

THE Philatelic Exhibitor

VOLUME 16

NUMBER TWO

APRIL, 2002



THE BEACON

**UNITED STATES
FIVE-CENT AIR MAIL ISSUE
OF 1928**

August 1, 1928 the U.S. Post Office Department, in an effort to promote the use of air mail service, reduced the domestic letter rate to five-cents. This exhibit presents the production story of the stamp that was issued for this new rate - the BEACON.



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*Five-Cent Air Mail Issue of 1928
(C11) guideline block of six signed by
Postmaster General Harry S. New and
Second Assistant P.M.G. W. Irving Glover.*

Title Page by Gregg A. Hopkins, Sr.
See His Letter To The Editor, Page 7

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AAPE 2002 ELECTION STATUS REPORT

The Nominating Committee composed of John Hotchner (chairman), Ann Triggles and Randy Neil report the following slate of candidates for the 2002 election:

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*incumbent

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*Tim Bartshe

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*Guy Dillaway

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Ross Towle

Jorge Wise

There is an additional way to guarantee a position on the ballot (which will be distributed with the July TPE). Such number of members from the general membership as constitutes 50 percent plus one of a quorum for the transaction of business may nominate a candidate for any office by submission of a duly executed petition to the Secretary.

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

Nominating petitions to the Secretary (see address on page 4) must be received not later than June 1, 2002. A candidate's statement, not to exceed 150 words, should be sent to the Editor for inclusion in the July TPE.

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Agency

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John M. Hotchner, Editor
P.O. Box 1125
Falls Church, VA 22041-0125
FAX 703 820-7054

G. H. Davis, Assistant Editor
682 Totten Way
Cincinnati, OH 45226

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

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

Deadline for the next issue to be printed on or about July 15, 2002, is June 1, 2002. The following issue will close September 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, Vol. 16, No. 1 at \$3.00 each.

FUTURE ISSUES

The deadline for the July, 2002, issue of **The Philatelic Exhibitor** is June 1, 2002. The suggested topic is: "Becoming a Judge — Personal Recollections — and Lessons Learned."

For the October, 2002 issue of TPE — deadline Sept. 1, 2002 — the suggested topic is "Bibliographies: Where To Put Them? — What To Include?"

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

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:

February, 2002 Bill McMurray, who has been our Back Issues Director for many years, a long-time unsung worker in the vineyards.

March, 2002 Jane King Fohn, Cathie Osborne and Nick Lombardi, each of whom responded to our request for Opinions and Ideas on TPE.

April, 2002 David Herendeen, who is taking on the task of Advertising Manager of TPE.

The Philatelic Exhibitor

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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.

April 2002/3

AAPE STATEMENT OF PURPOSE

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

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PRESIDENT

Charles J.G. Verge
P.O. Box 2788 Station "D"
Ottawa, Ont. K1P 5W8 Canada
vergeg@sympatico.ca

VICE PRESIDENT

Dr. Paul Tyler
1023 Rocky Point Court NE
Albuquerque, NM 87123
petyl@juno.com

SECRETARY

Timothy Bartshe
13955 30th Ave.
Golden, CO 80401
timbartshe@aol.com

TREASURER & ADVERTISING

Patricia Stilwell Walker
P.O. Box 99
Lisbon, MD 21765
walke96@attglobal.net

EDITOR

John M. Hotchner
P.O. Box 1125
Falls Church, VA 22041-0125
JMStamp@ix.netcom.com

PAST PRESIDENT

Dr. Peter P. McCann
1669 Chinford Trail
Annapolis, MD 21401
103226.706@compuserve.com

DIRECTORS (to 2002)

Guy Dillaway
David Herendeen DHerendeen@aol.com

DIRECTORS (to 2004)

Nancy Zielinski-Clark nbc@cape.com
Francis Adams fadams@adnc.com

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COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: Anthony Dewey
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Conventions and Meetings: Denise Stotts, P.O. Box 690042, Houston, TX 77269
Publicity: (Need A Volunteer)

AAPE Youth Championship: Director: Ada M. Prill, 130 Trafalgar Street, Rochester,

NY 14619-1224 ada@math.rochester.edu

Computers in Exhibiting: Dr. Paul Tyler (See VP Listing)

AAPE Website: Bill Seymour Billsey@dsc-only.net

TPE Ad Manager: David Herendeen, 1641-D 237th St., Harbor City, CA 90710
DHerendeen@aol.com

SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Treasurer.
- Manuscripts, news, letters 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

Is Ten Frames Sacred?

Given that we are having a hard time filling frames at our shows; not all, but many. What does that suggest? We have had lots of lamentations about the dynamics that result in fewer exhibitors such as costs of exhibiting, of travel, the strength of better material in the philatelic marketplace, the difficulty of allocating time from family, job, and other occupations, the stodginess of exhibiting rules, etc. These and others may be real causes. The problem is that some can be addressed by the hobby and others we have to take as they are given to us. But I would suggest that there are other matters which, while they have not caused the decline, might contribute to fixing the problem.

This will require that we question some givens that have been accepted as gospel. For instance: What is the magic of 10 frames for a single exhibit? Why not 12? Why not 15? I have two 10 framers that I have to revise because I have acquired significant new material, but have not worked up the steam to do it because of other competing priorities. Well, they have already achieved golds and grands or reserve grands, so what is the incentive? If I could show more of my (self-defined!) wonderful material, I might be moved to get it done and get back on the circuit.

Are the prizes for which we compete such as to really encourage participation? Certainly the Grand Award is a lure at almost any show, but how many of us really expect to get one? I think there are lots of exhibitors and potential exhibitors who in their wildest imaginings don't think one will ever come their way. What do we have to encourage those people to thirst for the opportunity to get what is being offered? Shouldn't we look again at what IS being offered?

Are we still too restrictive in what we allow into our stamp shows for competition? Do we do a good enough job of honoring the exhibitors who win the top awards so that those coming up will see and want to achieve the same levels? Or has it all become sort of hum-drum? Questions, Questions, Questions... I don't have the answers. I'm sure I don't even have all the questions.

I know that even asking these questions will annoy some who are comfortable with the status quo. To one degree or another, we all are, or we would not still be involved. But that is precisely the point: the exhibiting community seems to be shrinking. And we had better get busy to find the ways in which we can bring back the formerly interested and hook the attention, time and commitment of resources that will be required of new people. It is not enough to point out the dynamics that we can't do anything about. What CAN we do? I'd like to print YOUR response in a future edition of TPE. But equally important, I hope you will work within your exhibition committee, within the APS Committee on Accreditation of National Exhibitions and Judges, and within your group of friends to identify the things we CAN do to work our way back to full frames — without (I might add) having to reduce the number of shows, as many seem to be calling for.



Your 2¢ Worth

—Ruth Caswell • Ted Bahry • Richard Thompson • Conrad Bush • Robert Bell
Gregg Hopkins, Sr. • Andrew Munster • Stan Luft • Bob Odenweller • Timothy Bartsche

How I Came To Exhibiting

To The Editor:

I came to exhibiting and collecting through attending Stamp Shows. My spouse, a long-time stamp collector, wanted to explore exhibiting. So we attended WSP stamp shows, usually over three-day weekends. I had a few years before retirement, so weekends were the only travel choices and luckily Stamp Shows are held then.

We spent most of our time at the exhibit frames, getting an overview of the possibilities. We both gravitated to thematic and one-frame exhibits. (At that time, there were no Display exhibits.) We viewed these frames with interest, and I read the story lines in several. I remember themes such as gonorrhea, tennis, and fish. I was impressed with the Volkswagen thematic, written from the perspective of the car. I vowed then and there that I would someday write a story line

in first person. After I retired, I chose a theme and started my collection.

We also attended the judges' critiques at these shows. What an interesting hour or so. We just happened to appear with the same exhibitor at three different critiques. We listened, twice, to judges give feedback opposite from the previous show. Finally, the exhibitor was able to find a "middle road" that seemed to please the jury.

Exhibiting for me combines aspects of my professional life, but in quite different ways. In my profession, I was an educator, researcher, and writer. Crafting an exhibit permits me to carry out these aspects in a philatelic environment. As an avocation, I performed music for the enjoyment of others. Hopefully, this aspect of my life will carry over as others who view my exhibit enjoy, laugh, and talk about it.

I thought it would be challenging to draft

a story line around a chosen theme and to try to display philatelic elements to support that theme. It actually is fun, and I enjoy the "aha" experience of finding that special philatelic element for my exhibit.

Ruth Caswell
Seattle, WA

Increasing Burden?

To The Editor:

I have long been quite concerned about the ever increasing burden put on judges by ever changing rules. What used to be fairly simple is now rather complicated and takes a much greater amount of time. What major problems have thereby been resolved? None? Have any of the changes increased the number of exhibits? No? Have they made judging fairer or easier? No? It seems the invisible hands of bureaucrats have been busy creating an administrative monster. Do we really need at least nine different score

A GUIDE TO JUDGING THE PHILATELY OF.....

NEW ITEMS

Thanks to Murray Heifetz and The Asia-Pacific Exhibitors of November, 2001, we have a new monograph to offer:

- **How To Judge — Canadian Airmail (5 pages) \$1.00.**

They are available from the editor's address below for prices indicated to cover copying and mailing (postage stamps ok)

AAPE is pleased to have these additional examples of what we hope will be many such monographs, and asks YOU who exhibit to take pen in hand (or, keyboard in lap) to create such a guide to your exhibiting area. Your contribution can be one page or longer, but it should address such things (as appropriate) as highlights of geographic and governmental history and their relation to the types of material that can be shown, difficulties inherent in the area (which might include such things as low population/literacy, disorganized postal system, weather conditions that affect philatelic material, etc.), what to look for in the way of scarce stamps and usage, effective methods of organizing, and an overview of research in the area that is available (a bibliography) and what remains to be done. These categories would change for thematic and other exhibiting categories. Get creative!

