

The Philatelic Exhibitor



— Exchanging Ideas and Techniques to Improve Exhibits, Judging, and Exhibitions —

FOUNDED 1986 • VOLUME 17, No. 4 — WHOLE No. 68 • www.aape.org • OCTOBER 2003

The Bari Wolf

Issued by the provisional Italian Administration of Prime Minister Pietro Badoglio under the Allied Military Government in early 1944, the so-called "Bari Wolf" stamp has many very scarce variations, starting with the "Badoglio signature" essay. It was rejected by the AMG as inappropriate for a country emerging from a dictatorship. It was replaced by the she-wolf suckling Romulus and Remus, symbol of the founding of Rome.



The "Pietro Badoglio" Essay
A small number slipped out and were used.



Specimen overprint
"Campione per affrancare"



Wolf in Blackish-Brown



Background in Dense
Black, Essay



No background error



Imperforate, Watermarked &
Unwatermarked



Doubled Purple error



The expertized reverse of a
printed-on-both-sides stamp



The "T" was hand stamped on
stamps used in Bari to indicate
an amount of postage due

To Showcase The Hobby — See Page 11

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

We're *The Buyer* Of The Great Ones.

But, we're also America's #1 buyer
of *anything* you have for sale.



We were the firm that handled the famous "Running Chicken" cover when we placed it in the John R. Boker, Jr. collection of Waterbury fancy cancels.



When America's rarest stamp—the One-Cent "Z" Grill—last came on the market, it was handled by us.



In the past five years, we have handled nearly all of the great rarities of the U.S. Trans-Mississippi Issue of 1898.

From specialized collections and exhibits...to important individual holdings...see us first.

Every conceivable kind of stamp and/or cover collection. From outstanding classic 19th century United States specialized collections and exhibits—to specific country collections and worldwide holdings. Nothing is ever too large—and we love to purchase all types of smaller properties, too.

Our 36-year reputation for fairness and integrity assures that you will receive *full market value* for your collections when you sell to Andrew Levitt. And with APS Stampshow coming up, we are extremely aggressive in buying new stock for our booth. Over \$5 million available. Call today for our bank letter of credit (203) 743-5291.

Let's Have A Chat. Give Us A Call Today.

Give us the opportunity to compete for the stamps, covers and collections you have for sale. Over \$5 million is available now and, after looking at your material, payment from us is immediate. Fine out why we are the most vigorous buyer in America. Call or write us...or if you're a computer user, just e-mail us and tell us about what you have to sell.

Note: We are especially interested in purchasing exhibition collections. Call us today.

You Can Contact Us By E-Mail, Too!
levstamp@cci.com

Philatelic

Andrew Levitt
Consultant



You'll appreciate Andrew Levitt's 36-year reputation for absolute fairness when it comes time to sell your collection. Give him a call today.



Post Office Box 342
Danbury CT 06813

(203) 743-5291
FAX: (203) 730-8238



www.ericjackson.com

By the way, you can view our latest giant price list at our site...or send for it by mail. It's free!



U.S. Revenue Stamps

AAPE members can relax in the comfort of their homes and review one of the world's largest stocks of revenue stamps at our Internet web site.

But wait, there's more! Our very large web site is one of philately's most exciting. It's full of entertaining full-color graphics and up-to-date information on the revenue stamp world. And it changes all the time...so one visit is never enough.

Eric Jackson

P.O. Box 728 · Leesport PA 19533-0728
(610) 926-6200 · Fax: (610) 926-0120

Email: eric@revenueur.com

www.ericjackson.com



PAGE PROTECTORS
FOR EXHIBITORS

Made from
Archival Grade
Mylar @ D Polyester
in Any Size or Style

PO Box 1191
Toms River, N J 08754
Phone: (732) 240-3871
Fax: (732) 240-4306
Email: APP1191@AOL.com
AtlanticProtectivePouches.com

Formerly Taylor Made

CONFEDERATE STATES OF AMERICA

Stamps and Postal History

Buying



Selling

JOHN L. KIMBROUGH

10140 Wandering Way
Benbrook Texas 76126
Phone: 817-249-2447
FAX: 817-249-5213

www.csastamps.com

Godden Exhibition Leaves Hand-Made Album Leaves

Only a limited number were made (several years ago). When these small stocks are sold - there will be no more available.

1. Album pages in form of a block of four regular sized leaf. Ungilded edges with right-angled corners. With quadrille background. 1400 leaves. Without background 300 leaves. Also 300 protectors.
2. Album page in the form of an horizontal pair regular sized leaf. Gilded edges with rounded corners. With quadrille background 250 leaves. Without background 17 leaves. Also 200 protectors.
3. Album page in the form of a vertical pair regular sized leaf. Gilded edges with rounded corners. With quadrille background 350 leaves. Without background 17 leaves. Also 250 protectors.
4. Album pages without gilded edges with right-angled corners. 140 leaves in vertical pair design with quadrille background and 45 leaves without background. 100 leaves in horizontal pair design with quadrille background and 35 leaves without background. Also 40 protectors.

Pages in the form of a horizontal pair were originally produced to hold complete sheets or reconstructions of the Condor issue of Bolivia.

\$5000 FOR ALL OF THE ABOVE

I may be prepared to split this stock and would appreciate offers.

Mrs C. Lane
18 Burtleigh Road
Worcester WR2 5QT England
Tel: 011-44-775-1834357
Email: Carole4Nelson@hotmail.com

Why Stamp Insurance With Us?



Whether your collection contains some of the philately's great rarities or the most common issues, it deserves the fine, inexpensive protection we can provide.

AAPE

members now have the advantage of being able to insure your valuable collections & exhibits with the most experienced philatelic insurance provider in the world. **Collectibles Insurance Agency** has been selected as your official insurance provider because of our unblemished record of outstanding service and claims handling. But there's much more to it than that...

• **Personal Help With All Of Your Collectible Insurance Needs.** Have your collectibles risks personally analyzed by a true professional. Weekdays—even at night and on weekends—you can always reach **Dan Walker** with your collection insurance questions and problems. Discuss **anything**—locks, alarms, loss claims, the nature of your collection. For nearly four decades **Collectibles Insurance Agency** has dealt with collectors and their insurance needs. Dan Walker is here to help you 365 days of the year!

• **Consistent Claims Settlement.** If you've ever had a loss you know the importance of having your insurance with CIA. Our Claims Representative has settled our collector insurance claims since 1982. This kind of consistent, year-to-year claims handling is vital to you. The single most important factor in your stamp insurance is the fairness and expediency of how claims are handled when you experience a loss.

Special Note: We're also

the official insurance provider for: The American First Day Cover Society, British North America Philatelic Society, American Revenue Association, and the American Topical Association

Important:

We now offer you full burglary and theft coverage plus full exhibition and travel coverage. Also unattended auto up to \$60,000 or to the extent of your exhibition and travel coverage, whichever is greater. Just three more reasons you should keep your stamp insurance right where it is. (Also: Do not let others mislead you. CIA's insurance carrier is authorized in all 50 states.) These special coverages are only part of our total ability to be especially competitive in the philatelic world. Watch for additional coming news about the unique CIA insurance services.

It's easy!

Protect your collection and/or exhibits with our inexpensive, easy-to-obtain insurance. Questions? Here you will always be able to talk to another stamp collector. Call, write, e-mail or fax us today—Or call us Toll Free today at 1-888-837-9537.



Collectibles Insurance Agency

Since 1966

Official insurance provider for the American Association of Philatelic Exhibitors

P.O. Box 1200-TPE • Westminster MD 21158
Phone TOLL FREE: 1-888-837-9537
Fax: (410) 876-9233
E-Mail: info@insurecollectibles.com
Website: www.collectinsure.com



Take a look...

Here is a small sample of our very competitive and economical rates for stamp collectors: \$10,000 for \$29, \$25,000 for \$73, \$50,000 for \$145, \$100,000 for \$214, \$200,000 for \$307. Each additional \$1,000 up to \$1 million is 85 cents. For insurance above \$1 million, call us at 1-888-837-9537.

THE CIA INTERNET WEBSITE. Our complete range of services, including insurance applications, appear at our colorful site on the World Wide Web.



THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. 17, No. Four

(68)

October, 2003

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

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

The Philatelic Exhibitor (ISSN 0892-032X) is published four times a year in January, April, July and October for \$15.00 per year (AAPE dues of \$20.00 per year includes \$15.00 for subscription to **The Philatelic Exhibitor**) by the American Association of Philatelic Exhibitors, 13955 30th Ave., Golden, CO 80401.

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

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

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

Deadline for the next issue to be printed on or about Jan. 15, 2004, is Dec. 1, 2003. The following issue will close March 1, 2004.

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. 1-4 at \$3.00 each, Vol. 17, No. 1-3 at \$3.00 each.

FUTURE ISSUES

The deadline for the January, 2004 issue of **The Philatelic Exhibitor** is December 1, 2003. The suggested topic is: "Finding Needed Material For Your Exhibit — What Are The Best Ways?" For the April 2004 issue of **TPE** — deadline March 1, 2004 — the suggested topic is: "My Experiences Mentoring Young People — Successes And Failures."

YOUR experiences, thoughts, ideas, and suggestions are solicited on these issues or on any other in the form of articles, "shorts," and Letters to the Editor, for sharing with all AAPE members.

If you have an idea for a topic for a future issue, drop me a note; address at the top of this page. —JMH

In This Issue

- 11 To Showcase The Hobby
by *John M. Hotchner and Joseph T. Holleman*
- 13 In Pursuit Of Platinum
by *George W. Bowman*
- 17 How To Mount Those Pesky Number Tens
by *Dickson Preston*
- 18 Exhibiting Picture Postcards:
A Discussion And A New Experimental Exhibiting "Class"
by *Tim Barshe*
- 21 The Judge's Notebook —
An Important Tool
by *Alan Warren*
- 22 A Guideline For Cover Selection
by *Nicholas Lombardi*
- 23 Creating An Album Page Template (Microsoft Word)
by *Ross Marshall*
- 26 Overseas National Exhibition Judging
by *Francis Kiddle, RDP, FRPSL*

Regular Columns

- 5 Editor's And Members' 2c Worth
- 9 President's Message
by *Dr. Paul Tyler*
- 10 Synopsis Page Of The Issue
by *Denise Stotts*
- 23 Recollections
by *Clude Jennings*
- 25 Ask Odenweller
by *Robert P. Odenweller*

Departments And AAPE Business

- 6 A Guide To Judging The Philately Of...
- 16 News From Clubs And Societies
- 20 Show Listings
- 20 Help With New Projects — Free Listing
- 21 Classified Ads

Reprints from this journal are encouraged with appropriate credits.

Editor's AAPE(s) of the Month

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

- **August, 2003** — **Nick Lombardi**, for his work in collating the membership survey results presented in the last issue.
- **September, 2003** — **Andrew McFarlane**, who has AAPE's website up and running. Access at aaape.org
- **October, 2003** — **Capt. Robert P. Odenweller**, our most senior continuing columnist. His first column appeared in our first issue in Fall, 1986.

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 mailings 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.

AAPE STATEMENT OF PURPOSE

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

AAPE: THE LEADERSHIP

PRESIDENT

Dr. Paul Tyler
1023 Rocky Point Court NE
Albuquerque, NM 87123
ptyler100@comcast.net

VICE PRESIDENT

David Herendeen
5612 Blue Peak Ave.
Las Vegas, NV 89131
DHerendeen@aol.com

SECRETARY

Timothy Bartshe
13955 30th Ave.
Golden, CO 80401
303-273-9247
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
jmhstamp@ix.netcom.com

PAST PRESIDENT

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

DIRECTORS (to 2004)

Nancy Zielinski-Clark nbc@cape.com
Francis Adams fran@franadams.com

DIRECTORS (to 2006)

Guy Dillaway phbrit@attbi.com
Ross Towle rosstowle@yahoo.com

COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: Anthony Dewey
National Level Exhibiting: Clyde Jennings and Stephen Schumann
International Exhibiting: William Bauer
Youth Exhibiting: Cheryl Edgcomb
Thematic/Topical: Mary Ann Owens and George Guzzio
Show Management: (Need A Volunteer)
Exhibitor's Critique Service: Harry Meier, P.O. Box 369, Palmyra, VA 22963
Conventions and Meetings: Denise Stotts, P.O. Box 690042, Houston, TX 77269
Publicity: Ed Fisher, 1033 Putney, Birmingham, MI 48009
AAPE Youth Championship: Director: Ada M. Prill, 130 Trafalgar Street, Rochester, NY 14619-1224 ada@math.rochester.edu
Computers in Exhibiting: (need a volunteer)
AAPE Website: Andrew McFarlane — amcfarlane@icsoftware.com
TPE Ad Manager: David Herendeen (see Vice President's listing)

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)

NAME: _____ PHONE NO.: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP CODE: _____

PHILATELIC MEMBERSHIPS: APS# _____ OTHER: _____

BUSINESS AND/OR PERSONAL REFERENCES: (NOT REQUIRED IF APS MEMBER)

SIGNATURE: _____ DATE: _____

* 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

25% Of Accredited Judges Retire; Make Way for New Blood!

If there is any better evidence of the greying of the stamp hobby and the cause of the difficulty in filling frames I don't know what it is. I am speaking of the fact that the list of accredited judges has dropped from over 200 a few short years ago to under 150; mostly retirements, but some who have passed on also. What is interesting is that there are still a lot of younger people considering exhibiting — nearly 200 people have responded to our offer of a copy of The Best of TPE 1986-1996 in the last several months. So I know that there are people coming into exhibiting to replace those leaving, and while it takes a while for such people to advance to the point of wanting to become judges, there are others who began in the last ten years who are likely ready. But they are humble; feel they don't know enough about the range of philatelic subjects and collecting areas to do it well, worry that they won't feel comfortable critiquing others work, etc.

