

The Philatelic Exhibitor



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

FOUNDED 1986 • VOLUME 18, No. 3 — WHOLE No. 71 • www.aaape.org • JULY, 2004

Clippers Over the Pacific

Development and Operations of Pan American Airways Trans-Pacific Airmail Routes 1935 - 1941

1935

Orient Route Survey Flights.
Inauguration of FAM Orient Route to Manila.

1936 - 1938

Evolution of Orient Route and Extension to Hong Kong.
First South Pacific Route Survey Flights.

1939

Temporary Curtailment of Orient Flights.
Revision of South Pacific Route Surveys.

1940

Effects of Escalating World War
Inauguration of FAM 19 South Pacific Route.

1941

Orient Route Extension to Singapore
South Pacific Route via Fiji
Final Flights.

Scope and Organization

Pan American Airways trans-Pacific airmail route evolution from 1935 survey flights to termination due to World War II, presented *chronologically* to show service evolution. Time breaks reflect major steps or events in airmail service.

Presentation

Flight record history showing major changes in service with *exemplary flown airmail* selected to show various origins, destinations, rate and uses with commercial emphasis.

Roger Schnell's Title Page Paired With His Synopsis (See Page 21)

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

AAPE STATEMENT OF PURPOSE

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

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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
psw123@comcast.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
verge@sympatico.ca

DIRECTORS (to 2004)

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

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Guy Dillaway phbrit@comcast.net
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Conventions and Meetings: Denise Stotts, P.O. Box 690042, Houston, TX 77269
Publicity: Ed Fisher, 1033 Putney, Birmingham, MI 48009
AAPE Youth Championship: Director: Mrs. Carol Barr, 5524 Washington St.,
Downers Grove, IL 60516-1327 carolschamps@yahoo.com
Computers in Exhibiting: (need a volunteer)
AAPE Website: Andrew McFarlane — (www.aape.org), amcfarlane@icssoftware.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 \$400 for a Life Membership. (Life Membership for those with a foreign mailing address: \$500)

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* Youth Membership (Age 18 and under) \$10.00 includes a subscription to *TPE*. Spouse membership is \$10.00 — *TPE* not included.

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AAPE

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OCTOBER, 2004
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Articles

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Pages

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P.O. Box 1125
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**The Best of The Philatelic
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The American Association of Philatelic Exhibitors (AAPE) is offering a single free copy of its compilation of the best of its quarterly journal "The Philatelic Exhibitor" covering the years of 1986-1996 to any stamp collector who would like to know more about philatelic exhibiting. You, as a member, can have a copy sent to a friend or colleague by following these instructions:

Include with your request \$1.52 in mint postage or in cash or check to cover the cost of mailing. Send your request to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

A membership application will be included. As you know, AAPE exists to help exhibitors, from beginner through experienced levels, to build and enjoy award-winning exhibits, to promote high quality stamp shows, and to help those interested in competition to understand the judging process. AAPE is a change agent, and since its founding in 1986, it has been the cradle of many new facets of exhibiting and judging that have made the field more accessible and appealing.

Annual dues are \$20, which also entitles members to use the free Exhibitor Critique Service that has helped many achieve higher awards.

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July 2004/3

Show Listings

AAPE will include listings of shows being held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information. World Series of Philately shows are designated by an asterisk (*). 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.

★ **Sept. 3-5, 2004. MILCOPEX 2000.** Sponsored by the Milwaukee Philatelic Society. **New Location:** Four Points Sheraton Milwaukee Airport, 4747 S. Howell Ave., Milwaukee. 16-page frames available at \$8 per frame, \$15 per single-frame exhibit. No charge for youth exhibits. All classes of exhibits welcomed. Youth table, 35+ dealers, USPS and UN. Show cachet and cancel. Further information and prospectus from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217-0832, by e-mail from henak@exccp.com or from the web site at www.MilwaukeePhilatelic.org

★ **Sept. 4-6, 2004 Omaha Stamp Show.** At Benson High School, 5120 Maple Street, Omaha, NE. Show hours will be 10-6 on both Saturday and Sunday and 10-4 on Monday. 16-page exhibit frames. Exhibit fees: adults — \$8 per frame; youth (16 years of age or younger), no charge. Admission fees: 20 dealers. Awards breakfast 8 a.m. Monday. Copies of the prospectus can be obtained by writing to Paul Janacek, 6035 Oak Leaf Lane, Fort Calhoun, NE 68023, or an electronic copy can be obtained by e-mailing Richard L. McConnell at philist11@cox.net. Contact point: Richard L. McConnell, 2235 St. Marys Ave., Apt. 421, Omaha, NE 68102-2438, phone (402) 342-6896, or e-mail at philist11@cox.net.

Sept. 17-19, 2004, The Greater Houston Stamp Show hosted by the Houston Philatelic Society. Location: Humble Civic Center, 8233 Will Clayton Parkway, Humble, TX. 33 Dealer course, 100 16-page frames available at \$6 per frame for multi-frame

exhibits, \$10 per frame for one-frame exhibits. Free admission and free parking. Floor auction on Saturday by Sam Houston Philatelics, Inc. Show hours are Friday and Saturday — 10 a.m. to 6 p.m., Sunday — 10 a.m.-4 p.m. For info or a prospectus write Denise Stotts, P.O. Box 690042, Houston, TX 77269-0042, e-mail stottsijd@swbell.net or www.houstonphilatelic.org.

★ **October 1-3, 2004, Philadelphia National Stamp Exhibition.** 64th annual stamp show at the Valley Forge Convention Center, 1160 First Ave., King of Prussia, PA. Hosting the annual conventions of the American Revenue Association, The Society for Czechoslovak Philately, the Scandinavian Collectors Club, the International Society for Portuguese Philately, the Ukrainian Philatelic and Numismatic Society and the Pennsylvania Postal History Society. 50-dealer course. Frame fee \$10, Juniors \$2. Show hours Friday 11-6, Saturday 10-6, Sunday 10-4. Admission \$4. Show details and prospectus from PNSE, P.O. Box 176, Lafayette Hill, PA 19444 or <http://pnse.home.att.net>.

October 16-17, 2004, Cuy-Lor-Pex 2004. Sponsored by Cuy-Lor Stamp Club at Lutheran West High School, 3850 Linden Rd., Rocky River, Ohio. Nine-page frames at \$3 each. Juniors free. Further information and prospectus from Cuy-Lor Stamp Club, P.O. Box 45042, Westlake, OH 44145-0042 or via e-mail from Stan Fairchild, exhibit chairman, at napoleon@voyager.net.

October 24, 2004. THAMESPEX 2004. Sponsored by the Thames Stamp Club, at the Waterford High School, Rope Ferry Road, Route 156, Waterford, CT. Show Hours 10 a.m. to 4 p.m., no admission and free parking. 18 dealers; USPS booth, "THAMESPEX STATION" cancel club hospitality table, children's area and eighty (80) 16-page frames, \$5.00 per frame, juniors 18 and younger are free, single frame exhibit fee is \$8.00, open competition, non-competitive exhibits are \$2.00. Further information, exhibit entry form and prospectus from Alan P. Bentz, 52 Cove Road, Stonington, CT. 06376-2300 or at balboa-his@comcast.net; Phone (860) 536-4192.

January 21-22, 2005, York County Stamp Show. The 27th annual stamp exhibition sponsored by the White Rose Philatelic Society of York, PA will be held at the York Fairgrounds, 334 Carlisle Ave. (Route 74), York, PA in the Horticulture Hall. Bourse of 28-30 dealers and 100 16-page frames available at \$6 for first frame and \$5.00 for each additional frame. \$2.50 for juniors under 18, USPS booth, YORCOPEX STATION cancel, bid board, youth area and club hospitality table. Hours of show are Friday from 11 a.m. to 6 p.m. and Saturday from 10 a.m. to 5 p.m. Admission and parking are free. Deadline for exhibit entries is December 31, 2004. For prospectus and show information contact John C. Hulnagel, P.O. Box 85, Glen Rock, PA 17327 or e-mail: glenrockotts@aol.com.

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.

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

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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.

THE PHILATELIC EXHIBITOR

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

Assistant Editor: Robert T. Marousky
2720 Watson Dr.
Ocean Springs, MS 39564
bobm@digiscape.com

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

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

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

Deadline for the next issue to be printed on or about October 15, 2004, is September 1, 2004. The following issue will close December 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 5-17 at \$3.00 each; Volume 18, No. 1-3, \$3.00 each.

FUTURE ISSUES

The deadline for the October, 2004 issue of **The Philatelic Exhibitor** is September 1, 2004. The suggested topic is: "Why I don't want to be a philatelic judge." For the January 2005 issue of TPE — deadline December 1, 2004 — the suggested topic is: "Literature Judging Under The New Rules — Is It Better? Fairer?"

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

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:

• **May, 2004 — Bob Marousky** who has signed on as our Assistant Editor for TPE.

• **June, 2004 — David Herenden** our Vice President, who has also taken on the task of Ad Manager — quite successfully as you see in this issue. Please tell our advertisers that you saw their ads in TPE.

• **July, 2004 — The Candidates** who have volunteered to run for office in AAPE's current election. See page 18. Make your vote count.

The Philatelic Exhibitor

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Reprints from this journal are encouraged with appropriate credits.

Attention All Members:

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

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

Thanks to Dave Elsmore and Michael Blake and the *Asia-Pacific Exhibitor* of May, 2004, we have two new monographs to offer:

- **Judging Tasmanian Revenues 1827-1965 (Part 2)**— (3 pp) 50¢
- **Exhibiting And Judging South Australia in the Traditional Class (Part 2)** — (6 pp) \$1.00

They are available from the editor for prices

indicated, to cover copying and mailing (mint postage stamps ok)

AAPE is pleased to have these additional examples 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 editor, for future listing in TPE.

Still available:

- **Judging Tasmania Revenues 1827-1965 (Part 1)** — (4 pp) 50¢
- **Exhibiting And Judging South Australia In The Traditional Class (Part 1)** (8 pp) \$1.20
- **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) (Part 2)-3 pp (Part 3)-4 pp all three \$1.20
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- **How To Judge Chinese Local Posts 1863-99.** By William Kullman (20 pp) \$2.00
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- **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
- **Judging New South Wales Railway Parcel Stamps 1891 to 1966** — (3 pp) 50¢

Report From The Secretary

by Tim Bartsch,
13955 W. 30th Ave.,
Golden, CO 80401



MEMBERSHIP STATUS AS OF JUNE 1, 2004

U.S. Membership	
Active and paid up	634
Life Members	70
2004 New Members	20
Deceased	1
Resigned/Non-renewals	67
Foreign Membership	
Active and paid up	80
Life Members	8
2004 New Members	3
Resigned/Non-renewals	8
Total Membership (June 1, 2004)	792
Life Members	78

Special congratulations go to Elizabeth Hisey and James Fabbre who earned a complementary membership to AAPE for winning the Novice Award at Sarasota National Stamp Show and TEXPEX, respectively. As one can see, we have a net loss of 53 members this year. We all need to promote our society more to help stabilize the membership; please do your part.