Send monographs to the address below, and I will make them available in future TPEs:

John M. Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125

Still available:

- **How To Judge — Norwegian Airmails.** By Egil Thomassen (6 pages) \$1.00
- **How To Judge — Finnish Railway Post Offices.** By John MacDonnell (8 pages) \$1.20
- **How To Judge Chinese Local Posts 1863-99.** By William Kullman (20 pages) \$2.00
- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** By Robert Morgan (55 pages) \$7.50 per copy.
- **A Guide to Judging the Philately of Aden, 1839-1967.** By Jerome Hart (14 pages) \$2.50 per copy.
- **Introduction to Confederate States Stamps and Postal History.** By Joan Kimbrough (8 pages) \$1.20 per copy.
- **How To Judge British North Borneo (5 pages).** By Derek A. Pocock \$1.00.
- **How To Judge Australian States Revenues (4 pages).** By Dingle Smith 75¢.
- **How To Judge (Nicaragua) Airmails (4 pages).** By Derek A. Pocock 75¢.
- **Guide To The Judging Of U.S. Federal Embossed Revenue Stamps (3 pages).** By Henry H. Fisher 50¢.
- **How To Judge: Queensland Postal History.** By Bernard Beston (8 Pages) \$1.20.
- **How to Judge — Traditional Victoria.** By Geoff Kellow (8 Pages) \$1.20.
- **How To Judge — Western Australia Revenues — DeLaRue Issues 1881-1903** By John Dibiase (7 pages) \$1.00.

sheets?? Of course not! The invisible hands of international judges seem to favor score sheets. Why? I recommend we do away with score sheets entirely. If that is too hard, let's just have one of them. And the exhibitor or the show committee, not the judges, should determine what Division the exhibit should be judged in. Or should the judges have endless conversations as to where an exhibit should be placed to get the best award? Perhaps the rules are so lengthy and complicated, only judges are supposed to be able to figure them out? Those are some of my thoughts for consideration.

Ted Bahry
Carlsbad, CA

New Divisions

To The Editor:

The October, 2001 issue of TPE featured three articles on the new Divisions totaling about nine and one-half pages.

On page 16 there is an announcement of Sandical 2002. One of the points made is that Sandical will be dividing the show into Postal Division; Traditional, Postal History, Aerophilately, Astro Philately, Special Studies and Postal Stationary and Other Divisions; Revenue, Thematic, Illustrated Mail, Charity — Promotion — Cinderella and Display class. Each group will have a Reserve Grand and there will be a Grand Award Multi Frame Class — Best in Show which could come from either the Postal or Other Division.

In effect they have divided the show into Philately and other stuff: A silent commentary on both the new divisions and other nonphilatelic divisions that have been created in the past.

What next divisions for sports cards, migratory game bird hunting stamps or paper match book covers?

It seems to me that it would have been better to keep the hobby confined to philately and reduce the number of shows until they all filled up with "real" philatelic exhibits.

Richard Thompson
Esquimalt, BC, Canada

Sarapex 02 and Beyond

To The Editor:

I just returned home from the Sarasota National Stamp Exhibition and just had to drop you a line.

The show committee did an outstanding job as they have always done in the past. The General Chairmen, Phil and Vicar Warman had an outstanding crew who saw to every need of the exhibitors and dealers. Once again the banquet was a great meal and everything went like clockwork.

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 try 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, P.O. Box 1125, Falls Church, VA 22041-0125.

This was the first show I have attended in a long time where all the awards did not go to the one or two persons who had won the top awards. The Judges, under the direction of the chief judge Janet Klug, went all out to see that there was a fair representation among the exhibitors. I highly recommend that this show be considered in the members plans to exhibit in the future. As an aside; the weather was in the 70s and 80s for the whole show — you can't beat that!

Conrad L. Bush
Fort Walton Beach, FL

Come To APRL

To The Editor:

I was wondering if there was a place for the organizers of stamp show exhibits in the US to ask the exhibitor right on the application form if he or she would like to send an extra copy of the Synopsis and Title Page for forwarding to the American Philatelic Research Library (APRL). There could also be a recommendation on the same application form for a copy of the final exhibit to be sent, by the exhibitor, directly to the APRL. Show organizers would then send all copies of submitted Synopses and Title Pages to the APRL. In this way much research and examples of unusual and unique material would be preserved for the benefit of many.

Robert Bell, MD
Sedona, Arizona

A Follow-Up — Appealing To Two Audiences

To The Editor:

I want to respond to a recent letter to the editor in the October TPE from Jim Sauer of Fremont, California. In just a few short paragraphs, Mr. Sauer unwittingly or by design has condensed the essence of a modern exhibiting goal. To wit, an exhibit should not only be geared towards the judges, but be entertaining, educational and enticing to the viewing public.

Your "Honest-to-God-Story-Lines" are a necessity if we are going to have people come to view the exhibits. If only specialists or advanced collectors came to exhibitions, it would be a sparse show indeed. The number of people who would walk across the street to view any exhibit I have created because they collect it might well number into a full hand of fingers! However, if you

design the exhibit properly so it is easy to follow and has a cogent story line, you would be surprised at how many people actually stop to look at an exhibit that is totally outside of their areas of interest or expertise.

In the ranks of exhibitors, there are two basic schools of write up technique; the telegrapher and the essayist. The former bullets the information directly to the brain of the experienced while the latter may lull even the most interested into a state of torpor. Obviously, the above is an exaggeration and represents the extreme ends of both schools, but these are not either/or decisions. In seminars I lead and critiques that I give to any who ask, I give a "third way" recommendation that may be your problem's solution.

The way to appease both judge and viewer is give them what they want and need. For the judges, place all the pertinent information needed to explain why the particular item is in the frame in the first sentence of description. This is particularly critical in postal history treatment of items. I tend to highlight that sentence in bold font. Boom, the judges know you have a usage for such and such a rate using such and such combination of stamps. What about the rest of the information about the cover? Who was it from if important? What route, transit or ancillary markings are of interest? How long did the trip take? Most of those questions are not germane to the judge or your particular story line, but might add a little more interest to the casual viewer. The judges are not swamped by having to wade through copious quantities of verbiage, the "bullet to the brain" sentence. The viewer is not left totally confused by telegraphic information but can now learn a little more about your area if he or she chooses.

Even though WSP shows do not utilize the point system for most formats of exhibits, a good judge still weighs in his mind certain categories when evaluating a medal level. One of the areas is treatment, traditionally looked at as "completeness and correctness" of material chosen. Completeness is less and less a necessity as space limitations are restricted to the number of frames available. However, based upon the "story" that you have chosen, the correctness of the material is paramount.

What you choose will weigh heavily on the minds of the judges on how well you do in the treatment arena. This is also critical in attracting the attention of the casual viewer. If you really take the time to think things through, most exhibits can and do become compelling based upon what you choose to display in order to complete your story. The other area important to judges is that of knowledge and research (a third of the score in FIP). Sometimes it is difficult to display philatelic knowledge in an interesting way via telegraphy. My descriptive text style addresses both the needs of the judges and the viewers.

I hope this has been somewhat illustrative and we all look forward to seeing your endeavors in the frames.

Timothy Bartshe
Golden, CO

Synopsis Presentation

To The Editor:

It was great to see the "Beacon" on your January, 2002 cover.

As a fellow C11 exhibitor I very much enjoyed looking at Andrew McFarlane's synopsis page. This page appears to be a work of art and if it is a representation of how his exhibit is presented it too much be very impressive.

This style does however raise some questions in my mind as to what judges want out of a synopsis. Are they looking for a "dry" fact sheet of information previewing the exhibit they will be judging, or would they prefer an artistic promo for the exhibit that allocates valuable space to graphics and photographs?

I, for one am very tempted to compose something that is attractive and eye catching as Mr. McFarland has done with his synopsis but have restrained myself to limit this style to the title page. See the illustration on the cover.

Gregg A. Hopkins, Sr.
Phoenix, AZ

Fly

To The Editor:

Why no "Fly" column for several issues without explanation? Bring 'em back!

Ted Bahry
Carlsbad, CA

"Splitting Hairs," Or Special Problems

For Postal History Exhibitors

To The Editor:

I appreciated Andrew Oleksiuk's January, 2002 review of Robert B. Morgan's discussion of usage, referring to a unique cover posted four days after the official end of Hungary's hyperinflation but bearing inflation stamps. The answer to whether this cover may or may not be included in an Inflation postal history exhibit rests, in my opinion, on the write up. My write up is headed "Epilogue" and is the last page of the exhibit. A brief explanation is given of how inflationary and postinflationary stamps could be legally combined for a few days, with the inflationary stamps being given set values in the new currency. The national regulation governing this was issued on the day after the end of the inflation period, and is therefore not a Postmaster's Provisional.

I am happy to say that so far US and FIP judges have agreed with my position.

Andrew M. Munster
Baltimore, MD

Vertical Mounting Of Covers

To The Editor:

I wish to be counted among the hopefully many who are seconding Bob Rawlin's response (January 2002 Letter to the Editor) to those judges who feel they must be on the leading edge by promoting vertical mounting of legal-size envelopes (LSEs). Every one of Bob's arguments in favor of traditional (but now despised?) diagonal mount-

ing is very much to the point.

In addition I wish to state that, as a judge, I have no desire for a permanent crick in my neck from attempting to view postage, markings, *et al* that are positioned 90° off normal (Point off for Presentation!). Plus the fact that I'm not tall enough to even do so where such vertical positioning occurs in a frame's top row. Hope the verticalism fad dies fast, before those who believe every word out of the horses' mouths force it to catch on!

Stan Luft
Golden, CO

Answer

To The Editor:

I have an answer to Frank Mallalieu's question about putting important material on the first page, or a full sized photo. Most of what I would like to say is already on page 22 of the January issue. I don't know where the trend to put the best piece (or some manifestation of it) on the title page started, but in my opinion it is not a very good practice. It denies space that should be used to introduce the exhibit, and any good-sized exhibit needs all of it. A one framer can get away with it, but I've always liked to see things come in a logical sequence where they belong. And I don't mind if it shows up on the first or last page of a frame.

Another fad is to try to put the best pieces on pages six and seven of a frame, but if it destroys the flow of the exhibit, it can work against it. As far as the thought to show a color photocopy is concerned, my

question is "what do you intend to accomplish by doing it?" If the answer is just to draw attention to it, then I'd say "don't." If it is to illustrate an important part in developing the postal history that can't be accomplished in any other way, then I'd say it may be appropriate.

The question of how large to make it is another matter. If there is a specific mark or other feature that should be stressed, then it might be best to show only that part, and a part such as that can be shown full size, perhaps even scanned directly onto the page. If it's too small, it can lose impact, and if too large it can overwhelm the display. I'm aware of the outdated need to represent things either 75 percent or 150 percent of normal size, but can think of very few items that really need to be shown in full. I personally have little problem with a full sized color illustration of the reverse of a cover (if it has something that requires its being shown in full) if it is appended in the same way an "exploded" cover would appear. If someone were philatelic vandal enough to do so, it would appear the same way. Most of the time, only a mark or some small portion of the cover is all that is needed. But if the full back is appropriate, this should not cause anyone heartburn, but might just evince a small bit of applause for having resisted the urge to vandalize a cover. Of course, if you purchased the cover and someone had already split it for you, that's a different story.

Robert Odenweller
Bernardsville, NJ

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

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

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

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

U.S. & Canadian Shows of 500 or more pages — Two Silver Pins.

U.S. & Canadian Show of fewer than 500 pages — One Silver Pin.

