 a.m. to 6 p.m. Thursday, Friday and Saturday, 10 a.m. to 4 p.m. Sunday. Bourse with 150+ dealers and several postal administrations. U.S. Teddy Bear first day, 750 frames available. All exhibiting divisions welcome. \$10/frame (\$25 for single frame exhibits), \$5/frame for youth. Literature is \$25/exhibit. Philatelic deadline is May 1 or when full, literature deadline May 15. Convention of American Philatelic Society, American Air Mail Society, France and Colonies Philatelic Society, Meetings of nearly 50 other Societies, Beginners and youth activities. Hotel accommodations are available at Sheraton, attached to the convention center, at a reduced rate. Info from Ken Martin, APS, P.O. Box 8000, State College, PA 16803; 814-237-3803 ext. 2; fax: 814-237-6128; StampShow@stamps.org; www.stamps.org.

Attention Show Commitees:

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

Share Your Opinions ON TPE

As we complete our 15th year I'd like to get a reading frothe membership about how you feel about TPE and what you think might be improved. Please answer the following questions on this form (copies ok) on a separate piece of paper and send the response to me: John Hotchner, P.O. Box 1125, Falls Church, VA 20041. Send anonymously if you like:

1. What percentage of the TPE do you read? _____
2. Please rate TPE on a scale of 1 to 10
a. Useful news of content to you _____

b. Quality compared to other philatelic publications you receive. _____

3. What features do you like best? _____

4. What features do you like least? _____

5. Features you would like to see added? _____

6. Any additional comments on TPE welcome _____

7. Any additional comments, ideas for activities or services etc. for AAPE also welcome _____

Help With New Projects — Free Listing

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

Collecting and Exhibiting Stationery (Part II)

by John Sinfield

[NOTE: This article is the second part of the text of a lecture given by Mr. Sinfield to the Royal Philatelic Society of Victoria in 1996. Section one was presented in TPE of July, 1999 (pp 24-26). The Editor thanks Mr. Sinfield for his permission to reprint this still timely article.]

Stationery collections usually tend to mirror the styles seen in traditional adhesive assemblies. Mounting however, tends to be more like postal history. Besides following the traditional chronological and ascending face value approach with different varieties of stocks, stamp plate errors and the like, collectors now seem to be supplementing their studies with examples illustrating various unusual usages and cancellations. Your plan of attack or objective for your collection, should be introduced by and set out in a title page. Generally your collection should comprise a logical and coherent assembly of used and/or unused items (and unlike stamps in thematic exhibits, these may be mixed on the same sheet).

Worldwide, because of the number of issuing authorities and different types of stationery forms issued, there is a huge variety of material for you to collect. Not many choose worldwide stationery, although I do know of one in the USA. The collector needs to decide how extensive his collection is to be, the period he wishes to cover, and the type of material he prefers to save. My own stationery collections used to embrace several countries and most types of forms. Nowadays, mainly because of cost, time and storage constraints, I have restricted myself to Australia, Panama and Britain, and even here I concentrate mainly on only envelopes, postcards and lettercards. Indeed for Britain, I have narrowed the choice even further, and concentrate only on the Queen Elizabeth period, which is quite huge in itself! Collections usually comprise:

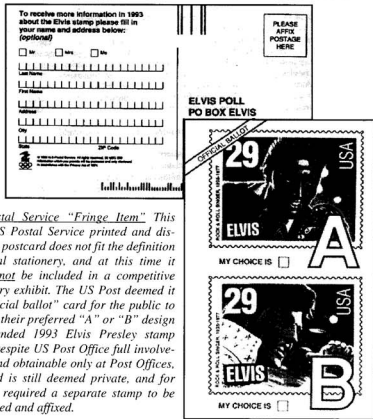
- Issues of a particular country or group of countries – rarely the whole world!
- Issues of a particular period
- Issues of a particular class or classes of stationery
- Issues of a particular type of postal or associated service
- Issues relating to a particular physical form of the paper or card used

(f) Issues appropriate for theme collections featuring advertising or illustrated items

(g) A combination of some, or all, of the above

Once you have chosen to collect a country and/or time period, there is still a decision to be made on order of presentation. If you opt for a strict chronological layout, the result will be a mixture of envelopes, cards, aerogrammes, etc. from each year of issue. This can be confusing for both the collector and the viewer/judge to follow. To me, it is much more meaningful to firstly split a country collection into stationery classes, and then into date order within that class. It is easier to understand say all envelope issues, then separately, registered envelopes, postcards, followed by lettercards, then wrappers, etc., with each type being set out chronologically. Reply postcard or lettercard examples can be separately displayed, or chronologically mixed in with other cards. Display order rules are not cast in stone however, and what you really need to assess is which method is the most meaningful way to convey the message set out in your introduction to, or title page of, the collection.

Exhibitors showing initiative by displaying an unusual stationery format or service, a difficult time period or otherwise hard to acquire area, are usually well rewarded in exhibitions. There exists a most superb collection of Swiss stationery which deals only with mail directed to foreign addresses. I have a couple of specialized collections for Australia, which can either be incorporated into larger exhibits or separately isolated into their own display. One of these is the scenic lettercards of World War I where special forces related illustrations were included on cards issued during hostilities. Another specialized Australian area involves reevaluation of the various stationery types following the imposition of the 1918 war tax, and/or as an aftermath of the 1923 postal rate reductions. Such collections could incorporate some really rare items where no more than one or two examples still exist. My own specialized study of the 32 plate positions of Australia's 1911 Coronation commemorative postcards is another restricted issue topic which could be displayed or exhibited in its own right, or alternately incorporated into a broader collection of general issue postcards.



US Postal Service "Fringe Item" This 1992 US Postal Service printed and distributed postcard does not fit the definition of postal stationery, and at this time it should not be included in a competitive stationery exhibit. The US Post deemed it an "official ballot" card for the public to vote for their preferred "A" or "B" design for intended 1993 Elvis Presley stamp issue. Despite US Post Office full involvement, and obtainable only at Post Offices, the card is still deemed private, and for mailing required a separate stamp to be purchased and affixed.

Similar to traditional philately, printing errors, stationery precursors, essays (adopted or otherwise), proofs and specimens, uncut or miscut forms, are all prized, and should be sought. As I mentioned previously, both mint and/or used forms should be covered. Unusual services (certified, express, airmail, etc.) and exotic destinations add fillip to your collection. Where additional adhesives are on the form, you should attempt to clarify the reason for their addition, and for this it pays, in fact it is almost essential, to be quite familiar with the postal rates of the country which you choose to collect.

Stationery exhibits should usually be of entire items only. Only where items are of such rarity, or when a philatelic study of stamp dies or postmark variations is being considered, should cutouts be included. Conversely, cutouts used as adhesives and still on entire or large piece, are acceptable in both stationery and traditional exhibits. Postal stationery also finds a welcome place in most other disciplines — postal history, traditional, aerophilately, and most definitely, thematics.

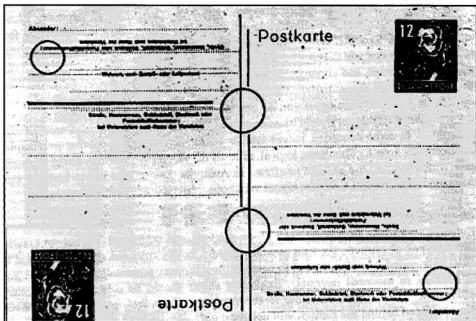
Collection Presentation

Currently, judging points are allocated as:

Treatment	20	
Importance	10	
		30
Knowledge & Research	35	
Condition	10	
Rarity	20	
		30
Presentation	5	= 100 Total

As with most types of exhibiting, judging points are earned for knowledge, research, condition, rarity, treatment, importance and presentation. The latter carries relatively few direct points, but judges are only human, and a neatly laid out and written up collection can subconsciously influence them when scoring for other aspects. Presentation points are few, but quite often it is the one area of an exhibit which seems to lead to most judging discussion. Five points, even subconsciously more, are one full medal level and should never be ignored.

Stationery layout, because of its nature, may tend to become boring in appearance. Ideally you should strive for logical and effective layout, but sometimes the nonuniformity of form size tends to make this difficult. Mint unfolded aerogrammes for example, are almost impossible to mount and add nothing to the appearance of your collection. This craze is akin to



Gross error in 1948 East German postcard, which evidences second strike from totally inverted double printing

mint unhinged stamps, and although meaningful to the stamp investor, adds no points in an exhibit. Reduce blank areas, particularly on unused items, and create layout variation by overlapping. A word of warning, if you do overlap, make sure stamp impression or control numbers are always visible, as should be address if postage rate on the form is altered because of destination. In some countries, judges tend to be suspicious, and think that overlapping may be covering a defect. This is not logical, after all the reverse of the form could be totally damaged, which would pass without murmur. In Australia, judges tend not to harbor such suspicions, and most readily welcome layout variations through moderate overlapping.