These are real enough concerns, but judging skills can be learned, and the basis is what you have learned in developing your exhibit. And even if you are a specialist, you will be amazed at how much more you know than you think you do. And how much fun it is to study additional subjects to be able to judge beyond your specialties. The point is that judging is a skill that can be developed, but only if you begin. If you have earned a Vermeil, which is a requirement for getting involved in judging, I urge you to register and give it a try. Nothing lost if you decide you hate it. The lessons learned will help you in your exhibiting pursuits, but my bet is that you will enjoy the experience. And we need in the judging corps a wide range of substantive expertise. You don't need to know everything about everything. You only need to be willing to be a life-long student, and most exhibitors are that if nothing else. To register go to stamps.org to find the forms in "Accredited Judges" under "Resources." Or write to me and I'll send you the forms.

I want to apologize for this and the last issue being later than usual. A good share of this is my work travel schedule. At critical times in the production schedule I found myself in Bangladesh and India last time, and Thailand and the Dominican Republic this time. After this things should calm down somewhat and I hope to get back to being within a few weeks of the face date. Meantime I beg your indulgence.

Finally, we are still in need of an Assistant Editor for TPE effective with the January, 2003 issue. Please apply to President Paul Tyler or to me.

Your 2¢ Worth — John Bohn • Phil Rhoads • Henry Fisher • Wolf Spille • Conrad Bush • John Barrett • Robert Schlesinger

Mulready Caricatures and FIP

To The Editor:

In the April issue Robert Odenweller asks some questions and makes some comments regarding the reprint of my article which first appeared in October 2000 in the GB Journal. Probably as a result of the original article being a direct reprint of an article published in England back in 2000 there are several assumptions/misunderstandings which I now hasten to correct.

1. Everything in my collection of Mulreadys and their caricatures is **postally used**, with the obvious exception of my Mulready proofs.

2. The exhibit was not "disqualified at Britain's Stampex" nor anywhere else. I mention Stampex in the article as being the venue where I first ventured into the world of National/International competitive exhibiting and where I first learned that, although awarded a large vermeil, the exhibit would fall foul of FIP rules if I ever attempted to have a go on that hallowed turf!

3. The reason given was the caricatures part of the exhibit would not be regarded as "proper philately" within the constraints of existing FIP category classifications.

4. I felt and, of course still feel, that that is not my fault, nor the fault of my material, but rather the fault of rather old-fashioned, inflexible, and certainly unenlightened rules of the philatelic establishment in the shape of the FIP. This may be a rather presumptuous comment by a comparative newcomer (less than seven years at the time of the article). On the other hand there is an old saying that sometimes you can be too close to your own business to see it with the same objectivity as an outsider who can sometimes bring a breath of fresh air to an existing situation and thus become a catalyst for a fresh and perhaps more original way of looking at it. That's in business, why not in a hobby?

5. Thus I improved my collection adding many choice pieces until I had the requisite number of frames of superb material (not my phrase but comments by others) to enter my first International — Stamp 2000 at Earls

Court, London. I was advised to enter under Postal History and my exhibit was accepted as such.

6. Just to give a flavor of the material, it began with two preauthorized-use Mulreadys (May 2 and May 5) many multiple frankings, rare Maltese Cross cancellations and the overseas usages included a 2d Mulready to India bearing five 1840 2d blues. The Caricature section contained a pretty comprehensive selection of the work of all the known caricaturists, including very rare examples where only one had surfaced outside the Royal collection. Again I stress that, like the Mulreadys, all my caricatures are postally used, many with fine 1d blacks or 1d reds.

7. I got a Vermeil for the exhibit which was fine with me. However I was constantly approached at the exhibition by philatelists whose views and experience I respect saying that the material deserved much better marks and especially that my first page set out the story perfectly. But that is all explained in my article in the GB journal. The judges kindly agreed to a meeting to explain my marks and



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

Thanks to Michael Blake, and the Asia-Pacific Exhibitor of August, 2003, we have a new monograph to offer:

• **Exhibiting and Judging Tasmania** — Part 3 (4 pp) 60¢

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

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

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

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

Still available:

- **Judging Queensland Railway Parcel Stamps 1867 to 1915** By Dave Elsmore (3 pp) 50¢
- **Exhibiting And Judging Tasmania (Part 1)** By Michael Blake (3 pp) 50¢; **(Part 2)**-3 pp 50¢
- **How To Judge Cuba (Spanish Period)** (5 pp) \$1.00.
- **How To Judge — Canadian Airmail** By Murray Heifetz (5 pp) \$1.00.
- **How To Judge Pacific Flying Boat Airmail** (7 pp) \$1.20
- **How To Judge — Norwegian Airmails.** By Egil Thomassen (6 pp) \$1.00
- **How To Judge — Finnish Railway Post Offices.** By John MacDonnell (8 pp) \$1.20
- **How To Judge Chinese Local Posts 1863-99.** By William Kullman (20 pp) \$2.00
- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** By Robert Morgan (55 pp) \$7.50 per copy.
- **A Guide to Judging the Philately of Aden, 1839-1967.** By Jerome Hart (14 pp) \$2.50 per copy.
- **Introduction to Confederate States Stamps and Postal History.** By Joan Kimbrough (8 pp) \$1.20 per copy.
- **How To Judge British North Borneo** (5 pp). By Derek Pocock \$1.00.
- **How To Judge Australian States Revenues** (4 pp). By Dingle Smith 75¢.
- **How To Judge (Nicaragua) Airmails** (4 pp). By Derek Pocock 75¢.
- **Guide To The Judging Of U.S. Federal Embossed Revenue Stamps** (3 pp). By Henry H. Fisher 50¢.
- **How To Judge: Queensland Postal History.** By Bernard Beston (8 pp) \$1.20.
- **How to Judge — Traditional Victoria.** By Geoff Kellow (8 pp) \$1.20.
- **How To Judge — Western Australia Revenues — DeLaRue Issues 1881-1903** By John Dibiase (7 pp) \$1.00.
- **How To Judge — Ceylon Postal Stationery** (3 pp) 75¢. By Kurt Kimmel

now I received confirmation that the exhibit was marked down because Mulreedy Caricatures (albeit postally used) are not considered bona fide philatelic items under the "RULES"!

8. Subsequent to the exhibition several comments were printed in the GB philatelic press about my predicament — none of them particularly complimentary about the FIP. Thus I decided to write the article as a plea for some enlightened thinking by the philatelic establishment. In the article I try to set out my reasoning why the caricatures are important philatelic pieces with their close connection to the great Rowland Hill and the Great Postal Reforms of 1839/40 and are thus postal-historically significant. They are not just jodelves with pretty pictures!

Sorry about the length of these explanatory comments but as Mr. Odenweller took the trouble to raise these matters, I welcome this opportunity to add the above clarifications to my original article.

Fast forward to the present — the good news is that the new Social Philately class seems the right niche for my exhibit and its story. The bad news is that FIP sponsored International Exhibitions (apart from Australia) seem reluctant to offer this new category to exhibitors. I have received Golds for Social Philately at Glasgow and now at Stampex at both National and International levels and look forward to the chance to have another go somewhere under FIP patronage.

John Bohm
London, England

Award Level Variation

To The Editor:

I recently had a somewhat similar exhibit judging experience as William Weiss, as discussed at length in the last two issues of TPE.

I am a Display Division exhibitor with an exhibit that has been shown three times since the restructuring from Display Class to Display Division. All three shows I entered are WSP shows. At the first show, my exhibit won Vermeil (84 points). At the second show, it won Gold (89 points). At the most recent show, it got Silver (72 points).

Needless to say, I was very disappointed when the awards were posted on the frames. I was anxious to attend the judges critique, wondering if there was some significant problem, which had not been previously identified, with the exhibit to justify a two medal/17 point award reduction from the previous show. My initial disappointment evolved into outright anger as I did not/do not believe the reduction in award was justified at the critique.

I would classify my reactions to the critique comments into three areas: 1) some subjective suggestions I think were valid and I would tend to agree with; 2) some subjective comments I disagree with; and 3) some comments were factually wrong. Without going into

detail on the various comments at the critique, the significant award reduction was, in my opinion, not remotely justified. Exhibit judging is substantially subjective and open to interpretation, but the factual errors do concern me.

In a conversation after the critique with the chief judge at the frames, I expressed my disagreement with the medal award in light of its previous awards and the factual errors stated at the critique. One of his comments (paraphrased) during our conversation was that Display Division is a new concept in exhibiting and some growing pains should be expected.

I do not agree with Mr. Weiss' suggestion that there should be an appeal process available to exhibitors who believe their exhibit was unfairly/accurately judged. The decision of the judges must be final. While I vehemently disagree with the award my exhibit received, I accept the judges' decision. I respect and admire the tremendous amount of time, effort, and work that judges contribute to their job and appreciate their willingness to share their knowledge and expertise. Shows would not exist without their efforts.

I do believe that the suggestion, as made in the last issue of TPE, that there be a mechanism by which exhibitors could provide feedback to the judges has some merit. Virtually every critique I have attended started with a comment to effect that the purpose of the critique is to provide the exhibitor with feedback to enable him/her to develop their exhibit to the highest possible award level. Because the judges determine that award level and because much of their evaluation is subjective, would not feedback from the exhibitors help them (the judges) to learn more and do a more effective job judging in the future? It seems the critique process could very well be a two-way street. (But not as part of the critique meeting at the show.)

In conclusion, my biggest concern in reaction to this experience is the lack of some consistency from one show to the next. Even acknowledging the developing status of Display Division and the subjective nature of judging, there does need to be an element of consistency in the judging process from show to show. A two-medal, 17-point reduction in awards seems to me to be outside a reasonable range of awards.

PS: At this last show, my exhibit received an AAPE Creatively Award and was voted Most Popular, so it was still a successful show.

Phil Rhoads
Cleveland, MN

Stamp Shows Should Change

To The Editor:

Something is wrong with the way stamp shows are held. I've written past letters giving my opinion on the world's greatest hobby, on its future popularity, to show exhibits, to the

need for judges.

I will admit that I am not completely altruistic. I like to exhibit but prefer spending my money on purchases at a show rather than on entry fees. I enter only about one show a year and would like to enter more if entry fees were lowered. I've complained in print about shows that have problems attracting exhibits; that's their tough luck, let them lower their frame fees. I've entered Penpex for several years because it has NO frame fees. I incur shipping charges but I'm glad to help out a show like that. Since some shows have difficulty in attracting exhibits perhaps there are too many shows for the number of exhibitors.

All shows have costs. Some start even before the show opens. APS rules require all national-level shows to have a minimum of five judges. Since each judge receives \$250 plus banquet tickets, a show starts with a minimum deficit of \$2,500. That \$250 pays a judge's travel and hotel costs but probably does not cover all his (her) expenses. THAT IS NOT FAIR. All travel and hotel costs for a judge should be covered, and they should also receive an honorarium. I see no reason why a show has to use an expensive hotel within walking distance of the show if an equally good less expensive one is located slightly farther away. A show may be able to save money by paying taxi fares or having a committee member shuttle judges to and from the hotel. I also see no reason why a judge should receive anything more than banquet tickets and an honorarium if they live 35 (or 50) miles from the show unless there are special circumstances; that distance can be less than one hour's travel from the show.

I'm not convinced that shows need five judges. Judging could be done by a smaller number providing it is done on a more cursory basis. Do judges have to "dot all i's and cross all t's; every exhibitor can point to cases where judges miss things that are shown. Judging could even be done on a popularity basis by the general public, which would allow for a smaller number of judges. It might even force the exhibitors to make them more interesting.

The cost of a judge's banquet ticket is paid for by other attendees at that banquet. Why? How many people want to treat a stranger to dinner? Why would I want to treat a judge to a dinner, particularly if I believed I was unfairly downgraded on my medal? Judge's banquet costs should be included in the shows financial budget. More people might attend a banquet if the charge to attend was lowered to its actual cost.

Additional funds would have to be raised to support increased honorariums for judges and I propose that shows charge admission. Collectors have had a "free lunch" too long. It is impossible to assemble a stamp collection without spending money. Why not spend it to enter a show and for the good of the hobby? Every other hobby charges admission to shows and their devotees as well as the gener-

al public gladly pays it. I've even seen articles in this magazine in which the writer wondered why stamp shows are free when other hobby shows (held in the same venue) charged admission. Some of those "shows" are merely dealer bourses; they have no exhibits. A \$5 admission charge at a stamp show would raise \$2500 from a weekend attendance of 500 people, and that admission fee is much less than that charged by other hobbies. (Show committee people and workers would be exempt from paying it.) Since the age of collectors is increasing, additional income might be used to hire people to set up and tear down exhibit frames instead of club members. More income might even allow exhibit entry fees to be lowered?

Are collectors willing to support shows financially? Do we want future shows? Something needs to be done.

Henry Fisher
Columbus, OH

Innovative Exhibit Layout (?)

To The Editor:

I carefully read, then reread Kristin Patterson's article with the above title in this year's TPE No. 2. Intrigued, I took one of my single frame exhibits and applied this "innovative exhibit layout design" with each row shown from top to bottom. I stood back and looked at it. I reread the last paragraph in Ms. Patterson's article. I was still dumfounded. Then it hit me: This was *The Philatelic Exhibitor's* April issue and, undoubtedly, this was a contribution meant to be read — only — on April One.

Wolf Spille
Charlotte, NC

Perplexed

To The Editor:

Early this year I entered my eight frame exhibit in a WSP show. Having always received a Gold medal with it, and having added a few more choice items, I was hoping for a Grand or Reserve Grand Award. I ended up with a Vermeil. I was unable to attend the critique as I had customers at my table. When I got home I reviewed my exhibit, page by page and piece by piece, to see if I could find anything wrong with it. I did not find any mistakes in the write-ups or identification of the material. I put it away but it continued to be in my thoughts. After two months I decided that it was time to review it again but my results were the same.

I decided that my only probable solution was to ask the judges if they could point out anything specific that they saw and did not approve of. (I guess that I was under the misapprehension that they kept their notes for six months to a year after the show so they could help exhibitors that did not attend the show in person.) I wrote what I thought was a respectful letter to four of the judges, not complaining, but seeking guidance. I enclosed a SASE

for their convenience. Three of the judges were kind enough to respond — here are a few quotes from their responses:

Judge 1. "Three months after the event, it's impossible for me to remember the details." "One of my single-frame exhibits, without being changed in any way, received everything from a Silver Bronze in one particular show (an APS accredited one) to Platinum medals and single-frame Grand Awards (twice)." This short note provided no help at all except to possibly say find different judges next time.