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

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



President's Message by Charles J. G. Verge

Board Meeting Results

I am quite pleased to announce that after three years of dedicated work, your Board has managed to favorably settle the financial affairs of the Association. Our Treasurer, Pat Stillwell Walker gave us the good news at our semi-annual board meeting held in Riverside, California during AMERISTAMP EXPO. The AAPE now has total assets of more than \$86,000 that include fully funded Life Members and Youth Funds. The \$20,000 Youth fund should normally produce enough annual income to defray the cost of our Youth program and the Youth Champion of Champions Competition that we manage. I am grateful to all Board members, but particularly the two Treasurers during my terms as president, Paul Tyler and Pat Stillwell Walker for making this happen and Collectibles Insurance Agency for their financial support of AAPE.

Two other measures approved at our board meeting were the creation of AAPE Chapters and the participation of the AAPE at Washington 2006. Philatelic clubs whose main purpose is exhibiting and promoting this aspect of our hobby will be invited to join the AAPE as Chapters. We need to review our bylaws to see if any changes are required. A formal definition of how a Chapter is defined will be prepared in the next few months, published and prospective clubs can apply. Your Board has decided that the AAPE should have a major presence at Washington 2006, a World Philatelic Exhibition. To this end, the AAPE has become a Society Patron of Washington 2006 and the Board will be looking at how the AAPE should be actively involved in supporting the exhibiting activities of the show. If you have any ideas, please let me know before the end of July 2002. The AAPE Board will discuss proposals at its meeting in Atlantic City next August.

On a last note, the APS is to determine whether it will still host a Winter Show after 2003. For the AAPE, discontinuing the show would be a major loss as the Winter Show is the home of AMERISTAMP EXPO, our very own single frame and single frame Champion of Champions exhibitions. The reason why the APS is reviewing the continuance of the show is that it is a financial loser for them. The loss ranges between 40 to 60 cents per member per year. One of the benefits of the show is that it waves the Philately flag in smaller communities and allows the APS to have more of a national presence. I don't know what the APS will decide but once the decision is taken, the AAPE will have either a continuing relationship with the APS Winter show or we will need to find alternative arrangements for our AMERISTAMP EXPO.

Our membership is declining slightly and I would encourage you to recruit new members for the Association. You can also offer a gift subscription to AAPE's magazine to exhibitors you know, people who might benefit from the publication or as a thank you to somebody special.

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.
- **9-CENT ALAMO U.S. #1043.** Plate varieties; commercial covers with interesting destinations and postal markings; unusual FDCs; FDCs post-marked in cities other than San Antonio. Jane Fohn, 10325 Little Sugar Creek, Converse, TX 78109-2409; jkfohn@myuc.net.

Help With New Projects — Free Listing

- US Scott #302, the 3c Jackson of the 1902 series. Need errors, proofs, unusual stamps, perfins and usages. Nick Lombardi, P.O. Box 1005, Mountainside, NJ 07092.

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

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.

★ **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, I-70 and Chambers Road, Aurora, CO. Hosting the National Conventions of the Mexico-Elmurst Philatelic Society International and of the Philatelic Society for Greater South Africa. 3000 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 Eglington, P.O. Box 2044, Englewood, CO 80150-2044, phone (970) 453-1206; e-mail at jef@mindspring.com

★ **MAY 25, 26, AND 27, 2002. NOJEX '02.** The 40th annual stamp exhibition sponsored by the New Jersey Federated Stamp Clubs, Inc. held at the Crown Plaza Meadowlands Hotel, Secaucus, New Jersey. Hosting the annual national convention of the US Cancellation Club and the 30th anniversary program of the New Jersey Postal History Society. Bourse of 40 dealers and public auction by Northland Auctions; 250 sixteen-page frames available at \$8 per frame, \$3.50 for juniors under 18; one-frame competition is \$10 per frame. Hours of show: Saturday, 10 a.m. to 6 p.m.; Sunday, 10 a.m. to 6 p.m.; Monday, 10 a.m. to 4 p.m. Admission \$1.50; free parking. Deadline for exhibit entries is April 16, 2002. For prospectus, show information, and reduced rate hotel reservation card, please contact Robert G. Rose, P.O. Box 1945, Morristown, NJ 07962-1945, Tel. (973) 966-8070 or e-mail: rose@phs.com.

★ **JULY 19-21, 2002 MINNESOTA STAMP EXPO 2002.** Sponsored by The Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the

Minnesota Stamp Dealers Assn. A WSP show. Held at the Crystal Community Center, 4820 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 22nd Ave. NE #3, Minneapolis, MN 55418; by E-mail from: rossvle@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 for SASE (for single frame exhibits), \$5/frame for youth. Literature is \$25/exhibit. Literature deadline is May 1 or when full, literature deadline is 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 8002, State College, PA 16803; 814-237-3903 ext. 216; fax 814-237-6128; StampShow@stamps.org; www.stamps.org.

★ **AUGUST 30-31, SEPTEMBER 1, 2002 BALPEX 2002,** sponsored by the Baltimore Philatelic Society, at the Marriott Hunt Valley Inn 245 Shawan Road, Hunt Valley, MD, Exit 206 off I-83 north of Baltimore and I-495. Hosting Annual Conventions of the Mobile Post Office Society and the Postal History Society and featuring a Showcase of single frames by the AFDCS, 338 frames each holding 16 pages, \$8.00 per frame, no charge for Youth or show.

All divisions accepted. 50 Dealers. USPS station, show cachet and cancel; admission \$4 for three days, youth free. Hours Friday and Saturday 10 a.m.-6 p.m., Sunday 10 a.m.-4 p.m. Free parking. For prospectus and other show information contact the Baltimore Philatelic Society at 1225 N. Calvert Street, Baltimore, MD 21201 or phone 410-332-4741, e-mail BALPEX@aol.com and website www.BALPEX.org

★ **AUGUST 31, SEPTEMBER 2, OMAHA STAMP SHOW,** Roncalli Catholic School, 6401 Sorensen Parkway, Omaha, Nebraska 68152. Sponsored by the Omaha Philatelic Society. Free admission. Show hours: 10 a.m. to 6 p.m. Saturday, 10 a.m. to 4 p.m. Sunday, 10 a.m. to 3 p.m. Monday. APS World Series of Philately show. APS, TMPS, and OPM tables. USPS booth and Youth table. 200 frames of exhibits. At least 16 dealers. Prospectus can be obtained from Paul Janacek, 6035 Oak Leaf Lane, Ft. Calhoun, NE 68023, phone (402) 571-4533. \$6 per 16-page frame, no charge for youth 16 years of age or younger. For further information, contact either Rick A. Gardner, 3601 Park View Blvd., LaVista, NE 68128-2218 (omahastampshow@cox.net) or Richard L. McConnell, 2235 St. Marys Ave., Apt. 421, Omaha, NE 68102-2438 (Philist@aol.com).

★ **SEPTEMBER 28-29, 2002 AIRPEX XXVII.** Sponsored by the Dayton Stamp Club, Inc. Held at the Dayton Convention and Exhibition Center, 22 E. Fifth Street, Dayton, OH. 200 16-page frames available at \$8 per frame. Youth exhibits \$2 per frame. Single frame entries welcome at \$10. Special Wright Brothers award to the best aero-philatelic exhibit. Youth table, 20+ dealer bourse, USPS station, show cachet and cancel. Free admission. Exhibition prospectus available from Martin Richardson, AIRPEX XXVII, P.O. Box 1574, Dayton, OH 45401-1574 or E-mail: martyR1@attglobal.net.

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

Newly Accredited APS Judges

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

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

NEW ACCREDITED PHILATELIC JUDGES

Jay T. Carrigan, 39 Foxglove road, Hendersonville, NC 28739 jaycarrigan@home.com **Specialties:** Germany, GB, Ireland, IOM, Belgium, Austria, Czech, Carpatho-Ukraine, Postal History, and Postal Stationery.

Colin Fraser, 301 East 52 St., Ste. LA, New York, NY 10022 frasers@writeme.com **Specialties:** British Empire, U.S., Europe, Postal History.

Matthew W. Kewriga, 7 Tracy Lyn Road, Holliston, MA 01746 kewriga@yahoo.com **Specialties:** U.S., Postal History, and Youth Exhibits.

NEW ACCREDITED LITERATURE JUDGE

Joseph E. Foley, P.O. Box 183, Riva, MD 21140-0183. **Specialties:** Add Accredited Literature Judge to his qualifications as an Accredited Philatelic Judge.

NEW APPRENTICE PHILATELIC JUDGE

Frank J. Acevedo, 1668 NW 171st ave., Pembroke Pines, FL 33028-1360 MLFACE@aol.com

Salmon Basir, P.O. Box 50561, Phoenix, AZ 85076 SBASIR@MSN.com

Mark K. Hoff, P.O. Box 1254, Lorain, OH 44055 markhoff@email.com

Thomas P. Myers, 7411 Old Post Rd., #1, Lincoln, NE 68506 tmyers1@unl.edu

Michael J. Nethersole, 1111 Old Buckingham Street Drive, Apt. #3A, Midlothian, VA 23113 mike.nethersole@metalspray.com

Greg Pope, 17 Oakdale Rd., Weston, MA 02493 gregpope@mediaone.net

Dr. Reuben A. Ramkissoon, 3011 White Oak Lane, Oak Brook, IL 60523-1439 ramkissoon@juno.com (Dr. Ramkissoon is an accredited Literature Judge).

AAPE YOUTH CHAMPIONSHIP AT NATIONAL TOPICAL STAMP SHOW, JUNE 21-23, 2002 AT ORLANDO, FLORIDA

The Youth Championship brings together the youth exhibits which have won Youth Grand Awards (provided by the AAPE) at any nationally accredited show in the US or Canada. At the annual Championship many prizes are given, and all participants are given praise and encouragement. There is competition — kids love earning awards that mean something — but all the participants are nurtured.

FILLING YOUR FRAMES: PROVEN STRATEGIES

by Anthony E. Dewey

Where do you get your exhibits? While sounding like an audience prompt from the cult movie classic "Rocky Horror Picture Show," this is a serious question for the exhibit committees of regional shows. (This question is moot for local exhibitions that are open to club members only.) At a time when a number of national shows are struggling to meet the minimum frame counts to retain their accreditation, what's a regional show to do to recruit exhibits and fill frames? The answer is "Plenty!" In hosting an exhibition, like everything else in life, success is predicated on hard work. Presented here are a few suggestions that may contribute to filling your frames.

Charity Begins at Home

The best sources for exhibits at your club shows are the members of your own club. A fair number of members will exhibit at their own club's show, and nowhere else. In an unscientific survey of the three major club shows in Connecticut for the last 5 years, approximately 40% to 50% of the exhibits (by frame count) came from members of the host club. Actively encourage club members to participate — not just in the two months before the show, but all year-round. Publicize the exhibiting activities of members in the club newsletter. Provide information about exhibitions for other club shows and national shows in your area, too. Not only will this let the membership know how exhibitors are doing and encourage others to try, but the newsletter editor will love you. Conduct periodic "clothesline" exhibits at meetings as a way of introducing members to exhibiting. Hold exhibiting "How To" seminars. Actively promote exhibiting within your own club and you will find yourself with fewer empty frames.