It is a pleasure to welcome new members for the first five months of 2004.

Elizabeth Hisey, Sebring, FL
Barbara Harrison, Ringoes, NJ
Joann Lenz, Sterling Hts., MI
Donald A. Chafetz, El Cajon, CA
Timothy Burgess, Concord, CA
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jmhstamp@ix.netcom.com



Exhibitors Assure Philately's Future

While going over typeset items for this issue, my attention was caught by the "Founded 1986" line on the front cover; and it hit me: we're closing in on 20 years of existence. Much has changed in the exhibiting world since AAPE burst on the scene, and much of it has been parented by AAPE activists and officers. We have, as a group, never been afraid of change and experimentation. I hope we never are. But to stay on the cutting edge, we need to continually reinvent ourselves; a matter that our officers have been wrestling with in the last year. They have begun new programs aimed at keeping us at the top of our game — and so that we can be effective in promoting exhibiting and in mentoring the exhibitors who will be filling the frames in the future.

Is it important that we do this? If past is prologue, the answer is a resounding yes, and it is important beyond the world of exhibiting. Why? Historically a high percentage of our hobby's leaders, researchers, writers, and society activists have come from the exhibiting community. Exhibiting has given these people — many of you reading this now — a focus for stamp and cover collecting as a creative art form. But also an introduction to the joys of involvement, and the precious gift of diverse and enduring philatelic friendships; each element of the experience reinforcing others.

I'm not sure I've described the dynamic well, but there is no doubt it is real. People who become exhibitors often surprise themselves by what they can do, and once we have made that self-discovery, we are willing to try more and different things. Success does indeed breed more success. And so, though the connection may not be obvious to all, exhibiting needs to stay strong for the long term survival of philately.

So, a pat on the back to all of you. You have collectively and individually made a difference. Keep up the good work! And by the way, recruit a new member, and write for TPE. We need you!

Your 2¢ Worth

— Robert Morgan • John Burnett • Henry Fisher • Eileen Meier •
Ross Marshall • "The Fly" • Peter Flynn • Clyde Jennings • John Barrett •
John Walsh • Karen Barber

One Frame Judging

To The Editor:

I have read with great pleasure Eliot Landau's letter in TPE's April '04 issue. His proposed changes for uniform judging of Single-Frame-Exhibits incorporate the original intent to encourage more collectors to try their hands at exhibiting.

If I may, I would like to offer for further consideration a couple of observations.

1) That this special category should not be called "Novice Exhibits" (although it is letter correct) because it conveys the notion that the exhibits were done by novice collectors. Observing many judges critique sessions I have noted that the "first-time" participants are 50-60 year olds who were "novice" collectors some 20-30 years ago. They probably down-deep don't appreciate being called "novice". It would be more tactful to call it One-Frame-Exhibits Division I, and Division II, (or something like it) where Division II, would be the "novice" group.

2) Why make restrictions that the Division II exhibits can be shown as such? Let them enter as many times as they wish

and let them try to improve their exhibits until they are ready to move up to Division I. The judges could offer advice as to when that point is reached.

All Stamp Show Organizing Committees would love to have them enter Div. II, more often — the more the merrier! Let this "exhibitor incubator" work freely. As I've noted before, loosen up with the collectors who finally gathered up the courage to show their stuff. Let them taste the fun that we already are experiencing. Save your serious face for the experienced and battle-scarred warriors.

Capping the medal level at Vermeil would be a perfect solution for this special category. At this time I would like to thank all who unselfishly expend so much time and effort to make sure things work right for us.

Robert B. Morgan
Los Angeles, CA

Further Reforms?

To The Editor:

I am responding to the article by Arlene Sullivan called "Some Thoughts on Exhibiting" in the April 2004 TPE.

I want to really say how much I enjoyed some very serious and thoughtful insights into exhibiting.

This hobby of ours must do something to attract the Boomers and I think she hit the nail on the head with her comments. I was wondering if an organization like ours couldn't start lobbying for a basic restructuring of the exhibiting process.

What if exhibits were divided into a few more categories, Stampless, 19th Century, 20th Century (this in turn divided into thirds such as pre-1935, 1936-1966, and 1967-1999) and of course the 21st Century.

Now what if we divided exhibitors into three categories, novice (exhibited 1-5 times), semi-experienced (exhibited 5-10 times), and experienced (exhibited 11 or more times).

Each level of exhibitor would be going for the same basic medals except that as a person might be a novice then he would be competing for a class "C" medal while someone with more exhibit experience would be competing for a class "B" medal and finally old guys like me would be competing for a class "A" medal.

A person competing for a class "C" medal would be scored exactly the same as anyone else but with allowances for the inexperience and maybe a more lenient scoring system.

Only folks competing for class "A" medals would be qualified for Champion of Champions.

I think a person who might win a "thank you for attending" as a novice would be thrilled to win a bronze and maybe stimulated to keep going.

At the same time someone who finally wins a class "A" gold would have very good reason to brag, having paid their dues through the various class requirements.

I'm sure the concept has holes in it, but it might be something to consider. I can only remember the feeling I had when I won my first vermeil medal at a national show. I can also remember the early pain when some of our esteemed fellow collectors ripped me apart because I didn't have "some item I would never be able to afford." Maybe it would have been nice to hear we are awarding your start with this class "C" vermeil keep up my great efforts and maybe someday I can award you a class "A" medal.

John Burnett
Jb45855@aol.com

Competing Against Unlimited Resources

To The Editor:

I missed an exhibit that contained the largest unused blocks of both U.S. 1847 stamps. An anonymous owner exhibited them at Garfield-Perry's March Party and won the Grand Award. The exhibit included other material and according to Linn's Stamp News must have been spectacular. It is being developed for the Washington 2006 show.

I am not convinced it is fair for ordinary collectors to have to compete against this type of material. According to Linn's, the owner is wealthy and has spent hundreds of thousands of dollars on the collection. I think a special category of exhibiting for this type of material should be set up, such as a Court of Honor Champion of Champions, in which those with unlimited resources can compete against each other. It is great to see such material but does it help "ordinary" exhibiting, even those in the present Champion of Champions category? It might even scare potential exhibitors away. Perhaps competition rules should be changed.

If this material of this quality were

paintings instead of stamps people would say they would be among the best and finest in the world, and should be hung in the world's best museums. Fortunately they are stamps and so they get shown in a variety of venues. If these blocks were owned by the National Postal Museum (and I hope they never get there) they would not be sent to shows for people to see them—but that that is a topic for other comments.

Henry Fisher
Columbus, OH
embrefisher@aol.com

Questions

To The Editor:

I think it is vital that the title page proudly display an outstanding philatelic jewel that grabs the viewer's attention. I show a proof on my title page.

In Olympic specialist circles there have been stories about forgeries. Do you think I should get a certificate for my proof?

Another question. I double mat my items of special philatelic interest. The only item in my one frame exhibit is a 1906 Greek imperf pair that catalogues \$525. I have now found some other items after 20 plus years of searching. They didn't cost much (\$5-\$75) but they are all elusive and directly connected to my theme. Do I mat any or all since none equal the value of my imperf pair?

Eileen Meier
Palmyra, VA

One-Frame Title Page

To The Editor:

My comment concerns the January '04 front cover title page for one-framers on Men's Gymnastics.

It would seem to me that to use a whole page as introduction to a 16-page exhibit is too much—it would be the equivalent of half a frame (8 pages) introduction to an 8-frame exhibit which all would agree would be excessively excessive! In New Zealand we would expect 1/4-1/3 page, with 1/2 page regarded at the upper limit. In 16 pages you have limited space to show material and develop the theme/story—to use one page setting the scene would limit this. In NZ it is probable that points would be deducted. It would be interesting to know what other 1-frame exhibitors (and judges) would regard as acceptable!

Dr. Ross Marshall
Otorohanga, NZ
marshall.r@xtra.co.nz

Banquets

To The Editor:

Stamp show banquets seem to be getting longer and more expensive to attend.

I have been attending them for many, many years. With some exceptions, they are all cut from the same mold. They start with remarks from numerous people, everyone in attendance is introduced, grace is said, dinner is served, we eat, that is followed by more remarks, more introductions and reintroductions, the wait staff and chef are thanked, more introductions, the bronze to gold medals are announced by name, frame number and title of the exhibit including people known not to be in attendance, we wait while many people trudge to the podium to receive their award, special prizes are not grouped together and are read separately in the same format as the medals necessitating more trudging, the reserve and grand awards are announced and mercifully, the banquet comes to an end.

I know that this forging is the norm (with some tongue-in-cheek additions) and I do not mind it too much when I am receiving the awards, but I cannot help wondering if there is a better way? Some shows have gone to awards breakfasts. Others have a small wine and cheese party early in the evening so exhibitors can then go out to eat. Other shows have replaced the banquet meal with a buffet as a way of saving some time and money...and I am sure there are other innovations out there as well.

So, by this letter, I invite others with innovative ideas to write to you and share ways to speed up stamp show banquets and to help keep costs in reasonable bounds.

"The Fly"

Synopsis Ideas

To The Editor:

Had a "brainstorm" which might solve the repeated problems mentioned in the April issue with respect to synopses. Why not give an award(s) for the best synopsis? The exhibitors would devote some serious effort to them, the judges would have to read them, and it would help define what should be included in a synopsis.

My further suggestion is to make copies of the synopses available to exhibit attendees. This could be done in a separate set of frames, in a binder available at a table (two or three copies would be needed), on computer disk, or printed copies.

Peter Flynn
vze2yj3c@verizon.net

The Philatelic Exhibitor

Exhibiting Picture Postcards: Round Two

Next year at Ameristamp Expo, the Experimental "Class" of picture postcard exhibits will once again be available for those of you with an adventuresome spirit. The original criteria were discussed in detail in TPE Volume 17 No. 4, October 2003. With the possible exception of some minor adjustments, the same will be used for the exhibits next February. Ken Martin, Director of Shows and Exhibitions, has the details as well as the scoring sheets used to evaluate these new exhibits. Last year was an unqualified success (unless of course you had hoped NO ONE would enter) with five entries, each of which dealt with separate aspects of the subject. From a historical to a topical to a geographic point of view, each had its own interest, charm and beauty that delighted the viewing public based upon the numbers and comments at the frames. At least one entrant had never exhibited at a stamp show before but now is "hooked" and is planning to exhibit a "philatelic" subject, thus proving the theory that this class might bring in new blood. The thought process is that with renewed publicity, additional "newbies" will enter the field. It is hoped that the AAPE membership will support this idea by joining in and exhibiting in this new area.

"The Clyde Issue"

To The Editor:

Boy, oh boy, oh boy! Am I all over the April issue of The Philatelic Exhibitor. First, thanks to Phil Stager for in his letter to the editor in which he commended my letter in which I questioned how a bunch of Christmas seals could clobber a classical exhibit of U S stamps of Grand Award caliber, and how it resulted in exhibiting now having Divisions so that such a travesty can not occur again.