Text should be brief and not dominate the philatelic items. On the other hand, ridiculously abbreviated write-up gets its just deserts — no recognition, and no points! Write-up may be handwritten, typed or printed. As with overall philately, boldly colored album paper and/or ink should be avoided. Another aspect to consider in stationery presentation, is the neat and uniform backing of mounted material. Exhibition sheets should be pale, hence stationery stock often tends to be similar in color to the sheets on which they are mounted. Unless something is placed behind the form, it will not stand out. Any backing should be precise and requires a straight eye and much patience to allow an even narrow backing margin all around. My own collections are backed, and I usually choose a mustard shade which is generally a neutral color against the various

stocks and stamp printing colors. I have seen some backed collections which use a contrasting backing color only for rare items. Do this if you wish, but this grates with me, and personally I wouldn't resort to this scheme, since definition of "rare" can frequently be a pure value judgment! An alternate method to backing is to border the piece with a thin black line, and with modern computers, this is probably a quicker and just as effective presentation method.

Condition and Rarity

These are relative terms. Modern material, particularly mint, should always be in pristine condition (there could be some deliberate exceptions, e.g. mangled by sorting machines, crash mail, pillar box fires, etc.) otherwise this would indicate that the collector/exhibitor has not really put in much effort. With earlier material obviously the ravages of time will play a role, and then basic condition relative to rarity should aim to be the best still available. If a poor condition item is very rare, you, as a collector, would really have to weigh up whether it should be exhibited. Completeness is not absolutely essential unless your title page says so. My own general rule of thumb is not to sacrifice condition points with the off chance of regaining them with rarity. Poor quality items, regardless of rarity, can have the side effect of adversely influencing presentation points. The collector/exhibitor should avoid stationery with punch holes, rounded corners, bad creases, folds or buckles, rough opening, torn perforations

(with lettercards), etc. Aim for the best condition having due consideration to general availability of the item.

Rarity for stationery is a far cry from stamps. Printing numbers were usually only a fraction of the size. With traditional stamps, we have updated catalogue values which tend to indicate relative availability, or otherwise, whereas for stationery, in world catalogues such as Higgins & Gage and the 1928 German Ascher "*Grosser Ganzachen-Katalog*," listed values are much outdated, and give only marginal indications of rarity; availability rather than cost should be the guide. Many countries have their own specialized stationery listings (and prices) and where available, these tend to be more reliable.

Treatment & Importance

Whatever subject a collector sets out to cover, his treatment should be logical, balanced and effective. A mere catalogue collection does not necessarily achieve this, particularly where material is duplicated to fill up space, or conversely, is sparse with an overabundance of blank space. Strive for a happy medium.

To every collector, his own exhibit is important, but to the viewer and judge this subjective area really concerns the significance of the chosen subject in relation to the overall significance of that subject in the field of postal stationery in general. It is relatively easy to assess a collection as being the best obtainable in its own field, or otherwise; the difficulty lies not in treatment per se, but in assessing how important is one field above another. This can be really subjective. I recall one exhibition where my own Australian display fared fairly well, and as part of the judge's critique, I was informed that I had virtually gone as far as I could with the Commonwealth, and if I wanted to improve medal level further, I should switch to a more "classic" country such as Austria or Switzerland. I was far from pleased to be told this! Is Australia all that philatelically unimportant?

As with most philatelic disciplines, stationery does have both "classic" countries and period. Here though, as I explained previously, it is generally not 19th century material that is hard to come by, but rather stationery from 1915 to 1955. This aspect must be considered in examining both treatment and rarity of any collection. How many current collectors save the modern NVI cards of Australia? As far as I can gather, not very many, and unless dealers are currently putting them away, such common items today could well turn out to

The Philatelic Exhibitor



1901 Italian Verdi mourning postcard earns maximum points for both rarity and condition (No. 44 of only 100 printed). Catalogue listed only in mint condition, perhaps it is a unique postally used example. Considering age and delicacy of the card, condition is quite superb.

be postal stationery rarities of the future.

To a certain degree, importance and treatment are at the opposite ends of a point scale or continuum. The more important the subject collected, the more difficult it usually becomes to treat well. The whole of the postal stationery of, say Canada, is more important than merely Canadian scenic postcards, but it is far more difficult to treat, i.e. put together in a meaningful way, a collection of all forms of stationery issued in Canada from 1850 to date, than a fully comprehensive study of the 1920 to 1950 scenic cards. This is why you usually need to choose a country or geographic area to collect, a time span to cover, and the types of forms which you will save and/or exhibit.

Knowledge & Research

Nowadays this terminology is somewhat unfortunate. With all the past study undertaken on material, in most areas there are now very few new facts still to emerge, and if collections demonstrate too much of this to the detriment of the items displayed, the collection tends to suffer mediocrity. Perhaps a better description of what is intended would be "Philatelic and related knowledge, and personal study." One hallmark of a good collection and usually a good philatelist, is his ability, within the frame space allotted, to clearly indicate that he not only understands his subject well, but is able to select and display the correct material in a logical and effective sequence. If he can enhance this by philatelically important research, then he could reasonably expect to fare better than a collection without such study.

It is fairly easy to display some degree of knowledge. Why did new stationery values come about? Were there new rates, new printers or new methods? How did UPU decrees affect the stationery in your

collection? Were there pre-UPU postal agreements with neighboring countries? Did these alter stamp designs and/or colors? Knowledge is also shown by displaying genuinely postally used items rather than philatelically devised examples, and where additional postage has been added to the forms, take care to explain the relevance of the extra stamps. I cannot stress too much the importance and affect of rate changes in a postal stationery collection, and your ability to explain them to the viewer and/or judge.

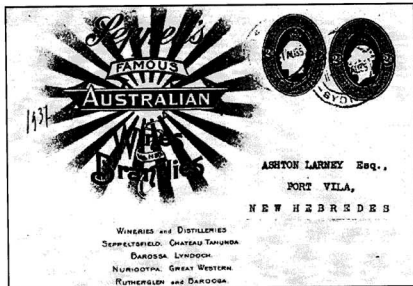
Knowledge can be gained from many sources — by merely carefully studying your material, from other collectors of similar material, from exhibitions, catalogues, Post Office rate tables and guides, from handbooks or specific articles, or from printer's or Post Office archives. After all, if you are prepared to spend time and money on the collection, you should also help it grow and prosper by searching out information about it.

Specific Stationery Terminology

To finish up, I would like to run through a very brief glossary of some jargon which tends to relate to postal stationery. Many are usual philatelic terms such as: Perforations, Roulettes, Selvedges — mostly applicable to lettercards, or reply postcards. Some countries issue water-marked forms, or overprint, revalue and/or surcharge stationery. As with stamps — essays, proofs and dies are usually prepared. The latter may be for lithography or embossing, etc. Errors can be in the form of miscuts, misperforations, double printings, albino, offsets, kiss prints and other problems which we normally associate with stamps.

More specific to stationery we have: Formula stationery (already dealt with), Form size (usually alphabetical), cutouts or

January 2002/13



Collections can be improved by knowledgeable selection of an otherwise common item. Here an attractive private order 2d envelope, used 1935 to an unusual destination seems to overpay 3d foreign rate. But New Hebrides was then a joint French/British territory, and 4d actually correctly paid double weight (2 oz.) British Empire rate. The apparent "multiple embossing" is by means of pasted on cutout, which then breached regulations, but was delivered untaxed.

It's Only A Hobby!

by Janet Klug

Editor's Note: After two days of intense e-mails among CANEJ members on a particularly thorny issue, CANEJ Chair Janet Klug, broke the tension with the following message, which does contain several kernels of truth. It is reprinted here with her permission.

Greetings all,

I have an idea that will solve all exhibiting problems. Honest.

1. All exhibits shown at WSP shows will henceforth be awarded gold medals. This will make the exhibitors happy.

2. All judges will receive double the honorarium. This will make the judges

happy, especially as they will no longer be required to do homework. Or for that matter anything much more than just show up.

3. The only award that will need to be decided is the Grand. The exhibitors will decide that themselves in a general free for all. The last exhibitor standing gets the grand. What could be more fair? The show can raise the necessary money to pay the judges double by charging admission into the Grand Free For All.

4. Knowing how, shall we say "thrifty," stamp collectors are...perhaps we should open the "Grand Free For All" to the general public to help pay expenses. Call it Wrestlemania or some other marketable

name. Think of the new people we would be bringing into the hobby!

5. If this doesn't garner enough revenue, we enlist noble young women and muscled young men in their skivvies to stand in for the exhibitors. THEN the general public will attend and pay big bucks to see this. Especially if the free-for-all takes place in mud — or better still — melted chocolate. Shows could raise mega bucks. Think TV rights. Pay per view. Besides paying judges double, the excess could be used to, say, rehab broken down factories in central Pennsylvania. Viola! All problems solved. Win-win-win-win all the way around.

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Thoughts On Write-Up

by Jerone R. Hart

I read with a great deal of interest, both as a Judge and as an Exhibitor, Robert C. Collins' article **Writeup — Too Much, Too Little? Who Is To Judge? A Judge? (and other comments)**, The Philatelic Exhibitor, volume 15, Number Two, April, 2001, pages #18-#21. The issue of "How much write-up is enough?" is an issue that has plagued and divided Judges and Exhibitors alike for as long as I can remember and I have been an accredited APS Judge for over 10 years now and an Exhibitor (Internationally, Nationally and Locally) for over 20 years.