Encourage Repeat Business

Retailers know that once a customer has shopped with them, they are likely to do so again. An excellent source for exhibits will be those collectors that have exhibited at your show before. Once bitten by the exhibiting "bug," many will develop more than one exhibit. They are also constantly working on their exhibits to improve them. Exhibitors will return year after year as they pursue ever-higher levels of award and as they develop new exhibits. But exhibitors, like retail customers, need to be reminded where to direct their business. Keep records of who exhibits and what

they enter at your show. About 12 to 16 weeks (or more) before your show, send each prior participant a letter thanking them for past participation and invite them to join the fun again. Include a copy of the prospectus and application. The use of a computer and software like Microsoft Word make generating customized form letters and mailing labels easy. Advertisers consider a 1% to 2% return on a mass mailing a success. A return of 5% to 20% is a reasonable expectation for this highly selective mailing.

Go Door to Door

In addition to previous exhibitors, letters, prospectuses and applications could be sent to each of the clubs within a reasonable distance of your show. A list of affiliated chapters is available on the APS web site (www.stamps.org) providing a contact name and address. If the publicity chair for your show already sends out a promotional mailing to neighboring clubs, let the effort do double duty. The APS web site listing also provides information about club meeting dates and places. If you've got the time and energy, visit some of the clubs and make your plea in person. A number of clubs invite guest speakers as part of their meeting activity. You could spark interest in exhibiting by giving a presentation on "How to Get Started in Exhibiting."

Be a "Corporate Raider"

When asked why he robbed banks, Willie Sutton reportedly answered "Because that's where the money is." Taking a cue from "Sutton's Law," the obvious place to find exhibits is at a philatelic exhibition. While attending the shows of other area clubs, invite the exhibitors to participate in your show. Give them your "business" card and a copy of the most recent prospectus and application. (Cards are easy to generate using software such as MS Word, MS Publisher, or other similar software.) Get their names and addresses, too. Send them a reminder and a copy of the current application and prospectus when they are available.

And, don't restrict yourself to the club shows. If there's a national show in your area, recruit there, too. Prime candidates are the exhibits that receive a national Silver award or less, but Vermeil and even Gold medalists should not be overlooked. While visiting these shows, be sure to drop

off a stack of flyers advertising your show and exhibition at the "freebie" table. (Check with the show sponsor first, though.)

The Power of the Press (and the Internet)

Free advertising is available from a number of publications. *The Philatelic Exhibitor* provides free space in the regular feature "Show Listings." All you have to do is submit your listing in the required format with all needed information. The APS also provides free show listings, both in its monthly magazine and on its web site. **Be sure to follow the specified format and comply with conditions to ensure that your listing is accepted and published.** Remember to get your listings in as much as six months before the date(s) of the event!

Distribute Press Releases to philatelic publications announcing the availability of the prospectus and application, show awards, special activities, and other news about your show. *Linn's Stamp News* regularly uses such releases as filler. While there's no guarantee that your release will be published, there's no cost to you if it is. Include local newspapers in your distribution, as well.

More people are using the Internet every day, including stamp collectors — and exhibitors. In addition to the APS web site, other Internet sites show information, many for free. If someone in your club has the skills, have them build a web page for your club.

But Wait, There's More...

These are just a few ideas for recruiting exhibits to fill your frames. Yes, many of these suggestions require time and effort, but nobody said it would be easy. I'm sure that the show chairpersons and exhibit chairpersons in our readership have other ideas that have successfully aided them in filling frames. Won't you share them with us? Please send your ideas and stories directly to me or via the editor (see masthead).

In the next two issues, we'll explore two themes that were touched on in this article that directly affect how effectively you recruit exhibits for your show: how to encourage your membership to participate, and how to treat your exhibitors.

THERE IS MORE TO EXHIBITING THAN EXHIBITING

by Nicholas Lombardi

More? What more could there possibly be? You've spent years gathering every type of material related to your exhibit. You've almost gone blind researching and reading each and every catalogue, book, and article even remotely connected to your topic. While producing all of those wonderful exhibit pages, you've gone through two generations of computers and used enough paper to account for a small forest. And, you've even managed to convince your family that having a dining room is totally overrated and the space is better utilized as a workroom for constructing the exhibit. There couldn't possibly be anything else left to do!

Well, if you expect to win the awards which you believe your exhibit deserves, part of your task is to educate those who will be evaluating it as to just how wonderful your material is. In almost all cases, it is impossible, within the four corners of the exhibit pages, to fully explain the significance of what is being shown without violating the requirement for brevity in the write-up. Even well done Title and Synopsis Pages can't do it all. The answer to this dilemma is to publish the results of your study and research and then to include these references in your Synopsis Page. After all, not even the most experienced judges have the depth and breadth of knowledge necessary to evaluate each and every exhibit without doing some homework. This is why we furnish them with copies of our Title and Synopsis Pages well in advance of the actual show. This becomes especially important if you have made a new discovery or are delving into an area which has received little or no attention in the past. Unless you get the word out, no one, including the Jury, will know about it.

The value, indeed the necessity, of writing about your particular area of concentration was brought home at the APS Champion of Champions competition this past August in Chicago. Michael Mahler's impressive exhibit, "United States Civil War History: A Survey of the Documentary Taxes", won this Holy Grail of philately. In the December 11, 2001, edition of *Stamp Collector*, Roscoe Irwin wrote about Mahler's exhibit and the reasons for its success. In part he wrote:

"It is hard to imagine any other current revenue exhibit winning the Champion of 12/April 2002

Champions award. None of the other exhibitors have written so extensively to educate the philatelic community. That is why Mahler's exhibit triumphed."

Irwin noted that in addition to writing various articles about his specialty for *The American Revenuer*, the journal of the American Revenue Association, Mahler has also authored three books in this field.

Now, don't break out in a cold sweat. It's not necessary to become a Stephen King or John Grisham and start cranking out book after book about your particular area. Start small with a brief article about an interesting aspect covered within your exhibit which hasn't been previously written about to any great extent. You may be able to update the previously reported information with a minimum of effort and yet obtain the desired result of educating the Jury and providing them with the latest available information — yours!

Still a little uncomfortable about your writing skills? Start even smaller. Pick out one single item, be it a stamp or a cover, which has a scarce or unique quality about it and explain why it is such a great piece. You already have the basic facts about the item on your exhibit page and probably have some additional information in a clip file. All you need to do now is sit down at a keyboard and type out what you would want the Jury to know about this philatelic treasure.

Another important point to keep in mind is that you won't be alone in your creative endeavor. The editors of the numerous philatelic publications are all too willing and capable of helping you iron out any rough spots in your work. These wonderful folks have an insatiable need for good material for their publications and welcome new submissions with open arms. Depending upon your topic and personal preferences, you may choose between submitting your work to a general interest publication such as *The American Philatelist* or elect to try a journal produced by one of the many specialty societies which concentrate in your area: *The American Revenuer* for revenue material or *The United States Specialist* produced by the U.S. Stamp Society if you're writing about U.S. material are but two of many possible publishing venues.

There are also other benefits to pub-

lishing articles about your specialty. In all probability, not everyone in the philatelic community has seen your exhibit or even knows of your interest in your chosen area. By writing about your material, you are getting the word out to the widest possible audience that you are a serious student of this, that, or the other thing. Suddenly you will start to receive calls and letters from both dealers and collectors you never knew existed offering you material which you may have never seen before. You will also hear from others who share your passion for a particular area and are more than happy to share information with you. This surely will increase your knowledge and, thereby, enable you to expand and/or improve your own exhibit.

One final benefit may seem to be a bit selfish, but none the less, is based in reality and should not be overlooked. By educating the philatelic public about how scarce and hard to find your material is, you will undoubtedly increase the value of that material and, thereby, ultimately realize some amount of financial gain in return for the time and effort you invested in writing the original pieces whenever the time comes to dispose of your exhibit.

So the next time you sit down to work on the exhibit or see it in the frames at the next show, take a moment or two and make note of the more exotic pieces you have. Then check back in your files and other reference sources and determine what, if anything, has been written about them. You're certain to find at least one item that hasn't received the amount of coverage that it so richly deserves. Before you know it, your work will be in print and your exhibit will be better than before!

Editor's note: Hint: Writing about your exhibit for TPE gets it in front of the great majority of the judging corps!

WANTED

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

THEMATIC EXHIBITING IN THE 21ST CENTURY

By Mary Ann A. Owens

Back in the late 1980s, I authored a number of columns on Thematic Exhibiting for *TPE*. As times have changed for Thematic Exhibiting, I have decided to write another set of columns on preparing thematic exhibits for today's competitions.

Back in those days, there was only one competitive place to exhibit a thematic. That was in the multi-frame competitive section of the stamp shows.

Now there are three places: Multi-frame Thematic Division, Multi-frame Display Division, and Single Frame Competition. Preparing a thematic exhibit for each has as many differences as similarities. I shall comment on all three of them in future columns.

There is another major difference between the 1980s and the 2000s. Then there was both the subject/topical exhibit and the thematic exhibit, each with its own rules and guidelines. When the subject/topical exhibit was dropped by the FIP in the 1980s, it also became less popular at the national level around the world.

Aspects of the subject/topical exhibits were welcomed into the thematic exhibits, the most popular being the mini-philatelic study which will be the subject of its own column.

The material which belongs in a thematic exhibit has not changed. All the material must be related to the theme of the exhibit either directly or indirectly. The country of origin, the postal purpose of the material and the year issued are not normally relevant when deciding if the item should or should not be shown.

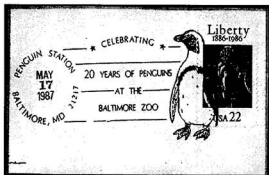


Figure 2.

In some themes, exhibitors prefer not to show material unless it is related to the country of issue. For example, Olympic exhibitors will show only stamps from countries participating at the games being discussed. Some animal exhibitors will not show material from countries which the animals do not inhabit unless there is a very good and pertinent reason for the issue.

What is direct material and what is indirect material?

Direct material is the material that depicts your subject or theme in the design or commemoration and is normally issued to commemorate the subject matter. It is also the material that any stamp collector would expect to see in the exhibit.

The indirect or associative material is the material that gets added to the exhibit primarily through the thematic research on the subject or theme. This is the material that "rounds" out the exhibit. It also helps to make the difference between two exhibits on the same theme. The judges know that this is the material that you "worked for," and if properly shown and described, can be a major asset when working toward the next medal level.

As an example, in an exhibit on birds, the associative material will include the food they eat, their predators, the people who discovered them, their areas of resident, and the like.

