

The Philatelic Exhibitor

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

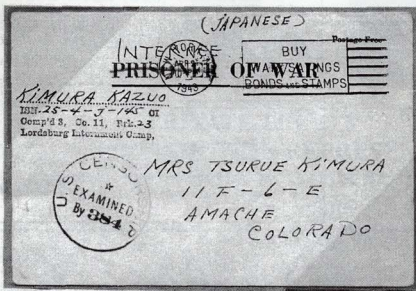


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U.S. INTERNMENT CAMP MAIL IN WORLD WAR II

SCOPE OF THE EXHIBIT: In World War II the United States interned three classes of people: non-combatant enemy nationals whose countries were at war with the U.S.; POW's; and Japanese Americans. This exhibit focuses on the non-combatant enemy nationals group, comprised of German and Italian merchant seaman and German, Italian, and Japanese nationals arrested in the U.S. or deported from Latin America.

COVERAGE: Included are incoming/outgoing domestic and international mail of interned non-combatant enemy nationals, and messages carried through Red Cross channels. Emphasis is placed on mail censorship resulting in delayed, re-routed, and altered correspondence, and postal rates relevant to internee mail.



JAPANESE INTERNEE OF WAR MAIL: Interned enemy national at the Army's Lordsbury Internment Camp to his wife, incarcerated at the Granada Relocation Center. Censored by a Japanese language censor at the New York censor station's Prisoner of War unit, and placed into the mail stream there on April 2, 1943. The couple has been separated since December 7, 1941. Note the PRISONER OF WAR letter form has been modified for civilian use.

BACKGROUND: In World War II the U.S. interned more than 13,000 non-combatant enemy nationals. Among them were 1,700 German and Italian seamen, 8,000 resident German, Japanese, and Italian enemy nationals, and 2,700 German, Italian, and Japanese Latin Americans. Some resident enemy nationals were paroled during the war. However, most seamen and deportees and some resident enemy nationals were repatriated during or after the war.

Note: Internment camp mail of non-combatant enemy nationals is generally scarce. Some of the more important items in the exhibit have been highlighted with a ● dot.

Louis Fiset's First of Two Title Pages (See Page 13)

AAPE STATEMENT OF PURPOSE

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

AAPE: THE LEADERSHIP

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AAPE Website: Andrew McFarlane — (www.aaape.org), amcfarlane@icsoftware.com
TPE Ad Manager: David Herendeen (see Vice President's listing)

SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Treasurer.
- Manuscripts, news, letters to the Editor and to "The Fly," exhibit listings (in the proper format) and member adlets — to the Editor.
- Requests for back issues (see page 3) to Bill McMurray, P.O. Box 342, Westerly, RI 02891

MEMBERSHIP APPLICATION TO: Timothy Bartshe

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

Enclosed are my dues of *\$20.00 in application for my membership in the AAPE, (U.S. and Canada) \$25.00 elsewhere; which includes annual subscription to **The Philatelic Exhibitor**, or \$400 for a Life Membership. (Life Membership for those with a foreign mailing address: \$500)

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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.

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CONGRATULATIONS

To Our Newly Elected Officers and Directors

Effective January 1, 2005

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Vice President: David Herendeen
Secretary: Tim Bartsch
Treasurer: Patricia Stillwell Walker

Directors

Through 2008 (Newly Elected)
Jerome Kasper
Ronald Leshner
Through 2006 (Elected 2002)
Guy Dillaway
Ross Towle

Thanks for your willingness to share your time and talents.

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

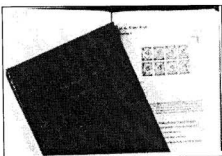
INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

Not every serious philatelist is able to publish an article or even a book detailing the years of study and work that goes into a philatelic exhibit. Once most exhibits are finally broken up in later years, the words that appeared on the pages of exhibits are never to be seen again. Future collectors, therefore, are unable to see the fruits of past studies and unable to see collections that were formed in years past.