To answer Mr. Collins question, "what are the hard, fast rules on the amount of write-up one uses?" alas, there are no hard fast rules. If you examine the American Philatelic Society's **Manual of Philatelic Judging**, Fourth Edition, 1999 you will quickly see that the specific issue of "write-ups" is not covered in the Manual. However, some references to "text" can be found on page four of the manual under the heading Visual Presentation. In paragraph two under this heading it states: "The stamps and covers are the important things. Anything that draws attention away from the stamps and covers is detrimental. Heavy borders or frame lines, large headings, **big blocks of text**, and odd arrangements can have negative impacts." In the next paragraph, under the topic of neatness the following is stated: "**The text should be neat, concise, and present information that is not obvious to the viewer.**" As both a Judge and as an active Exhibitor, it seems to me that these statements pretty well leaves the amount of text one uses in an exhibit up to the exhibitor's judgment. But here, the key word is "judgment," a term that I will return to in a moment.

There are of course any number of different sources that both Judges and Exhibitors can use to get a "feel" for how successful exhibitors have handled the issue of write-ups. For example, **The Philatelic Exhibitors Handbook** by Randy Neil is an excellent source on the issue of exhibit write-ups. Looking at the index for the Neil book I count no less than 27 specific references to the issue of write-ups in the text of the book. In addition there is page after page showing what a good exhibit page should look like, how it should be laid out and what types of infor-

mation should be presented.

Another very useful source is **The F.I.P. Guide to Exhibiting and Judging Traditional and Postal History Exhibits** by Robert P. Odenweller and Paul H. Jensen. This F.I.P. 'How to Exhibit' guide is in two parts, the actual manual and a book of illustrated exhibit pages. This Guide was sponsored by the Federation of Inter-Asian Philately (FIAP) and published by the Chinese Taipei Philatelic Society (1993) and distributed by The Federation Internationale de Philatelie (Zurich). This guide explains what is a "Good" and what is a "Bad" Traditional and Postal History exhibit. The book of illustrations shows graphically the differences between what is considered to be a good exhibit page and what is considered to be a bad exhibit page. Further information on this topic can be found in **The F.I.P. Judging Criteria** by Robert P. Odenweller published in the **Collectors Club Philatelist** (the journal of the Collectors Club of New York), Volume #75, #6, Nov.-Dec., 1996, pages 355-370; Volume #76, #1, Jan.-Feb. 1997, pages 45-56; #2, Mar.-Apr. 1997, pages 89-96; and Volume #78, #4, July-Aug. 1999, pages 241-245. Although these articles are aimed at International exhibiting, the same standards are applicable to exhibiting on both a Local and National level.

Last, but certainly not least, is this journal, **The Philatelic Exhibitor**. Over the years it has presented much information and shown many examples of what is considered a good and what is considered a bad exhibit page.

Finally, in the way of sources, there is no substitute for actually attending exhibits and critiques and seeing what successful exhibitors are doing and which exhibitors need improvement. When I attend an exhibit and I'm not judging, I take a note book, go to the frames and record such information as the exhibit's title; the awards won; how the material was laid out; what sort of write-up the exhibitor used for the items in the exhibit; whether or not the exhibitor did what he or she said they were going to do in their title page; and, finally my overall general impression of the exhibit. I have found this procedure to be a most useful tool when doing my own exhibits as well as a good way to improve my own judging skills.

However, having said all of that and listing the above sources, when one gets down to the "nitty gritty" of the issue, it really is up to the exhibitor what he or she will include in the write-up. Indeed, one can be "guided" by such sources as the references mentioned above; one can listen to the advice given by Judges in a Critique; and one can see what other successful exhibitors are doing, but in the final analysis, it really is up to the exhibitor to decide what information is important and should be included in the write-up. In making this choice it seems to me that there are a number of factors that the exhibitor must take into consideration.

First and foremost is what information is necessary to explain the philatelic significance and relevance of a particular item being shown in the exhibit? Second, for someone who is unfamiliar with the material in your exhibit, this could be either a Judge or another viewer, have you explained the item clearly enough so that the viewer doesn't walk away scratching their head wondering why a particular item or items are being shown in the exhibit? Finally, as promised, I return to the word "judgment." The exhibitor must use good judgment in determining what he or she feels is important and relevant in a philatelic write-up.

As Mr. Collins points out, what one Judge may consider as important and relevant, another Judge may view as being extraneous and irrelevant. Unfortunately, as the saying goes, 'that is the nature of the beast.' Being humans we all at times differ on what we consider to be important and what we consider to be unimportant. Mr. Collins is exactly right when he states "I save the final judgment for myself." However, sometimes our own personal judgment can be clouded by our own feelings. If the exhibitor gets exactly the same criticism from a number of different jurors over a period of time, he or she may wish to reexamine the exhibit and incorporate some or all of the suggested changes. Again, that is up to the individual exhibitor. No one can force an exhibitor to do something that he or she doesn't want to do. Exhibitors should not view criticisms and suggestions made in a critique as a mandate. They are just that, criticisms and suggestions. What you do with them is

Grant me patience, Lord — BUT HURRY!

an exhibitor is totally up to you and no one else.

As a Judge and reviewing Mr. Collins' write-ups for the pages illustrated in his article, it is difficult to critique them without knowing the title of his exhibit or having seen his title page and synopsis. Although I personally find the write-ups informative, and of interest, my main criticism centers on how the mail in his exhibit made it from point A to point B.

In the exhibit pages that Mr. Collins presented in his article, not one write-up gives me any philatelic information about the items being shown. Perhaps Mr. Collins does address this issue in his write-up on other pages. Let me give an example of what I mean. Let us turn to the top cover on the exhibit page illustrated on page 18. Mr. Collins tells us that this particular cover originated from the U.S.S. Wallace L. Lind, a destroyer. He then explains the role that particular ship played in the Korean conflict between September 6, 1950 and May 9, 1951, all of which I personally find both interesting and informative. However, Mr. Collins doesn't explain how the cover made it from the U.S.S. Wallace L. Lind to Berkeley, California. Nor does he explain anything about the "free franking" privilege accorded servicemen on active service.

I would suggest to Mr. Collins that he could greatly strengthen his exhibit by also explaining how this piece of mail, as well as others, in his exhibit, was handled through the various postal systems that it must have passed through in getting to its final destination. The same is true for the P.O.W. items that Mr. Collins shows in his article. How did these covers make it from the North Korean POW camps to their final destinations in the United States? Again, although I find the information that Mr. Collins gives us informative and interesting, as a postal historian, Mr. Collins gives me no clues as to how this mail made it from North Korea to the U.S.

Although I too enjoy history and appreciate the historical information in his write-ups, the fact remains that I am first interested in how this mail was processed and how it made it from its point of origin to its final destination. Second, and in passing, I am interested in the historical information but not at the expense of the philatelic data. Again, as both a Judge and an Exhibitor, I would tell Mr. Collins that he could definitely strengthen his exhibit by providing the viewer with philatelic data rather than just the historical information. However, again, as Mr. Collins points out "I save the final judgment for

myself." I don't think that anyone can argue with the fact that a write-up is truly a personal decision in the final analysis. But, as philatelic exhibitors we must not lose sight of the fact that we are showing and telling a philatelic story. We are not telling purely a story of history. If the philatelic story can be embellished with some historical information that can be worked into the write-up in a creative, thoughtful and discreet manner, then this can add interest to the philatelic story.

In closing I would like to reply to one of the statements that Mr. Collins made in his article that he and every Judge and Exhibitor have heard uttered probably hundreds of times over the years. That statement is "judges have so little time to read through an exhibit so, consequently, everything should be kept to a bare minimum." Mr. Collins goes on to state: "At times I wonder if to placate the judges we delete a lot of interesting information and comments from our write-ups that in fact make the exhibit a whole lot LESS interesting to anyone viewing the exhibit, which to me defeats the purpose of exhibiting in the first place."

First, I would point out to Mr. Collins that in fact he is absolutely correct in assuming that judges do not have time to read each and every line on each and every page of each and every exhibit while judging a major national exhibition. For example, I recently judged at a major APS national exhibit at which a jury of five accredited judges and one apprentice were required to judge a total of 312 frames with 16 exhibit pages per frame for a total of 4,992 pages! Each Judge and the apprentice had to review and judge each exhibit within a nine-hour period.

Although I consider myself to be a pretty competent judge, I will be the first to admit that I cannot be an expert on each and every area or topic known to philately. I will also be the first to admit that it is physically impossible for me or any other Judge or individual to read each and every word on each and every page for each and every exhibit at an exhibition in the time allotted. The very best that I can do as a Judge is to prepare before an exhibit by gathering as much information on each exhibit as possible based upon the title and the synopsis pages that exhibitors have submitted to the exhibition committee and which were passed on to the Judges (hopefully) long in advance of the actual exhibit.

Here, I would like to point out that many exhibitors do themselves a great injustice by either not submitting a title

page or a synopsis or submitting them at the very last minute. When I am judging I begin preparations many weeks before the actual exhibition in an effort to learn as much as possible about the exhibits being shown. However, I should not be expected to have the same expertise as the exhibitor who in many cases has collected a specific area for many years and has become the expert. The point that I am trying to make here is that if every exhibitor reduced their write-ups to just one line per item, it would still be impossible at most national exhibits for the judges to read each and every word written on each and every page in an exhibit. Therefore it is ludicrous to assume that as an exhibitor you are placating the Judges by reducing the write-up in your exhibit and somehow this "word reduction" will garner a better award from the Jury.

No Mr. Collins, word reduction will not get you to where you want to go. If you want to write a history book based upon the philatelic artifacts that you have collected over the years you have my blessings. If you want to have a philatelic exhibit, then you need to include philatelic data and focus on the philatelic information. As I stated above, if an exhibitor uses good judgment, is creative, thoughtful and discreet, he or she can weave historical information into the philatelic write-up quite successfully. But, Mr. Collins, one should not lose sight of the fact that in the final analysis one is first exhibiting philatelic material and not historical artifacts. The fact that a philatelic item may have historical significance is in the final analysis secondary to its philatelic importance.