For the direct material, the thematic write-up will normally be quite easy to write as it will mimic to some extent the design on the material.

It is the thematic write-up for the



Figure 1.

indirect items that must be carefully thought out so that the items do become equally welcomed in the exhibit, thematically.

One of the most important things to remember in a thematic exhibit is that every item or group of items MUST have thematic text to justify their being in the exhibit.

The thematic text is normally above the items while the philatelic text, where needed, will be below the items. Write-ups will be discussed in more detail in its own column.

Write-ups for illustrations for a Penguin exhibit.

1. Falkland Islands Rockhopper Stamps
2. Baltimore Zoo Pictorial Cancel

Direct Items: The stamp and the cancel both depict penguins

3. Falkland Islands Iceberg Stamps

4. Tristan da Cunha Tussock Grass Stamp

Indirect Items: Both stamps depict penguin environment.

Text for the Falkland Islands stamp reads: "When the ice breaks up the birds know it's time to head for shore and raise a family. They sometimes hitch a ride on icebergs and flows which offer a haven from predators."

Text for the Tristan da Cunha stamp reads: "They (Rockhoppers) nest among the clumps of tussock grass high on cliffs, a partial protection from predators and high wind."



Figure 3.



Figure 4.

Write-ups for illustrations for a penguin exhibit

“USAGE”

A reflection on Andrew Oleksiuk's article "Special Problems For Postal History Exhibitors, and 'Usage'" in the January, 2002, issue of TPE (pp. 19-20)

by Robert Morgan

After reading my article in the *News of Hungarian Philately* Mr. Oleksiuk poses the question if 'usage' has a different meaning in the postal history and traditional classes. I will reply only to the questions that apply specifically to the one cover in the above-mentioned article. All other questions I will leave for others to clarify.

I find it very beneficial from time-to-time to re-read the *Manual of Philatelic Judging* now in its Fourth Edition. Let me quote the relevant paragraphs:

"Definition of Postal History and Postmarks Exhibits. A simple definition of postal history: *"Postal history is the history of covers from the time they are posted until they are received or otherwise disposed of."*

"Postal History exhibits contain material carried by, and related to, official, local, or private mails. Such exhibits generally emphasize routes, rates, markings, usages and other postal aspects, services, functions, and activities related to the history of the development of Postal Services."

"One important change from the 1985 definition was the inclusion of "usages" in the list of emphasized items. Thus, postal history exhibits now are judged on routes, rates, markings, and usages. This inclusion of usage effectively codified what was actually happening in the judging process: *"A postal history item that demonstrates a route, rate, or marking and also shows an unusual usage is given more weight than a normal use or more common franking."*

"The Exhibitor's Task. On the title page, it is the exhibitor's task to define and clearly state the objective of the exhibit. The title of the exhibit should reflect this objective..."

In *postal history classification* the word "usage" defines all the postal aspects of the cover as it fits into the declared story-line. The judging is based on the range of the cover's usual to unusual 'usage.' The exhibitor would have to decide if he thinks the item in question is an 'unusual usage' because of 'uncommon franking,' 'unusual rate,' 'unusual destination,' 'unusual service,' 'unusual marking,' etc., or the combination of several mentioned are present. It is the exhibitor's level of knowledge that can pinpoint 'unusual usages' for the judges. The judges will then decide the exhibitor's knowledge-level based on the

judgment of his selection.

Next, let's look in the chapter on Traditional Philatelic Exhibiting in the *Manual of Philatelic Judging* to see what it says about Mr. Oleksiuk's question.

"First, what is a traditional exhibit? It is an exhibit that focuses on stamps; that is, the purpose, the design, the production, and the use of stamps."... "A traditional exhibit can be structured in a number of ways. It may be structured on a chronological period (the 19th Century of Germany), or a single issue (the 1869 Issue of the United States), or a single stamp (the 3 Cent Small Queen of Canada). It also may relate to special purpose stamps: special delivery, air mail, postage due, etc."...

"The final aspect of a traditional study is usage. Stamps were printed to be used on mail, and hence a comprehensive traditional exhibit can be expected to cover the usage of the stamps on cover, or off cover with important cancellations. This would demonstrate the various rate or rates that the stamp was intended to meet, as well as special services and special uses. While not to be a postal history treatment, interesting routes, rates, and destinations will enhance a traditional exhibit, and the exhibitor is expected to know the interesting postal history aspects of the covers shown, and to properly describe them in the accompanying write-up."

In summary, an exhibit's focus can either be on the stamps with an overview of usage shown (traditional), or on rates, routes, and markings which must contain unusual usages (postal history). The exhibitor has to decide which category the collection's material best matches.

And as I concluded in my referenced article, the cover I described could best achieve its full glory either in a postal history exhibit featuring the Forint era and its rate changes, or in a traditional exhibit targeting the **Adópengő stamp** and its usages.

Displayed in a traditional exhibit featuring the Adópengő stamps' use stretching across both the late Hyperinflation and into the Forint era, this superlative cover would be a shining 'star.' *Demonstrating the unusual use of a stamp to pay a charge it was not created for; a special use in a different rate period, and during a different monetary unit period. This is a truly outstanding usage!*

The cover discussed in the article bore certain Hyperinflation period stamps, (demonetized on July 31, 1946,) but they were used *after* the Hyperinflation to pay charges in *another rate structure, and another monetary unit.* There are several reasons why the cover does not belong in a Hyperinflation postal history class exhibit. In that exhibit the declared objective is coverage of the 27 rate periods between May 1, 1945, to July 31, 1946. It places the **emphasis on the rates and rate periods** (as all Hyperinflation exhibits I know of), and the exhibitor has to abide by those constraints. With the end of the Hyperinflation the Pengő and Adópengő era concluded.

Simply, this cover was posted in the Forint era, the first Forint era rate was paid, and was paid in Forints, therefore it just can not be a Hyperinflation cover. This might be 'splitting hairs' to Mr. Oleksiuk, but for a Hyperinflation exhibitor it is a very serious matter. We are aware that in the judging process whenever the exhibitor departs from the designed parameters points can be taken away. Even worse, the exhibit can be disqualified or transferred to a different class.

Finally, Mr. Oleksiuk draws another conclusion from my article. He says that my "view is that stamps have a subordinated role in Postal History exhibiting." Let me assure him that his conclusion is incorrect. What I believe is that stamps have an equal role (together with rates, routes, markings, services and all postal functions), in postal history exhibits. I regularly include in my exhibit covers with unusual stamps worthy of a special note if the item otherwise qualifies (rates) and fits the story line.

On the other hand, stamps are the focus in traditional exhibiting. It is the exhibitor's knowledge level, which will determine where each *usage* belongs.

The *Philatelic Exhibitor* welcomes all members to vent exhibitor queries and possible grievances. The more questions asked and subsequently answered, the more misunderstandings could be avoided, plus we can widen our philatelic horizons. We all can learn something new from each other. There is no person alive who knows everything. For this reason I read every issue of *TPE* from cover to cover.

The Philatelic Exhibitor

Title And Synopsis Pages For A One Frame Exhibit

by Conrad Bush

STRAIGHTLINE CANCELS ON CONFEDERATE GENERAL ISSUE STAMPS

Although a few of the straightline cancels are fairly common, most are very scarce. Their numbers total less than one hundred fifty when all recorded uses are tabulated .

GOODSON, Virginia; There are only 3 recorded uses of the primary state cancel with the "SEPT" designation; four early state with the "OCT" designation, but as many as thirty with no month designation at all.

HATCHECHUBBEE, Alabama; Four of the early state cancel are known and one of the late state cancel.

JACKSON, Mississippi; The large cancel has approximately thirty known copies. Four of these are on "Frameline" stamps. The actual numbers differentiating between early and late state cancels has not been tabulated.

JACKSON, Mississippi; The small cancel has been found on five covers. One of these is a twenty cent rate and one is on a turned cover.

MILLEGEVILLE, Georgia; One copy has been recorded.

MONTPELIER, Virginia; One copy has been recorded and it is not on cover.

RAVENS NEST, Virginia; Two copies have been recorded and they are not on cover.

TUPELO, Mississippi; Three copies have been recorded.

TYNER 9 GEO, Tennessee; Two copies have been recorded.

ARMY of TENN, Field Cancel; Three devices, or repairs to fewer devices, are known to exist.

Approximately forty copies have been recorded but only one on a "T-E-N" stamp. There are only two strips of the Two Cent Red stamp recorded with this cancel.

BIG SHANTY, Field Cancel; Only one on the Five Cent Green Lithograph, less than ten total.

The wording of the straightline cancel may contain some, but not necessarily all, of the following; City, State, Date or even a specific use, as in the "ARMY of TENN" handstamp. Most of these cancels were carved in woodblock and were inadvertently altered, through use, by having portions break off. Because they were subject to damage, their usage was very short lived and no replacement straightline devices have ever been discovered except for the "ARMY of TENN" handstamp. There are only three straightline cancels missing from this entire exhibit and there is only one of each recorded. Two are in private collections and are not for sale and the third one cannot be located at this time. Ongoing research is continuing to add material and knowledge to this exhibit.

SYNOPSIS
The Confederate Straightline Cancels

As more research is accomplished the chart in the book "STRAIGHTLINE, FANCY, & UNUSUAL CANCELS & HANDSTAMPS ON CONFEDERATE GENERAL ISSUE STAMPS" may be out of date. The accompanying chart has been upgraded as of JULY 1, 2001 and will continue to be upgraded as new material comes to light.

| TOWN / STAMP> | #1 5c GREEN | #2 10c BLUE | #5 10c ROSE | #6 5c LONDON | #7 5c LOCAL | #9 "TEN" | #10 FR. LINE | 11-12 A & D | Number Known (Approximations) |
|------------------------------------|----------------|----------------|----------------|-----------------|-----------------|-------------|-----------------|----------------|----------------------------------|
| BATH ALUM (VA) | | | | | 1 PR | | | | 1 ONLY |
| GOODSON / SEPT (VA) FIRST STATE | | | | | | | | 3 | 3 ONLY |
| GOODSON / OCT (VA) EARLY STATE | | | | | | | | X | <5 |
| GOODSON (VA) LATE STATE | | | | | | | | X | >30 + 1 PERF. |
| HATCHECHUBBEE (ALA) EARLY STATE | | | | | 2 PR | | | | <5 |
| HATCHECHUBBEE (ALA) LATE STATE | 1 | | | | | | | | 1 ONLY |
| JACKSON (MISS) LARGE BOTH TYPES | | | | 1 SINGLE | X | 1 | 4 | X | >30 |
| JACKSON (MISS) SMALL LETTERS | | | | | 1 - 20c RATE | | | X | <5 |
| KERNERSVILLE, N.C. | | | | | 1 PAIR | | | | 1 ONLY |
| MILLEGEVILLE, GA | | | | 1 PAIR | | | | | 1 ONLY |
| MONTPELIER, VA | | | | | | | | 1 | 1 ONLY |
| RAVENS NEST, VA | | | | | | | | 2 | 2 - ? THREE |
| TAWBORO, N.C. | | | | | | | | 1 | LOCATION UNKNOWN |
| TUPELO, MISS, | | | | | | | | 3 | <5 |
| TYNER 9 GEO | | 1 | 1 | | | | | | 2 ONLY |

Straightline town cancels have not been recorded on the 2c Green or 5c Blue Lithograph stamps; 2c Red and 20c Green engraved stamps and both types of the Keatinge & Ball stamps. There have been no reported straightline town cancels on Patriotic envelopes or adversity envelopes other than those made from brown paper.