Then to Tony Wawrukiewicz's article mentioning synopses in which he could have, had he been aware, mentioned that the synopsis is my baby as I "borned" it. Thanks anyway, Tony.

Kudos to president Paul Tyler for mentioning in his article about what judges can say at critique, my comment that what I want at critiques is facts not opinions.

And now to friend Bob Odenweller's comments re. my questioning how two Gold one frame exhibits when combined into a two framer could only receive a Silver. Bob, I am at this time unaware of ANY exhibit receiving a Gold on presentation and write up alone. In any Gold exhibit the material has to be of Gold caliber — whether it is in one frame or two, O.K.?

Thanks to all of you (and to you, too, Mr. Editor, for including my two articles) for making this "The Clyde Issue." Sorry, folks, but I just HAD to write this letter.

Clyde Jennings
Jacksonville, FL

"Bridging The Gap"

To The Editor:

This November, we in the Mid-Cities Stamp Club (www.mid-citiesstampclub.com) will try to "narrow the gulf" between EXHIBITOR and "Would-Be Exhibitor."

The Philatelic Exhibitor

If our Board agrees: Out-Of-Town exhibitors will be given an incentive... They will be given a "discounted frame fee," in return for a short 10-15 minute "how I did the exhibit" seminar. Maybe up to four exhibitors for the seminar. We are a "local" club with 100 frames available.

I believe that this approach may take some of the "mystery" out of exhibiting to those who would LIKE TO, but may be a little intimidated, etc. Any comments?!"

John Barrett

Irving, TX

jstrubellboy@aol.com

"Cold" Shows

To The Editor:

What an issue you had for the April 2004 journal! A very good invigorating read. A common theme throughout our journal is "how do we get them in; view the exhibits; catch the disease; become one with us."

I will share my "how blind was I" learned observations if you will put up with me. I was born in 1948 and have collected since 1955. There was a lapse (schooling) but back in strong since 1972. My interest is to collect and to exhibit what I collect. It is reasonably narrow; there are two interests that are exhibited (1) Newfoundland 1897 Royal Family, Dead Letter Seal and Map issue; with the (2) Newfoundland Plate Numbers 1897-1947. Both are at the gold level in Canada and US shows and one has international medals; my credentials.

Going to shows and exhibiting is a thrill for me. Also, seeing the exhibit material, dealers and of course philatelic friends/buddies. So I decided that for the next national show I attended I would encourage a beginner (age 50) exhibitor to attend in a

visitor capacity. What an enlightenment he presented to me! He is a scientist who does presentations in his line of research. So these observations he passed on to me are judged against this background.

He observed: (1) that the show was cold i.e. the dealers at their tables were not overly welcoming unless they knew you or you were with someone they already knew; (2) the meet-and-greet was by invitation only and if you were late in considering going a lack of space stopped you; (3) the traffic around the mounted exhibits was very light to non-existent; (4) finding someone to ask and explain the reason of an exhibit was impossible; (5) how could a beginner learn anything about a given exhibit.

Now he did come up with suggestions to overcome some of these observations. The main one he put forth was on how to attract the beginner. He suggests that (as they do in his work) on a given day and at a specific time and duration the owners of the exhibits go to their exhibit to enable those interested to go and ask questions. It certainly would enable the novice, beginner, established judge, apprentice judge and general collector a chance to learn and "to pick the brains" from the source. What a chance to get some learning! I had never thought of his idea for philately even though in my former work (research) I did do this at forums. Obviously this would have to be established before the show starts and all are informed as they arrive to see the show.

Possibly this could be considered by show chairs and triad.

John M. Walsh

St. John's, Newfoundland, Canada

Various

To The Editor:

Reply and comments re: Klug, Sullivan, Pockock/Grinfelds

Janet — No! No! No! You would like to push; shove and cajole all exhibitors into the computer trap. There are some fine high award winning exhibits out there that are still being hand written. There are some still being typed. If you persist in forcing people to submit CD Roms of their exhibits you will be forcing some exhibitors out of the picture at the same time you're wondering why more people don't exhibit. Not everyone owns or even wants to own a computer. Even among those of us who do own one, many, like myself, are computer minuses. If you make exhibiting more complicated than it has to be, you will lose us as well.

Arlene — Some great ideas and food for

July 2004/9



Our conventions and meetings chairman, Denise Stotts (third from the left, front row) was recently named this year's Distinguished Philatelic Texan. Also shown are Jim and Barbara Stever, AAPE Secretary Tim Bartshe (behind the Stevers) and Past AAPE President Charles J.G. Verge.

thought. Incidentally, there are still some judges out there who refuse to even think of Philately as covering more than postage stamps. I believe the applicable moniker is "dinosaur".

Derek and Vesma — Team exhibiting sounds like an exciting idea. I think interstate (or country if Canada is to be included) teams would be great. Also, since many areas have federations, perhaps between and among federations.

et al — Exhibiting is supposed to be fun. If we let medal levels get in the way we may turn fun into a nightmare. I used to worry about what medal level I was going to get. Then I began to realize that I was only adding to my stress level. Now I speculate on a possible range including a low medal. Then I forget about it until the ribbons are up. If I'm within that range (even at the bottom) I'm okay. There's absolutely nothing wrong with exhibiting for the enjoyment of it. Just ask Jeff Shapiro. He has a PHat chance of a high award, but I'll bet he's having lots of PHun with that exhibit.

Karen Barber
kbarb@patnook.com

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PRESIDENT'S MESSAGE by Dr. Paul Tyler



Summer has arrived in full bloom with hot weather, and outdoor activities. I hope that most of you still find some time to enjoy your stamps along with all the other summer activities that seem to consume most of our time. I know that my time has been spent on many other activities that have left little time to devote to stamping.

Harry Meier, as I reported in the last issue has been moved from the hospital to a rehabilitation facility, but according to my last letter from his wife, he is not doing well. If you would like he would enjoy some get well cards. They can be addressed to his Post Office Box and his wife will see that he receives them (address can be found on the Leadership page)

Very little new news concerning AAPE is worthy of reporting at the present time. We will hold our annual meeting at STAMP-SHOW in Sacramento. The AAPE Board meeting will be held on Friday at 2 p.m. in room 302. All members are welcome to sit in on the Board meeting. Currently it is sched-

uled to last two hours. On Saturday, The AAPE General meeting will be held in room 311 at 2 p.m. All members and visitors are welcome. There will be a short business meeting, announcement and presentation of the Herdenberg Award for 2004. This will be followed by a seminar on a topic concerning exhibiting.

The latest TPE arrived recently and again has several "Letters to the Editor" which in my humble view is one of the major contributions to the organization. It provides a great opportunity for individual members to voice their opinions on a wide variety of topics. Over the past few issues, I have noted that we have several repeat authors, some might say, regular contributors to the column. This is great, but I encourage more members to speak up and voice their opinions. It would be nice if over a year or so, we had the majority of members represented in the column.

As noted in my last column, AAPE sponsored Postcard displays at the meeting in Norfolk, I was very happy to see the letter by

one of the Postcard exhibitors in our last issue of TPE. In Albuquerque, we haven't had a stamp show for over 10 years, because we cannot find enough workers willing to devote the time and energy. A local dealer has put on a Postcard and Stamp Bourse twice a year and the place is crowded with postcard collectors. Only a few stamp collectors attend — it seems stamp collectors are outnumbered about 10 to one. Including postcards is one way we can enlarge the exhibiting population and I hope that APS will give this form of exhibiting serious consideration. I recognize that there may be some old timers who will decry this addition, if it comes to pass. It may be a way to revive some of the exhibiting venues that now are having a hard time filling their frames. Comments anyone?

I look forward to seeing many members at STAMPSHOW and Happy Stamping to all.

Mentor Center: Each One Teach One by Joan R. Bleakley

A New AAPE Service for Beginning and Intermediate Exhibitors

It's time for AAPE successful exhibitors to step in and help those who need to know the hows and whys of exhibiting. Sending in questions to The Philatelic Exhibitor (TPE) has helped a bit, but it can take three or more months to get the answers.

I've worked with over a dozen potential exhibitors in the past twenty years and have had the pleasure of seeing them succeed. It does not take a lot of time to answer their questions, and not much effort since most of the questions are relatively easy for a successful exhibitor to answer.

To Experienced Exhibitors: Become a

Mentor. Work one-on-one with beginners and those hoping to improve their exhibits. If you are interested in helping, please send your name, e-mail address, (and mailing address if you are agreeable to helping someone without e-mail), along with any exhibiting category you would prefer not to deal with, to Joan Bleakley at <jrbleakley@erols.com> (or 15906 Crest Drive, Woodbridge, VA 22191 if you do not have e-mail.)

To Beginner and Intermediate Exhibitors: Send your e-mail address, or mailing address to me at either of the above addresses along with your exhibiting cate-

gory, or subject.

Requests for Mentors will be published in TPE without names or addresses. Each Novice will be sent the address of their Mentor. Your Mentor will answer questions, even the "dumb ones" (of course, there is no such thing), and offer suggestions on page layout, preparing an outline, writing a synopsis, etc.

Mentoring does not take a lot of your time but can make a big difference to those struggling to figure out what should or could be in an exhibit and how it can best be presented.

Help With New Projects — Free Listing

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

Name and address: _____

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

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 2005 or 2006? 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.

• **Philadelphia Show Provides Beginners Booth.** The Philadelphia National Stamp Exhibition (PNSE) will rename its Youth Area as the Beginners Area for their show which will be held October 1-3, 2004 at the Valley Forge Convention Center in King of Prussia, PA. Beginning stamp collectors of all ages will learn the basics of collecting. There will be boxes of stamps to sort through and mentors will explain the basics of soaking and mounting stamps, and some of the elementary techniques for using tongs, hinges, perforation gauges, watermark detectors and other tools of the hobby.

PNSE is hosting the national conventions of the American Revenue Association, the Society for Czechoslovak Philately, the Scandinavian Collectors Club, the Pennsylvania Postal History Society, the International Society for Portuguese Philately, and the Ukrainian Philately and Numismatic society. An earlier release indicated that frames were reserved for the convening societies. However, PNSE is an open show and any

exhibitor may apply. The prospectus and application form can be found at the show website <http://pnse.home.att.net> or obtained by sending a No. 10 stamped addressed envelope to PNSE, P.O. Box 176, Lafayette Hill, PA 19444.

A national level bourse of 60 dealers will be on hand for the show. Dealers interested in participating in the show bourse should contact PNSE president and show chairman Chip Blumberg at pnse@earthlink.net

• **The York County Stamp Show will be held January 21-22, 2005** at the York Fairgrounds in York, PA. We plan on 28-30 dealers. Dealers interested in taking part in the York County Stamp Show 2005 bourse should contact Jerry A. Kotek, 424 Corgin Road, York, PA 17403 for information. Copies of the prospectus are available by sending a #10 SASE to John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327.