Judge 2. "I have enjoyed judging your exhibit many times and you have done a great job with a difficult subject, I HAVE WALKED THROUGH THE EXHIBIT WITH YOU SEVERAL TIMES, and I think you have improved your exhibit." If this judge says I have improved it was he out-voted by the other judges?

Judge 3. "— I have not retained my notes." "It should be in the macrophilately category instead of postal history." "— it would systematically study and clarify the markings, establishing periods of use (earliest and latest known use), the evolution of types of markings dating by states of wear, a census of scarcer markings etc." The most comprehensive study of this material is in a book I wrote and published in 1997, there is no other reference on these cancels. "There are strong preferences shown by most judges for markings on full covers, properly franked, the scarcer markings having certificates. If a scarcer marking is shown on piece, a certificate is highly recommended." Full covers are nice but when there is only one or two examples of a cancel on a stamp or piece that should suffice. "I believe I saw one — on piece with a somewhat indistinct cancel. Your write-up seemed to give the item a high level of difficulty. Cancels not on cover are even more liable to 'fiddling' than those on cover." The inference here, to me, is that I have questionable material in my exhibit. No one has ever questioned the authenticity of any piece in my exhibit prior to this statement.

I was present during the hours of the show even if I was with customers most of the time. If there had been a question concerning the authenticity of anything in the exhibit the judges could have asked me to have the frame opened for their inspection and my explanation. I may be wrong, but I understand that this is a normal practice in these circumstances.

Two of the judges who responded to my request are considered "EXPERTS" in this field and are members of the same philatelic society specializing in this field.

Where do I go from here? I honestly do not know!

Conrad L. Bush
Fort Walton Beach, FL

Survey Comments

To The Editor:

I notice that the membership survey didn't mention health and age problems.

I am listed as a Founding Member. I first exhibited Nationally at TOPEX 1963 and Internationally at INTERPHIL 1976. My last International exhibit was The Stamp Show London 2000. Last National Show was ARIPEX 2003.

I will be 80 in October. Because of health reasons my last overseas show that I went to was ITALIA 1998. I have gone to London but was not happy not attending. I have since sold the exhibit.

Just reminding you when we get older and in poorer health we lose interest in keeping and reading all of *The Philatelic Exhibitor*.

Name Withheld By Request

Origins

To The Editor:

Re your Randy Neil interview (excellent): It actually "jogged" my (dim) memory, about "the beginnings of the AAPE, etc., etc.," Well, when I was a member of the great Crescent City Stamp Club (in the "good ole days"...) Weiss Bros., Bauer, the Warns, Skinner, Frenkel, Mrs. O'Brien, Nick Katroulis, etc.), I remember distinctly talking with the late Felix Ganz and Walter Abt (now retired Swiss expert, "prufer") that "we" (the exhibitors, who had done all the work, spent all that money, sweat, tears, etc.) SHOULD set up a "union" to benefit us all, LIKE the taxi-cab drivers have in New Orleans! THE JUDGES are just too "holier than thou" and "too much back-scratching." This was, I believe, 1968 or 9., at NOPEX (now defunct). we "agreed" to discuss it again next NOPEX, but was "put on back-burner".

John Barrett, Ph.D.

Texas

Long Covers

To The Editor:

I sympathize with Bob Rawlin's problem about mounting long covers and have a suggestion.

The smallest page in my revenue exhibit is 10 inches horizontally x 12 vertical. These pages can be placed in a standard exhibit frame, four on a row, in four rows, for a total of 16 pages. Slight overlapping on the page edges is necessary but does not detract.

Since the pages are too large for an ordinary computer printer, I print my text on 8-1/2 x 11 pages of the same color, cut the text apart, and glue it onto the exhibit. Adding text should be acceptable because my revenue exhibit which uses that method just received a Gold at Stampshow.

I am now putting together an exhibit having many No. 10 covers and I HAVE to mount

them so they will appear to go across the pages as horizontal "railroad tracks." (I'll find out if judges like that!) These covers fit horizontally on the pages with about 1/4 inch to spare on each side. I can't overlap them because I have to show the return address and I don't want to fold them. I see no advantage of diagonal or vertical mounting. My suggestion for those with large items or No. 10 covers is to get larger pages! I've seen more than one exhibit having pages of different sizes in it.

Henry Fisher
Columbus, OH

Placement and Dots

To The Editor:

This letter is in response to Jim Graue's comments about frame layout (TP, July, 2003). I absolutely agree that placement of material should follow the logic of the material presented, rather than placing a "good" item in a "good" place within the frame. I exhibited at APS Stampshow in 2003 in Columbus (This is NOT supposed to be a "knock" against those specific judges!), and received a vermeil award. I use small blue dots to highlight significant items within the exhibit. A judge friend of mine (not one of the judges on the panel) pointed out to me that "too many" blue dotted items were on the last (BOTTOM) row of my frames. These items were where they were because that was where I felt they belong because of the logic of the flow of material! I was told that this placement was "bad" because the bottom row is hard on middle aged judges. I may not have gotten a gold at Stampshow due to "white space" in the exhibit (or other issues), but the fact that this may be an issue with some judges is something to be considered. EVEN IF THE JUDGES MAY BE WRONG.

Robert Schlesinger
Buffalo Grove, IL

WANTED

Articles

for future issues

of TPE —

especially those

which can be

illustrated with your exhibit pages

PRESIDENT'S MESSAGE by Dr. Paul Tyler



Congratulations are due to Janet Klug as the first woman president of the American Philatelic Society following her installation at their annual meeting in Columbus, Ohio.

Congratulations also to our Editor for being selected as the recipient for AAPE's Herdenberg Award for this year. John was honored officially at our annual meeting at STAMPSHOW in August.

I have just been reviewing the recent issues of our journal and noting some of the comments in "Your 2 Cents Worth." One letter from a recent member commented on the lack of good articles in some issues for new exhibitors. At the same time there were several letters that did address exhibits and what they should contain or not contain in either content or presentation. There were comments about rarity, use of overprints, exhibit layout, use of long covers to name a few of the letters, all of which were concerning developing guidelines that would be useful to a new exhibitor.

In deference to the Editor, he can only print what material is sent to him. John, has done a marvelous job with editing our journal

since it started. It is up to us, the members, to provide him with good material that covers the entire spectrum of exhibiting, from novice exhibits with how to; to concerns of the experienced exhibitors. I urge all members who can find a few spare moments to put your thoughts to paper and send it to the editor.

As an exhibitor have you talked to your local club lately about exhibiting? Have you found a new member for AAPE? If we want to continue to exhibit ourselves and have stamp shows continue to have exhibits, we need to develop new exhibitors so that there will be people to take our place when we leave the exhibiting area. One of the recent letters concerned the awarding of Gold medals and suggested that maybe once an exhibit reached that level it should always get Gold from there on out. My thanks to the writer and to those who responded. Such letters reflect one of the purposes of AAPE: to air opinions and ideas, on the broad subject of exhibiting. I hope to find the time within the next couple of months to prepare some longer articles on this topic and also on the topic of judging critiques. I generally agree with Clyde Jennings on his remarks of wanting

facts instead of opinions from the judges. But in some cases what one considers as facts, may be thought of as opinions by others.

The last issue of TPE listed a number of members whose journals were returned because of wrong addresses. Since the journal is sent at a nonprofit rate, they are not forwarded by the USPS, instead they are returned to AAPE and we are charged over \$1 for each journal returned by the Post Office. Once the correct address is known the journal must then be mailed at the First Class rate. As a nonprofit organization we cannot afford this type of expense and must charge the member for this cost. PLEASE, PLEASE notify our Secretary of any move well in advance, as the labels are prepared and sent to the printer some time before the issue is actually mailed.

It was announced in the last TPE that our Assistant Editor will be stepping down at the end of this year. Anyone who would like to help AAPE and our Editor in this important job, please contact either myself or John Hotchner.

WANT TO IMPROVE YOUR EXHIBIT AWARD?

Use The Critique Service. Many have with good results.

For The Details

Send A Stamped Addressed #10 Envelope To:
Harry Meier, POB 369, Palmyra, Virginia 22963

PLEASE! DON'T SEND EXHIBITS WITHOUT THE FORMS AS IT DELAYS SENDING THEM ON FOR REVIEW!

USE THE PHILATELIC EXHIBITOR TO REACH AMERICA'S TOP PHILATELIC BUYERS

Our LOW Advertising Rates:

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

Contact David Herendeen, 5612 Blue Peak Ave., Las Vegas, NV 89131

Inside Front Cover \$350 per issue or \$300 per issue for 1 year contract. Inside Back Cover \$325 per issue or \$290 per issue for 1 year contract.

Outside Back Cover \$325 per issue or \$290 per issue for 1 year contract.

Full page \$310 per issue or \$275 per issue for 1 year contract. 2/3 page \$260 per issue or \$230 per issue for 1 year contract.

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.

Whether you think you can or you think you can't, you're probably right. — Roy Reiman

Synopsis Page of the Issue

by Denise Stotts

Synopsis

JAPANESE ART

Scope: A thematic exhibit covering Japanese art from pre-historic through the Showa Era. The exhibit ends at the death of Hirohito. Very little post-Hirohito era Japanese art has been depicted on philatelic material.

Organization: Chronological, mixing sculpture, paintings, prints and ceramics as they evolved.

Thematic Coverage: The exhibit begins with the prehistoric era, dominated by clay works and tomb paintings. Successive chapters evolve from Buddhism and the Emerging Aristocracy through the golden age of the Edo-Tokugawa (peace and isolation). Much of the subject matter of these eras reflects the Japanese cultural values of the times. Several themes are recurring.

To best cover the great masters of Ukiyo-e and the more extensive volume of philatelic items available, the exhibit will focus sub-chapters on specific artists. This is a slight deviation from the approach of the first five chapters, but is the most effective way to cover this era.

The exhibit concludes with chapters on the modern eras associated and named for the reign of an emperor, from 1868 through 1989.

The exhibit should convey to the viewer the same qualities that the art itself conveyed to patrons of the time — things such as the importance of the spiritual and natural worlds, the depiction of human emotions and the interplay of the visual arts with Japanese literature.

Balance of chapters: You will notice that the chapters are not equally balanced as traditionally desired in most thematic exhibits. Because of the immense popularity of the art and artists of the Edo-Tokugawa era, especially that of the wood block print masters, there is considerably more material available from this time period, hence a much larger chapter on this era than the others.

Philatelic Elements: All elements available appropriate to this exhibit are represented. After about 20 years of searching, I have yet to see a postal meter showing this subject. I have also never found evidence of any pre-20th century material appropriate to my theme. There is material from about 30 countries beside Japan represented in this exhibit.

Thematic Research: I have an extensive library on the subject, and have used many sources to obtain accurate titles and dates for the art and artists. However, there are often discrepancies between sources. I have found that the descriptions in the Scott catalog are frequently wrong, so the information presented in the exhibit will be from sources other than Scott. Inscriptions printed on stamps, especially those of countries other than Japan, are often inaccurate.

Items of Special Philatelic Interest: These items are double matted.

To Showcase The Hobby

by John M. Hotchner and Joseph T. Holleman

Exhibiting is not just for medals. Sometimes it is for the purpose of presenting the infinite variability of the hobby to the public. We have both done exhibits in this genre, and believe the results have been entertaining to collectors and noncollectors alike. We have no evidence to say that we have made any recruits for the hobby, but we have been told by noncollectors that the exhibits have helped them to get a feel for stamps and cover collecting, and even to better understand the lure of it for their spouse. Perhaps that is enough.

Essentially, the difference between our exhibits and the standard "for medal" exhibits is that ours are collections of "one page tells a story" pages. In other words, each page stands on its own rather than contributing to a cohesive story that the entire exhibit tells.

Joe's exhibit is titled For you! Entertainment, which he introduces as "This is my 'FUN' exhibit which falls in the 'one-page' category as suggested in a recent issue of *The American Philatelist*."

"Having squirreled away things philatelic and ephemeral for 65 years, I present a selection of those which do not fit into my main collection and about which a story can be told in one page. As you view these pages, try to remember the last time you saw a similar example of each item in a dealer's stock or in an auction catalog."

A couple of his pages are shown in Figures 1 and 2. He has 75 pages completed, and another 50 on the drawing board.

John's exhibit is titled "World Rarities and Uniquities." It is material gathered for exhibits, articles, and collections over 55 years, including a smattering of items from his father's collections. A couple of examples are shown on the cover of this issue and in Figure 3. This exhibit is now at 128 pages, with a ninth frame in preparation.

In just about every case, the material we include is not the type of rarity one finds in multiple auctions. No, the U.S. Zeppelins (C13-15) are not our object. Anyone can own these by just writing a check. No, what we have set out to show are hens' teeth. And as such the items may not have been expensive, but they would be awfully hard to replace. Some are genuine rarities, while others were inexpensive because there are hardly any collectors looking for the material.

The Philatelic Exhibitor

UNITED STATES OF AMERICA



First issue Special Delivery used in Monck's Corner, SC on government postal card. Stamp was apparently added as an afterthought to insure same day (June 22, 1887) delivery in Charleston.

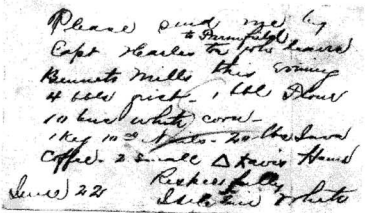


Figure 1.

The proof of the pudding is that we have each had numerous collectors come to us and try to convince us that a specific item would not be missed from our exhibits, and really belong in theirs.

Perhaps there would be merit in expanding competitive exhibiting to cover this concept. We know that there is merit in encouraging more exhibitors to do this kind of exhibit. And since the prospect of awards seems to be the best motivator, that should be considered.

Thoughts of TPE's readers are welcome.

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

October 2003/11

Foreign Postal History

Kingdom of Hawaii consular mail
from Sydney, New South Wales,
(Australia) to Honolulu.



Figure 2.