Each of the straightline town cancels in this exhibit was exhaustively researched by the exhibitor and published in eight articles for the "CONFEDERATE PHILATELIST". The material was then updated and published in the book "STRAIGHTLINE, FANCY & UNUSUAL CANCELS on the CONFEDERATE GENERAL ISSUE STAMPS". Research is continuing.

Layering: A Variant On The Windowing Technique

by Kenneth Trettin

Faced with the dilemma of displaying two revenue stamped documents on one page and still allowing room for write-up on a title page I examined the possibilities of windowing without success. The documents, just like large covers, were simply too large. This caused me to consider the possibility of creating a page composed of more than one layer; that is, a complete page on the bottom with partial pages glued on top with pockets in which the documents could be placed. The end result was a page with a second layer about 2/3 of a page in size and a top layer about 1/4 page in size.

I cannot claim this to be an original idea; in all probability others have employed it in the past. However, I have not seen it done before nor can I recall having read about it. And, most assuredly, my example is not the best of what can be accomplished by this technique.

Illustrations do a much better job of conveying this concept than my descriptions. Figure 1 shows the completed page with the documents mounted in place. The large document is mounted on the bottom layer. The smaller angled document is mounted on the second layer and the text in the lower left is on the top layer.

The pages are printed with a laser printer on acid neutral cover stock. After printing the three layers they were trimmed with an Exacto knife. The documents were mounted on the pages then they were glued together in the margins using an acid free glue stick.

I use PageMaker to create my exhibit pages. While other programs can be used to make exhibit pages, PageMaker along with PhotoShop Illustrator and Free Hand have the ability to create layers. While I normally use gray rectangles to represent stamps, documents and covers, when working on a page this complex I make scans of the items and place them on the page. This allows me to position the page elements more accurately so that I do not cover something I wish to show.

Figure 2 is a composite print of all of the layers. I have created three layers for

each of the printed layers and two additional ones for the scans of the documents. Figures 3, 4 and 5 show each layer of my page along with the scan of the document that is mounted on it. Adobe products (PageMaker, PhotoShop and Illustrator) all use a layers pallet that can be turned on or off. Only layers that are made visible are displayed on the monitor or are printed.

As an aside, you will note the 19 rectangular holes on the left of the page.

This is a one frame exhibit and when not in page protectors it is bound with a plastic comb with covers. The binding machines are readily available in the discount office supply stores and offer a very convenient method of storing a collection.

It is the author's hope that this article will inspire others and that possibly some of you will share your efforts with us in these pages.

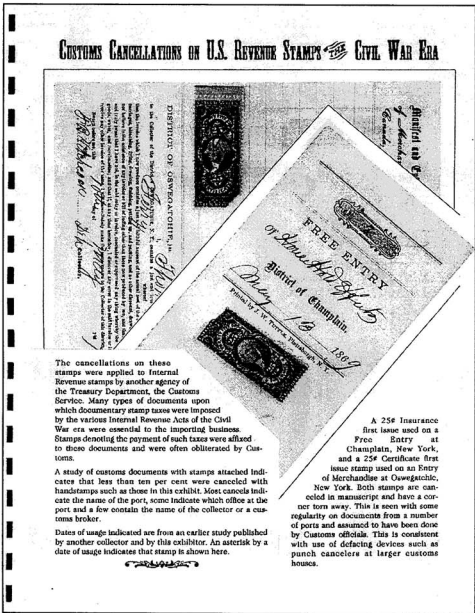


Figure 1. The finished page with three layers and two layers of documents.

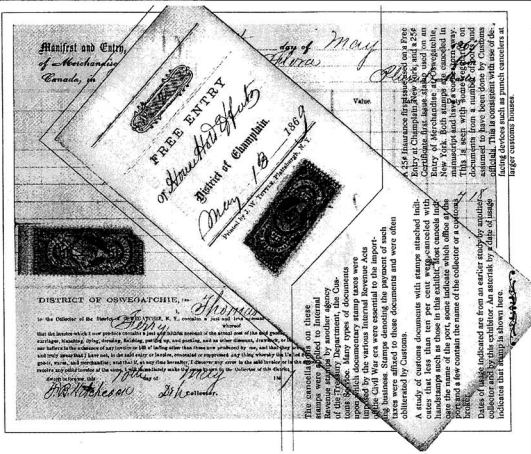


Figure 2. A composite printed from PageMaker showing all three layers plus the scans used for positioning elements.

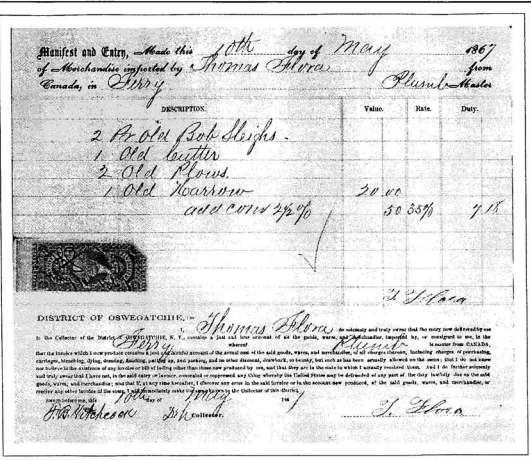


Figure 3. Layer one (the bottom) with a scan of the document mounted on it.

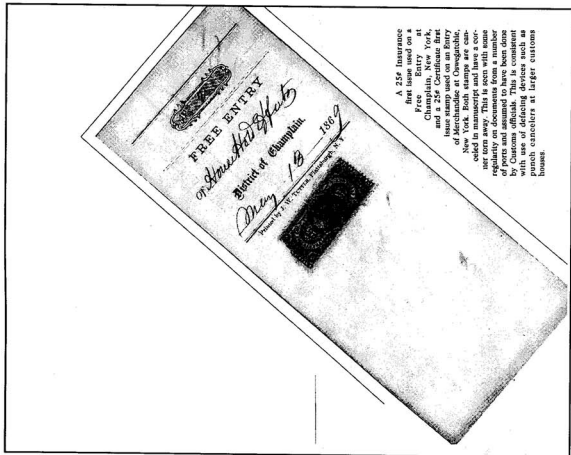


Figure 4. Layer two with a scan of the document mounted on it.

The cancellations on these stamps were applied to Internal Revenue stamps by another agency of the Treasury Department, the Customs Service. Many types of documents upon which documentary stamp taxes were imposed by the various Internal Revenue Acts of the Civil War era were essential to the importing business. Stamps denoting the payment of such taxes were affixed to these documents and were often obliterated by Customs.

A study of customs documents with stamps attached indicates that less than ten per cent were canceled with handstamps such as those in this exhibit. Most cancels indicate the name of the port, some indicate which office at the port and a few contain the name of the collector or a customs broker.

Dates of usage indicated are from an earlier study published by another collector and by this exhibitor. An asterisk by a date of usage indicates that stamp is shown here.



Figure 5. The top layer. This is trimmed just inside the lines so that the layer is slightly less than 1/4 of a page.

The Challenge Factor In Philatelic Exhibiting

by John M. Hotchner

[The following is a chapter I prepared for the next revision of The APS' *Manual of Philatelic Judging*, which is expected to appear some time in 2002. It offers a somewhat different approach to the reality of how exhibits are judged, and I include it here in the hope that it may be helpful to exhibitors, especially newer people in this field, as well as to judges. Comment is invited.]

The Challenge Factor In Evaluating Potential Medal Level And Thoughts On Logic In Philatelic Judging

The mail arrives and in it are the first batch of title and synopsis pages for the show you'll be judging in just 60 days. Scanning the pages you feel a twinge of terror: the variety and range of subjects being exhibited is daunting. The different types of exhibit — especially with several from the new Divisions, means you have your work to prepare cut out for you.

Well, before you start chewing your finger nails, let's get rational. There is a certain logic to judging, and that logic is what allows you to become a good judge despite the fact that you don't collect 90 percent of the world.

It must be said that the logical approach I will describe does not excuse you from doing your homework. But it will allow you to make maximum use of the information you are able to gather. So let's begin.

As you read the title and/or pages the first thing you need to keep in mind is the challenge level of the exhibit. By challenge level, we mean the difficulty of the task the exhibitor has set. Ask yourself these questions:

a. Is this task an easy or difficult one? If the exhibitor does what he says he will do to perfection, is there enough challenge in the task to earn a gold medal?

b. Can 90 percent of the material needed for the exhibit be picked up in a cruise through a couple of good-sized bourses, or by writing fat checks to a couple of auctioneers? ("Expensive" does not necessarily equate to "Scarce.") Or is the exhibit the product of many years of careful hunting and acquisition of material that is selected to be the best of its type?

c. Has the exhibitor defined out of the exhibit early/difficult material that they don't yet own?

d. Has the exhibitor constructed a story that uses specific difficult items to tell properly? Or has the exhibitor built an exhibit out of "covers I own" — randomly selected covers that could be added to forever without having to narrow the scope to a discrete story that needs tough material to tell, comprehensively?

e. Has the philatelic material highlighted in the exhibit already been extensively researched, such that it offers little or no opportunity for philatelic scholarship?

f. Is condition a problem to be solved by the exhibitor? Or is the philatelic material easily available in first class condition?

The answers to these six categories of question can give you a quick read as to the challenge level of the exhibit; the level of medal to which the exhibitor can aspire if he builds an exhibit that is the best it can be. And please remember that each exhibit is competing against itself — against what Bud Hennig used to describe as "its own theoretical level of excellence." Embodied in that concept is the fact that every exhibit is not capable of attaining a gold because its theoretical level of excellence may not have enough challenge to make it worthy.

How can that be? Well, let's look at some examples and do some analysis of the challenge level they represent. How about an exhibit of the 1938 U.S. Presidential series. The exhibitor shows a perfect mint and used copy of each value, line pairs or a plate block, a First Day Cover, and a couple of frames of commercial covers showing at least one example of each stamp in the set, including the coils. The exhibitor may point out that the exhibit is complete, it is in perfect condition, and the material is highly significant because it carried the majority of the US mails for the better part of 20 years.