The AAPE and APRL have taken steps to remove forever this stumbling block to research and knowledge. Your exhibit can now become part of a "time capsule" for the future. In essence, a bound volume of your exhibit stored in the APRL stacks.

We urge you now to make a clear photocopy of each page of your exhibit (including the title page) and send it (packed in a sturdy envelope to prevent damage) to the address below. The slight cost to you will be your valuable contribution to philately's future.

APRL/AAPE EXHIBIT ARCHIVE PROJECT c/o Ms. Gini Horn
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Error Correction

We apologize for the mistake in Karen Barber's e-mail address printed in the July issue of TPE.

It should be: kbarb@pathcom.com

Show Listings

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

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, YORK-COPEX 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.

★ **March 11-13, 2005, Garfield-Perry March Party.** Sponsored by Garfield-Perry Stamp Club at Masonic Auditorium, 3615 Euclid Ave., Cleveland, Ohio. 16-page frames at \$8 each. Further information and prospectus from Exhibit Chairman, Dale Pulver, 7725 Beaver Creek Dr., Mentor, Ohio 44060 or online at www.garfieldperry.org.

March 19, 2005 - OXPEX 2005, the 56th annual exhibition of the Oxford Philatelic Society, and OTEX 2005, the 25th annual All-Ontario topical exhibition. Free admission and parking. Hours - 9:30 a.m. to 4:30 p.m. Location: John Knox Christian School, 800 Juliana Drive, (Highways 401 & 59 North), Woodstock, Ontario, Canada. Further information: Jim Watson, Show Chairman 2005, Box 20113, Woodstock, Ontario, N4S 8X8, Canada.

★ **April 29-May 1, 2005, Philatelic Show 2005.** Sponsored by The Northeastern Federation of Stamp Clubs. Held at the Holiday Inn at Boxborough Woods, Route 1-495, Exit 28, (Route 111 East), Boxborough, MA. Exhibit will be composed of approximately 300 16-page frames. Fees for single-frame exhibits are \$15.00, multi-frame exhibits are \$9.00 per frame, non-competitive exhibits \$5.00 per frame, and youth exhibit frames \$4.00 per frame. Other show features include a 60-desk bourse, a philatelic auction, a children's area, seminars and meetings, USPS and UN booths cachet covers and cancels. Hours are 11 to 6 Friday, 10 to 5 Saturday, 10 to 4 Sunday. Admission and parking are free. The prospectus may be obtained from Guy Dillaway, P.O. Box 181, Weston, MA 02493-0181 (email: phbrit@comcast.net) or on the Federation web site at www.nfed.org. Other information may be obtained from the web site or from Jim Warner, P.O. Box 81414, Wellesley Hills, MA 02481-0005 (email: jjwarner@comcast.net).

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.



THE PHILATELIC EXHIBITOR

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

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

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

Deadline for the next issue to be printed on or about January 15, 2005, is December 1, 2004. The following issue will close March 1, 2005.

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 January, 2005 issue of **The Philatelic Exhibitor** is December 1, 2004. The suggested topic is: "Literature Judging Under The New Rules — Is It Better? Fairer?" For the April 2005 issue of TPE — deadline March 1, 2005 — the suggested topic is: "Getting Ready For Washington 2006: One Year Away."

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:

- **August, 2004 — Stephen Reinhard** who has recently written Promoting Exhibiting in his Airpost Journal Column.
- **September, 2004 — Jim Meverden** whose "The Experiences Of A First-Time Exhibitor" in the August, 2004 **American Philatelist**.
- **October, 2004 — George Griffenhagen** whose article on "Exhibiting Your Collection: Adventures In Topicals" is in the Spring, 2004 "Brookman Times."

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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.