World rarities and Uniques

San Francisco Earthquake Mail - USA 1906



Due to the destruction of post offices in the earthquake and fire of April 18-19, 1906, authorities permitted mail without stamps for about two weeks afterwards. They were often delivered without postage due, but this example received (per back stamp) on May 6, was charged 2¢ by the post office.



Letter mailed April 10, 1906, from New Zealand reached San Francisco, Calif. just after the earthquake. Kenney Street was in the area destroyed. The Post Office advertised for the addressee on June 11 without success. On July 13, the letter was sent to the Dead Letter Office, and returned to New Zealand as undeliverable, arriving on September 13.

Figure 3.

In Pursuit of Platinum by George W. Bowman

I've been exhibiting for a number of years, and have been moderately successful — a Vermeil here, a Gold there, mostly at WSP shows on the West Coast. I've exhibited multi-frame subjects ranging all the way from United Fruit Company markings to Basil Rowe's pre-Pan American WIAE flights across the Caribbean. But it wasn't until I crossed over into the world of one-frame exhibiting that I was faced with the "considerable challenge" — putting together a meaningful philatelic display, within the confinement of sixteen pages, worthy enough to garner a Platinum award from a panel of impressed judges. I thought it might be of interest to TPE readers to describe the steps I took, and the suggestions I followed, to produce an exhibit that brought home the award I was looking for. Reaching that goal required a lot of thought, a lot of work, a lot of listening to people, a lot of page revisions (thank the Lord for computers!) — I use the AlbumPro program, and enough luck and patience to find the philatelic items I needed.

For quite some time I've been interested in the stamps and postal history of Victoria (the old Australian state, that is — not the Queen!). During the course of the SESCAL 2002 show in Los Angeles I entered into a conversation concerning Australian philately with three noted specialists in British Oceania material — Bob Odenweller, Peter Iber, and Paul Tyler — and eventually the topic moved to a discussion of the opportunities for one-frame exhibits of Australian material. I mentioned that I had acquired a considerable quantity of Victoria barred oval (BO) cancels, and sought the opinions of the members of this trio as to whether they thought that a one-frame of such postmarks would do well in competition. I said to them that, of the 109 possible numbers of BO cancels in existence, I had 98 of them on loose stamps and four of those numbers on covers.

The answers from all three gentlemen were generally positive: "Give it a shot," they said. But they threw me a caveat. They made it clear that, even though I possessed the majority of the numbers on loose stamps, I'd better come up with a few more covers if I were gunning for something more than a Vermeil. Furthermore, they said, the covers should be placed so that they would "balance" the appearance of the frame. To put it another way, and assuming that the BOs would be displayed in numerical order, the exhibit would be unbalanced if, for example, all the covers were on pages running down the left side of the frame, i.e., on pages 1, 5, 9, and 13. Ideally, I was told, they should be placed on pages at, or close to, the four corners of the frame, in order to achieve a pleasing look.

A few words are in order concerning BO cancels. They were in use in Victoria for only five years, from 1851 through 1856. They superseded the butterfly cancels and were in turn superseded by the barred numeral cancels. Only

two standard reference works are available describing and cataloguing Victoria BO marks. One is J. R. W. Purves' "Victoria: The Butterfly and Barred Oval Cancellations, 1850-1855," published in 1965; the other is "The Numeral Cancellations of Victoria," coauthored by Hugh Freeman and Geoff White, published in 2001.

Hugh Freeman and I have been friends for a number of years. When my wife and I visited Australia in 1999, he and his wife showed us parts of Sydney that the average tourist never sees or even hears about. A dealer of classic "down-under" material and auctioneer for Stanley Gibbons Australia, Hugh had sold to me, even prior to my conversation with those three people at SESCAL, many of the BO stamps which are pictured in his book and which are now in my exhibit.

After that SESCAL show, I went home and sat down to analyze just what I had to work with and what I still needed to create the exhibit. I prepared a layout and saw that I had enough material to fill sixteen pages, but just barely. Upon drafting a title page and spreading my 98 stamps and four covers over the remaining fifteen pages, it was obvious that some pages were pretty "thin." I realized that I needed more stamps and at least four more covers. The problem was where to get them. Covers showing usages of BO cancels are slightly more common than dole eggs.

The premier piece I owned at the time was a block of eight Victoria 3d. "Half-Lengths" showing two strikes of BO 92. I had purchased this beautiful item from Hugh a few months previously. I knew that I should, if possible, put an eye-catching "zinger" on the title page, and this block would be absolutely perfect for doing the zinging. I had known since early in my exhibiting days that the most important page in any exhibit is the title page and, with this in mind, I produced the first cut of a page which eventually became the one shown in Figure 1. The BO 92 is a rare mark even on a single stamp. The same mark on a block of eight is truly outstanding.

I then started looking for additional items that I knew were necessary. I gave Hugh a want list of the eleven BOs I still needed, and asked him to comb his resources and find me four or five covers showing BO usage (preferably the higher numbers, in order that the frame would be "balanced"). And then I started preparing my exhibit for its debut — the ARIPEX 2003 show in Tucson.

Matting each of the items on orange paper, I mounted my 98 stamps and four covers in chronological order and came up with what I thought was a decent presentation. The aforementioned balance really wasn't bad; the covers I already owned (BO numbers 1, 12, 59, and 63) wound up on exhibit pages 2, 6, 11, and 12, respectively. But some of the pages, in my opinion, still showed too much white space. For example, one of them, shown in Figure 2, would

have been more acceptable had there been four numbers instead of three in both the middle and bottom rows. In spite of this perceived flaw, I shipped the exhibit off to Arizona and waited for the results. Which were surprising.

I received a Gold, with a score of 94 on the Judges' Evaluation Form! Needless to say, I was ecstatic! A Gold on my very first try at a one-frame! Somewhat offsetting my joy, however, was the realization that one particular area needed attention. Under the "Comments" section on the JEF, somebody had written that I "have room to add more examples on cover to better illustrate complete strikes." Those words were just another way of saying what I already knew — too many pages had too much white space. But to me the most significant and encouraging information were the points given under "Coverage and Development" (25 out of a possible 30), and "Knowledge and Accuracy" (a full 25 out of 25).

In the meantime Hugh had found some "stuff." He presented me with three more of the BO numbers I needed (making a total of 101), plus a cover which I now consider the outstanding item in the exhibit. Shown in Figure 3, it is a lettersheet showing the BO 10 notation in **manuscript**. The original BO 10 canceller was lost when a fire destroyed the Kilmore Post Office in 1853. Until a replacement canceller was received, the Kilmore Postmaster cancelled stamps with a handwritten "V/10." The replacement BO 10 was in a different configuration than the original, resulting in the situation that, aside from Melbourne (which was given four types of BO 10 cancellers), Kilmore was the only Victorian Post Office supplied with more than one type. This cover went on Exhibit Page 4.

After acquiring the exhibit to include these newly-acquired treasures, I shipped it off to the APS AmeriStamp Expo in Biloxi in March 2003. What do you think happened? It came back with a Platinum and one of the three available Reserve Grand Awards! The total on the JEF this time totaled 96, but the most interesting revelation was the fact that, using the ARIPEX results as a base line, "Coverage and Development" had leaped to a reading of 29 out of a possible 30, and that "Knowledge and Accuracy" had slipped one point to 24 out of 25. This was puzzling to me because since ARIPEX I really hadn't changed anything in the exhibit where these two categories were applicable. But I was satisfied that, as long as the total score would hover at or above the magic 96 (for platinum) figure, it didn't matter to me whether one set of judges would rate my "Coverage and Development" effort at 25 and another set would give it a 29.

And what was under the "Comments" section from Biloxi? "Add usages. Change color of backing material to something more neutral."

That second suggestion surprised me. When I saw it I dug out the April 2003 TPE and read

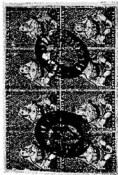
Never be afraid to try something new. Remember that amateurs built the ark. Professionals built the Titanic. — Dave Barry

VICTORIA BARRED OVAL CANCELS

PURPOSE OF EXHIBIT. To display, under the heads of one item, a comprehensive selection of Victorian barred oval (BO) cancels, which were in use in the colony from a first year post beginning in 1851.

OVERVIEW. In May 1851, the Board administering the Victorian Post Office recommended that the "numbered" BOs be replaced by barred oval (BO) cancels. The Board's decision was based on the fact that the Comptroller had been advised that the butterfly configuration was too small. Under a contract from the Post Office, Mr. George Muller of Fitzroy, Victoria, manufactured fifty BO cancellers (Nos. 1 through 50) and delivered them to the Post Office in July 1851. The cancellers were numbered 1 through 50, and the numbers were printed in the center of the oval. The cancellers were used in the colony from July 1851 to the end of the year. In any event, all fifty BOs had been distributed by the end of 1852.

A second group of fifty BOs (Nos. 51 through 100) was ordered from Muller in September 1852 and, except for No. 100 (which was never used), were distributed to post offices beginning a month later. They were allocated in numerical order to the various offices as they were opened.



BO 92 - Abandoned in village of DUNSEED

Located 91 km SW of Melbourne General Post Office (GPO)
 Dismantled office opened 1 August 1854

Trace is ex Charles Lathrop Pack

Stamp is ex Ham's 5¢ Printing (white web), Postions 1-4, 7-10

Rarity factor RBRB (see RAMITY below)

In Reference 1 Paves describes three basic BO patterns, suggesting that three different engravers produced the cancellers.

Pattern 1: Small, delicate figures. Spokes between oval joined to oval at each end, includes BOs 1 through 50 (except 26 and 45), 71 through 76, and 89 through 100.

Pattern 2: Spokes not joined to oval (BOs 51 through 55).

Pattern 3: Similar to Pattern 1, but with more open and plainer figures (BOs 26, 47, 57 through 76, 80 through 88, and 104 through 109).

BOs were replaced by a barred numeral type of canceller beginning in 1856.

RAMITY: Of the 109 possible BOs, the exhibit contains 101. Of these, Freeman (Reference 2) assigns a rarity factor of RBRB to 35 numbers. (RBRB signifies that no more than 12 examples are estimated to exist). A further 18 numbers are rated RBR (estimated 13 to 24 examples). Missing numbers are 45, 67, 71, 84, 96, 97, 98, and 102. Two of these—95 and 99—have never been reported to exist.

STRUCTURE OF EXHIBIT: BOs and their associated post offices are shown generally in numerical order, with their locations and opening/closing dates. Multiple units of Hall-Langley stamps are identified by the number of stamps cancelled. Where applicable, rarity factors (RBRB or RBR) are shown following the pattern number.

REFERENCES:

- "Victoria: The Barred and Banded Oval Cancellations, 1850-1857," by J. R. Paves.
- "The Numbered Cancellations of Victoria," by Hugh H. Freeman and Geoff T. White.

Figure 1.

BARRED OVALS 31-40

BO 31 (1) - RRR



(UNKNOWN)

BO 32 (0) - RRR



CHERTOWNE

31 km WSW of
 Ballarat. Opened
 1 February 1854.

BO 33 (0) - RRRR



DANDENONG

30 km SE of Melbourne
 GPO. Opened 1 July 1844.

BO 34 (1)



HORSHAM

328 km NNE of
 Melbourne GPO.
 Opened 1 January 1844.

BO 35 (1) - RRR



(UNKNOWN)

BO 36 (1)



BACKCREEK MARSE

53 km W of Melbourne
 GPO. Opened
 1 March 1847.

BO 37 (0)



FOREST CREEK

24 km N of Bendigo.
 Opened 1 March 1852.
 CANCELLED
 1 January 1854.

BO 39 (1)



BROKEN RIVER

194 km NE of Melbourne
 GPO. Opened 1
 December 1852.
 Reinstated DUNKELD
 1 January 1854.

BO 38 (0)



KINLOCHWE

19 km N of Melbourne
 GPO. Opened 1
 January 1854. Stamp on Flax's 4s
 Printing, Postions 7 and 8.

Figure 2.

BARRED OVAL 10

Type 1



BO 10 (β)
KILMORE
64 km N of Melbourne GPO.
Opened 1 February 1843.

Type 2



Wide 'O' in 10

V/10 IN MANUSCRIPT



I nstances sent from Kilmore to Melbourne on 15 January 1854, with 24 cancelled Barred Ovals. The oval cancelled by manuscript V/10. Kilmore crown/oval detransmit, here abnormally in red, has day and month also in manuscript.

The original BO 10 canceller (Type 1, with narrow 'v') in 10 was lost when the Kilmore office was destroyed by fire on 23 December 1853. The Kilmore crown/oval detransmit was saved, but not without damage to the day and month space, replaced here by a manuscript cancellation. The crown/oval detransmit was replaced by a manuscript cancellation on 15 February 1854, a replacement burnt oval canceller was used having a wide 'O' in 10 (Type 2).

This is the only recorded on-cover example of the manuscript V/10 cancellation used at Kilmore, while awaiting receipt of the replacement burnt oval device.

Kilmore is one of only two Victorian offices supplied with more than one type of barred oval canceller. The other is Melbourne (four types of BO 1). It is possible that BO 47 (q.v.) was given two types, differing only in the height of the 'v' in 47.

Figure 3.

Losing's a great motivator. — Yogi Berra

SYNOPSIS

VICTORIA BARRED OVAL CANCELS

The distinctive "barred oval" (BO) cancels were used in the Australian state of Victoria from late 1851 until early 1855, when they began to be gradually replaced by "barred numeral" cancels. Barred ovals were given numbers 1 through 107.

In his book "Victoria: The Beautiful and Barred Oval Cancellations, 1850-1855", J. R. W. Purves explains in great detail the method of assigning barred oval numbers to specific post offices, primarily using data gathered from cancelled letters. Cancellations were assigned numbers in chronological order of opening, and the date of opening can be surmised from the date of the letter. His analysis is extremely complicated—too much so to be discussed here—but it can be summarized as follows:

Barred oval numbers 1 and 2 were respectively assigned to the two most important Victorian cities—Melbourne and Geelong. The remaining 107 numbers were allocated to lesser post offices using two different systems:

1. Numbers 3 through 59 were assigned to offices in existence as of 9 September 1852, generally when the postmasters acted for them.
2. Numbers 61 through 107 were assigned in numerical order as each office was opened.