All that is true, but the logical judge will have to conclude that the exhibit does not warrant a Gold because there is little challenge to the stamps; though maybe a little to the wallet in purchasing the \$2 and \$5 plate blocks. There is little challenge to the showing of covers because any cover with the requisite stamp will do. There is practically no aspect of *Præxie* material that has not been well researched already. And finally, condition may require some selectivity, but excellent condition is easily available.

Now substitute an exhibitor-generated requirement to show a tough First Day

cover rather than Artcraft, the most difficult solo usage for each stamp of the set instead of a random usage, and to include a significant error or freak for each stamp. Do this, and the challenge level goes up dramatically. Does it reach the level of Gold if done to perfection? Well, that may be a decision that will have to be reached in the deliberations: whether the exhibit meets the challenge.

Next let's look at exhibits titled, for example, "Early Switzerland Federal Administration, 1852-1858"; or "Annapolis, Maryland — The Pre-stamp Period from 1766 to 1860." In the former case, 1850-1851 has been excluded because there are three items the exhibitor doesn't own that catalogue between \$20,000 and \$110,000! In the latter case, there is a 1760-63 manuscript marking that the exhibitor obviously doesn't own. The logical key is that both exhibitors would expand the scope of their exhibits in a heartbeat if they could add the missing items. The inability to do so doesn't necessarily mean that there isn't sufficient challenge for a Gold, but it is a matter that needs to be weighed.

This is also a good example of what was said earlier about the judge needing to do homework, and how that homework can improve the quality of judging. You simply won't be able to make the logical judgments needed unless you have gathered basic information.

Ok — how about an exhibit of early German States? Every stamp is represented; even those with a catalogue value that leaves you swooning. But unless the exhibitor makes the point (and carries through) that a goal of the exhibit is to show four margin imperfs, VF centering, and otherwise faultless stamps, you may be sure that it is not a Gold medal enterprise. The catalogue values given for these stamps are for the highest level of quality. Such stamps are difficult to find and acquire, while an example with only minor faults will often sell for five to 10 percent of the magnificent catalogue value. The faulty stamp may even look good, but, comparatively, it does not represent much of a challenge.

What about a thematic on the history of baseball? Your scan of the plan page shows that the exhibitor covers every aspect of the game in a balanced way, except baseball's origins, because according to the synopsis there is very little material to cover it, and

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what there is, is modern. The exhibitor opines that there is no older tough stuff to find and include, and so he believes he should get a Gold because he has gotten what he thinks he can get.

Creativity in making meaningful philatelic connections to thematic aspects is the watchword of thematic exhibiting, and if the exhibitor is not crowing about his success in doing that, and indeed is making excuses while introducing the exhibit, chances are it isn't a Gold effort. This can be quickly confirmed by, knowing what it takes to do a wonderful thematic, you take a quick look at the pages and find only unused postal stationery, an over reliance on plain stamps with many of those poorly centered, only modern meters, only French area proofs and essays, and mostly modern pictorial cancells.

No one expects an inexperienced judge to be able to make these distinctions and reach valid conclusions right off the bat. But good judging is intuitive, and part of that process is that good judges learn to see

these distinctions almost without consciously thinking about them. The secret of acquiring this ability is thoughtful practice whenever you are able to attend a show; not just when you are on the jury.

You will find after a time that assessing the challenge level logically will give you a major leg up in assessing the proper medal level. But there are other matters of logic which should also command attention: unexplained gaps in a story, unbalanced presentation of material, material included that does not fit the definition of the exhibit's content, material that opens a door which the exhibitor doesn't follow through on, postal history presentations that fail to cover rate periods or large time spans, and more, much more. If you approach an exhibit from the standpoint of its own inherent logic, any shortcomings almost leap out at you.

Some exhibitors who do not understand philatelic judging will be heard to say that the judging was unfair because there were no judges on the panel that collect and

understand their material. Certainly, the more you know about the subject, the better able you will be to be helpful at the critique, but making the correct call on medal level usually does not require deep subject knowledge. Deep knowledge may enable you to appreciate wonderful material when the exhibitor has failed to highlight it adequately. But it is the exhibitor's task to convey what the viewer needs to know to properly appreciate the material in a clear and logical manner. It is also the exhibitor's task to hide the flaws if he is able to. Here again, the judge needs to know enough to know what should be there, but the logic of the exhibit is more important than just checking against a laundry list of desirable items.

In summary, judges do need philatelic information about the exhibit subject, but we need much more to properly assess the medal level. We need to learn and practice a logical approach to evaluating the exhibit, starting with a rational assessment of each exhibit's challenge level.

Recollections

by Clyde Jennings

Being a Chief Judge can bring satisfaction, frustration, humor, even anger among other reactions, and I believe I have experienced them all. I want to tell you a story, and you can determine under which category it would fall, O.K.?

It was at Vapex, and a young lady had entered an exhibit titled simply "U.S. Air Mails," which the jury had awarded a Silver. Obviously this award was below the expectations of the exhibitor and she let us know it by asking at critique, "How come?"

I explained the jury had forgiven her the C3A (the 1918 invert which at the time was going for anywhere between 75 and 100 thousand), but she was also missing the Zeps (the C13-15 bringing 8-9000 then per set), and this we could not overlook as they were key numbers in an exhibit with the title this exhibit had. Upon which this very nice looking young lady stood up, hands on hips, and in a firm voice demanded, "Do you know I have two young daughters to put through college?" My response was, "The title page did not so state, next question, please."

Later, after the young lady had simmered down, I sought her out and explained that the title she had selected clearly was too broad (and expensive) but all she had to do was change it to, "U.S.

Air Mails, 1931 to Date." Bless her heart, she did then thank me.

Sometimes a Chief Judge finds it necessary to protect the integrity of his panel. This was in Cleveland at March Party, and I was a pinch hitting Chief Judge as Jim DeVoss, the original Chief, had to depart early due to a family emergency.

The American Air Mail Society was convening there that weekend, and the show had included an air mail expert on the jury. At critique an exhibitor who had received a Vermeil for an air mail exhibit asked why only that level. The jury's air mail expert had, naturally, been assigned first response. As he started out by stating he had voted Gold, but was out-voted, I went into shock. This was a no-no of the worst kind, so I stood up immediately and said, "Ladies and gentlemen, this is one of the shoddiest and cheapest things a juror can say. He feels it makes him a 'hero' with the exhibitor, and the rest of the jury a bunch of nincompoop-know-nothings. I assure you this is not the case here. A judge may be low enough to say this to an exhibitor in the privacy of the frames on the floor of the show, but not with the critique as his forum. Next exhibitor, please."

Strangely enough, this juror must have realized the folly of his ways for though he

has never apologized to me or any of the other jurors to my certain knowledge, he remains friendly today.

About 1970, me thinks it was if memory serves this ole gray head correctly, the APS Spring Meeting was in Williamsburg, Virginia. A late snowstorm really threw a monkey wrench into the works. Flights were cancelled, roads were blocked, it was a real mess. As a consequence, Milton Mitchell and I were the only two members of the jury able to get there. So we judged the entire show between us. Right now I can't recall how much flack we received, but I don't at this time believe it was too heavy. At the time Milton was President of the SPA — next thing I knew he had asked me to be his Vice-President!

San Diego had its Sandical and I was on a jury with Bob Paliafito as Chief Judge, and this was before title pages and synopses were sent in advance. There was an exhibit with which none of us were too familiar and it wound up with a Silver. At critique the exhibitor questioned the medal level. Bob answered as best he could, then added, "There is a book that was published recently on this very same subject, are you familiar with it?" "Yes, I am," the exhibitor replied, "very — I wrote it!"

Ask Odenweller

by Robert P. Odenweller

More on Critiques

In an earlier issue, I discussed some of the ways to respond to critiques. Perhaps that had a bad assumption connected to it: that you really go to the critiques.

"Critique" is not necessarily a great name for the process. It implies criticism, which is something few people enjoy. A few recent experiences have convinced me that there are some exhibitors who avoid the critiques for that very reason. Or if they should happen to go, they avoid being put on the spot and having everyone hear what the judges thought "might improve their exhibits" (the usual euphemism for criticism).

At a show I judged recently, one of the exhibitors corralled the chief judge and asked for a personal critique, since he wouldn't be there when it took place. The "CJ" was delighted to put him into my hands, since I was the one set to speak first in debriefing that exhibit. I could see right away that the exhibitor was not of a mind to be receptive.

Nevertheless, we started.

One early remark I made was that although he had limited the exhibit to "Used" examples both on his title page and synopsis sheet, it included almost 20 pages of unused material. I didn't mention to him my impression that he seemed to be trying to avoid some of the higher priced material and varieties by the limitation. Fair enough. We can't all afford whatever comes along. His response, however, was "Well, if all I have to do is change the title to get the gold" (since he had noted that it was a perennial vermeil), "then that was that." It took a while to get back on track.

Once we did, however, I was able to point out a number of places where he had made typical errors. This included unnecessary and unattractive photocopies of the full reverse of covers, pages out of sequence by a full frame, material that had been avoided or omitted, and a number of other problems. Then we looked at some ways to handle some of the problems. Since I had a number of photocopy pages of my new exhibit with me, I was able to show him some examples of how I had handled similar problems.

After a half hour his demeanor had changed. He took notes and asked ques-

tions. When we parted, he seemed genuinely delighted that he had been able to get the substitute critique. I can only imagine what might have been the case had he attended, with his one or two follow-up questions and an offer to meet on the floor. These things take time, most of the time, and the happenings in a critique session can make it impossible to reach those who don't really want to be reached.

Take for example the other exhibitor who spurred this set of reminiscences. He won a gold medal and attended the critique. There was time available, but he never spoke up. Again, it was one I had been assigned and there were in my notes a few very specific suggestions that might have given the exhibit that extra edge that would have brought him the grand award. But he remained silent. After the awards were distributed and he received the reserve grand award, I intended to try to talk with him, but he disappeared almost immediately afterwards. The following morning I saw him checking out of the hotel, but again, he vanished. It was a pity, since his material was excellent. Yet the entire jury had individually seen the same problems, easily remedied, that he could have corrected to make his exhibit much more of a contender.

I'm sure he went away convinced he had been robbed by judges who didn't know what they were looking at. Yes, there's always that possibility, but until you ask and hear their reasons, you might be leading to conclusions.

Synopsis Sheets — It seems to be a common complaint of judges that the exhibitors are wasting the opportunity to produce good and useful synopsis sheets. Although I have noticed lately that the sheets are slightly improved, a lot of the credit for that has to go to more of them being supplied, reducing only the percentages of those who still ignore the opportunity.

A few shows have said that they will not accept exhibits if they do not provide the sheets. The first I know to have done this is Romplex, and they have set an example that all should follow. One commentator has recently said that those who don't submit them are spotting a medal level right away. In a lot of cases, he may have been correct.