Editor's Note: Mr. Hart makes many good points. I would add one he didn't make: If an exhibitor wants the general public to read the exhibit, he or she does the exhibit no favor by doing lengthy write-ups, for not only the judge will be put off by them. Write-ups that are lengthy and highly detailed will scare off visitors.
— JMH

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

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

An Exhibitor's Technique For Making The Perfect Mount

by John W. Allen, Ph.D

Some of the nice things about stamp shows are all the various meetings one can attend to learn more about the hobby. At NAPEX 2001 in Washington, D.C. there was some discussion in the AAPE meeting, about the best way to mount a stamp or cover. To our surprise, mylar sleeves were not looked upon favorably because of the difficulty in finding sleeves that would perfectly fit the stamp or cover if there were no commercially-available, pre-cut-mounts for the stamp or cover. That's when we presented the method we use to create a perfect mylar sleeve for any stamp, block or cover. This technique is no secret, in fact, Hawid® makes a tool kit especially for modifying their mylar sleeves, which works just as well with any of the sleeves on the market (i.e. Scott®, Showguard®, Hawid®). This kit is available from almost any of the philatelic supply dealers. It should be noted, however, the glue pens for this kit are no longer being made. All that are left are in the dealers' hands right now. For that reason, I have stockpiled a few of the glue pens to keep me going. The glue in the pens is *exactly* the same archival glue that is used in the construction of the commercially available mounts. The kits run about \$10 and extra pens run about \$8 for four pens.

We made the following illustrations to take you through it step by step and we added a couple of steps from our own experiences. It goes quickly with a little practice.

1. You will need a **Hawid Gluestick and Profiled Ruler** kit and a stamp guillotine (Fig. 1) and the item to be mounted in an oversized mount (Fig. 2).

2. Take a small piece of scotch tape and fold over a little bit of it to make a small tab (Figures 3, 4).

3. Turn over the item and apply the tape over the **two flaps** of the back of the mount. (This will hold the two flaps in place when the mount is trimmed and is not necessary if the back of the mount consists of only one piece) (Fig. 5).

4. Trim the mount in the guillotine (Careful! Don't cut the good stuff!) (Fig. 6).

5. Insert the top flap into the profiled ruler as shown (Fig. 7) and pull it way from the bottom flap a little, exposing about 2mm of the bottom flap (Fig. 8).

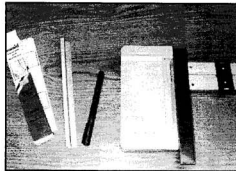


Figure 1.

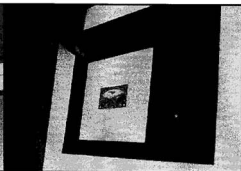


Figure 2.



Figure 3.



Figure 4.

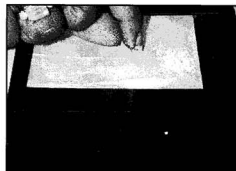


Figure 5.



Figure 6.

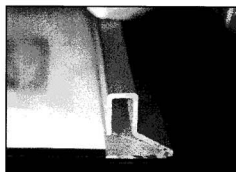


Figure 7.

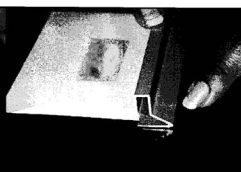


Figure 8.

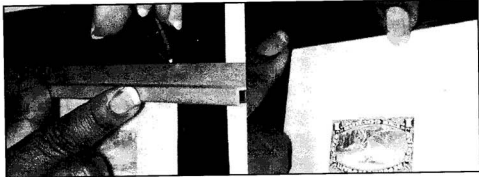


Figure 9.

Figure 10.



Figure 11.

Figure 12.

Why Teach 'Em How? by Nancy B. Z. Clark

While visiting Atlanta to attend Peach State Stamp Show, we arranged to spend some time with my younger daughter, Jennie. She works as field archaeologist for a company based in the Atlanta area and authors articles and reports on her research on a regular basis. Over dinner one evening she made me a very happy woman.

When she was younger, Jennie collected and exhibited stamps that featured horses. Adult friends would frequently cull their collections and accumulations and offer her their duplicates. She took part in a stamp club at school. She managed to win several prizes for her exhibit on the national level, made many friends of all ages in the process and had a good time with the collection. Eventually she lost interest, following the often described curve of collecting. However, she has continued to be exposed to the hobby. When she was the Zoarcheology Collection Manager at the Georgia Museum of Natural History, we mutually arranged to have a pictorial cancellation for the event in Athens, GA for the opening of a visiting Florida museum's collection. Also, we use stamp exhibitions as a meeting place on as frequent a basis as our schedules allow.

At Peach State Stamp Show '01, while waiting for me to get out of a meeting, she

perused the exhibits, a habit she had been out of for several years. She understood many of the collections shown and surprised herself by enjoying them. Over a spaghetti dinner, she said the following:

"Mom, you know how when I prepare a report it must be well researched, logically organized and with the pages neatly laid out, easy to follow, and with meaningful illustrations where they are helpful? I can do this easily, while many of my colleagues find this portion of the job difficult. They are only comfortable doing the field work.

"I've thought about this a lot, and am convinced that it is the skills I learned while exhibiting which taught me what I need to know to prepare a good report.

"School didn't teach me how to do research, you did. When I asked you a question, you would hand me a book and tell me to see if I could find the answer there. If I need more information on my theme, you would lead me to a card catalogue in the library. On a stamp, a catalog.

"When it came time to prepare an exhibit, we would arrive at a prospective plan and make a rough outline, then see how the material I had fit.

"To plan the individual pages, we would lay the philatelic material for that

6. Now, while holding down the ruler, glue the exposed portion of the bottom flap (Fig. 9).

7. Quickly, remove the ruler and run your finger along the glued top of the mount (Fig. 10. Don't forget to recap the glue pen!).

8. Turn the mount over and remove the tape tab (Fig. 11), turn the mount back over to reveal the perfect mount around your stamp or cover (Fig. 12).

A well made modification is indistinguishable from the commercially-made product. This is especially useful for pre-mounted albums with large mounts for souvenir sheets. You can seal the loose tops of the souvenir sheets mounts with this technique. I believe this technique makes the use of mylar mounts for covers or stamps in exhibits very practical.

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THANKS

section out on a quadrille sheet of paper and move things around until they looked good. And then we'd move them some more to fit the story, changing philatelic elements as necessary to keep the page looking balanced, but still telling the story.

"In a condensed form, that is what I do when it is time to write the reports from my scientific surveys. I have to spend lab time and do the faunal research, draw the charts indicating location and strata of items found at the site and create time line summaries. Then I describe how our findings fit the state criteria for the work and recommend steps for future development and analysis.

"These are skills I learned exhibiting stamps. Thanks Mom."

At AAPE Seminars, we frequently toss around the question of why we started to exhibit and why we continued to do so. However the importance of exhibiting beyond learning about the subject matter is rarely discussed. It is clear that the education we receive and the discipline we learn extends well beyond the borders of stamp collecting.

Need I say that I am currently shopping for philatelic material which illustrates skeletal structure and bones? (Perhaps it is time for Jennie to enter the next cycle of stamp collecting.)

The Philatelic Exhibitor

Special Problems For Postal History Exhibitors, and "Usage"

by Andrew Oleksiuk

Postal history exhibits present special problems that are perhaps rarely dealt with in traditional or thematic exhibits. The point of a postal history exhibit is to help explain the development of the postal system(s) in question, by way of rates, routes, markings and usages.

As a postal history exhibitor I have a special problem with the term "usage." I have understood the term to mean, either "usage" of a specific stamp to pay a certain rate, or portion of a rate, or "a unique destination" or other aspect of a cover. Which is correct? To illustrate these definitions I offer the following catalog listings using the term "usage" in various ways

30c Orange (71). Tied by 1867 ms. and used as a Revenue stamp on a handwritten receipt of payment, fresh and Fine, scarce usage of the 30c as a revenue

151, single tied by light cork cancel, matching "Brownsville Tex. Mar. 4" cds on 1871 folded letter to London, originating in Mexico, red New York and London pmks, blue merchant's datestamp, file folds, Fine, very scarce Texas usage of this stamp. (Image) Cat. \$400

It seems to me that there are two basic definitions: Definition One: a specific stamp used to pay a certain rate (or in the case above, payment for service), or Definition Two: a special origination or destination. There are other definitions, however. Coincidentally, no philatelic glossary I have had access to actually offered a definition for this term.

Similarly, another (non-exhibit) writer of a cover uses the term three different ways:

1981 SECOND OUNCE

Besides being a very nice Transportation Series coil combination usage, this cover has a lot of pluses! First, it is postmarked October 10, 1981, during the short-lived 18c first-class rate period (March 22-October 31, 1981), first ounce paid by Scott 1907 18c Surrey. Second, it has an additional ounce paid by Scott 1906 17c Electric Auto, a very scarce usage of this stamp, which was issued only a little more than two months prior. Third, as tough as it is to just find a

17c Auto used for the second ounce during this rate period, it is almost unheard of to find one with a plate number (in this case, #1). Fourth, it is canceled by a purple ink machine cancel. Fifth, it is a legitimate commercial usage from a Congressman. The combination of the above features makes this cover a real GEM!!