The assignment of city letters (R, though RRRR in the numbers is as described in the "The Normal Cancellations of Victoria", by Hugh H. Freeman and Geoff T. White. Only numbers named RRRR (estimated 12 or fewer examples exist) and RRR (estimated 13 to 24 examples exist) are identified as such in this exhibit. The exhibitor has concentrated on acquiring and showing very fine or better copies of both RRRR and RRR cancels, in spite of their rarity.

Purves admits seeing in his many years of research, only 99 of the 107 possible barred oval numbers. This exhibit contains 104. Purves further states that he had never seen Numbers 61 and 65; both numbers are represented in this exhibit. Only two copies of 65 have ever been recorded.

The Freeman/White book specifies fifteen numbers as "unknown" as to which post offices they belonged. These numbers are: 20, 23, 33, 41, 43, 45, 47, 53, 54, 56, 64, 90, 91, and 93. However, subsequent to the publication of the Freeman/White book, the exhibitor has acquired a cancelled letter from the Melbourne and Derwent. A "postmark" cover to this office is shown as Lot 835 in the Colonial House Estate collection, included as part of Public Auction No. 96, on May 4th, 2002, by the Premier Philatelic firm of Belgrove, Victoria, Australia.

Photographs of more than half of the stamps in this exhibit are shown on Pages 12 through 23 of the Freeman/White book.

Numbers missing from this exhibit are: 45, 60, 71, 84, 96, 97, 98, and 102. All of these are rated either NNR (numbers not known) or RRRR. Two numbers—66 and 84—have never been reported seen. Eight numbers—1, 3, 9, 10, 15, 50, 63 and 80—have no known covers of their type.

The exhibit includes two outstanding items: (1) The Kilmore cover on Page 4 showing the manuscript "V/10" in lieu of the BO 10 canceller, which had been torn at a line at the post office, and (2) The Manon's Creek BO 10 canceller, which was cancelled by the Freeman's manuscript machine while the office's crown/oval detransmit was being reacquainted.

Both the Purves and Freeman/White publications list only one specification for BO 47. The Freeman/White book lists BO 47 as being cancelled by the BO 10 canceller. BO 47 was cancelled by the exhibitor but found a variety of this number showing a much shorter "v" in 47. In the absence of further information, the exhibitor considers the short "v" in the basic type, and the taller "v" merely an example of a "tall spread".

Figure 5.

the "Dumb Critique Comments" letter by Doug Lirard on Page 5. I suspected that I, too, may have been a victim of the "let's pick apart the presentation" theory Doug described with regard to his own exhibit. I had seen many exhibits where an orange or red color was used for mat material, and they hadn't seemed to have suffered. Did a Biloxi judge go after the mat color only because there was nothing else to constructively criticize?

Anyway, I began preparing for my next show — INDYPLEX in late June 2003. And I had decided to stop worrying about whether some of my exhibit pages had an abundance of white space. I had done nothing to address that problem between the ARIPEX and Biloxi shows, and yet had gained two points on the JEF. And I ignored the "add usages" suggestion from Biloxi, only because there was no more room in the exhibit to include another cover—even if I could find one. But I did decide to heed the backing material comment, changing all the mats in the exhibit from orange to a subdued gray. (Although the "Presentation" score from ARIPEX was five out of a possible five, the score from Biloxi had dropped to four.) Had this been a five- or six-frame exhibit I wouldn't have made the effort. But it wasn't a problem with just a one-framer, and it just might boost the INDYPLEX tally above the 96 mark.

And then the ever-dependable Hugh came through again. He offered me two covers (BOs 5 and 9) and referred me to a beautiful BO 82 cover illustrated in the David Feldman May 14, 2003, auction catalogue. I bid on the Feldman item and was successful.

After mounting these items I was at last completely satisfied that the exhibit was balanced: eight of the 16 pages included a cover (Figure 4). In addition to the BO 1, 10, 12, 59, and 63 items already described, I had covers showing BO 5 (Page 3), BO 9 (Page 5), and BO 82 (Page 15).

I updated the Synopsis page (Figure 5) and shipped the exhibit off to Indianapolis. Back it

came with a Platinum, the Grand Award, and a JEF total of 98. The only categories that weren't "maxed" were "Coverage and Development" (29 out of 30 — no change from Biloxi), and "Brevity" (four out of five — again, no change from Biloxi). The "Presentation" category had shown a four (out of five) at Biloxi. The changing of the mat color to gray might have been a factor in raising the INDYPLEX figure to five in that category, but I can't say for sure. The "Comment" section suggested only that I try adding some of the missing eight BO numbers.

Now my intent is to enter the exhibit at the APS STAMPSHOW in Columbus in August. If at that time I can't bring my score a notch above the 98 from INDYPLEX, I will assume that the exhibit has peaked and that further tweaking will do no good. But if Hugh — or someone else — can find a couple more BO numbers for me, I'll include them, since I still have some white space on the exhibit pages. I doubt, though, that another cover will fit. My main effort will be to bring "Brevity" up to a five, and this can be done. I think, by cutting down on the wordage describing each of the eight covers. A secondary objective is to find better strikes of BOs I already have.

My experiences with this exhibit have led me to the following observations about one-frame exhibiting in general and my exhibit in particular. The most important factor in any one-framer is: Has the subject been dealt with completely, or as nearly completely as possible? In my case, I believe the Victoria BO coverage satisfies that criterion. I show 92.6 percent of all possible BO numbers, and if I can find one or two more, as suggested by the INDYPLEX JEF, the exhibit will be stronger.

I think it vital that the title page proudly display (and the synopsis proudly brag about) an outstanding philatelic jewel that grabs the viewer's attention, such as my BO 92.

I've learned that presentation balance is a "must." I've already talked about the cover balance factor; my eight covers are placed in the

frame in such manner that the required balance is achieved.

I have not talked about my title page or synopsis in this article, except to refer to their figure numbers. Plenty of TPE writers have discussed the factors that make a good title page or synopsis. But, based on what happened at the three shows where my exhibit was entered, I see no reason to make changes on either page. Nowhere on any JEF from those shows did there appear comments suggesting that either page was in any way defective.

One other point, albeit a minor one: At one time in the dim past I talked with a judge at a WSP show (I forget both the name of the judge and the name of the show) who advised that the best font for a philatelic exhibit was Garamond. Apparently a study had been made by some erudite individual who concluded that, in situations where a judge has to read and digest many exhibit pages in a limited amount of time, the Garamond font is the most "readable." I have no idea whether that's true or not. But I heeded that advice, and Garamond it is — and will continue to be — for all my exhibits.

Title Page	●	●	●
●	●		
		●	●
		●	

Figure 4.

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators.

For instance, is your society looking for a show to meet at in 2004? Why not invite inquiries here?

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

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

• **Royal Philatelic Collection Comes to Washington 2006.** Michael Sefi, Keeper of the Royal Philatelic Collection, is pleased to announce that Her Majesty Queen Elizabeth II has granted permission to display a selection of material at Washington 2006, the international exhibition scheduled for May 27-June 3 in that year.

Considered the world's most comprehensive holding of philatelic material from the United Kingdom and the Common-

wealth, it is believed that the 2006 exhibit will concentrate on classics from the British Caribbean.

The Royal Philatelic Collection is owned by The Queen, who frequently allows material to be shown at major philatelic and important events. Most recently some 27 frames toured Great Britain at various royal venues as part of The Queen's Golden Jubilee celebrations in 2002, allowing the public to see stamps from the reign of Queen Victoria through

to the present monarch.

The Collection was started in the 1860s by Queen Victoria's second son, Prince Alfred, Duke of Edinburgh. His older brother, who later became King Edward VII, purchased the Collection in the 1890s and gave it to his son, later to become King George V.

King George V was a keen philatelist even in his younger years and brought the Collection into world-class status. He was

a frequent bidder at auctions, paying record prices for rarities. Material purchased through his reign and before was placed in red binders holding around 60 pages each. Binders from his son's reign, King George VI, and his granddaughter, Queen Elizabeth II, are in blue and green respectively, making up around 500

binders in total to date, with much further material in files.

The Collection includes artist drawings, die proofs, plate proofs, color trials, specimens, other reproduction material, and some covers, in addition to mint stamps in singles and blocks and items that are unique. It is housed in St. James's Palace

under high security and cared for by the Keeper and his team, all part-timers.

Further information about Washington 2006 can be seen on the exhibition's web site at <http://www.washington-2006.org/>, or by writing to Washington 2006, P.O. Box 2006, Ashburn, VA 20146-2006.

How To Mount Those Pesky Number Tens

by Dickson Preston

In a recent letter to this publication I remarked on the need to hold one's head either sideways or diagonally to view large covers mounted at odd angles to fit into the standard exhibit page (PE, July 2002, 7). This article will suggest two new ways that exhibitors can place big covers horizontally and thus save the necks of their viewers.

The standard method is to use a page wide enough to accommodate the large item. This wide page replaces two smaller pages in the exhibit. While offering a solution to the problem, this method presents several difficulties. For one, the wide page takes up two slots in the exhibit, reducing the amount of material one can show. Second, if the larger page is not as wide as two full pages, which is often the case, there are unsightly gaps on either side of it. Third, having some nonstandard pages in your exhibit also creates additional challenges for mounting committees. Finally, the wide pages have to be kept separate from the bulk of the exhibit, which is not only inconvenient but can present real problems, if the exhibit's normal home is the standard, nine-inch-wide, bank safe deposit box. These difficulties have led many exhibitors, including this one, to get rid of the wide pages in an exhibit, and just let the spectators crane.

The real way to solve this problem, of course, is to find the same usages, rates, markings, or whatever on a small size cover. For this reason mail which normally would be in a large format but by chance was sent in a small envelope is much sought after by exhibitors. To them, a multiple weight airmail letter crammed into a small envelope with a high value franking is a real gem. But sometimes largeness cannot be avoided. Stock certificates are routinely sent in large envelopes so they will not get lost. Many postal stationery envelopes were only issued in large sizes. Indeed, some exhibiting areas consist almost exclusively of oversize material.

Exhibitors of government official mail, for example, typically have to use extra wide pages throughout the exhibit.

This exhibitor has worked out two ways to avoid some of the problems of wide pages, while keeping large covers horizontal. These ideas may not be entirely new, but they are new to me. Both methods involve overlapping one partial or whole completed page, including the protective cover, over another. The basic idea behind them is that if you mount a number ten cover next to a small envelope, their total width is still less than the combined width of two standard-size pages. The trick is to share part of the space of one page with its neighbor.

In the first method, a large cover is laid over blank portions of two standard sized pages. Three parts are created. On one page the bottom half is left blank. A small cover on the bottom half of a second page is moved over towards the margin leaving a blank space for a portion of the long cover. In the example shown the small cover is moved to the right to make room for its over-wide neighbor. The large cover is attached to its own partial page, with suitable text, and placed in its own protective cover. When the exhibit is put into the frame, the two complete pages are mounted in the normal way and then the large cover is simply placed over them to fit onto the blank spaces left for it. It may seem that the overlay might be distracting, but the thick plastic frame cover hides some of this effect. There are a couple of restrictions. For one, the large item has to be at the bottom of the page. For another, the two pages have to be in the same row. But you have sneaked in an oversized cover without wasting the space for an additional page or creating gaps between the exhibit pages. And you have solved the problems of oversized pages. Everything will fit into the same, standard-sized, box.

The second method is an extension of the first one. Here two small covers are mounted in one page, while two wider covers are mounted on its neighbor. The page with the smaller covers is the standard size, with an extra-wide blank margin on one side. The other page is wide enough to show the big covers horizontally. If you are mounting size 6-3/4 envelopes on one page and size ten envelopes on the other, the small page will have one margin an extra 1-1/2 inches wide, so that the effective width of the page will be seven inches. The other page will be ten inches wide, just enough to accommodate your long envelopes. When the exhibit is put in the frames the page with the small covers is mounted in the normal way and then a part of the wide page is laid over the blank portion of it. The visible result is a wide and a narrow page next to each other. The overlap will be less obvious, if you use a sheet protector with the opening at the side for the wide page and overlay the other page with the open side, because the clean cut of the open end is less visible than the joined edges of the other three sides of the sheet protector. My experience has been that this kind of overlay has a seamless appearance. I once asked a jury at an exhibit critique what they thought of the overlapped pages in my exhibit. Their response was "What overlapped pages?"

This second method still has the disadvantages of nonstandard pages. You also have to place both pages in the same row. There really is no perfect way to mount oversized covers in an exhibit. But here are a couple of nonobtrusive ways which I have used successfully in my own exhibits. They may not be the final answer, but they will allow you to keep the bigger items horizontal, so that the viewers and the judges can see them easily and still keep their heads on straight.

You can't have everything. Where would you put it? — Steve Wright

Exhibiting Picture Postcards: A Discussion And A New Experimental Exhibiting "Class"

by Tim Bartshe

While judging in South Africa last October, I had the opportunity to lead the team responsible for scoring seven exhibits in the Picture Postcard Class. Not having any experience with this, they fortunately had developed guidelines for judging these exhibits, assigning points in six different categories. I also learned from the Australian judge on the panel that Australia has had a class for picture postcards with a similar six-category score sheet since 1987. The exhibits ranged from three to eight frames and judging by the number of people at the frames, they were very popular indeed.

Upon my return I began reflecting upon the possibilities of initiating such a Class here (notice I said class and not division) in the States knowing full well the potential problems involved with another "looney" exhibiting class. I can hear the groans: "What is next, match book covers?," "Not another damn score sheet!" and on and on. This proposal has been presented to our Board of Directors as well as the APS Committee on Accreditation of National Exhibitions and Judges (CANEJ). In both cases, the idea of having an experimental class at next year's Ameristamp Expo to see the response from exhibitors and attendees was generally favorably received. Our Board has also approved financial support for this idea, renting the frames necessary to hold any exhibits that might be shown.