Few judges can take on some of the esoteric studies that they are faced with in our

national shows. The ability to "prestudy" the unusual exhibit areas is one that makes our pool of national judges stand out.

Unfortunately, the same process will not help much, if at all, for the international level, even if the concept does get beyond the talking stage. For one thing, the exhibitors in the rest of the world have a major hurdle facing them in preparing a good synopsis sheet. As it is, not many take the trouble to turn in their title pages. And synopsis sheets are pretty much exclusively a thing of the U.S.A.

After that, there's the problem of languages. (How would you like to get a typical synopsis written in German or French, or, even worse, in one of the non-F.I.P. languages?) But finally, if you did manage all that and studied what you were assigned to judge, it is often the case the assignments will have to be shifted once you get there, due to illness or other problems in the jury makeup. Then all your studies go out the window. Not a pretty sight. Ultimately, it's a great idea, but there are too many problems to expect it ever to fly.

Back to home. The bottom line is simple: If you're already sending synopses, hone and fine-tune them; If you're not, get working on them.

New Exhibit — As I write this, I have just today finished putting the final touches on my new exhibit. It will have its first appearance in the Court of Honor at Napex, since I'll be judging there. Nothing like getting a free peek at it. The next-to-last step was preparing the title page, and the last step was, yes, a synopsis sheet.

As I laid it out and put it into the packages, I already saw some areas that could be shifted for better effect. Also, I've acquired quite a bit of new material that will require rewriting many pages. That will have to wait for next time.

Even though it will not be in competition, I'll be asking for ideas and suggestions from various colleagues. It's always useful to have a critique, even if some of the comments might not be as finely tuned as they would be if the subject had been prestudied.

One interesting happening involves something that various commentators have said are problems to avoid. The best items have fallen on the ends of the bottom and

top rows in various frames, not the middle of the second row, as some would like to advise us to do. I don't think that will be a problem. To try to gerrymander the exhibit would destroy the flow, and there's not much way to shift it at this point. We'll see what the comments are.

In its original conception, this was intended to have some usefulness as a "teaching" exhibit. Although I haven't managed to add as many new ideas to it as I first intended, it still provides some convenient ways to show a few concepts that could help other exhibitors to handle their own material. And as I mentioned earlier,

by using photocopies of some of the pages at one-on-one critiques, I have found that it is much easier to illustrate a point by showing an example than by talking about it.

I'll keep you posted on how it is received and what changes result from that feedback.

RAILWAY PARCEL STAMPS — IN WHAT FIP CLASS SHOULD THEY BE JUDGED?

by Dr. Derek Pocock

Is there a definitive answer to this question i.e., in which class should Railway Parcel Stamps be exhibited? In the past those courageous enough to exhibit such material put them into Traditional. After all, there was nowhere else. Then came the experimental class introduced in Delhi in 1989 albeit intended for (their) classic revenues. Now we have the FIP Revenue class, the descriptive list of which covers a wide range of Cinderella stamps but singularly omits any mention of Railway Parcel Stamps.

By definition, Railway Parcel Stamps are not postage stamps. In rare instances letters or parcels were partly serviced by the respective Post Offices but usually this was in a very minor aspect. I have always believed that Belgium was the exception where a high proportion of servicing was by the Post Office and hence its unique listing of Railway Parcel Stamps by Stanley Gibbons.

Yet Railway parcel Stamps are eminently collectible as many notable philatelists have affirmed by their writings and their exhibits. In fact, with few exceptions, the Railway Parcel Stamps have themselves made minimal inroads into the artificiality that postage stamps have accrued e.g., First Day covers, First Flights, Special postmarks, commemoratives, etc. Some exceptions occur perhaps such as Denmark with its later attractive designs, but essentially Railway Parcel Stamps for purposes of this discussion have been issues with the least thought for user appeal.

There was a time when Railway Parcel Stamps were a vogue for some collectors but this did not result in any general leaning towards popularization by the issuing authorities then or subsequently such that we have a clearly defined body of stamps issued solely for a functional purpose.

So back to the question of where Railway Parcel Stamps belong in an exhibit.

We have three choices — Traditional, Revenues or perhaps a class of their own.

In the first choice it would be my contention that, for all their parallels with postage stamps, i.e., adhesive, pre-paid labels for the transmission and delivery from sender to receiver, nevertheless they are not postal. Whilst close comparisons regarding designs, production methods, separation technique, etc. are evident, the display or demonstration of usage is to all intents and purposes impossible. Apple crates, tea chests, suitcases, etc. will not just fit into the frames! And they were not issued by postal authority.

It is also in the area of Traditional that the exhibition of Railway Parcel Stamps will always compare unfavorably with the charisma with traditional classic stamps. The rather dull and less expertly designed Railway Parcel Stamps will compare very unfavorably when set alongside the classics of true philately i.e., Penny Blacks, Blackjacks, Cape of Good Hope Triangulars, etc.

The choice of inclusion in Revenues is reasonable apart from the almost deliberate exclusion by the FIP's extensive definitions for that class. This exclusion may be because of the assumption that Railway Parcel Stamps were appropriate for inclusion in a Traditional class. Certainly the evidence to date is that Railway Parcel Stamps have been accepted and judged in the Revenue class, but strictly speaking, it is quite possible to have them transferred out — but of course, where to?

The last possibility is to have a Railway Parcel Class. Certainly the potential for quantity of exhibits is easily met but such divisions of philately tend to diminish classes seen as veering away from the Traditional stamps. We have seen the multiplying of sections as each group of enthusiasts has demonstrated individuality to the extent that Maximaphily,

Aerophilately, Thematics, etc. have all demanded and received such an acceptance. Moves are afoot to segregate Polar Philately whilst Social Philately is also emerging as a significant collection area to merit its own class.

Overall it would be interesting for Philatelic Authorities to affirm by policy in regard to where Railway Parcel Stamps should be exhibited. The potential for exact parallels with traditional philately and its sub classes exists with studies of plating, cancellations, usage, printings and the development of designs, paper, separation, watermarks, etc. Yet, if exhibiting in Traditional or in Revenues will be to continually label Railway Parcel Stamps as poor relations with consequent limitations on the perceptions of possibly achievement labels, maybe such stamps should have an arena where they can be rewarded in their own right according to their own merit.

Comments on these thoughts would be received with interest.

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My First Exhibit

by Ernst M. Cohn

The first stamp show I ever visited was also the first one at which I exhibited. I got a certificate, with which I was delighted but which I can't find anymore. According to some old notes, the exhibit is listed on page 122, item 333, Section III, Group 2, Class C2, Frame 733, should anyone wish to look it up in the exhibition catalog of the *Centenary International Philatelic Exhibition* held in 1947 at New York. I still do have two letters from Mae F. Kirsch, Executive Secretary of the show, dated Nov. 20 and Dec. 26, 1946, proving that I was a troublemaker even then: I had asked whether I might show one frame of post-WW 2 'stampless' German covers. Several meetings were required to arrive at a favorable answer.

The object of all that activity was a small collection that I, a Pfc. in the U.S. Army, had assembled as head of a section in the Translation Division of the International Military Tribunal in 1945-46. I had received mail at Nürnberg from German friends, some of which arrived in envelopes without stamps but marked *fee paid* by hand or handstamp. They were not nearly as common as covers franked with AMG stamps, so I decided they would make an interesting collection. I asked my friends to let me have their stampless covers, as they were then called, after opening them carefully and if they did not wish to keep them. The collection, which had cost me nothing, was bound to be an unusual philatelic item — after all, who would collect modern envelopes without stamps? It was a throw-back to preadhesive times, with neither the format nor the quality of the envelope paper being attractive.

The collection made it safely back to Pittsburgh with me, when I was discharged from the army to return to my first job as a professional chemist. I subscribed to *STAMPS*, which I had gotten to know and like when I was allowed to read it at the home of friends who had received me as a refugee in 1936. The owner/editor of the weekly, Harry L. Lindquist, was president of the 1947 show, so I read about it in good time. Recognizing that I had an unusual assembly of material, I thought that other philatelists might like to see something different and applied for a frame. I made arrangements to go to New York, presumably on an exhibition weekend, and remember my frame next to the exhibit of Ezio Pinza, who showed mint

German occupation stamps for Poland, if I remember rightly.

That same year, the APS held its convention at Pittsburgh in mid-August, so I used the occasion to show the frame of Post-War German Covers again, collecting another certificate, which is still in my collection of such. I never did anything more about that little collection and have no idea what became of it. I was not the only one interested in these covers, however. In 1948 Curt Paul published a little paper-back brochure on very poor paper, *Gebührenstempel-Katalog* [Fee-Paid Postmark Catalogue], of which I owned an autographed copy. I looked up my treasures there and found, not to my surprise, that the lot did not contain a single rare item.

A history and description of the legal basis of these frankings by Hans Aplet is found in the October 1972 issue of *Philatelic und Postgeschichte*. The latest reference I have is Rolf Ritter's *Kleine*

Geschichte der "Gebühr bezahlt" Stempel [Little History of the "Fee paid" Postmarks] in the June 1984 issue of the *Deutsche Briefmarken Zeitung*.

I have other certificates of appreciation, including one such from Sweden, for exhibits I have put together. With all of them I am at least as delighted as with exhibition medals and plaques. The certificates (without medals) all 'celebrate' pure postal history, worthless material that others throw away, yet all of which has done honest postal service. The only medal I appreciate even more is the FIP research medal, largely due to my discovering much of the history of diplomatic mail in the 1870 siege of Paris, all of which went at least partly outside normal postal channels. Considering that most details have been available in print for the past 25 years, yet have never appeared in any catalogue, specialized or otherwise, I can only assume that cataloguers must be too busy to read philatelic publications



Dec. 26, 1946.

Mr. Ernest M. Cohn,
217 Halket Street,
Pittsburgh 13, Pa.

Dear Mr. Cohn:

I am very sorry that it has been necessary to delay answering your letter of November 22nd until now. The reason for the delay was, that several meetings had to be called on the matter of "Stampless Covers." As I wrote you on November 20th, it had been decided that "Stampless Covers" were not provided for in the Centenary International Philatelic Exhibition. Now, I am glad to inform you, it has been definitely agreed that "Stampless Covers" are acceptable. In your particular case, your stampless covers being German, the classification is Class C-2, Section 3, Group 2, "All Stampless Covers" are to be classified as "C-2."

I am enclosing two Entry Books. If you need more, please do not hesitate to request them. The Book, after the filled-in Entry Books have been received, the Section and Group will be checked again by the Chairman of Exhibits, and if not acceptable as Section 3, Group 2, the Exhibit will be properly allocated. The Official Labels are not yet ready. After each Entry has been carefully studied as to the acceptability of the Exhibit, classification etc, official labels for shipping will be forwarded to each exhibitor.

Yours very truly,

Mae F. Kirsch
Executive Secretary

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