Instant gratification takes too long. — Carrie Fisher

Comments From Members On Ballot Cards

- "A picture is worth 1000+ words. I suggest to publish pages of thematic exhibits; perhaps more than one."
- "I find the AAPE helpful and stimulating."
- "More candidates, please!" (Ed. Note: More volunteers, please!)
- "Would like to see more sample exhibit pages shown in the magazine."
- "Keep up fine work to provide info and material so one can exhibit to the fullest."
- "I greatly appreciate all of the AAPE officers and their efforts to improve philatelic exhibiting."
- "I think some officers who have served two or more terms should have the grace to step aside and make room for new people!" (Ed. Note: President and Vice President are limited to two terms. Secretary and Treasurer are not because they are labor intensive and it is hard to find volunteers for them. We are lucky to have the people who now hold these positions but I am sure they will

welcome volunteers to take over in the next election cycle in 2006.)

- "Have we done so well we've become superfluous?"
- "AAPE meetings at shows tend to be discussions between long-term members tend to exclude newbies. Very little of substance should have 'planned' presentation and discussion on topic."
- "I love the Journal! Extremely helpful to a novice like me. Please keep up the pressure to include picture postcards."
- "I am proud to be a founding member of AAPE! I still read every word in the TPE."
- "Can we get something about making transition from exhibitor to judge?"
- "More updates to the website would make the society appear more active."
- "Ron Leshner should do an article including revenues and tax stamps in exhibits."
- "Please take the 'useless if delayed' imprint off the mailing envelope. It's a

childish rant and is absurd for an organization that prides itself on selling back issues." (Ed. Note: there is dated material in each magazine, and to the extent that the USPS does pay attention, it is useful. And it harms nothing.)

- "Article Idea: computerized page design for exhibiting."
- "Mentoring programs are an outstanding proactive initiative and should be well received."
- "I'm still too much of a novice to know exactly what it is I should know! Give me a few more months."
- "Why don't we (a) create a synopsis sheet template (b) create some recommendations for APS judging on how to help novice or inexperienced exhibitors?"
- "Great publication for exhibitors. Suggest e-mail address for each writer."
- "I appreciate the articles and comments in TPE. Title pages, synopses and comments on how an exhibit was organized are especially welcome."

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Contact the Editor or Dr. Paul Tyler, Ad Manager, 1023 Rocky Point Ct. NE, Albuquerque, NM 87123

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

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

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

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

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

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

All U.S. requests should be sent to Bette Herdenberg, 5520 W. Agatite Ave., Chicago, IL 60630.

Editor's 2¢ Worth

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

"Fight One More Round"

In a reprinted article (see page 15) from the August issue of *The Asia-Pacific Exhibitor*, author John Sadler says, "...there are still many frustrated exhibitors, and a frustrated exhibitor can very easily result in a lost exhibitor."

Sadler makes a convincing case that there are improvements that can and should be made in our processes to reduce frustration, and I honor those efforts.

But I also feel a little frustration over the approach. Let me start from the undeniable fact that the only really happy exhibitors are the ones who win International Grand Prix, and the APS Champion of Champions title. Otherwise we are all still climbing toward those summits. Yes, many satisfied exhibitors choose to stop short of that level of competition, but I'd bet they would continue if money were no problem.

I take from this that frustration comes with the territory for exhibitors as we work to get from Bronze to Gold, and beyond. Certainly the content of this magazine over the years, and discussions wherever exhibitors congregate, bears this out.

And yes, frustration can lead some to leave exhibiting; often with a blast about how unfair it all is. But I would argue that, though we can and should continue to fix every identical problem, exhibitors must understand that frustration is part of the process. Why, because people are human, and because exhibiting is an art not a science. The task is for exhibitors to learn to overcome the frustration.

How? Every successful exhibitor has overcome his or her share of frustration. The basic method is to absorb it, commiserate about it, work for change where possible, and to keep on trying to solve the problems their exhibits present.