Again, the first definition has to do with franking combinations, generally, second with rates, specifically, and the third an aspect of social philately? The different interpretations and their relevance have vexed me for some time. In wanting to create a good postal history exhibit, I am wont to ask, what is a usage, and furthermore since the term connotes usage of usually a stamp, wherein lies the role of the stamp in postal history exhibits among rates, routes, markings and "usages"?

"Usages" can also be markings, as in "usage of a censor marking," or stamp and marking combinations that signify routes, or some other nonstandard aspect of a cover. First Day usages, civil war usages, late usages, supplementary mail usages, airmail usages fall like salt into crystalline piles of meaning, indistinguishable from one another, yet unique to specific strands of philatelic knowledge that may inform the exhibit. Weeding out relevant usages from irrelevant ones perhaps, is the philatelist's job.

Within one specific category of the definition of "usage," such as usage of a stamp to pay a certain rate, interpretation of what an *interesting* usage is can certainly vary greatly. For example, which is the "better" cover for a rate study: a combination usage of 75z+85z, to make up the 160z rate (both the 75 and 85 denominations are uncommon, let's say) or a "correct usage" of a one 160z stamp (highest value in the set, also uncommon), that pays the rate exactly?

I've uncovered an article and a follow-up that specifically address the issue not only splitting hairs in terms of "usage" but the categories of exhibits as well. In this example, the author argues that Hungarian Adopéngő stamps, used after their rate period and a change in currency, do not belong in a postal history exhibit dealing with Hungarian Hyperinflation:

...Although the cover sported the 5 million Adopéngő stamps, it was

mailed on 4 August 1946, a date that was beyond the hyperinflation's period (1 May 1945 to 31 July 1946)...

The conclusions drawn were:

...Despite the fact that Adopéngő denomination stamps were used for partial payment, it is NOT a hyperinflation cover because of the 4 August 1946 mailing, and the postage in accordance with the Forint rate (the following period)... The item represents a 'Postmaster Provisional' cover from the beginning of the 'Forint' era...

And further

... It is my opinion that this cover does not fit in a postal history exhibit of Hungarian hyperinflation, which has self-determined specific time constraints for postal rates, plus routes, markings and usages (seldom seen postal functions).

On the other hand, if this cover were to be placed in a Traditional (stamp) exhibit, then the different rules of this category would permit its inclusion. The Traditional category includes collections that target the purpose, design, production or the use of stamps. Consequently, in the Traditional category this cover would be an excellent example of the 'usage of stamps issued during the hyperinflation' or more narrowly 'the usage of Adopéngő stamps.' In other words, if the stamps were the center of attention ... then this cover would be elevated to a 'star' status no matter whether the actual usage was during or after the hyperinflation. **Robert B. Morgan, Excerpt from the Volume 31:2_20 issue of The NEWS of Hungarian Philately**

Thus, the author's view is that stamps themselves have a subordinated role in Postal History exhibiting. Yet many exhibitors focus on the stamps, even in a postal history exhibit. The logic exposed by this observation could definitely impact how others might go about organizing a postal history exhibit. Yet isn't the issuance (and subsequent demonetization), franking on a cover, and acceptance of stamps highly relevant to the development of a postal service, and thus be the subject of a postal history exhibit?

Emerson
God offers to every mind its choice between truth and repose. Take which you please — you can never have both.

Given this set of evidence, more questions than answers come to my mind; I offer these and my conclusions as points of discussion.

In the Adopengō stamps example, above, is the author going out on a limb, or could the covers in question be included in a postal category HyperInflation exhibit, citing "extraordinary and late usage" as long as it was correctly worded?

Do "usages" have different meanings

when applied to Traditional and/or Postal History exhibits? How do we define them, strictly for postal history category exhibits? Furthermore, what is the role of the stamp in a postal history exhibit? Is it the case that in certain instances the stamp can be a highly irrelevant aspect of the cover? Or highly relevant in a marcephily exhibit?

Conclusions: Usages, relating usually to stamps or markings, should be philatel-

ically relevant to the focus of the exhibit. Within the logic of the exhibit, writeups of "usages" should explain the relevance of the material and further the story of the exhibit, not divert our attention to trivialities. In the postal history category, an exhibit entitled "Usages of the Prexie Stamps" focusing on the stamps, is perhaps less philatelically important than "Usages of the Prexie Era," focusing on the era's more diverse postal aspects.

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.

• **SANDICAL 2003** offers a wonderful venue with great weather in late January/early February. This is an attractive place to hold your society convention for 2003. Contact Jerry Santangelo, 4816 Mt. Helix Dr., La Mesa, CA 91941 to discuss possibilities.

• **NAPEX 2002 SELECTS 'FREEDOM' THEME** The National Philatelic Exhibitions of Washington, D.C. selected a FREEDOM theme for its upcoming show May 31-June 2, 2002.

Associated with the FREEDOM theme will be a slogan of BRAVERY-JUSTICE-UNITY. This contemporary theme and slogan is self explanatory in light of the September 11th atrocities in Washington, D.C. and New York City, NY.

The actual designs for the NAPEX souvenirs will be decided closer to the show. However, the designs for the covers, cancel, and card probably will be selected from pictures of the Pentagon, Capital Building, Statue of Freedom on the Capital Dome, and our National Flag.

An exhibit prospectus and provisional entry form is available for NAPEX 2002 by writing Paul Magid, Exhibits Chairman, at Post Office Box 6363, Washington, D.C. 20015 or 202-363-3135. Forms can also be printed from the NAPEX homepage at www.napex.org. Participation in the NAPEX exhibition is open to collectors of any philatelic affiliation. Entries close March 1, 2002.

• **National Topical Stamp Show** has posted its press releases on its website at <http://members.aol.com/NTSSnews/News>. Recent additions for the June 21-23 show (in Orlando) include "National Topical Stamp Show Exhibit Prospectus Available," and "ATA President Announces Awards for NTSS 2002."

• **Washington 2006 Accepts Philatelic**

Donations. Under a special arrangement with two prominent auction houses, Washington 2006 is now welcoming donations of philatelic items towards its membership goals.

Andrew Levitt/Nutmeg Auctions of Danbury, CT and Regency Stamps, Ltd. of St. Louis, MO have volunteered to accept and auction material on behalf of the international exhibition. Washington 2006 will receive the full hammer price from such donations and will provide receipts to donors. Both firms are already major supporters of the show as members of the "Chairman's Circle."

Memberships to the show can now be obtained through either monetary or philatelic donations. For auctioned material, equivalent credit will be earned towards the various membership levels, several of which offer thank-you premiums.

Collectors wishing to make philatelic donations should contact: Andrew Levitt/Nutmeg Auctions, P.O. Box 342, Danbury, CT 06813, Tele. 800-522-1607; Fax: 203-798-7902; Email: info@nutmeg-stamp.com; Website: <http://www.nutmeg-stamp.com/> or Regency Stamps, Ltd., Le Chateau Village #106, 10411 Clayton Road, St. Louis, MO 63131-2911; Tele. 800-782-0066; Fax: 314-997-2237; Email: info@regencystamps.com; Website: <http://www.regencystamps.com/>

Washington 2006 is America's next FIP internationally accredited event. It takes place May 27 through June 3 at the new Washington, D.C. Convention Center.

For additional details, visit the Washington 2006 web site at <http://www.washington-2006.org/>.

• **NOJEX '02** will be held over Memorial Day weekend, May 25-27, 2002 at the Crowne Plaza Meadowlands Hotel in

Secaucus, New Jersey. An exhibitor's prospectus is now available.

For the first time, NOJEX will offer exhibitors an opportunity in the APS' new divisions including Postal, Thematic, Display, Illustrated Mail and Cinderella, as well as Youth Class and One-Frame Competition.

The US Cancellation Club will hold its annual convention and the New Jersey Postal History Society will celebrate its 30th Anniversary at the show.

The New Jersey Postal History Society has invited collectors of both New York and Pennsylvania postal history to participate in a special three-state competition which will feature special awards.

In keeping with the WSP's theme of "FREEDOM," New Jersey, NOJEX '02 will commemorate the Battleship *New Jersey*, through the courtesy of the Home Port Alliance located in Camden, New Jersey. Members of the Alliance will participate at the show with a model and memorabilia from this great fighting ship which saw service in World War II, Korea, Vietnam and Lebanon before her retirement from active duty. Special commemorative cachets will be available.

NOJEX is pleased to announce that it has received a commitment from the Meadowlands Crowne Plaza Hotel in Secaucus for shows in 2003, 2004 and 2005. The hotel offers first-class rooms and an outstanding exhibition area. NOJEX earnestly solicits Society participation by way of meetings and conventions at these upcoming shows.

Information concerning all of the above can be obtained from Robert G. Rose, P.O. Box 1945, Morristown, NJ 07962-1945, Tel. (973) 966-8070 or email: rose@phks.com.

The Philatelic Exhibitor

Ask Odenweller

by Robert P. Odenweller

As I write this, I'm almost finished putting together my first exhibit in over twenty years. It has been a wonderful change in my routine, and has indeed given me many benefits that I would cherish even if I never put it on display. (See the title page and synopsis which follow this article)

First, is the chance to get to know what you have. Preparing an exhibit forces you to look at the material and to put it into a coherent order, sometimes showing where the weaknesses are. These in turn cause you to look for the missing items. Sometimes, as I found out, they are sitting right in front of you. I was looking for a specific stamp used on cover in the large accumulation of covers I had purchased over the years, and didn't find it but did find another that I hadn't expected to find.