There are numerous reasons not to and at least a few other reasons as to why we should include such exhibits. The two major problems with today's national shows are the increasing scarcity of exhibits and exhibitors along with the prime movers themselves, dealers. This may help on both accounts. Many shows frequently struggle in recruiting exhibits to meet their minimum along with attracting enough dealers to pay show venue cost. At least one regional show in Texas actually holds a dual exhibition which includes picture postcards along with philatelic exhibits. The slight majority of the dealers actually were solely PPC dealers. With approximately 25 dealers in attendance, how else would the show promoters pay for the venue and support the 70 or so frames of competitive stamp exhibits without the 15 or so post card dealers? If the

experiment fails, such as by lack of interest of exhibitors or lack of interest by the audience, then let it die. This is not to create a new division to compete with the others for all the major awards (although that is what was said about the Display Class, wasn't it?). Should we not be in the forefront again with a new idea as we were with Single Frame and Display Exhibits?

What follows below are the criteria suggested for judging picture postcards as adapted from the South African and Australian regulations along with the score sheet itself. I hope that all who read this will consider this as a new way to express ourselves via what we collect. Most picture postcards were in fact made to go through the mail, and they reflect many aspects of our culture and society. Ken Martin will be including this in his prospectus for the show in Norfolk show next year. Some of the details as to judging etc. are still to be decided but if there are any questions, please contact me.

SUGGESTED CRITERIA FOR JUDGING CATEGORIES — PICTURE POSTCARDS —

TREATMENT: 20 POINTS

This category should begin with the title page, how well the subject is defined and how well are we told exactly what will be seen in the ensuing pages and frames. The next area of attention is paid to how well the subject is developed and the use of the cards that the exhibitor has as well as what is available. Judges should look for evidence that the exhibit covers all pertinent aspects of the subject per the title page. This category also includes the repetition or padding of material as well as important items one should expect in order to tell the story chosen completely and concisely. Of primary importance is the interweaving of the material into an interesting story.

RESEARCH AND KNOWLEDGE: 30 POINTS

The category should be divided evenly between the two aspects of the exhibit:

The Subject: Based upon the subject chosen by the exhibitor in the title, how well has s/he displayed an understanding over and above the knowledge of the average viewer?

How much research was necessary in order to fully develop this understanding and how well was it portrayed on the page? Certainly, a high variability of original research can be expected from none to quite a bit depending upon the subject chosen and third party data available. Original research or new conclusions based upon such research should be well rewarded. However, the lack of original research should not be a negative, particularly where related to well-published subjects.

The Cards: The should display knowledge above and beyond what is obvious to the casual observer. Such information related to the cards themselves should include a printer, photographer, method of printing, date printed, number in a series, etc. Some or all of this information may not be available or pertinent, but some should be included where possible. Any original research related to the cards themselves should be noted by the exhibitor and rewarded by the judges.

RARITY: 15 POINTS

Within the theme of the subject, judges should evaluate the rarity of the material displayed. Obviously, not all material will be rare or even potentially scarce, but the presence of rare cards will aid in achieving higher scores in this category.

CONDITION: 15 POINTS

All cards should be free from obvious flaws and defects, such as creases, tears, folds or stains. The only exception to the above statement is for the extremely rare or unusual card. Newer or modern cards should be in pristine condition. Assuming the above criteria is fulfilled, an overall evaluation of the condition of the cards will be made with higher points going for the more flawless and clean accumulation. Photographic cards will be granted some leeway due to the nature of their production, but the image should be sharp and clear. Minor rounding of edges or evidence of use should be allowed for the older used cards.

APPEAL OF CARDS: 10 POINTS

This is not to be confused with presen-

tation, but is a subjective judgment of the cards themselves and how attractive they are to the general viewer. Obviously, newer and colorful cards selected for a display may be more appealing to the eye, but the exhibit may lose points in the Rarity category, for instance. The cards themselves should encourage viewer participation and attract the viewer to delve deeper into the exhibit.

PRESENTATION: 10 POINTS

As is usual for any exhibit, the way the material is laid out in the display should also encourage viewer attention. Creativity should be rewarded but artwork and fancy fonts should not detract from the material being shown. The overall balance of the cards on the page should be neat and clean and not be repetitious or tedious to the eye.

ADDENDUM:

The Australian Postcard Group headed by Derek Pocock, further defined a classification sequence to further compartmentalize the exhibits. Whether this is necessary for our purposes is for debate, but for those not receiving *The Asian Pacific Exhibitor* November 2002 issue, they are included below.

- 1. Topographical:** being a study of a place or places within a geographical framework. There also may be a time aspect whereby variation through the years can be shown.
- 2. Thematic:** Here the use of the cards will show the subject, theme or concept. There may well be a mixture of cards from any country, printer, photo-

grapher, etc.

- 3. Social:** Here there will be the use of cards to illustrate some aspect of a social subject be it the story of a place, people or theme illustrated primarily with postcards but allowing other material to complement the display e.g. photographs, newspaper cuttings, menus, etc. but not consisting of more than 25% of the material shown.
- 4. Classification:** Here this should be considered as a study of an artist, producer, photographer, etc., over a period of time or geographical area.
- 5. Modern:** This should be a display of picture postcards post-1945 and may be any of the four classifications above.

PICTURE POSTCARD SCORE SHEET

Exhibit Title _____

Frame Numbers _____

JUDGING CRITERIA	POINTS AVAILABLE (Medal level range given only as a rough guide)					POINTS AWARDED	
	Certificate	Bronze	Silver-Bronze	Silver	Vermeil		Gold
	(<55)	(55-59)	(60-64)	(65-74)	(75-84)		(>85)
Treatment (20 Points) — Development of the story based upon a well-defined title page and how well the material chosen is interwoven and aids into the story.	0-11		12-17			18-20	
Research and Knowledge (30 points) — Subject: Based upon subject chosen, how well is knowledge shown and research of subject displayed (15 points) and Cards: Knowledge of printer, photographer, printing methods, etc. should be shown where known. Original research on cards should be rewarded (15 points).	0-16		17-23			24-30	
Rarity (15 points) — Difficult or rare cards should be included in display.	0-7		8-12			13-15	
Condition (15 points) — Cards should be free from obvious faults, newer cards pristine, older used cards with some rounding allowed.	0-7		8-12			13-15	
Appeal of Cards (10 points) — Cards themselves should encourage viewer attention.	05		6-8			9-10	
Presentation (10 points) — Balance and layout should be neat and attract attention via the display itself.	0-5		6-8			9-10	
Total	Medal Level						

Comments:

SOUTH AFRICA		AUSTRALIA			PROPOSED	
CATEGORY	POINTS	CATEGORY	POINTS	AMEND	CATEGORY	POINTS
COVERAGE/BREADTH	15	TREATMENT	20	25	TREATMENT	20
RESEARCH & DISCUSSION	25	KNOWLEDGE	30	30	KNOWLEDGE	30
		SUBJECT	15	15	SUBJECT	15
		CARDS	15	15	CARDS	15
RARITY	10	RARITY	10	10	RARITY	15
CONDITION	15	CONDITION	20	20	CONDITION	15
APPEAL OF CARDS	20	APPEAL	10	0	APPEAL	10
APPEAL OF DISPLAY	15	PRESENTATION	10	15	PRESENTATION	10

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 a "★". 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.

DECEMBER 6-7, 2003 PENPEX. Hosted by the Peninsula and Sequoia Stamp Clubs at the Redwood City Community Center, 1400 Roosevelt Avenue, Redwood City, CA (30 minutes south of San Francisco). About 64 frames, each containing 12 pages in open operation in multi-frames, single-frame, display class, and youth classes. **NO FRAME FEES.** New exhibits and exhibitors are most welcome. No admission or parking fees. Prospectus available from Vesma Grinleids, 2586 Diamond St., San Francisco, CA 94131; e-mail: dzvesma@sprintmail.com

JANUARY 23-24, 2004, YORK COUNTY STAMP SHOW (YORCOPEX 2004). Sponsored by the White Rose Philatelic Society. Held at the York Fair Grounds, Horticulture Hall, 334 Carlisle Road, York PA. Frame Fee is \$6.00 for the first 16 page "Ameripek" style frame and \$3.00 for each additional frame.

Juniors are \$2.50 per frame. Admission is free. Hours are 11:00 a.m. to 6:00 p.m. on Friday and 10:00 a.m. to 5:00 p.m. on Saturday. USPS Booth, Bid Board, Special Show Cancel and 28+ Dealers. For show information or prospectus contact: YORCOPEX 2004, P.O. Box 85, Glen Rock, PA 17327 or (717) 235-1528.

JANUARY 30-FEBRUARY 1, 2004, APS AMERISTAMP EXPO. SCOPE 201 East Bramblton Avenue, Norfolk, VA 23510. Free admission. Hours of show 10 a.m. to 6 p.m. Friday and Saturday; 10 a.m. to 4 p.m. Sunday. Bourse with 75 dealers and several postal administrations. 300 frames available. Exhibits limited to single frame, cinderella, display, illustrated, thematic, and most popular championship divisions. \$12.50/frame (\$25 for single frame exhibit), \$5/frame for youth. Deadline is November 15.

Convention of American Philatelic Society. Meetings of 20 other Societies. Beginners and youth activities. Hotel accommodations are available at Radisson, adjacent to the convention center, at a reduced rate. Info from Ken Martin, APS, P.O. Box 8000, State College, PA 16803; 814-237-3803 ext. 218; fax 814-237-6128; StampShow@stamps.org; www.stamps.org

MARCH 20, 2004, OPEX 2004. The 55th annual exhibition of the Oxford Philatelic Society, and OTEX 2004, the 24th Annual All-Ontario topical exhibition. Free parking and admission. Hours: 9:30 a.m.-4:30 p.m. Location: John Knox Christian School, 800 Juliana Drive, (Hweys, 401 and 59 north), Woodstock, Ontario, Canada. Further information: Jim Watson, Show Chairman 2004, Box 20113, Woodstock, Ontario, N4S 8X8, Canada.

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

Stamps For The Wounded Seeks Donations

Stamps For The Wounded, founded by Ernie Kehr in 1942, exists to provide stamps, covers and other philatelic materials to Armed Forces Veterans, who use them to occupy their time productively, and to develop goals that keep up interest in the hobby, and in life itself.

As SFTW completes its 61st year, we ask that stamp collectors remember SFTW's work as you dispose of philatelic material. We need material throughout the year, but it is especially welcome as Fall is followed by Holiday

time. We now serve over 11,000 in- and out-patients, and 50+ organized clubs in Veterans Hospitals and Convalescent Centers nationwide.

Stamps of all kinds, covers, philatelic literature, and supplies of all types, in any quantity, are needed. Tax deductible cash donations are also helpful to finance stamp supplies and the postage costs of sending out our parcels.

SFTW is an authorized nonprofit organiza-

tion, sponsored by Lions International. Donations may be sent to SFTW/LI at P.O. Box 1125, at Falls Church, VA 22041. Donations for which a tax receipt is requested should include a rough inventory or listing with a valuation according to catalogue value, or on some other reasonable basis.

An informational pamphlet will be sent upon request. Contact SFTW Vice President John Hotchner, at the Falls Church, VA address given above.

Help With New Projects — Free Listing

- **Ethiopian Air Mail Covers From 1929-1934** Purchasing covers and looking for information and articles. Daryl Reiber, 820 41st St., Sacramento, CA 95819-2747 or dereiber@pacbell.net
- **PARODIES WANTED:** All types of cinderella items for my exhibit entitled "Parody Philately." Anything that ridicules hobby or mail service. Current or older material needed. Wish to elevate "fun" exhibit to medal level. All inquiries answered. Mark Sommer, 1266 Teaneck Road (#10A), Teaneck, N 07666.

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

The Judge's Notebook — An Important Tool

By Alan Warren

Exhibitors who enter competitive shows deserve to have their entries evaluated by the jury in order to obtain the appropriate award(s). An important tool that helps this process to go smoothly is a well-put-together judge's notebook.

Most show organizing committees have a volunteer who serves as the Jury Liaison. This person has an important responsibility to see to it that the work of the judges is not encumbered with problems that can be solved before the show takes place.

The Liaison begins his/her work a year or more in advance by putting together a list of potential judges for next year's show. When a list of judges is compiled, one or more of whom should be an accredited chief judge, the list must be sent to the APS Committee on Accreditation of National Exhibitions and Judges (CANEJ). The Jury Liaison cannot designate the chief judge. That task is performed by CANEJ. There may be someone on the jury list that wants to be an apprentice chief judge, and CANEJ is in the position to know that.

There are other responsibilities of the Jury Liaison including arrangements for a jury meeting room, reserving banquet tickets, listing the judges in the printed program, arranging for any group meals that the show committee provides and providing the judges copies of the title and synopsis pages (or coordinating with the Exhibits Chairman to do this). There may be other responsibilities of the Liaison (see chapter 24 of the fifth edition of the *APS Manual of Philatelic Judging*).

However, one of the most important tasks for the Jury Liaison is to provide notebooks for the judges so that they can carry out their work. Since these will contain the title and synopsis pages already sent to the jury, each judge may bring his/her own notebook and integrate it with the show committee's notebook.

Each Judge's notebook should contain a copy of the show prospectus, for often there are special rules or limitations mentioned

there, such as the absence of certain exhibiting categories, that the judge needs to know. Of prime importance is a list of the exhibits in frame number order (or exhibit number order if that is preferred).

Each notebook should contain a tally sheet listing the exhibits in the left column, and with the names of the judges running across the top of the page, so that each judge's and apprentice's vote can be recorded. A similar sheet should be placed in each notebook showing only the final medal and any special awards for each exhibit. A copy of that completed sheet then goes to the show's Jury Liaison or person responsible for assembling the palmares.

Another very important listing that needs to be in each notebook is the list of specialty awards available, including the criteria. Many of these are from specialty or convening societies, but some may also be special awards presented by the show committee. If there are youth exhibits, they need to be clearly marked with the age of the youngster, since the APS youth forms differ depending on the age of the exhibitor. If any awards are restricted to members of a particular group, such as the show's sponsoring federation members or a specialty society's members only, these also need to be clearly marked. One way to do this is to include in the list of exhibits any special awards that the exhibit is eligible for.