We are interested in presenting any awards that correspond to the exhibits we receive so any club interested in making

their award available should contact John C. Hufnagel at the address above with information about the awards and who to contact.

We will have a youth area, USPS booth, club table, food on site, bid board, show cachet and cancel. Hours will be Friday 11 a.m. to 6 p.m. and Saturday 10 a.m. to 5 p.m. Questions about the show can be directed to chairman John C. Hufnagel or by e-mail: glenrockotts@aol.com

• **VAPEX 2004** invites all members of participating societies to come and join the fun, Nov. 5-7, at the Virginia Beach Pavilion Convention Center, 1000 19th St. (east end of I-264), Virginia Beach, VA. Participating societies holding regional meetings include the American Air Mail Society, the Auxiliary Markings club, BNAPS, E.F.O. Collectors Club, Scandinavian Collectors Club, and Universal Ship Cancellation Society. 300 Frames of Exhibits — 36 Dealer Bourse — public stamp auction — U.S.P.S. Station — Youth Booth. VAPEX website is at <http://members.aol.com/vashow>

From Washington 2006

Washington 2006, the international philatelic exhibition scheduled for May 27-June 3, 2006 in Washington, DC, is pleased to announce that its Bulletin has been published.

Alan Warren, Chairman of the Publications Committee, was the editor and brought together material from more than 25 other volunteer officers, chairs and committee members. It was designed by Dick Sheaff of Scottsdale, AZ. W2006 Graphics and Printing Committee Chairman.

The booklet contains details about many aspects of the show of special interest to philatelists, dealers, exhibitors and the general public.

The listing of commissioners from around the world appears for the first time in the Bulletin. Over 60 national philatelic

associations have selected their representatives to W2006.

The American and Canadian commissioners are:

USA (East): George J. Kramer, 199 Charles St., Clifton, NJ 07013 Home Phone: 973-471-8660, FAX: 973-471-8661, Email: gjkk@optonline.net

USA (West): Lewis E. Bussey, P.O. Box 18674, Denver, CO 80218 Home Phone: 303-321-6036, FAX: 303-321-6036, Email: lbarch@aol.com

Canada (Ontario and East): Jan J. Danielski, 71 Gennell Square, Toronto, ON M1B 5M7 Home Phone: 416-283-2047, Email: jj.danielski@sympatico.ca

Canada (Manitoba and West): John Powell, 5828 143rd St, Edmonton, AB T6H

4E8 Home Phone: 780-435-7006, Email: johnpowell@shaw.ca

Potential exhibitors to Washington 2006 must contact their appropriate commissioner for an application form and Bulletin. These will be mailed to all commissioners in June directly from the printers. Contact information for commissioners from around the world is also available on the W2006 web site. Additional details will continually be posted on the web site as they become known.

Translations of the GREX (General Regulations for Exhibitions) as prescribed by the FIP are available in French, German and Spanish through links on the W2006 web site, along with the SREV, GREV, and Special Rules. The show-specific IREX is also available in multiple languages on the

web.

Show hours have been released.

10:00 a.m. to 6:00 p.m. daily except Saturday, May 27 (Opening Day) and Friday, June 2

Opening Day: 10:30 a.m. to 6:00 p.m.

Opening Ceremony: 10:00 a.m. to 10:30 a.m.

Friday; 10:00 a.m. to 5:30 p.m. (to accommodate the Palmares Banquet)

Admission is free throughout the eight day event.

Copies of the Bulletin will automatically

be mailed to Washington 2006 members, sponsors, dealers and registered members of the philatelic press in June.

Headquarters will be the Renaissance Washington DC Hotel, part of the Marriott chain, just a short block from the DC Convention Center, across Mt. Vernon Square. The hotel has an entrance on the square and features 807 rooms with five-star amenities. Rooms at six additional area hotels have been reserved, with more to be named in the near future.

Special hotel rates are available only through the Washington 2006 Hotel Reservation Bureau, accessed through the

Washington 2006 website.

Member Update Six has also been released to coincide with the Bulletin. It features articles about current membership and bourse totals, society promotional exhibits, frame donations by the Royal Philatelic Society of Canada, and youth activities.

The Bulletin and Member Update 6 are downloadable in PDF format on the Washington 2006 web site at <http://www.washington-2006.org> along with full details about the exhibition. Mail may be addressed to Washington 2006, PO Box 2006, Ashburn, VA 20146-2006.

The "Synoptic" One Frame Exhibit by Tim Bartshe A Discussion's Beginning

Three years ago at AmeriStamp Expo in Tucson, the "art" of one frame exhibiting was learning how to fly, exploring the boundaries of what might be appropriately shown within the 16-page format. I was on that jury and one of the exhibits, if Dale Pulver will allow me the freedom, was *Mexico: A Collector's Cornucopia*. In his synopsis, he stated, "This exhibit is really a demonstration of the collecting and exhibiting possibilities of 19th Century Mexican stamps and postal history." Now, anyone who has even the most casual knowledge of classic Mexico will understand that this subject has a dozen issues, each of which can be done in no less than 5 frames each. My personal definition of a one-frame exhibit is "an exhibit that is a clear and concise story as told in 16 pages." How could this exhibit be viable and deserve to be judged in a serious OFE (one frame exhibit) format?

Dale purposefully created this exhibit as a teaching aid, showing the complexity of classic Mexico as well as the wealth of areas that might be pursued by a potentially interested collector: educational as well as trying to create interest within his own area of collecting, thereby creating a market for himself when he decides to pass along his material. This is an interesting concept and a laudable goal. You may ask what Dale received from the jury: a vermeil was the reward for his efforts. He was very pleased with it per my communications with him afterwards. At that point I coined the phrase "synoptic" exhibit, synoptic meaning, as defined in Webster's New Collegiate Dictionary, "affording a general view of a whole."

The Philatelic Exhibitor

This concept obviously flies in the face of the now-well-accepted view of what an OFE should be and, by the way, how one is scored on the traditional score sheet form. Yet, many exhibitors have purposefully created such exhibits for the very reasons Dale did in 2001. There also exist a number of exhibits that have hit the "circuit" that were not created to be viewed as a "synoptic" exhibit, but are actually serious attempts at putting together an OFE. The later exhibitors are confused when their scores are low and sometimes hurt and angry. The primary purpose for the initiation of this discussion is to try to deal positively with this issue.

Why now you might ask? I recently had the honor of serving again on the jury at AmeriStamp Expo in Norfolk this past January. A few of the exhibits were done in the latter format with the results being disappointing for the exhibitors. At the critique, the emphasis was on the fact that the coverage and development of a subject that was really suitable for a 10-frame exhibit, would at best be good on the coverage, but very weak on the development thereby resulting in the severe loss of points in the Coverage and Development section totaling 30 points. That being said, I then made the statement that "synoptic" exhibits are OK to do — but you must understand how they will be judged and why. It is that last response that has caused somewhat of a stir. And, with the help of some interested parties who have contacted me, I would like to "defend" that comment, taking off my "judge hat" and putting on my exhibiting one as a representative of the AAPE.

First and foremost, the AAPE wants to encourage the art form of exhibiting in any and all classes and divisions. This is really the charge of the Society and the reason I have so much interest in being active from within. We, as a Society, should not be in the position to tell people what they should or should not exhibit. What we must do is to make sure that the exhibitor is well enough informed about the hows and whys of how the judging corps awarded his exhibit's medal level. There are many reasons that a person might do a "synoptic" OFE and not just for educational purposes similar to Dale Pulver. Another reason may be to test out the waters of a multi-frame concept in a new division. By trying it out in 16 pages instead of 80 or more, your lumps will be much easier to take. How many of you would like to toil away at the computer putting together an 8-frame exhibit only to be told the concept and/or treatment is wrong? I don't see many hands raised.

With matting and windowing a virtual must in a thematic exhibit, not many want to try their hand at a multi-frame exhibit without at least getting some feedback from a jury. Tony Wawrukiewicz (Tony W. to those who dare not try to pronounce it) has done that during his initial excursion into the thematic division; finally with the success of a high medal level. Jerry Kasper similarly did this with his now well-known and popular Illustrated British Mails. The foray into the illustrated mail division from a postal stationery exhibitor was daunting, yet he used the OFE format to decide what it was he needed to do in order to be successful in the

Sanity calms, but madness is more interesting. — Bertram Russell

multi-frame arena.

So we have two types of "synoptic" exhibiting with malice of forethought, educational/advertising and the experiment. In both types the exhibitor must understand the areas he will be downgraded in while looking for success in the other aspects he is trying to either hone or to impart to the viewer. We MUST NOT discourage using this class for either purpose. Nor should we as a Society discourage any beginning exhibitor from getting his feet wet in the exhibit hall via the OFE class. We MUST educate the potential exhibitor as well as the experienced one as to the criteria by which his OFE will be adjudicated.

That being stated (and I speak for myself, not the Board of Directors of AAPE), how does that deal with the judging problems inherent with OFEs? At Norfolk, the judges had a private workshop on Thursday night led by Jury Chair Pat Walker and assisted by CANEJ Chair Ann Triggler. Pat put together a series of bulleted points relating to each of the basic criteria for OFE judging. Where to take points away for "faults" in the exhib-

it was the main thrust of the hour-long meeting. You, as an exhibitor, start with full points and then are downgraded for "infractions" to the criteria. In the case of Coverage and Development or "Development of Story" if you wish, it is here that the suitability of your chosen subject fits into the OFE restriction of a 16-page story. If the subject is fully covered (subject's major points are all presented) but by definition the development is very shallow, the maximum award will be virtually limited to a vermeil, losing 8 to 10 points out of 30.

If the subject is also inadequately covered (missing archival or usage for a single issue, for instance) along with the inherent shallowness of development, the exhibit will most likely only garner a silver medal and lose maybe as many as 20 to 25 points.

Pat even went further to assist the point evaluation for the jury by utilizing the system of point allocation used by the ATA. In the ATA thematic scoring system they assign points based upon the quality of a particular category ranging from excellent, very good, good, passable, poor and finally down to very poor.

These words have meaning, which can be applied in an objective manner rather than some arbitrary point deduction. Is exhibit in this category good? The score should be in the seven- or eight-point range out of ten. If it is poor, probably only three or four points should be allocated for the same beginning point, and so on.

This is an expansion on the subject discussed by Landau, Clark and Herendeen in the October, 2003 TPE, and further expounded on by Bleakley in the last issue. This is NOT a response to those letters and only deals with a small portion of their respective discussions. Any attempt to codify the quality of scores within each criterion must be done with some consistency. However, not everyone fits into one size and to say "if this, than that," defeats the fact that not every "synoptic" exhibit is created equally and so should not be "punished" the same.

I hope this will encourage further discussion which may lead to the better understanding of that delightful class that the AAPE has been appointed "Protector General" of: the One Frame Exhibit. Remember, "This is a Hobby, It is supposed to be FUN!"