Along the lines of getting to know what you have, the area I'm working on has a number of perforation differences, and some of them can be difficult to identify, especially on cover. In the process of looking for the cover I mentioned above, I found a few new tricks that make it quite easy. Now, rather than having to pull out a perf gauge each time, I have a few new ways to look at possible additions, all because I took the time to prepare an exhibit.

Next comes the pleasure of learning new details about the area. Each cover in the exhibit needed some write-up, of course. The details forced me to go back to books I hadn't studied for years, and I found a lot of wonderful information. On the down side, however, was that I got so fascinated that I kept on reading in a number of them.

In one set of these books, I also found that you cannot take the first information you find and consider it to be the final answer. Later volumes corrected some of the statements in the first, and even later ones corrected those in the middle. Some generated questions for me to study, and I found a few items that may produce new findings beyond those that were published. But that's a subject for elsewhere. Being forced to go into the books was an unexpected pleasure that is still bringing rewards.

Finally, I was spurred to conduct a new exercise that will ultimately help others in the same area. In wanting to figure out the

postage on some covers, I found that there was no list of rates printed in a single place, to help unravel the various amounts of postage. At first I had assumed that five different airmail covers mailed on the same day, from the same place to the same destination, with different postage amounts were philatelic.

Wrong.

It turns out that a sender could determine just how fast he wanted a cover to travel to its destination. Then, with air on some segments and surface on others, the rates would change accordingly. All of these were posted for the users' convenience, but it took me a while to find them.

After finding this somewhat unusual fact, I started looking at many sources and wrote down any rate citations I could find. Then it was necessary to put them into some order. I shared this with a friendly competitor, George Branam, and found that he had done the same. It turned out that each of us had found some the other had not, and by time they were put into a nicely formatted book form, they came to 15 pages. And those are not complete. The period covered is just over ten years, and there are other covers with rates that must be correct but do not yet fall into a category we have been able to pin down.

When I next visit New Zealand I'll be asking some of the people there to help out in filling in some of the blanks, and when we have done all that can be done, I'll be happy to share it with all. But had it not been for the preparing of the exhibit, this would never have been done.

In a way, all of these fall into the category of increasing your knowledge, but without the exhibit as a catalyst, is it at all likely that any of them would get done?

Outside of those areas there are other benefits. By having the material "dressed up in its Sunday best," it is so much nicer to look at. Before the exhibit, it may have languished in albums, stock books, and shoeboxes. Non-collectors would give a major yawn if you even so much as suggested looking at something in that state. As an exhibit that you can flip through page by page, skipping over the things that would only please another collector, you can get a lot of mileage out of pointing out the unusual covers and destinations that should make even a non-collector interested. It's not guaranteed that you will really

get their interest, but it's worth a shot. And since it will look so nice, they just might be enticed to look at it for more than just a bit.

We can't go without mentioning that a collection that has been put into exhibit form can have a positive effect if you ever decide to sell it. In my opinion, the more completed look of an exhibit has the power to increase interest.

One last benefit, and one that a number of exhibitors have followed, is to preserve their efforts in book form. Some simply record the material as photocopied pages and bind it, while others are spurred to greater heights, and expand their concept into full-fledged books. A perfect example of the latter is the "Gold Fever" series by Ken Kutz. I have a feeling that it might not have come to be had it not been for his exhibit.

The work of preparing an exhibit can concentrate so much energy that a book can become a natural by-product, particularly if the ones that reference your area of interest are out of date or nonexistent. These could, in turn, become exhibits in their own right at literature competition, but that's pushing the benefits a bit more than we bargained for at the outset.

Encouraging Newer Exhibitors

Although standards of judging should remain as constant as it is possible for each judge to apply with his own abilities, there are a number of ways judges can encourage exhibitors, particularly the newer ones. Primary among these is accessibility.

Too many exhibitors view the judge as being unapproachable. During the judging, this is certainly the case, although we often break off when seeing a new face for a quick hello. But after the judging is finished, I believe that judges should seek out the exhibitors or make it known that they are available for discussion.

Some of the most fruitful critique sessions I've been able to give in recent years have been before the official critique. In many cases the exhibitor might have been unable to attend the critique. In others, the format of the critique would have been inadequate, since very detailed comments are essential to get to the heart of the problems with the specific exhibit. (Getting together at the frames afterwards is the usual way to handle the latter, but some-

Criticism won't hurt you unless it should. — Anon.

times that's not practical — for example, they closed the show just after the critique in Stampshow this year.)

Both were the case for a new exhibit of Papua New Guinea that I judged earlier this year. The exhibitor was funneled to me by the chief judge, since I was designated to cover it at the critique. Although we got off to a rocky start (which could be the source of another discussion as to why exhibitors assume that judges do not know their area at all), we soon established that there was good reason for him to trust that his material was indeed understood and that he could benefit by paying attention to the comments of how the exhibit could be improved. By the time we were finished, over a half hour later, he was taking careful notes and was earnestly interested in the process. Yet if we had called it quits after ten to fifteen minutes, it could have gone the other way.

I've found that newer exhibitors tend to be a bit more defensive of their fledglings, and judges should be aware of that possibility. Taking the time to work with them may make the difference between gaining a new exhibitor, eager to work on improving for the next time, and a one-time dropout.

In addition to the usual AAPE meeting, one or more of the judges could agree to be available to new exhibitors to give personal critiques and help. The expected group of attendance would be small, and the work could easily be extended to a visit to the various frames. The judge(s) could then talk not only about the exhibits of the first-timers, but also show examples in the other exhibits of how to handle specific problems.

This session should be restricted to first-time exhibitors or would-be exhibitors, possibly allowing experienced ones only on the basis of noninterference with the proceedings, and then to those who are believed by the judge as being of potential help in the process. Such a program could be featured by the show committees, both for first time exhibitors and those who haven't taken the plunge. The possible gaining of new exhibitors for the next show and that final push of encouragement might make a new wave of exhibitors.

Being accessible is not the only answer, however. Sometimes the exhibit shows features that have the judges begging for an opportunity to help the exhibitor. If possible, and it should be treated as a very delicate matter, the judge may make the overture to the exhibitor. Delicate, because sometimes the exhibitor doesn't want to hear anything. Often it is best, in such

cases, to find a friend of the exhibitor who might act as a go-between, to see if the exhibitor would be receptive to remarks. More often than not it seems that the exhibitors welcome the opportunity but lacked the confidence to make the first step.

The other side of the coin should also be borne in mind — the exhibitor who really doesn't want to hear anything. This was unfortunately the case for an exhibit at the same show that may well have won the grand award, except for some unfortunate problems. Although I was again the one selected to give the critique remarks and the exhibitor was present, he did not ask. I had hoped to find a way to approach him gently at the awards dinner, but he left almost immediately, and checked out of the hotel before any contact was possible. His choice was clear, but it left all of us a bit frustrated, since we felt that our collective remarks would have made a big difference.

So the "answer," if there is one, is that judges can make a large difference if they are willing to spend the time between the finish of the judging and the critique, as well as after, in seeking an active role in helping the exhibitors, particularly the newer ones.

To respond to Question 1, page 6 of the October issue:

Showing complete sheets can be a major addition to an exhibit, if there is a point to it beyond showing "the largest multiple." Some cases that would justify showing a complete sheet could include when it is necessary to illustrate important positions, such as in plate errors or identification, to show marginal inscriptions or watermarks, or similar uses. If it's only to show big pieces that are more expensive than lesser ones, I would think that most judges would frown on the practice.

Assembling a sheet from individual varieties may make it look more difficult to do, but in the case of the Thai "att" surcharges, the full sheet could have more impact. I have noted a certain skepticism in some judges for reconstructions, in that a minor suspicion of the full accuracy of the reconstruction may lurk in the background. If a full sheet can be used, it is not open to that question, and if it proves the point needed, then it is useful.

Certificates can be indicated in many different ways. Discreet is best. Some use a coded reference, such as an asterisk, which use has been explained on the title page, particularly when many certificates are likely to be included. There may be a temptation to show all certificates simply because you have them. I would recom-

mend a different approach. On the title page, and in the synopsis, a statement that XX number of certificates are included on the backs of pages, but that only those that are likely to be open to question have reference included on the page. Then use whatever (discreet) method you choose to show those certificates, whether by asterisk, number, number at the bottom corner of the page (but above where it might be obscured by the frame mount), or whatever other technique you prefer. The judges will often prefer this than to be overwhelmed with a lot of numbers on the lesser material.

Finally, the block of 15 of the two atts on the one att on three atts would be spectacular, but I would personally place it where it belongs in the exhibit, and not on the title page. The tendency, particularly in internationals, is to use the title page solely for text, since there is only a small amount of space, and to fail to use it well or to be cramped by putting a cover or such a block might be questioned.

And since it is sometimes recommended to exhibitors to put their best material in the two middle panes on the second row, even if it is out of sequence, I would suggest that you rethink it. When I have tried it the past, it backfired. One judge asked "why the screwy sequence?" In my new exhibit, the two best items are on the last page of one frame and the first of another. It didn't seem to make a difference in the judging, and the material fell in its logical sequence in the exhibit. Try it. You may find it is a stronger way to tell the story.