If the Jury Liaison does his/her homework in preparing these lists, it prevents last-minute time-wasting activity such as having a judge run around looking for a show committee person to find out the age of a young exhibitor, or asking if so-and-so is a member of the Nightingales on Stamps Society for which there is a special award for their members only.

The Chief Judge's notebook also contains some specific documents that the other notebooks do not need. One is the apprentice evaluation forms when there are apprentice judges on the panel. Another is the confidential jury chairman report form that is completed after the show and goes

back to CANEJ.

All notebooks should have the judging forms that are required for specific exhibiting categories such as thematic, youth, illustrated mail, single frame, etc. In some cases the point sheets are mandatory and in others they are optional. The Jury Liaison should provide the appropriate forms for each exhibit, and the judges will decide whether to complete the optional ones or not. Each notebook should also contain a number of blank forms that can be used in the event some get damaged, or in cases where the jury may decide to reclassify an exhibit.

Don't skimp on the quality of the notebook binder. A useful one is one that bends back 360-degrees so it can be held flat in one hand while making notes with the other hand. If inserts are placed on the outside front cover, try to use binders that have pockets that do not cause the ink of the insert to transfer. Office supply stores have these. The notebook can then be recycled. Some binders also come with pockets on the inside front and/or back covers that are useful for slipping in notes, banquet tickets, and such.

There are some judges who do not like notebooks but prefer to walk around with a clipboard. The Jury Liaison should furnish each judge with a notebook and let the judge decide if he wants to merge it with his own or transfer the pages to a clipboard. If the Jury Liaison is able to compile the notebooks sufficiently in advance of the show, the book can be mailed to the judges in advance, which is a big help.

Remember, the work of the jury is important to the success of an exhibition. Judges usually spend much more money on travel, hotel and meals than the honorarium amounts to. They volunteer long hours for the opportunity to serve our hobby. Their proper care and feeding should be uppermost in the minds of the show committee. Providing a proper notebook will help the jury to accomplish its mission with the least amount of aggravation.

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.

- **“WANTED:** The following barred oval cancels from Victoria: 45, 69, 71, 84, 96, 97, 98, and 102. Also Victoria TPO cancels on covers, especially **DOWN TRAIN.**” George W. Bowman, 320 South 6th St., Lompoc, CA 93436-7430.
- **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.

A Guideline For Cover Selection by Nicholas Lombardi

As exhibitors we all have reasons for doing what it is we do. For some, it is purely the enjoyment of creating order out of chaos and seeing the material up in the frames without regard to what others may think. These happy souls have no need to purchase the new 5th Edition of *The Manual of Philatelic Judging*. At the other end of the spectrum are the so-called "mug hunters" who constantly strive for the Grand Awards and are satisfied with nothing less. Neither of these two extremes are wrong — we should all do whatever it is that we enjoy. However, most exhibitors fall somewhere in between with a tendency one way or the other. If you are at all concerned about medal levels and other awards, you are well aware of certain rules in that new manual which must be followed. A few are cut in stone, such as the ten frame limit for WSP competitions. Most are more subjective in nature, such as the requirement for "brevity" in the write-ups.

As you begin to put any exhibit together, you are always mindful, either consciously or subconsciously, of these various explicit and implicit edicts. Typically, the process goes something like this:

You've spent a number of years gathering material for a traditional exhibit of either a single stamp or those of an entire issue. As you survey your accumulation, you decide that you now have enough in terms of both quantity and quality and the time has now come to start crafting the exhibit. At this point, you become a philatelic Darwinist and begin to decide which stamps and covers will advance themselves onto the exhibit pages and which will be kept in storage or disposed of. Only the best items will survive. It can be a painful experience.

The selection process utilizes a number criteria to determine which items make the final cut and are included in the finished exhibit. For stamps, such issues as centering, freshness, color intensity, and intact perforations are always considered. For the covers which will be used in the postal history sections of the exhibit, not only is the appearance of the stamps which are on the cover important, but matters relating to the condition of the overall cover itself become critical. Things such as toning, tears, creases, and heavy or smudged cancells are all concepts used to determine a cover's usefulness. In short, as stated in the judging manual, the material, be it

stamp or cover, should be "in the best possible condition known to exist for the period or type being exhibited."

Still, one aspect of selecting which covers are to be included in an exhibit which does not seem to have received much attention is what I will call the "appropriateness" of a particular cover in the exhibit. In short, even if all aspects of a cover's condition have passed muster, one must still ask "does this particular cover belong in this particular exhibit?" This additional criterion, I believe, is of critical importance when constructing a traditional exhibit of a single stamp or all stamps of a particular issue. However, fear not, fellow exhibitors. The purpose of this article is *not* to propose any hard and fast rule which must be followed at all costs. Lord only knows, we have enough of these already. I merely wish to raise the issue for consideration and discussion and to set forth a *personal* guideline which I have found to be a workable solution. I call it "The One Third Guideline."

Before we get into the situations where we must decide whether or not a particular cover is appropriate, let's agree that in certain instances, an individual cover is appropriate and should be included without batting an eye. Some such examples would be "earliest documented usage," "only known usage," "discovery copy," "one of only x known to exist," and "largest known multiple on cover." Any of these attributes would, I believe, automatically qualify a cover for inclusion regardless of any faults which it may possess. Now let's get to work on the rest of the universe.

Using "The 1/3 Guideline"

Simply stated, the 1/3 guideline is that for a cover to be considered "appropriate" for inclusion in a particular exhibit, at least 1/3 of the stamps on the cover *or* at least 1/3, of the total postage on the cover must consist of the stamp or stamps which are the subject of the exhibit.

The cover in Figure 1 is a one cent embossed wrapper with a one cent Franklin and a pair of two cent Shield stamps added to pay the six cents needed to mail printed matter weighing up to twelve ounces at the UPU rate, in this case, to Sweden, during the first part of the 20th century. Using the 1/3 guideline, we see that the two Shield stamps pay 2/3 of the total postage and represent 1/2 of

the number of stamps, which would include the one cent embossed indicia. The wrapper, therefore, would be appropriate for showing a usage of the Shield stamp, but not for the one cent Franklin.

Let's try an even easier one. The partial cover shown in Figure 2 was sent registered from New York to Switzerland in March, 1906. It is franked with eight Second Bureau Issue stamps — six ten cent Webster stamps along with single examples of the Shield and Franklin stamps. The total postage of sixty-three cents paid eleven times the five cent UPU letter rate plus the eight cent registry fee. There is no doubt that this cover would qualify for inclusion in a ten cent Webster exhibit, since the Webster stamps paid ninety-five percent of the postage and made up seventy-five percent of the frankings. But it should not be shown in a display of either the Shield or Franklin stamps.

Figure 3 illustrates what may be thought of as a "win-win" cover. The thick envelope from the Johns-Manville Company sent from Boston to Maine contained samples of asbestos shingles. It is franked with single copies of the Shield and the Franklin stamps, the three cent total paying triple the domestic fourth class rate. In this case, 2/3 of the total postage was paid by the Shield stamp and the Franklin paid the remaining 1/3. Therefore, the cover would win acceptance in either a Shield or Franklin exhibit. However, since each stamp also represents more than 1/3 of the total franking, the cover also qualifies for either exhibit using the second option.

Now for a closer call. You're crafting an exhibit of the three cent Jackson stamp from the 1902 Series and must show examples of UPU rates. The cover in Figure 5 seems to fit the bill, having been sent from New York to Germany in 1904 and having a Jackson stamp as part of the franking. However, the three cent Jackson accounted for only 1/4 of the total franking and only 1/5 of the fifteen cents postage for this triple weight letter. By no means should it be included as part of the finished product.

However, like most things in life, the guideline is not foolproof. The parcel tag in Figure 5 is an example of an item which technically meets the 1/3 guideline for both the Shield stamps as well as for the

10¢ Webster, and yet does not really appear to be appropriate for inclusion in an exhibit of the Webster stamp. This tag was used on a piece of domestic fourth class mail matter which required twenty-nine cents postage. Although the Webster stamp does account for the necessary 1/3 of the total postage, it only represents 17% of the six stamp franking. Perhaps the guideline could be improved by requiring that the stamp in question account for 1/3 of both the total postage and the total franking. But this may make it too restrictive. This brings us to the need to create

your own personal guideline.

Setting Your Own Criteria

There are very few "absolutes" in our world and the use of this guideline is certainly not meant to be one of them. I personally find the 1/3 guideline outlined here to be very workable for myself. However, each exhibitor should do whatever he or she feels works for them. If you wish to be more selective and hope, thereby, to increase the challenge factor of the exhibit, then using a criteria of 1/3 of both the total postage and the total franking is the way to go. Or you may want to use the ratio

to 1/2. Just be sure not to get yourself into a situation where you have "defined out" a number of your better pieces.

What Do You Think?

Again, the purpose of this article was to throw out an idea which some may find helpful. I would be very interested in hearing if others have developed their own unofficial guideline and how it has worked out. It would also be of interest to hear the thoughts of those judges among us and to learn if they have consciously or unconsciously used such a guideline when serving on a jury.

Recollections by Clyde Jennings

• **The Crescent City Stamp Club** of New Orleans used to sponsor a stamp show, NOPEX, holding it in a downtown hotel right on Canal Street. But then the city of New Orleans got real smart (Yeah!) and slapped a hefty fee on all trade shows in the city. So what happened? NOPEX, and I'm sure a lot of other trade shows, moved to the suburbs. In NOPEX's case I seem to recall it was at the Ramada Inn west of town in, was it, Chalmette?

Fran and I were there with our Pug dog, Josh. While I was inside the show room harassing the dealers, Fran was in the lobby sitting around with some other wives (with Josh on his leash) when Roger Weill came in with their Schnauzer, Scruffy, also on a leash. With the two dogs present (but not contributing very much to the conversation) talk got around to a story in the press about a dog being dognapped. At some point someone said to Roger, "What would you do if Scruffy were dognapped and they demanded a ransom?" Without hesitation he replied, "I'd give 'em Raymond!" And, yes, they were devoted brothers.

Another story also involves Roger and Scruffy. At one time the Weills owned a Rolls Royce but the dealership in New

Orleans closed and the next nearest one was in Boca Raton, FL. So when the car needed repairs, Roger had to drive it to Boca (Raymond despised driving). Jacksonville is just about halfway between New Orleans and Boca, so Roger would drive here, spend the night with us, and do the same on the return trip. One day Roger and Scruffy arrived on the way to get the car's air conditioner fixed. It had been a long drive, so Roger headed straight for the guest bath room. Well, Scruffy had ridden just as long, so he had the same problem. Roger intended taking him out in the back yard but Scruffy couldn't wait so he took care of his little problem by laying two very firm sticks in the middle of our Florida room. We immediately scooped them up and removed them, never said a word about it to Roger because we knew he would be mortified.

• In 1997 VAPEX offered a special award in their show. They invited exhibitors of U.S. fancy cancells to participate and offered a beautiful silver tray, their annual Cochrane Award as the Grand in that category. There were six entries, I among them.

On Sunday morning, after the awards the evening before, I had a very interesting

conversation with one of the judges, one of the really good ones by the way. It seems one of the six, who had a ten frame exhibit, had opted to show his Waterbury cancels (the Tiffanys of 19th century fancy cancels), in his second frame, right up front, to impress the judges. I, on the other hand, had chosen to start out with some of the lesser fancies and build to a crescendo as the exhibit progressed. So this judge told me he had gotten to my seventh frame, and no Waterburys, so he was not only beginning to wonder why but was mentally downgrading the exhibit in his mind for my not including such an important category in that kind of exhibit. Then, he said, I hit him with 85 of them, including not only just about all the really important ones, but many on cover. Man, oh man, he said he really had to start shifting gears and backing up. But what it taught him, he added, was never again to start forming an opinion of an exhibit until he had viewed the entire thing.

Incidentally, that exhibit not only garnered that Cochrane Award, but also the show Grand and the Cancellation Club award.

C.J.

Creating An Album Page Template (Microsoft Word)

by Ross Marshall

I have recently been staying with a philatelic friend who is a collector but has never exhibited. He has upwards of 40 albums of plastic pages with pockets full of interesting cards and covers. He had always meant to get around to exhibiting but never quite had the confidence to make a start. He has enough good quality material to create a

number of very good postal history exhibits.

We discussed his material, and decided that some aspects would be very suitable for a one-frame exhibit — that is 16 pages. He has a good computer system, software, scanner, printer and an extensive philatelic library — everything one needs to produce a good looking exhibit. But how and where

to start?

We went through the various stages step by step and successfully prepared some trial pages. It occurred to me that others may be interested in what we did.

Printer Requirement:

Printers have limitations on the width of

paper and the thickness [weight] of the paper that they can accommodate. Sorting this out is the first priority. Printers that do not take paper from a front tray around rollers can cope with a greater weight of paper. For example, my Canon BJC-7000 can print to width of 22cm and cope with a thickness up to 0.5mm — the paper runs straight through. That is the reason that I bought this model — it did exactly what I required.

A4 or Letter-size paper is acceptable of course, but the use of slightly wider pages increases layout options. So, a printer that has a direct paper route (not from in front and round a roller) which can accept a width of 22cm or so is preferred. Acid Free paper is a must — chat to your local printer.

Page Setup — Template. (Microsoft Word): Vanilla Version

There are a number of steps that must be followed.

1. Close all documents, then
2. **File New** and select the **template** option and highlight **Blank page and OK**. This will give you a blank page in Word. The top line heading should read **Template 1** or similar.
3. **Font and Type size and position** selection. This sets the defaults for the pages to be prepared. I use **Justify and Times New Roman 12** but for one exhibit I use Arial 12.
4. **Tools Options General** tab — check the **Measurement units** — I prefer centimetres because of better usability. **OK**
5. **File Page Setup** select second tab — **Paper Size**. Having sorted the printer and selected suitable acid-free card of suitable weight [and color (white or off-white is probably best)], measure width and height [in the measurement units selected]. If not using standard size, select **custom** and change the sizes to match your paper. **OK**
6. Still in **Page Setup**, select **Margins** — first tab. Set each of these to 0.5cm [could be less if printer will accept] — this will allow most of the page to be available for text; etc. **OK** and close window. Accepting these will make the page on screen conform to the input data.
7. **Save As** — give it a useful name like **Album and OK**.