Bouquets and Brickbats — Input Needed

by John M. Hotchner

Accountability is an ever-present issue for APS-accredited judges; and because of the seemingly never-ending stream of complaints received by this magazine, I have decided to add a service that I hope will balance the complaints and provide a way to register both complaints and compliments

with the APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ). Fill out the form shown below, or provide the information requested in a letter. A selection of compliments and complaints will be printed in the TPE. All will be forwarded to CANEJ. Complaints

will not be accepted without the name of the exhibitor; the reasons being that anonymous complaints generally lack credibility. However neither the exhibitor's nor the judge's name will be printed with complaints, unless specific permission is given to do that.

COMMENT/COMPLIMENT FORM — EXHIBITORS RATE JUDGES

Name of Exhibitor: _____

Name of Exhibit: _____

Show and Location: _____

Award Received: _____

Name of Judge(s): _____

Basis for Compliment or Complaint: _____

_____ (use additional sheets if needed)

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

Recollections

by Clyde Jennings

I was chairing a judges' panel at a FLO-REX. We were hard at work, as a group, on Friday morning when I noticed a pair of male feet on the other side of the row of frames we were working, and they were following right along with us as we discussed each exhibit. I motioned to the jurors to continue and slipped down to the end of the frames and peeked around the corner. Right on! It was the gentleman (?) whose exhibit was at the end of the row. I whispered to the panel what was going on, and when we got to his exhibit you should have heard the criticisms! This was wrong, that was incorrect, the condition was abominable, the mounting was pitiful, this item should have been left out, and on it went. Meantime, those feet were going crazy. The frustration of hearing all this and not being able to say a word lest he compromise himself was about to drive the owner of the feet bananas, and we were reveling in all of it. Who says stamp collecting (and judging!) can't be fun?

I was Chief Judge at a national level show and an exhibit that had more than the usual amount of notoriety at the time because of its contents and title was on display competitively. This exhibit was way ahead of its time, in fact some shows had even decided not to accept it. Its title was "Beguiling Orbs Of Beauty" and at that time the owner was showing it incognito, using the name "M. Teton." One of the jurors, I might add a senior one also internationally accredited, informed me that he declined to judge that exhibit because it offended him. I pointed out to him that the show's Exhibits Chairman had opted to accept it in the show, and that when he accepted his accreditation as an APS Judge he had signed a

statement declaring his willingness to judge every page of every exhibit in a show to which he had been invited to judge. I also added he was judging it philatelically, not morally. And, further, not only was he going to judge it but if he trashed it more than one level below the jury's consensus opinion he was going to be reported to the APS Judges chairman. He got my message, judged the exhibit, and happened to be in exact compliance with the consensus opinion.

You couldn't ever hope to know a nicer fellow than Karl Schimmer, the good doctor from Sausalito, CA. Today he is an APS fully accredited judge and a delight to judge and be with.

But, as an Apprentice on his first assignment, he got off to a pretty rocky start. No one had advised him that all deliberations are confidential, and the Chief Judge under whom he served that first job also failed to apprise him of the fact.

So after the jury was dismissed his first objective was to locate the Grand Award winner and give him the good news! Fortunately, when he did, the winner was, himself, an accredited judge. So he straightened Karl out by explaining to him what he had done was strictly verboten and not to tell another soul — ever — after he was on a jury.

The incident was forgiven under the circumstances and he received his accreditation.

This goes back to when an exhibitor could ostensibly win more than one Grand in a philatelic calendar year (September to September) with the same exhibit. Then APS changed the

rules to one Grand a year with the same exhibit. This was so that each WSP show could have its own winner in C of C.

It's Aripex and I am Chief Judge. Harvey Warm had already won a Grand a few weeks before Aripex and had entered that exhibit hoping to win another Grand with it. During deliberations I realized he was not going to win another Grand but was not even going to be the Reserve Grand winner. So I declared a recess and went to the floor looking for him. When I found him I asked him to consider withdrawing his exhibit from competition and let his exhibit be in Court of Honor. He refused, and I insisted. He refused again, saying he had always longed for one of those Hopi Indian dolls Aripex gave at that time as the Grand, and he figured this was his best chance to get one. (Aside: the first time I took Fran to an Aripex and she saw what the Grand was, she looked me in the eye and with steel in her voice said, "Don't you ever dare bring one of those things into my home" as she did not like gew-gaws, things she termed "dust catchers." I never again showed at an Aripex until after she was gone. Of course, I never have gotten a Grand there either!)

Some may say I violated a confidence, but I wanted to spare a good friend an embarrassment. So I said, "Harvey, you are not going to receive the Grand and as a matter of fact you are not even going to get the Reserve. Now will you reconsider and agree to go into the Court of Honor, which I believe I can arrange with the show?" Suffice it to say the exhibit was in the Court of Honor at Aripex that year. Smart man.

Educating Judges by Clyde Jennings

Sometimes we take for granted something we believe should be obvious, but turns out not to be to some others. I lived through such an experience, so immediately did something about it so next time the obvious WOULD be quite obvious to all.

My son, Jay, and I collect and exhibit the eleven U.S. half-cent postage stamps. At times we break out one of the eleven for featuring in a single frame exhibit; something we did with the first half-cent postage due, Scott's J68. Though the exhibit garnered 96 points and a Platinum, at critique one of the Judges had a criticism of the four examples shown on

cover in large blocks, saying they smacked of being "too philatelic." I thanked him, and spared him some embarrassment by letting it go at that, but after the critique I took him to our frame where I proceeded to "educate" him a tad. I explained that half-cent value stamps took up a whole lot of space in the window clerks' stock drawers and caused accounting problems. Therefore many clerks often resorted to using up large blocks and/or strips to lower their volume of stamps to account for. I pointed out that none of the four examples were of the "hand back" variety usually associated with "favor" or "philatelic" items. His

reaction? A mild (very) mild apology, not one word of appreciation. He now heads one of my "lists".

Using up stock in that manner caused great displeasure to the P.O. Department. Why? Because it cost them exactly the same amount to produce a half-cent stamp as it did one with a higher face value, even a \$5 one. Bulletins to the effect of not using such fell on deaf ears as the practice continued.

Figures 1-3 show the four covers that were criticized, and Figure 4 shows what I did hoping to prevent any such future "misunderstanding."

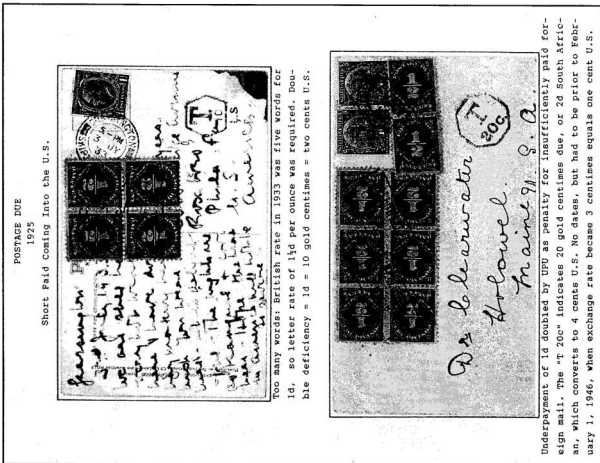


Figure 2.

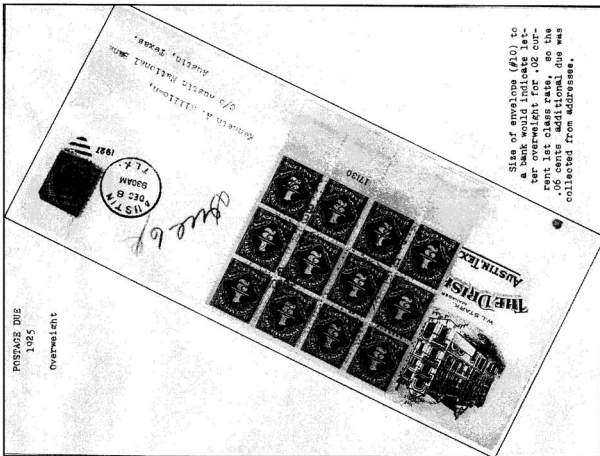


Figure 1.

2004 ELECTION — PLEASE VOTE

Your AAPE election nominating committee — consisting of myself, Charles Verge and Peter McCain — is pleased to present to you the candidates for our 2004 election. We hope you will take a minute now to mark your ballot and send it in. We have always had excellent participation in AAPE elections because it is your opportunity to influence the course of our Association by placing into office some of our hobby's most capable leaders.

We have well-qualified candidates for all positions, but write-ins are welcome. Statements from all candidates follow this letter.

Every organization is so lucky as to have such high quality volunteers as we have to guide the affairs of our Society. Thank them — and make your voice count — by completing your enclosed ballot card today. Space is provided for write-ins, and for comments on AAPE's activities and future.

We thank you for your support of AAPE, and in advance for your participation in this election.

John Hotchner, Chairman
Nominating Committee

For President — Paul E. Tyler

One of my goals for the next two years will be a push to increase our membership. All philatelic organizations seem to be losing members. As the older members move on, we do not seem to be attracting the younger people to the fun and joys of exhibiting. We must search for new ways to attract the younger generations. AAPE has started on the road to develop exhibiting seminars that can be presented at our national, regional, and local shows. I aim to expand the seminars available and push to make them available to the many excellent local shows held around the country. I hope by this expansion to the local level we will be able to attract more collectors to the joy exhibiting and secondarily may be enhance our membership numbers.

Right now the Association has a good financial picture. It is my goal to maintain our healthy financial balance and at the same time explore how we can add color to our Journal in the most economical way that will not unduly impact our finances.

I look forward to comments and suggestions from the entire membership on ways

we can enhance our hobby and especially AAPE. I look forward to serving AAPE and the membership for the next two years.

For Vice-President — David L. Herendeen

I am a retired computer software executive. I collect the postage due stamps of the world and show my exhibits of British Commonwealth and French Community postage due both nationally and internationally. I am especially interested in research and have authored numerous articles as well as the book *The Parcel Post Stamps of the Ivory Coast*. I edited the fifth edition of *The Manual of Philatelic Judging*. Additionally, I am the immediate past editor of the *British Caribbean Philatelic Journal*. I am a member of many societies including the Collectors Club of New York, the Royal Philatelic Society of London, the AAPE, BCPSG, FCPS, COL, FRA (France) and, naturally, the APS (25+ year member.)

I currently serve as Vice-President of the American Philatelic Congress, Vice-President of APS Writer's Unit #30, and I am a council member of the AAPE as well as its advertising manager. I am also an accredited philatelic judge.

For Treasurer — Patricia Stillwell Walker

I am a founding member of AAPE and have been exhibiting almost as long as I have collected, showing my first exhibit in 1978, just two years after I bought my first cover at INTERPHIL in 1976! Participation in exhibiting has led to my involvement in organized philately. I am currently the Treasurer of AAPE, having served two terms; previously I served as Director at Large. In addition, I have been a director and President of the Eire Philatelic Association, (Irish postal history is my first collection). More recently, I served as Secretary and Vice-President of the U.S. Philatelic Classics Society, and am the immediate past President (Baltimore postal history is my second collection). I am a life member of APS and served two terms as one of the Board of Vice Presidents.