Heavyweight champion boxer Gentleman Jim Corbett was once asked what is the most important thing a man must do to become a champion? His response: "Fight one more round!". Fail to answer the bell and you have no chance to win. Answering the bell — especially after disappointment — takes commitment, the will to overcome, and the impulse to show the naysayers that you were right all along. It takes "guts" in the old fashioned meaning of the word.

While, again, I do believe we all need to constantly work to make exhibiting fairer, and judging more helpful, I think we must also recognize that we cannot eliminate exhibitor frustration. Those who choose not to bear it and find ways to overcome it will self-select themselves out, and that is a price we have to be willing to pay for the victories we cherish to be meaningful when we get them. Exhibiting is not easy, nor should it be. Nor is life fair. It should be, and we work toward it, but we know we will never get there.

Reality can be painful, but it is less so if we take pride in continuing to answer the bell.

Your 2¢ Worth

— Louis Fiset • John Blakemore • Nick Lombardi • Henry Fisher
Jane King Fohn • Stan Luft • Bjorn Sohrne

Exhibitor Tours

To The Editor:

John Walsh's idea [TPE, July 2004] to set aside a specific time for exhibitors to be at their frames to answer questions is a good one. I for one am always looking for the owner of an exhibit to talk with. After all, who knows more or possesses greater passion about his or her collection than the owner?

The suggestion reminds me of my own poster sessions at scientific meetings where we stood beside our displays of research results, a single frame equivalent, and interested colleagues gathered to discuss and argue the findings. Often these sessions were more popular and certainly more lively than oral presentations because they enabled people to meet one-on-one and extend the conversation personally.

Here's how it could work at a stamp show. On the exhibit application from potential exhibitors indicate whether they will be attending the show. A second question queries willingness to be at the frames at the specified day and hour. A yes response results in an asterisk in the program altering show goes to the 30-60 minute opportunity.

The first-time experiment should occur at the show with an expected high volume turnout, such as WESTPEX, which currently offers guided tours of the exhibits by knowledgeable docents. At this venue the two methods could be compared.

This was one of those "Why didn't I think of it?" ideas. Sometimes it just takes a fresh face to help get our shoes pointed north. Thanks to John's friend for the suggestion.

Louis Fiset
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Synopsis Info Wanted For Public

To The Editor:

The July 2004 issue showed, as its cover illustration, the title page of an exhibit "Clippers over the Pacific" by Roger Schnell, with his Synopsis page further on in the issue. I thank Dr. Schnell for sharing his pages with us, for TPE thrives on the generosity of those members who provide us with visual examples of how they conceptualize an important exhibit. And for an exhibit that aims high (leaving out amateurs like me), the Synopsis page is very impor-

tant reading material to be aimed at the Jury. (See, for example "The Synopsis as Brag Sheet" by Tony W., in the April issue.)

Nonetheless, I am worried by the balance between the Title page and Synopsis page of "Clippers" in our July TPE, since the latter page is seen only by the Jury. Upon reading the cover of TPE, I was surprised that Dr. Schnell's Title page told us so little. After all, the Judges Manual tells us how important that first page must be. Locating and reading the Synopsis page, my immediate impression was that 30% or more of it should have been included on the Title page, where it would be visible to any viewer of the exhibit, not just to Jury members. For the jury, who see both pages prior to show time, the explanation provided by these two pages was excellent, including appropriate "brag sheet" information on scarce items, unusual destinations, etc. For any other viewer of this exhibit, the Title page provides sparse information. Hopefully, each of the five dated periods is provided in the exhibit with a concise textual explanation.