Regarding Question II of the October issue:

I believe that the two different "stories" that Mr. Sauer would like to see are not necessary. A good story line that develops the exhibit can have all the characteristics that he calls for. Unfortunately, this is an art that has eluded a number of exhibitors, and that is part of the reason for this magazine to exist. Without getting into specifics, story lines can be "technically correct" and remain obscure to the average viewer. I agree that the effort to create ones that will reach everyone should be a goal of all exhibitors.

Regarding Expertizing (Cohn & Bell) from the October issue:

Although a central clearing house for expertizing results and reversals would be an interesting addition to philately, the technical and philosophical problems would make a mountain that is very likely unscalable. Too often, one of those

involved is likely not to want to participate, for any of many reasons, with some of them valid beyond the lack of desire to be shown to be wrong. If all of these could be surmounted, the question would turn to who would administer and fund the effort.

Wearing my hat of director of the International Association of Philatelic Experts (A.I.E.P.), I should point out that I understand that there are laws in different countries that would prohibit such an action.

And I saved the best for last: Quadrilled Pages — A Final Word to the Final Word

The brief article explaining "that there is no rule, formal or informal, nixing quadrilled pages" contains a concept that should be stressed to all judges. Some have a personal objection to quadrilled pages. It's one thing to have a personal dislike of them, but totally another to continue that dislike into the evaluation. My F.I.P. Grand Prix d'Honneur exhibit start-

ed and ended its run on Godden Deluxe pages, quadrilled, but without the extra ornamentation of the Scott pages. One reason I use pages without quadrille lines today is that I haven't found ones that would go through my computer. Yes, the other things you can do with a computer make it easier to do without the quadrille lines, and for those with the ability to use the computer with any degree of flair, it is almost certainly the way to go.

But there are those who can't go the computer route, for many reasons. As long as they make neat pages that are tasteful, they should not be downgraded for their efforts. I can recall an exhibit I once saw on quadrilled pages, written in pencil, but so elegantly done that many computer generated exhibits would pale in comparison to the pages themselves, completely leaving the material out of it.

One substantial benefit of quadrilled pages that is lost on computer pages is that the quadrilled background serves as a sub-

tle "picture" with the unquadrilled border serving as a frame. This is far more pleasing to the eye than the many computer generated pages that leave the bottom third blank, begging to be completed. To me, material swimming in a sea of white is a bit unsettling.

I've recommended to a number of exhibitors to try to fill the four corners of their computer generated pages with text of some sort on each page, to fool the eye into thinking that the "frame" has been resurrected. More should try it. It works. It's a technique I've incorporated into my new exhibit, and when I show it to people and point out the few pages that I've left (on purpose) without the completed bottom, it is even more obvious how the technique works.

Perhaps this will add additional reasons to fortify the statement that there is no rule against quadrilled pages, or any other tasteful pages. Deeply colored pages are, on the other hand, not looked on with much favor, but that's another subject.

New Zealand—The Pictorial Definitives of 1935–1947

In 1931, the sideface definitives of King George V had been in use for 16 years and some of the plates were getting worn. Faced with the high cost of replacing many of the plates and the relative unpopularity of the three denominations that depicted the king in Admiral's uniform, the Government Printer proposed and the Cabinet approved a public competition for a new pictorial issue, similar to one that produced the 1898 issue.

The result was one of the most fascinating issues of the twentieth century. Changes of paper, watermark, and perforation were dictated by many circumstances, not the least of which was the effect that World War II had on production.

Initially, the stamps were printed on "single" watermark paper, but that was found to be inadequate and the printings lasted less than a year. A new "multiple" watermark paper replaced the first, but there were quality differences dictated by the wartime availability of various materials.

Perforations varied as well. When the De La Rue production facilities were bombed multiple times during the Blitz, some of the work was farmed out to Harrison and Sons and Waterloo. Each had a favored perforation device, as well as different printing procedures.

The result of all of this was a complexity that can be seen as 106 differently recognizable stamps, 69 regular and 37 official, with a total of 164 shades. All of these printings, including the two great 20th Century rarities of the Officials, and 160 shades are shown here. For convenience in discussing the various forms, the issues have been combined into four main groups and five sub-groups:

The Design Competition—1889

The Original Issue (1 May 1935)

Experimental Issues on Single Watermark Paper (Late 1935 to February 1936)

Single Watermark Officials (March 1936)

First Multiple Watermark Printings (March to August 1936)

Additional Multiple Watermark Issues (November 1936 to July 1939)

First Multiple Watermark Officials (July 1936 to May 1939)

Wartime and Final Coarse Paper Issues (May 1941 to 1947)

Wartime and Final Coarse Paper Officials (1942 to 1945)

Material for each printing has been selected to feature unissued, used, multiples, varieties, and covers. In some cases, some of these forms do not exist, such as used examples of the 1½d Official single watermark perf 14 x 13½, and unused of the 8d Official perforated 14 x 13½, as well as covers of either. Due to a limitation of space, large multiples and plate blocks are omitted, except for a few representative examples of more difficult-to-obtain varieties.

Covers have been selected for a number of reasons: Single use of each denomination on cover paying a genuine rate or combination of rates (44 examples, including all denominations), use of each printing on cover (wherever available), unusual uses, and to demonstrate as many of the 160 postal rates that have thus far been identified (of which there are both undoubtedly more, and of which many are unlikely to have surviving examples of these issues on cover). Nevertheless, the scope of different uses is quite representative of most of the known and available rates. In some cases, more than one unusual cover has been chosen for a given printing, and these have been interspersed to add dimension to the exhibit.

Many of the higher-value stamps were needed to make up the initial rates, which changed fairly often as new services and improvements of old services developed. On occasion, these rates were so high that even multiples of the 3/- would not be sufficient, and the postal fiscals were put to use. One example has been chosen to illustrate the other potential of the Pictorials, which are inscribed "Postage and Revenue," on a probate with an overall face of £1,521/19/4, which makes use of some exceptional fiscal stamps.

Besides normal supplements such as registry, there are examples of less-than fees, such as late fee, use of normal stamps for Official use before and after overprinted stamps were available, normal stamps used for postage due, and compulsory registry. The onset of World War II brought censorship and military mail, as well as disruptions in the mail service.

On the accession of King George VI, the three lowest denominations were withdrawn (in mid-1938) in favor of a set that featured the new king, followed three years later by the 3d. All other denominations remained in use until 1947. These, and five different commemorative issues that appeared during the lifetime of the pictorials, both reduced the availability of the pictorials and made combinations with the contemporary issues a regular occurrence and often a necessity.

New Zealand: The 1935 Pictorial Definitives

Synopsis for the Jury

Structure and Sequence—Treatment

This exhibit presents a traditional exhibit in the fullest sense: unused and used stamps, including shades, multiples, and varieties, as well as examples on carefully selected covers. Although pictorial (or commemorative) in appearance, this was a definitive set that replaced the King George V sideface designs and remained in use for 12 years, spanning World War II.

Since only one denomination was printed in New Zealand and the remainder in England, wartime damage and shortages resulted in many distinctive printings. The sections of the exhibit are grouped by observable changes in production, as follows:

- **Essays:** Few survived to be available to the public, with the remainder retained in official archives or destroyed. (Unlike many similar issues, items like plate proofs and other archival material do not exist in private hands.)
- **The Original Printing (1 May 1935):** This printing was on a special single watermarked paper, (called "registered," since it was designed to "register" once per small format stamp) but the printer, De La Rue found it not to be satisfactory. After a few experiments, which resulted in rare varieties (a sub-section labeled **Experimental Issues**), they convinced the authorities to change to a better paper. Some of the original printing was overprinted "**Official**," resulting in the top rarity of 20th Century New Zealand that is available to collectors (the only contender, and one that is unique, is now in the postal museum). *The finest of the four copies produced is shown.*
- **The First Multiple Watermark Printings (March to August 1936):** As supplies of the original issue diminished, the new paper was used for each of the denominations. After the initial resupply of all denominations with the new paper, a sub-section of **Additional Multiple Watermark Issues** shows a refinement of attempts to improve production to 1939. **Officials** of the multiple watermark printings complete this section.
- **Wartime and Final Coarse Paper Issues (May 1941 to 1947):** These have been combined as a unit, even though the "Blitz" issues may be considered worthy of a separate section. The running headers serve to differentiate the two. Printings were "farmed out" to Harrison and Sons, and Waterlow when De La Rue's production facilities were heavily damaged in four bombing raids. Subsequently, the esparto grass that was used in the finer quality early supply of the paper, and which came from northern Africa, was unavailable, so cheaper wood-pulp additives made a noticeable change in the paper quality. That coarser paper continued to the end of the issue on 1 May 1947. **Officials** complete the showing.

Difficulty Factors

Although individual stamps may appear common, those appearances can be very deceiving. The challenge of assembling this exhibit is on a par with many in the classic era. Even when one disregards the two Official rarities, many of the stamps and covers are much more difficult to find than the first issues of New Zealand.

Consider the different catalogues. For the 14 different denominations, *Scott's* lists 37 regular stamps, (not much more than one for each watermark) and 17 Officials. *Gibbons* is more thorough, with 60 regular and 32 Officials. But the catalogue to use is *Campbell Paterson's Loose Leaf Catalogue of New Zealand Stamps*, which lists 69 regular stamps (with 122 shades) and 37 Officials (with 42 shades). Every issue listed in Campbell Paterson is represented in this exhibit, in almost all cases with unused and used, and all shades except one, for which a fully convincing copy has yet to be found.