I'm an APS accredited judge and serve as a member of the Accreditation of Judges Committee. I'm involved as a member of the BALPEX committee serving as Chairman of Judges and Exhibits selection.

With my husband, Dan (who I met as a

fellow exhibitor at NOJEX 1979), I enjoy travelling to shows around the country and have made many friends through philately. It would be my privilege to continue to serve the members of AAPE as Treasurer.

For Secretary — Tim Bartsche

I am presently serving in my second two-year term as Secretary of AAPE. I would like to ask for your continued support in this position for another term. Being secretary of a major society is much more than keeping the membership directory and creating mailing labels. It also holds a position on the Board of Directors in one of the most proactive and exciting societies for philately today. While many talk of our declining hobby, the AAPE is doing something about it by aggressively promoting the most social aspect of philately; exhibiting. I look forward to working with the rest of the board members for another two years as we look forward to Washington 2006 and beyond.

For Director (Vote For Two) Jerome Kasper

As my passion for and interest in exhibiting continues to increase, the question of what my goals are must be answered. I feel that many people have helped me in various ways to improve my exhibits. I now find ever more pleasure in helping others to become exhibitors and to encourage them in this challenging but rewarding pursuit. Exhibiting is a vehicle to educate, share and have fun with.

I also believe that our hobby continues to change and that exhibiting must evolve in a manner that will maintain the interest of the many current exhibitors while attracting new exhibitors and exhibits. Not all agree with some of the ideas that the AAPE has championed. Not all ideas will survive the test of time. But, someone must explore and experiment.

The AAPE has been a clear leader in the self-evaluation necessary for vigorous growth. More is being done to encourage new directions and new concepts. I want to help the AAPE grow and evolve to meet the challenges facing us today.

Ronald Leshor

My experience in collecting (more than 40 years), exhibiting (more than 30 years), and judging (more than 10 years) should be an asset to help guide AAPE to involve the

next generation of exhibitors and assist the current generation of exhibitors to improve. I have been a member of the APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ), past President of the American Revenue Association, and am currently a Director of the American Philatelic Society. I have been an organizer and instructor in several different courses in rev-

enues at the APS Summer Seminars and a frequent presenter of seminars on exhibiting and judging revenues and cinderellas.

AAPE has been a vibrant force in philatelic exhibiting. But there is much to be done to assist the next generation of exhibitors. There is recruitment, mentoring, and the creation of seminars in all the divisions (especially the new divisions of illus-

trated mail and cinderellas).

It is not in the interest of the future of our hobby to show that we know more and more about a narrower and narrower area of knowledge. It is time to show those outside the hobby that what we do is significant and relevant to our society and culture. Only if we can show this will our efforts in recruitment and mentoring be fruitful.

Just Another Stamp Show... Except... by Karen Barber

Did you ever wonder what goes on behind the scenes at those stamp shows where you eagerly bring your exhibit? Most of the time you are in, your exhibit up, and you're out in half an hour or less. But once in a while things don't go as planned. At a recent show this is how things went:

We checked into our hotel the night before set-up day, and got to the show site a bit after 9:00 a.m. As club members we always try to be there to help set up. My husband helps with frames. I help with anything from crawling under tables to put little rubber pads under the legs to putting table cloths on tables and unloading give-aways. Everything appeared to be going just fine. But wait — something was wrong. The guys only had a few frames up and it was nearly noon. The word was that the plastic clips that hold the frames to the poles kept breaking.

One of the guys eventually drove home to get a microwave to heat them in — the theory being that they won't break if they're warm. Framing came to a halt. While we waited, someone got the bright idea to count the remaining clips and panic set in — too many had broken. The pessimists in the group predicted that we wouldn't get them all up. An emergency order was placed, but delivery couldn't be made until 8:30 the next morning — to a club member's home.

Exhibitors who arrived early had to be told that they could wait or leave their exhibit for someone else to put up. Some didn't like the second option, so they waited — and waited — and waited.

The microwave arrived and framing resumed. Eventually they were all up except the last row and one frame of the row before it. The rest were dependent on the morning arrival of new clips. We were all set to rush the exhibits into frames — BUT — the computer was still being set up. A new innovation had been brought in for awards which meant that every title page had to be scanned. Then it was discovered that due to a miscommunication the exhibit sign in sheets hadn't been printed either. These had to be done first. As soon as they were done I began to assist with the scanning process and exhibits began to be

put up (at 5:00 in the evening). Most were put up without the title page — which was put into the frame later. By 9:00 at night all but the exhibits for the missing frames and one that was due to arrive in the morning, were up. A few of us stayed until 10:00 securing those frames.

We were at the show site at 7:30 on opening day, doing all the last minute things. The clips were not delivered on time and arrived at the show about 15 minutes before the 10:00 opening time. Meanwhile we put one exhibit in the frames while the frames were flat on a table. They later had to be carefully attached to the poles. At one point I spotted the judges' feet in front of one of the exhibits which was missing a frame. Someone had to tell them to come back to that one later. It was 45 minutes into show time before the last exhibit was up and the frames secured. That last exhibit took longer to put up and required two people to do it as the pages were not backed.

There are a few lessons to learn from this. For show committees:

1. ALWAYS check your frame components when you take them down, especially if some components have a tendency to break with age. Keep a supply of extra parts for emergencies and don't postpone until next year any parts orders that need to be placed.
2. IF you initiate any new procedures that involve the use of a computer, make sure it's programmed before show set-up day and set up early — long before it's actually needed.
3. WHEN communicating by e-mail about who is doing what (ie: the sign-in sheets) always send it with a receipt requested notice. Then you can be sure the person it's intended for has read it.

For the exhibitor:

1. NEVER assume your exhibit will be judged in frames. Had the clips not been available, some exhibits would have been judged in the bin room.
2. ALWAYS use backing behind your exhibit pages when you put them in sleeves. When you don't Stiffen them with backing it requires two people to put the exhibit up. The last exhibit we put up for that show had no

backing and it took longer to put up.

3. ALWAYS number the backs of your pages or slip a sheet in with the frame and position #s on them. If your pages are dropped they may not get into their proper place in the frame without them. Tired people sometimes drop pages or, if they aren't properly backed, they may fall out of the frame before the Plexiglass is in.

4. BE patient with the show committee if things are not going as planned. They put in long hours for the cause well before they get to the show site and are tired even when there are no delays. And remember, even shows that normally run very smoothly like this one does can occasionally get a visit from that guy named Murphy armed with his Law.

Editor's Note: I was there. The show was ROPEX, the weekend of June 18-20 in Rochester, NY. Mrs. Barber is trying to save anyone embarrassment, but the ROPEX committee can be proud of their show! Every show has a glitch or three — these are complicated affairs to plan and execute. The sin would be failing to learn from a mistake — and it is clear this won't happen again.

Want to take special note of the medal-level plaques; one of which is shown here. Adding a scan of the title page is a wonderful innovation and guarantees this award will be displayed, not dropped in the "Awards Box."

ROPEX was a terrific show. For those of you looking for something to do next June, I recommend it. —JMH



Attention: Thematic Collectors and Exhibitors!

by Ann Triggle

It seems that the number of thematic exhibitors is declining in North America but fortunately it is growing in other parts of the world; especially Asia. How can we reverse the trend here? It is not only in local, regional and national shows that we have this decline but as a consequence the number of American exhibits in international exhibits is also down.

A variety of reasons is offered for this by thematicists, from youth to established collectors. The answers to this questionnaire should serve to collate these reasons into a document that can be used to improve the situation. The hobby must be made receptive to the collectors. The results will be reported to the APS and ATA Boards and to the FIP Thematic Bureau and Commission.

Thoughts on these subjects from APS-Accredited Judges on this problem are also welcome.

- How long have you been a thematic collector?
 - Many years
 - Under 5 years
 - Recently
 - After reading the thematic exhibits at philatelic show were you encouraged to try one yourself?
 - Yes
 - No
 - Did you seek help from any of these sources?
 - Mentors
 - Books
 - APS Judging Manual
 - Seminars
 - FIP SREVS
 - Did you find the process of developing a logical thematic exhibit more difficult than you expected?
 - No
 - Yes
 - Just what I expected
 - At what shows have you exhibited thematics?
 - Local/Regional
 - National
 - FIP
 - Awards received?
 - How many thematic collections and exhibits do you have?
 - Over 5
 - 2-4
 - Just 1
 - Has the experience of exhibiting increased your enjoyment of thematic collecting?
 - Yes indeed
 - Somewhat
 - No, it was too much work
 - Compared to other disciplines, are the thematic judging guidelines:
 - Equivalent
 - Appropriate
 - Too detailed and often applied as "rules"
 - Additional comments _____

 - What other disciplines do you collect or exhibit?

 - What changes would you like to see in the thematic judging guidelines? _____

 - What changes would you make to the criteria and the points on these sheets?
 - ATA form for multiframe exhibits _____

 - FIP form for multiframe exhibits _____

 - APS/AAPE form for one frame thematic exhibits _____

 - Overall do you find that thematic judging is consistent and helpful?
 - Yes
 - no, it can vary
 - Suggestions for improvement

 - Should there be a closer cooperation with other countries' thematic collectors and exhibitors via the FIP Thematic Bureau and Commission?
 - Yes
 - By Newsletters
 - by occasional invited seminars
 - by exchange of judges
 - by other suggestions _____

 - No
 - If some of these changes are made do you think you will be encouraged to be a more active exhibitor?
 - Yes
 - No
- Please use this pages or photocopies to respond. More detailed responses may be placed on separate sheets. Please send completed questionnaires to Ann Triggle, Chairman of The Committee on Accreditation of National Exhibitors and Judges (CANEJ) of APS and a member of the FIP Bureau.

4865 Spaulding Drive
Clarence, NY 14031, USA
or respond to:
atriggle@buffalo.edu

Synopsis Page of the Issue by Dr. Roger Schnell

(See title page on the cover of this issue)

"Clippers over the Pacific"

Synopsis

Scope and organization - This exhibit will show the Pan American Airways trans-Pacific airmail route evolution from the survey flights to termination due to World War II. It is presented in chronological order to show service development. Separate headings reflect major steps or events in this airmail service.

Importance - The initial phase of the Pan American trans-Pacific route system was completed in late 1935. Intermediate Pacific Island landing facilities had been built and Pan American Airways had purchased airplanes capable of flying the 2400 mile leg between the US continent and Hawaii. Up until this time commercial airmail was primarily a continental "coast hugging" service with routes often involving surface transport as well as airmail. Thus, the first commercial transport of mail trans-Pacific was important because, with the addition of the Pan Am Manila - Hong Kong segment in 1937, it ushered in the era of truly global international airmail service.