The text at the top of the Screen will change from something like "Microsoft Word — Template 1" to include the name you have just given it. You have just created a Template.

To Use Album Template:

1. Close any pages open, including blank ones.
2. **File New Album** — it will default to document — and **OK**.

This will present you with a blank document setout as specified in the template Album. You can then type it up, add scans, tables, text boxes etc. with space for the stamps or covers and save it with a suitable name in a suitable folder.

To Modify Album Template:

Sometimes, in setting up the template you discover that your printer will not accept the margins you setup. It is worthwhile running a check on this before starting your first real page! Check each margin and if not accepted, modify as follows:

1. **File New Template** and double click on **Album**.
2. **File Page Setup Margins** and change these **OK**.
3. **Save** — you should get a message asking if **OK** to overwrite — **OK**.

Done!

You can change the size of the paper or any other factors in the same way.

Addition of Borders for Covers — Template — Rich Chocolate Version!

Mounting cards and covers in a postal history exhibit is easy if you do not wish to use any background to improve the appeal of your material and page to judges and viewers. Some exhibitors use colored card cut just larger than the postcard or cover as a backing and mount this on the page. Others use two layers of card to give an enhanced appearance. This method does enhance the appearance but is quite demanding to do well.

You can do a similar job using your computer that is rather easy. It involves the creation of another template with the borders and backing already set out. I actually use two different ones — labeled **AlbumBkOne** and **AlbumBkTwo** — the former has one and the other has two to put two items on one page. So, close all documents in Word.

1. **File New Template Album** — this will bring up the template you have setup previously.
2. Below the page, click in **AutoShapes** toolbar on the **rectangle**. The cursor will change — on the blank page click and drag creating a reasonable sized rectangle. This will have small squares — **handles** — at corners and in the center of

each side. If the **handles** are there the shape is active and can be modified.

3. **Right click** inside the rectangle and select **Format AutoShape** option.
4. **Colors and Lines** tab.

- **Fill** — this will be the paler background color — select suitable — pale brown or a shade of gray etc.

- **Color** — this will select the outer border — select suitable — dark red etc. [Line and Style defaults should be OK]

- **Weight** — increase to about 3-4 pt. **OK**.

The changes you make are reflected and can be modified until acceptable.

This will produce a rectangle with a solid dark colored border and a light center.

You can reduce the amount of ink used by creating another rectangle (as above) but inside the colored one. This by default will have a fill of white and a fine black border.

Save As and select suitable name — **AlbumBack** or whatever.

To use Album Page Template with Background and Border:

1. Close all pages
2. **File New AlbumBack** — this will be a document and appear complete with rectangles.
3. **Right Click** inside edge of colored rectangle and **Format AutoShape** and select **Size** tab. Having measured your cover to be mounted, change the size parameters until it is about 3mm larger in both dimensions. **OK**. When the cover is mounted this will give a 1.5mm edge inside the border. This can be modified according to the visual appeal.
4. Click in the inner white rectangle then on one of the handles — drag to enlarge to suitable size then click inside and drag it to suitable position.

Placing the cursor in the rectangle will allow the rectangle to be dragged about the page. Adding text etc. to the page in the usual way but the rectangle will need to be positioned manually as there seems to be no way to have it centered on the page.

Once you have mastered this activity you could experiment with **Wrapping** tab inside the **Format AutoShape** window. This does allow interesting variations and text placement.

If you wish to put two covers on the one page you can copy and paste the rectangles to duplicate them — an easier process than creating a separate template.

Ask Odenweller

by Robert P. Odenweller

When is the Right Time to Move Up to International Exhibiting?

The theme of this issue is an interesting one that I've touched on over the years. The quick answer is that it is different for every exhibitor.

But it gets more involved than that.

Some exhibits should never move to the international arena. For one thing, it takes a minimum of a vermeil medal at national competition to qualify. A bare vermeil, once received, is often not enough, but it could be.

An exhibit that has reached the pinnacle of its modest ability could be of interest at the international level, even though it might not have much further to go. First time exhibits are supposed to comprise 20% of any international show. The exhibitor who has the laudable idea of sharing his information with others, rather than wanting to achieve a top award, may be perfectly happy to get whatever award may be available, just for the chance to be a part of an international show. Attending the various functions, sharing talks with people who visit the exhibit, and all of the experience can be worth much more than just a medal achieved at the end of the day.

The other end of the exhibiting range, the grand award winners, are a different case. With so many gold medals, usually all well deserved at our national shows, it is only natural to see where these might rank when kicked up a notch in the exhibiting field. It's about like going from intercollegiate athletics to the Olympics. One local star can find that he's pretty much outclassed, while another might be quite happy to see that he can hold his head up in the competition.

Some of the exhibits that get gold at national exhibitions will get only silver or vermeil at international level. Others may do much better. The rules can make it difficult. An exhibit at the national level may get a gold with 10 frames, but the first time it is shown at international it is allowed to receive only five. What has to be left out? Does that destroy the overall impact of the exhibit? If the top material is shown (in order to get at least a large vermeil, so as to be awarded eight frames the next time), will that have the necessary cohesion to score well?

Does the exhibitor know what kind of scoring is used at the F.I.P. level, as con-

trasted with the U.S. standard? They're different, and the F.I.P. Option scoring offered at Stampshow is often the only way an exhibitor can get an idea of how it may do. And that is often when the exhibit is looked at in a much larger number of frames. The F.I.P. Option judges have to imagine how it may be reduced to five frames and their idea may not match that of the exhibitor.

So the best suggestion is probably that the exhibitor should take the plunge if the itch is there. The first time out may or may not be the most encouraging, but the experience, especially if he accompanies the exhibit and savors the entire show, is something that could be addictive.

Steal Your Ideas How do you get great exhibiting ideas? Steal them!

I did.

It's no sin, but you have to be careful. If too many people steal the same ideas, then all the exhibits of the area will start to look the same, and the impact will be diminished. Where do you look to find the good stuff? Dillinger had it right: Go to where the money is, the banks. In our case, it's to go to the top award winners.

Something they do must be right, and ripe for the picking. But not everything is best for everyone. Each collecting discipline has strong and weak sides, and what works best for one might not work well for another. Equally, what works well for one country's stamps might not be appropriate at all for another. So where do we start?

First, look at the top exhibits that most closely mirror the ideas you have for your own. Oh, there aren't any? Well, look for ones that are pretty close. This is not an exact science. What we're looking for is ways that the exhibitor conveys information. If he has a major piece he wants you to notice, how did he do it?

Was it special matting behind the item? Was it a map where none of the other items had one, and it was a strange routing to an exotic destination? Analyze why it attracted your attention. Forget about "Presentation," but pay attention to how to convey information and how to develop the exhibit. Look for the running headers that give the continuing thread of information. See what sort of development works (but may need to be amended for your exhibit).

Look at all the exhibits that score well.

What do you like about them and what don't you like. Here's where your own personality has to come into play. Don't copy someone else's style just because it is successful. You might be missing some crucial element of it. Rather, take from many of the exhibitors, even ones that might not score as well, if they have an effective technique. It could have scored a bit lower for other reasons but could still have great ideas. Make the mix your own.

Some of the things you may want to show may not have any parallel with other exhibits, but you may see a technique in one, or possibly an amalgam of two or three that you can create from ones you see in other exhibits, that will make your item sing.

Steal them shamelessly. It can be your road to success.

Re: Including Overprinted Varieties Gary Watson suggests, in agreeing with Jeff Shapiro, that overprinted varieties of a basic stamp are relevant to the story of the basic stamp. In particular, he cites the Australian Kangaroo and King George V issues overprinted "N.W./Pacific/Islands" as being part of the whole story. Perhaps.

As we've seen above, limiting an exhibit to a set number of pages is a major problem for exhibitors, particularly at the international level. The Procrustean Bed of F.I.P. requirements, usually five or eight frames, does not allow much flexibility to the exhibitor. A fine exhibit of the Kangaroo issues might fit well into five frames (or eight) without the additional wrinkle of the NWPI overprints. Similarly, the exhibitor may not feel that anything new would be added from the expansion in that direction, much less the diversion of funds for the few very expensive varieties that were issued by the Australian military government. There's enough to spend on "roos as it is.

I suppose it boils down to saying that what limits an exhibitor chooses to impose on his exhibit are what should count. If the prevailing idea is that he has limited his area too much, then it will not score as well as someone who chooses (and successfully shows) an expanded one. The bottom line is that if an exhibitor can do a wonderful job with the basic area and not worry about the offshoots, that should be just fine. It shouldn't be "required" of him to do otherwise just because he's chosen an area that uses a stamp of a certain design.

There are two kinds of people, those who finish what they start and so on... — Robert Byrne

Overseas National Exhibition Judging

By Francis Kiddle, RDP, FRPSL

In the first five months of 2002, I was privileged to be invited to judge at three overseas National Exhibitions. These were in Sarasota, Florida in February (temperature in 70s), Ottawa in May (snow), and Alaior, Menorca also in May (superb weather). To me it was fascinating to take part in three completely different types of shows with their varied organization.

Sarasota 2002 is called the friendly national exhibition within the United States's 27 plus annual national shows, and Maire and I would confirm this. It is attended by quite a number of very keen collectors from as far afield as Chicago, San Francisco, and the UK. Typically American where a very few local people have a proven formula and work as a team to deliver an important competition of approximately 250 frames every year. US shows tend to differ significantly from other countries as they permit up to 10 frames per exhibit. Ten frames, or 160 sheets, tend not to be well planned as often they represent nearly the whole collection of an exhibitor. The other problem with 10 frames is that treatment becomes vague, or macroscopic, as judges, being human, just scan the frames rather than looking for the nuances within the exhibit, something that is important in judging at international level. In addition, I would contend, a 10-frame exhibit usually has the same number of key items as a five-frame exhibit, the difference being padding.

As usual with US shows, judging is simply by medal level; i.e. no points are given except for display class and one frame exhibits. Being so used to a point system, I marked exhibits and found a major problem — there is no Large Vermeil medal award. Medals given are Gold, Vermeil, Silver, Silver Bronze and Bronze. This caused me difficulties and I found that, on average, US judges promote LV exhibits to Gold level. Another aspect that is different is that all the judges judge all exhibits, irrespective of class. On one hand this is good for the judges as it makes them generalists, but on the other hand, with no specialist in say aerophilately, the jury could produce a result that does not necessarily conform to recognized marking. With regards to the judging team of four and two apprentices, it was clear that all of them had gone to a lot of time and trouble to research the subjects included in the competition. Final medal level decisions were made on the basis of majority voting.

The second country in which I judged was Canada. The actual show was held in Ottawa for three days, one of the two annual nationals that they hold. I was actually judging the biannual literature competition, rather than the stamp competition, and this had been opened up to all world participation. With 123 exhibits, it was very powerful and, indeed, would not have discredited an FIP World Show. Such a large entry is due to the hard work and efficiency of Cimon Morin, head of the National Postal Museum's Library. Judging was at international level with five judges, and one apprentice. Unusually, each exhibit was given a written critique, which took a lot of my time, but I believe was a particularly valuable exercise. Similar to the Sarasota Show, marks were not used and medal levels were Gold, Vermeil, Silver, Silver Bronze, Bronze and Certificate. One very neat idea thought up by Charles Verge was that the "best in show" was given a framed "Vanity Fair" print of a famous philatelist; these prints were produced in the late 1890s in Great Britain, and are not that easy to find nowadays.

My third judging assignment was later in May, in the town of Alaior, Menorca, Spain. This was a national exhibition with UK participation and organized to celebrate the 200th Anniversary of the British handing back Menorca to Spain (shades of Lord Nelson etc.). It is a beautiful island, relatively unspoiled, and at the time we were there, provides a feast of wild flowers. The exhibition was held in a restored Convent and with 250 frames was very strong. There were no stamp dealers in attendance, nor many visitors. However, in Spain, philatelic exhibitions are considered part of culture, and therefore strongly encouraged by local councils. Spain being a country with its population widely spread throughout its landmass, contrary to the UK where population is moving ever southward, and predominantly sited around London, its national exhibitions move around the country.

The local organizers are responsible for the venue, frames, publicity and show literature. The National Federation provides the Commissioner and an experienced exhibition organizer who is a defacto Secretary/Chairman of the Show. All exhibits are posted to the Show's address (some were hand delivered) with the Commissioner responsible for obtaining exhibitors and for packaging and arranging

the return of the exhibits, usually by post. Finance is a mixture of central Federation funds, local cultural groups (including the city's mayor etc.), and local businesses. To demonstrate the success of this method of organization, a 700-frame exhibition had been organized not long before, all entries being thematic! The Federation selected judges, and due to this being a bilateral exhibition, they were Fernando Aranaz del Rio (President of Spanish Federation and Director FIP), Jose Ramon Moreno (President of Spanish Thematic Association, and Secretary General of FEPA), myself (representing United Kingdom), with Jamie Torres as an apprentice.

We all judged every class, but with the emphasis on "our specialities." Finalizing the awards on the international points system was done by consensus, definitely not majority rule. Medal levels were five points down from international levels (e.g. Gold medal was 85-89 points). I know this system of points/medal levels is used by other countries (Australia, Denmark, Czech Republic) as I have exhibited there, and I found it relaxingly "normal." It covers the full range of international medal levels and five points between each level make the judge consider very carefully.

Culture was extremely important with organized school parties, seminars for youth (10% of Spanish international youth exhibits come from Alaior, thanks to local, respected, enthusiasts), and meetings with the city authorities. Also, very importantly, the jury and commissioners visited the local firms that had provided funds for the exhibition. The number of philatelic visitors was rather small, but visitors are not necessarily a measure of the success of an exhibition, and in my opinion, this exhibition met the criteria for an excellent Show, full of interesting exhibits.

There are lessons to be learned from experiences gained through looking at the procedures and organizational arrangements of other countries' exhibitions. I hope that this article provides some glimmer of ideas that would benefit one's own national. However, one point remains constant. No matter which country, the judges did their best to be fair in making an award, and at the same time attempted to encourage exhibitors to improve their entries through feedback.