Obtaining a set of the basic stamps is not difficult. Finding the rarer printings and varieties is a different story. The best appear very seldom, and then only as featured items in auctions.

Covers are a different matter. Examples of some of the rarer issues used on cover have eluded many diligent searchers for them for decades. At the top of the list one finds the higher denomination Officials, which seem not to have been used except in ways that resulted in their destruction when packages on which they were sent were opened.

The covers in this exhibit were selected not only to have one for each denomination of each issue, but also to illustrate some notably unusual rates and uses. In the process of researching the rates for this issue, the exhibitor compiled a 14 page list of rates and changes during the 12 year period of the issue. Even so, that study is not yet complete, since some rates have been encountered that are obviously genuine but no citations have been found for them to date.

Knowledge and Research

The above mentioned rate study was the result of a number of years of searching for the citations, and completed only with the help of another serious student of these issues who has been equally fascinated with them. Information of a postal history nature is given with each cover, but only to expand the idea of the use of the stamps on cover.

Four different volumes of *The Postage Stamps of New Zealand* offer 112 pages of detailed information about these issues. Although each corrects mistaken assumptions or statements in preceding volumes, corrections and additions are necessary. Some came from the study that resulted in this exhibit, including some new varieties planned for the next change to Campbell Paterson's catalogue ("C.P.").

Condition and Rarity

Condition is generally as fine as can be obtained for this material. Specific rarities should be mentioned (and all notation uses "d" for pence and "/-" for shillings here and in the exhibit):

- The 1½d Official perf 13½ x 14 (se-tenant with normal), the finest of the four that were produced, and the rarest 20th Century stamp in private hands. Both Gibbons and C.P. list it, but their prices are a good bit lower than the price at which it was purchased some 15 years ago. Only the damaged copy has been marketed since then.
- 8d Official with upright watermark—only about 30 used copies are known, no unused, no covers.
- 3/- with inverted and reversed watermark—an experimental try with the single watermark paper, of which only 50 sheets were printed—mint and used. No covers are known, but may exist if someone were willing to soak possible candidates to try to find one.
- 4d perf 14 line (wartime issue) both in mint and used blocks. Singles are difficult to find since most were overprinted Official, and the exhibitor does not know of any covers.
- 5d final issue, "Cobalt blue," which is actually a double print, one albino, explained as one in which the paper fibers were broken on the first attempt to print (sandwiched under the sheet that took the ink), causing the ink to soak in more thoroughly on the second try. Definitely a noticeably different shade.

(Named shades were purchased from Campbell Paterson and are shown as provided by them or at auction for some of the more notable rarities.)

- A selection of 9d covers with the smaller design, single watermark, identifiable by being used between May and September 1941, after which the multiple watermark was used. Besides being quite a bit rarer than any of the other 9d stamps, the usages to prisoners of war and other unusual forms make them an exceptional grouping.

In general, the great majority of covers is non-philatelic, and the combination of representative covers for each denomination of each issue with unusual usages is a strong point throughout the exhibit.

Presentation

Where possible, each page shows a single denomination of an issue, different from any others, with unused including multiples and varieties, used including multiples and varieties, and a cover. Space available has dictated what has been selected for each page, with a great many (boring?) plate blocks left behind. Each page was constructed with an eye toward balancing the various elements of what is available and most interesting.

The varying and linking identifications are shown in the legend at the top of each page. The write-up at the bottom tells about items on the page in general, and often about details of the usage on cover. Bold print is used to highlight the key words to be noticed about the items on the page.

Each section is introduced by a boxed "mini-introduction" that gives details about the group of printings that follows.

Finally, some attempt has been made to highlight some of the better items with varying thickness of ruling lines around them. Where the lines are very heavy, the items should be of considerable interest.

References

The Campbell Paterson Loose Leaf Catalogue of New Zealand Stamps, section "L." This catalogue is easily the equal of Scott's Specialized for the United States. *Unlike most catalogues, it is also an actual price list for material and is not discounted as many catalogues are, except for items of less than top quality.*

The Postage Stamps of New Zealand, (published by the Royal Philatelic Society of New Zealand), Vol. 1, pp. 338-369 and 469-478, Vol. II, pp. 1-54, and 177-181, Vol. IV, pp. 89-104, and Vol. VI, pp. 26-33. Even bearing in mind the previous note about the need to be updated, this exceptional series has always been regarded to be the last word on New Zealand philately.

Recollections — Stamps On A Gravy Train

by Clyde Jennings

I wonder if any other stamp show ever had as great a venue as FLOREX once did. There was a Holiday Inn in St. Petersburg, South of town down on Route 19 just before the Skyway bridge. It had 182 rooms and we could sell it out guaranteeing them 546 room nights (a hotel's life blood!). Overflow was sent to a nearby Ramada Inn. This meant there was already an automatic introduction to anyone you bumped into in the elevator, lobby, etc. because everybody there was a stamp person — and, oh yes, rooms went with the table price for dealers. This did not sit well with two dealers who were FLOREX "regulars:" one who lived in the area, and the other who was famous for sleeping in the back seat of his Cadillac!

But here's the really good part: no frame storage fees, no drayage, no charge for the area the show was set up in. The

hotel stored our frames for us in their basement. The dealers' tables were the hotel's extras, and even the "decorating" fee was eliminated because we used the hotel's table clothes for dealer tables. You'd love to know how much we netted each year! This in spite of all the extras we included, plus show and rooms were all under one roof, as was the banquet. In fact, the banquets were held outside by the pool (Florida is beautiful in early November, the show being the first weekend, an arrangement worked out years before with the Virginia Federation, sponsors of VAPEX on the second weekend). And, yes, once it did rain, in fact it poured, but the hotel people were wonderful and the banquet went on only 30 minutes late in the regular dining room.

The show also had another probably unique feature: part of the exhibits had to

be set up in the cocktail lounge. Don't panic, a temporary bar was set up in another area and it was not a "dry" weekend after all. But what other shows can boast of "Old Grand Dad," "Creme de Menthe," "Haig & Haig," and many tequila exhibits.?!

But all this good stuff had to end, and it did so in the mid-1980s when the property was sold to a group of Wisconsin dentists who converted it into a retirement community. Sadly, a few years later the outfit bankrupted, and the place became a hotel again, this time a Howard Johnson's. But, meantime, FLOREX had moved to Orlando, smack dab in the middle of the state and thus closer and more convenient to more of us. But what a treasury for a while!

How Can You Help AAPE?

A couple of years ago, a version of the following list was published in TPE, and the response was gratifying. As we approach our 16th year, let's all consider what we can do to make it our best yet; not only for ourselves, but also for those who will come after us!

• Be public about your interest in exhibiting. Wear an AAPE membership or award pin at philatelic events. Talk about the fun of exhibiting at your local club. Offer to help a collector who would like to try exhibiting, but finds it hard to get over the first hurdle.

• Give an AAPE membership form (p. 4) to collector friends who you think would enjoy and benefit from AAPE.

• Advertise in TPE (either display ads or classified ads), suggest to your favorite dealer that he or she should do so, and **patronize our advertisers.** (Tell them that you appreciate their support of AAPE.)

• Use the AAPE Critique Service. If you are an accredited judge, volunteer to do exhibit critiques for those who use the Service.

• Write for TPE. We can use short, medium and long articles, and short vignettes on any related topic. There is no better way to educate the judges, tell people what you are interested in and draw material out of the woodwork.

• Attend and participate in AAPE Seminars.

• Offer yourself for AAPE office. We have an election coming up next year.

• Exhibit; not just the #1 exhibit that is your serious endeavor, but try new subjects, new forms such as Display and One frame, and keep an eye on the need to entertain and teach the viewer, while you're at it.

• Come to and participate in the annual convention.

• Donate prizes for our annual Youth Exhibiting Competition, money to help the treasury, and/or time to work on a project or committee.

• If you have an idea to make AAPE better and more useful; to make TPE better or more useful, write to the President or write a Letter to the Editor and I will print it.

• If you are on-line, watch for opportunities in the philatelic news groups to bring up AAPE and its benefits.

• Be an angel. Occasionally we have a member who can not stay in the fold because of financial reverses. These are usually situations that last for a year or two. And we need a few members who are willing to pay dues for such people to keep them involved. **If you are willing, drop a**

note to our Treasurer, Pat Walker (address on page 4) and let her know.

• Write up your interest area for the continuing "How To Judge The Philately Of..." series. See page 12 of July TPE for additional information.

• Respond to surveys and questionnaires in TPE. We all benefit from the collective wisdom of our members. If you agree or disagree with items in TPE, drop a Letter To The Editor.

• When you see an author from TPE, or an officer whose work you appreciate, tell them so. If you want to send a letter to an author or officer, send it care of the editor, and he will see that it is delivered.

• Volunteer to be AAPE's Public Relations officer; which means sending out a bimonthly press release on AAPE activities or the content of each new TPE, so that we can get better coverage in the philatelic press.

• Write articles about exhibiting in your society journal, or for the philatelic press; and remember to mention AAPE.

Many thanks to all who already put in much time and effort for AAPE. We are nearly 15 years young because of the work of a lot of dedicated and interested members. And our corner of the hobby is better for our having been here. Let's keep AAPE vital!