Presentation - The basic structure is Pan Am Route Evolution. This flight record history, showing major changes in service, is documented with exemplary examples of flown airmail selected to show various origins, destinations, rates and uses with commercial emphasis. Although the Orient, and South Pacific were the main terminuses in the routes to and from the USA, a concerted effort was made to show commercial mail from other areas of the world. There are 16 examples to and from **Africa**, 29 examples to and from the **Middle East**, and 32 examples of mail to and from **Central and South America**. **Two-Ocean** airmail resulted when the Pacific Route was used between western Europe and the areas cut off by loss of Mediterranean routes, e.g. Middle East, India and Australasia. Pan American FAM 18 trans-Atlantic service represented the "second" ocean. Two-ocean airmail was a substantial part of increased airmail volume on Pan American Pacific Routes, June 1940 to December, 1941. There are 55 examples of two ocean mail in the exhibit. In addition to unusual countries of origin and destination, items with unusual ancillary airmail related markings are shown. There are 20 examples, of the "Circular Air Transit" marking of Hong Kong. (Heifetz reports 70 recorded) Two types of the Hong Kong "AV2" markings are noted an airmail covers used in the exhibit.

Study and Research - Original Pilot logs, the "Guam Recorder", and the Pan Am archives at the University of Miami, were used to establish, where possible, which of the Pan Am "Clippers" carried the particular letter. In the past there had been discrepancies. Although rates from the USA were clearly documented by official Post Office notices, inbound rates to the USA were less clear. To clarify these rates, foreign publications were translated and records of reported covers from specialty societies were used in conjunction with exhibitors to obtain a consensus of the correct rate. In some instances, the rates did not agree, because postal clerks themselves were unsure of the rate.

Mail could enter or exit the Pan American System at a terminus such as Hong Kong, Singapore or Auckland. To determine which Pan Am plane flew when and where, the schedules and routes of other airlines were consulted. In all, more than 30 references were used.

Significance - The Pan Am experience in the Pacific was important to the development of global airmail service. When the War Clouds gathered, Pan Am was able to tackle the Atlantic with knowledge gained in the Pacific, and put forth truly a global airmail service providing transit across both great oceans. Hopefully, you will enjoy this story.

Cinderella Philately, And How To Judge Competition Entries

by Francis Kiddle

(Reprinted with thanks to the author and the *Asia-Pacific Exhibitor*; issue of May, 2004 in which it originally appeared.—JMH)

INTRODUCTION:

There are probably as many definitions of Cinderella Philately as there are subclasses within its field, but the Cinderella Stamp Club and its Journal (Cinderella Philatelist) used, at its formation in 1960, the following definition:

"Local stamps, telegraph stamps, fiscals, bogus and phantom issues, Christmas seals, registration labels, advertisement and exhibition — labels the so-called 'Cinderellas of Philately'."

In 1999, this description was expanded to include Forgeries.

All the comments made below have been made on the assumption that they only refer to Cinderella Philately.

BASICS OF JUDGING:

I would suggest that the whole basis of judging is that exhibits are evaluated on comparisons, either like with like, or more realistically, within the experience of the judge in seeing or evaluating other exhibits. Thus knowledge, treatment and presentation are probably easier to evaluate accurately, whilst still subjective, whereas within Cinderellas, importance, condition and rarity will be more difficult to establish for a judge with a limited knowledge of the vast field of Cinderellas. To assist in this, I will go through each category of Cinderella Philately, and attempt to explain relative importance, condition and rarity.

For information, the UK National judging criteria use a standard marking schedule for all classes other than Thematic Philately. This is:

Treatment and Importance	30%
Philatelic and Related Knowledge, Personal Study and Research	35%
Condition and Rarity	25%
Presentation	10%

CINDERELLA CLASSES:

LOCALS:

Perhaps the major class, and one that potentially has the widest diversity of material. The essential question is does

the local post have a genuine, needed, purpose for the conveyance of mail. Exhibits must therefore demonstrate genuine usage, if possible. First considering importance, I would suggest the following guidelines:

10 points — USA classic locals, particularly if on Cover. Zemstvos, depending on treatment (i.e. an in-depth study of one Zemstvo, with proofs, covers etc, but a skim over the surface of all districts, would not be so important). China locals, particularly Shanghai.

7-9 — Turkey (Liannos, Morton etc), Finland, Denmark, Morocco (including Cherifien post), La Guaira, Australia (Lake Lefroy), Roumania (Danube Steamship), Wells Fargo

6-8 — Sweden, Norway, Hohen Rinne, Switzerland Hotel Posts, WWI Polish posts, Columbia, Germany, GB College Posts (Cambridge and Oxford) and Circular Delivery, UK Carrier (Parcel Posts) (19th Century), New Zealand Barrier Reef pigeon mail, various Pacific Islands (e.g. Christmas Island, New Caledonia), Spanish Civil War (can be of higher importance).

5-6 — Lundy Island, Displaced Persons mail (Regensburg etc), WWII Internee Mail or other Camp mail (especially Polish)

4-5 — Herm Island, some WWII Camp Mail inspired by monetary gain, Dutch "1970s" printed matter rate mail

2-3 — Strike Mail worldwide, UK Scouts Xmas mail

0-2 — UK Offshore Islands (where no, or very little, mail is handled), US Gus mail, Shrub Oak mail, many US and Canada "local" mails aimed at raising money from collectors, bogus locals such as Il Roy, Knights of Malta, etc.

Whilst a relative importance guide has been given above, a judge must bear in mind that Importance is determined by both the significance of the actual exhibit in relation to the subject chosen, and the overall significance of that subject to the field of (Cinderella) Philately in general.

An adjunct to Local stamps is Railway stamps. Here again, the importance relates to the commercial nature of the posts and

the period when they were issued. For instance, the Australian States Railway stamps are significant in that the development of the postal system within Australia depended on the railways. In Queensland, for example, the railway stamps were issued within a few years of its first postage stamp. Denmark railways are an enormous field with a wide range of modern "rubbish" to very good early material. Finnish railways are very difficult, and well sought after. UK railway, parcel, newspaper and letter stamps are very collectable, and indeed are difficult and still need much research. For railways in general, very, very few are ever found on cover.

Condition and Rarity needs some explanation. Effectively, rarity is nearly exactly related to the table of importance above. In nearly all cases, usage on cover is rare. For instance, a Danish local stamp valued at £1 will be worth £200 minimum on cover; this is true for all Scandinavian commercial covers. For quite a number of local stamps, usage on cover is unknown, or only ones or twos known. For WWI locals (e.g. Poland), covers become more attainable, but most are philatelic. Displaced Person commercial covers for WWII are difficult. Danube Steam Navigation Co., covers can be obtained relatively easily.

Condition should be good for most locals, with the exception of railway stamps. In the majority of cases, railway stamps were used either on parcels or on newspapers. Covers are nearly unknown (railway letter stamps are found on covers, but still difficult with the exception of modern issues). Stamps used on parcels and newspapers are often damaged, and that may be the standard condition of the stamps available for collections.

TELEGRAPHS:

Strictly these are not within the Cinderella class, as they have an established place within Traditional Philately. However, they often are best judged under the Cinderella category. The classic handbook, all world, is *Telegraph and Telephone Stamps of the World, A Priced and Annotated Catalogue* by SER Hiscocks (1982) — this still can be obtained from book retailers, and provides

all the information initially needed for Stamps, including background. For Telegraph Forms, the situation is much more difficult, as information is not readily available. Some countries, such as Great Britain, list telegraph forms within their handbooks of postal stationery, particularly where embossed stamps appear on the forms (this tends to be for earlier forms). However, postal history aspects are difficult and credit should be given if included in an exhibit, particularly telegraph rates (usually a mixture of number of words and distance).

FISCALS (AND REVENUES):

It is suggested that these are not judged as Cinderellas, as they have a complete discipline to themselves, with clearly defined rules.

BOGUS AND PHANTOM ISSUES:

A vast area of collecting interest. Classic "bogus" include Sedang, and many more. Age tends to provide respectability!

The classic reference books (some still available) are *Les Timbres de Fantaisie et non Officiels* by Georges Chapier [1963], and *Les Timbres de Fantaisie et non Officiels Vols. 1, 2, 3 and 3a* by Georges Chapier [1 and 2] and A. Bourdi [3 and 3a] (some of these latter books are still available from Vera Trinder Ltd. (UK)). These books list thousands of bogus stamps. There is still an issue for certain countries, particularly Caribbean, whether stamps are genuine locals or bogus (e.g. Clara Rothe).

Of recent years there has been a flood of modern bogus from "countries" such as Cossui Ambeno; Bruce Henderson in New Zealand has produced most of these, and they lack credibility. Also in Wonderland stamps have been produced in the UK (Gerald King), and are not serious. Within USA, there are also a number of modern bogus. Allan Taylor Smith bogus stamps have gained some respectability of recent years through age.

I would suggest that importance could not be above about six, and for most of the material, much lower. It is difficult to envisage enough bogus stamps being available to make up a multi-frame exhibit.

FORGERIES AND REPRINTS:

The key forgers in descending order of significance are Sperati, Jefferies, Fournier and Spiro. There are of course many others, particularly for overprints. In general, an engraved forgery is more desirable than a lithographed forgery. It should also be born in mind that the vast majority of forgeries were not aimed at fooling philatelists, but at providing enough stamps for turn of the century stamp packets (100 different,

priced £x). Spiro forgeries clearly fall into this category.

Certain stamps have been forged extensively by a number of forgers. The important ones are USA Locals, Suez Canal, and Pacific Steamship Navigation Company (and hence Peru first issues). These have been forged as genuine stamps are scarce and there was a tremendous demand for examples to go into general collections. A study of the forgeries of these issues can be very serious (e.g., I have seen a display of 150 pages on the Suez Canal forgeries). The literature on all three of these countries and their forgeries is extensive. Accordingly, they are collectable, and a good exhibit I would rate 7-8 in importance.

For overprints, significance tends to be lower as an overprint forgery is far easier to produce. There are exceptions to this, for instance in the case of Great Britain Officials, where a detailed study (if correct) would rate highly.

Reprints can be a study in their own right, but again, the most important are those of the USA locals, where reprints were done for financial gain. There are many reprints within European philately, and a comprehensive study of any of them would make a good exhibit, particularly when they have been officially prepared by the postal authorities from the original plates.

CHRISTMAS SEALS:

The first Christmas seals were those of Denmark. Other Scandinavian countries, USA (and Canada), France, South Africa etc. have issued Christmas seals that are collectable. The key ones in competition must be those that are associated with the national post offices (e.g. those listed above). Many others were issued at around the same time by private companies/charities, and these are not of real significance. A good exhibit of Christmas seals must have examples on cover (tied by postmark) and booklets (where they exist). For Scandinavian countries, the first issues must be shown, and for Denmark, the Danish West Indies is important. The important book to use is Green's *Tuberculosis Catalogue of the World* (1983) in three volumes.

Overall, Christmas seals are fun, but are unlikely to be really significant within philately. A typical exhibit would only score say five for importance.

REGISTRATION ETIQUETTES (ALSO AIRMAIL ETIQUETTES):

Airmail etiquettes can be a vast collecting area, and there has been some literature about them. An important reference is

Catalogue of Airmail Labels by Gunter Mair (1981). The Postal Label Study Group of Los Angeles. Another useful one is by Frank Jones, UK.

Airmail etiquettes are not that important within Cinderella Philately. The most sought after ones are the first issues of Mozambique, as these paid the airmail surcharge. Those appertaining to airlines (e.g. Imperial Airways booklets) are also much studied, and are difficult to find in booklets. However, within the field of Cinderellas, airmail etiquettes are not that important. A suggested level would be between three and five.

Registration etiquettes have not been studied to the same depth as airmail etiquettes from a world perspective, primarily as there are vast numbers of them. The linkage to postal history is perhaps the best way forward. For instance, in Morocco Agencies, Mequinez is a scarce postmark, with probably less than 200 examples known. Complete covers carrying the postmark are say three. Registered cover, bearing the Mequinez registration label, does not exist as a full cover; a cut down cover is known. Within the connection of Morocco postal history, the registered etiquette is therefore very important. As a study, of registered etiquettes world wide, it does not have the same importance. Accordingly, within the Cinderella field, registered etiquettes would be slightly down on airmail etiquettes.

ADVERTISEMENT AND EXHIBITION LABELS:

Probably the largest field within Cinderella Philately, the least researched, and a field which is strictly Cinderella, although a limited number of them could be shown in Open Class and Social Philately Class competitions. The bible for early exhibition poster stamps is the 1914 Cazin and Rochas *Timbres Commemoratifs* catalogue (see Image Nostalgia web site: www.printerstone.com/bookst.htm). The numbers issued are enormous; for example over 50,000 different were issued in Germany in 1913. The earliest recorded poster stamp was issued in 1845.

One of the great difficulties in this section of Cinderella Philately is that certain stamps have become accepted as main stream philately, and thus are more "credible" (and hence much more expensive). For instance, the poster stamps issued in both Southern Ireland and Ulster during the Irish Fight for Independence have been listed in the *Irish Stamp* catalogue by David Feldman. Accordingly, they are scarce and expensive. Ones used on cover are very keenly sought after and

There's no such thing as the perfect solution. Every solution, no matter how good, creates new problems.

appear in Traditional exhibits at FIP International exhibitions. French air meeting poster stamps are advertising stamps, but they are treated in the catalogues as semiformal airmails; although they are not. The same style German ones are only poster stamps, yet have exactly the same provenance.

Some poster stamps are very rare indeed, including many that are "unique". There is not as yet a developed market place where they can be purchased and thus creating a good collection/exhibit takes time and effort. Age, again, is the key measure of importance; pre-WWI are better, on average, than post-WWI. Modern (i.e. post-WWII) stamp exhibition souvenirs are not important. Some poster stamps, such as Editions Delandre WWI issues, are considered as classics. In general, the better the quality, both printing and design, the better they are. Certain themes/types are keenly collected — WWI, WWII, Zeppelins, aero planes, Nazi

propaganda, cricket and golf, Red Cross, hospital fund stamps. A study of design (and designers) of poster stamps is undertaken at some universities, along with Social History.

The crucial aspect of poster stamps is knowledge. Does the exhibitor know when they were issued, who printed them, and who designed them? If advertising stamps, are details of the companies and their products known? Treatment also is important. Methods used successfully have been thematic approaches and date sequence; either can work well. In the end, you can only judge what you see! Significant literature is not yet available and so credit must be given to those who have gained reasonable collections.

There is one other category within labels, and that is Saving Stamps. These are not revenue stamps as they are not a receipt for tax payments, but are a receipt for savings, which in turn can be paid back

in to regain money. In most countries, they are issued by their respective Post Offices. Accordingly, die proofs, plate proofs etc. can be found, as with telegraphs. By the nature of their usage, retention rate of issued stamps is very small indeed. I have only seen a full display of UK Savings Stamps; however, there are major collections of Saving Stamps Worldwide. Poster stamps have been used to advertise saving stamp schemes, particularly in war time, and as such, are official issues by a government department.

To be hard and fast on how to judge an exhibit of poster stamps is difficult. Most exhibits seen are of great interest to the public, but will not score too highly through lack of rare material and knowledge. However, there are some incredibly rare collections around, built up by very knowledgeable people. Thus, higher awards may be gained as the collection subject develops.

Ask Odenweller

by Robert P. Odenweller

Personal Preferences and Judging — You hear the same thought from many exhibitors. "But judge X told me to do thus-and-so and I did it and another judge told me that was not good advice. Can I trust anyone?"

First of all, rest assured that most judges do their best to try to give good advice to exhibitors. Some have wide experience while others may be more limited. Either may have personal biases that they may let creep into their analysis and recommendations. Some of these may be valid, but others may be well off the mark. Let's evaluate a few.

One judge I know has a strong dislike of the old quadrille lined pages that were the norm not many years ago. I used them for my grand prix exhibit in 1980 and wouldn't have thought of anything else at the time. With the onset of computers, a great many exhibitors have shifted, but some who are not entirely computer literate (even if they have a computer at all) cannot and do not use it for preparing exhibit pages. There is nothing at all wrong with that. Not everyone has, or could be expected to have, computer skills. This is particularly applicable to some of our older colleagues who just don't want to spend the time.

The same holds true for hand-lettered

pages. Again, some exhibitors cannot use either computers or typewriters, and can only annotate their pages in (usually) neat handwriting. Indeed, some of the nicest pages of yesteryear were beautifully done with calligraphy by Robson Lowe's offices.

The recent Napex exhibition had an exhibit by a first-time exhibitor, on quasi-quadrille type pages and hand lettered. It received a gold medal. The exhibitor was ecstatic. He hadn't seen much of how others prepared their exhibits, so did it "his way." If a judge who had biases against either prepared pages or handwritten text or both had seen it, the results might have been a bit less happy.

Other judges have admitted to a bias toward "vintage" areas, meaning classics. Although they can prefer them on a personal scale, it would be a major problem if they allowed those feelings to spill over into the judging process. One show I judged recently had an exceptional exhibit of modern issues (meaning about 50 years old), and it received the reserve grand award. A very well known exhibit of classic material was also in the competition but the rest of the jury was not receptive to it and it became an also-ran. By normal considerations, it should have been a grand or at least a reserve grand award winner, but

that was not to be. In retrospect, I could see that the other jury members felt that the two top exhibits were ones that truly communicated their message. There was certainly no bias towards the classics in operation in that jury.

Some mention might be made of a possible bias against classics. This may arise from a resentment that the individual is unable to obtain them himself, due to limited means, and is therefore more likely to push for more modern issues. This could be a rare situation, but may well color the thinking of a few judges.

Other personal preferences include pages that are of a certain color. Some judges will be less charitable to those that deviate too far from white, while others will give a slight edge to those that are cream colored, say, to "hide" the defects of old covers. Both are, in my estimation, not quite right. True, the very strange colors that are too far from white can cause a negative assessment (black pages anyone?), but those that are in the range that might be called "tasteful" should not be penalized.

A final bias that might be mentioned is for write-up that occupies a space only as wide as the material, usually a cover. I have seen cases where some judges shade their evaluation lower for exhibits that



have wider write-up. Again, this may be a personal preference, but it should not be allowed to enter into the judging.

The bottom line is that the basic rules and criteria have been established for some time and that examples are given regularly in seminars and other writings. A judge should be very careful not to let personal preferences take over.

Advice, and Those Who Heed It — At a recent show, a category of exhibits was notable in that the medal levels were lower than the exhibitors expected. After the original shock, they wondered why. To make matters worse, the remainder of the show had an exceptionally large number of goods.

Offering suggestions at such a time can be a very delicate matter. Although the jury members gave their critique, two of them asked me for further advice.

The first observation was that each exhibit had a substantial amount of material that was rare and hard to get. Both exhibits were of an area quite unfamiliar to almost any judge.

In one, the pages followed a formula that has been successful for past exhibits of the area, which is a pattern that I've noticed many exhibitors use. They see a

winning approach and are quite ready to emulate that style. For example, Bob Paliafito used a certain style with his U.S. material, and for a long time other exhibitors of U.S. material copied it. It didn't help that this exhibit was put together from two different exhibits, with noticeable differences to various pages and depth of coverage.

The other exhibit was a bit more of a problem in that the material was put onto the pages with a rather sparse amount of writeup. This was the one most in need of a "story" flow, but it just didn't have it.

Both were postal history exhibits, but neither had the development of a plan that one could follow easily, if at all. The more obscure a subject, the more in need of a clear and well laid-out plan it is. If the story line is not communicated, the exhibit becomes nothing more than a "dealer's window." (That is a succinct observation I borrowed from Dr. Soichi Ichida, who made it in 1974 when I was judging with him in Basel, Switzerland, at the Internaba show.)

In discussing the exhibit, I suggested that the one remove the central "logo" from each page and that both could use running headers to help to develop the postal history theme of the exhibit. It was

fairly easy to see that each, by this simple process of remounting, could advance quite substantially without having to add a single item more.

Both exhibitors seemed reluctant to accept that these "fixes" would work. Rather, they seemed to feel that their approach was a valid one and gave me the idea that they felt that the judges had blown it.

It was with amusement, then, that I recently found the shoe on my foot as an exhibitor. Almost all of the people I saw who are familiar with the exhibit I was showing felt that it was a probable grand, or at worst the reserve grand. It won a gold but neither top award.

At the critique, I heard a number of suggestions that were interesting and spent time with that judge later. In between I had considered what he said, and decided to remount the entire exhibit incorporating a number of the thoughts he presented at the time. We'll see what happens next time.

All of this boils down to an old adage. If you hear it once and don't think it is on target, ignore it. If you hear it a second time and still don't think so, be cautious. The third time, however, it might well be advice you should heed.

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Youth Championship at INDYPEX

The 2003-2004 Youth Champion of Champions competition was held in conjunction with INDYPEX, the World Series of Philately show held in Indianapolis July 9-11. The Championship, sponsored by the AAPE, is directed by Carol Barr of Downers Grove, Illinois. Barr, whose daughter, Tabitha, was a participant in the Championship for several years, replaces Ada Prill, who directed the program 1997-2003.

Winners of youth grand awards from nationally accredited shows in the U.S. and Canada competed for the designation "Youth Champion of Champions" (YCC) and a number of other donated prizes. All participants receive Fran Jennings Medals, donated by the Postal History Foundation, to recognize this high level of achievement.

The current Youth Champion of Champions is 15-year-old Dzintars

Grinfelds of San Francisco. His exhibit *The "3-Star" Coat of Arms issue of Latvia, 1922-1932*, which won the Youth Grand Award at WESTPEX 2003, was named the 2002-2003 Youth Champion of Champions at NAPEX 2003. Dzintars, who also won the 2001 Championship, competed again this year with two different exhibits.

Results of the YCC will be presented in the October, 2004 issue of TPE.

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July 2004/25

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