John Blakemore
Portland, Oregon

October 2004/7

The Philatelic Exhibitor



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

Thanks to Dave Elsmore and Raymond Todd and the *Asia-Pacific Exhibitor* of August, 2004, we have two new monographs to offer:

- **Judging Postal Stationery** — (2 pp) 50¢
- **Judging South Australia Revenues 1886-1965** — (3 pp) 60¢

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 (Parts 1 and 2)** — (9 pp) \$2
- **Exhibiting And Judging South Australia In The Traditional Class** (Part 1 and 2) (14 pp) \$1.80
- **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
- **How To Judge Cuba (Spanish Period)** (5 pp) \$1.00.
- **How To Judge — Canadian Airmail** by Murray Heifetz (5 pp) \$1.00.
- **How To Judge Pacific Flying Boat Airmail** (7 pp) \$1.20
- **How To Judge — Norwegian Airmails.** By Egil Thomassen (6 pp) \$1.00
- **How To Judge — Finnish Railway Post Offices.** By John MacDonnell (8 pp) \$1.20
- **How To Judge Chinese Local Posts 1863-99.** By William Kullman (20 pp) \$2.00
- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** By Robert Morgan (55 pp) \$7.50 per copy.
- **A Guide to Judging the Philately of Aden, 1839-1967.** By Jerome Hart (14 pp) \$2.50 per copy.
- **Introduction to Confederate States Stamps and Postal History.** By Joan Kimbrough (8 pp) \$1.20 per copy.
- **How To Judge British North Borneo** (5 pp). By Derek Pocock \$1.00.
- **How To Judge Australian States Revenues** (4 pp). By Dingle Smith 75¢.
- **How To Judge (Nicaragua) Airmails** (4 pp). By Derek Pocock 75¢.
- **Guide To The Judging Of U.S. Federal Embossed Revenue Stamps** (3 pp). By Henry H. Fisher 50¢.
- **How To Judge: Queensland Postal History.** By Bernard Beston (8 pp) \$1.20.
- **How to Judge — Traditional Victoria.** By Geoff Kellow (8 pp) \$1.20.
- **How To Judge — Western Australia Revenues — DeLaRue Issues 1881-1903** By John Dibiase (7 pp) \$1.00.
- **How To Judge — Ceylon Postal Stationery** (3 pp) 75¢. By Kurt Kimmel
- **Judging New South Wales Railway Parcel Stamps 1891 to 1966** — (3 pp) 50¢

Editor's Note: Dr. Blakemore illustrates how in solving one problem we create others. I've come to the conclusion that one page of Synopsis should be permitted in the frames for multiframe exhibits, for the benefit of the viewer — and at the discretion of the exhibitor. Its presence or absence should neither add nor detract from the judging process, but it is evident that its presence could make a dry exhibit more appealing for many viewers. Where to put it? Right after the title page. —JMH

No Apology Required

To The Editor:

In the July, 2004 issue of *TPE*, Clyde Jennings wrote a short article titled "Educating Judges." I read the article once. Then I read it again to be sure I had read it correctly the first time. Then I laughed. It appears that Clyde is criticizing the particular judge for doing *exactly what a judge is expected to do.*

Clyde criticized the judge for making what he felt was an uneducated remark at a critique. The judge had commented that the four covers in Clyde's one frame exhibit appeared to be "too philatelic" because of the large blocks of stamps with which they were franked. Clyde knew this not to be the case, but the judge, after viewing the exhibit, did not.

Now, I have to assume that since the remark was made at the critique, Clyde had asked the jury for their comments to determine whether they had noticed any deficiencies and/or had any suggestions for improvement. This particular judge had noticed what he or she felt was a problem and communicated that to the exhibitor, as he or she is expected to do. Clyde apparently took this remark as a sign that the judge did not know what he or she was talking about and was not as knowledgeable as he or she should have been. What Clyde should have realized is that he, not the judge, had failed to do his job. He had failed to communicate pertinent information to the viewer. Subsequently, Clyde revised one of the pages in the exhibit to include this information. Both the "before" and "after" pages were shown in the article and the revised page not only contains the new information but is also an esthetic improvement.

Clyde is miffed that after explaining to the judge why the covers were not philatelic in origin, he had not received a more sincere apology or any expression of appreciation. In fact, it is Clyde who should thank the judge for helping him to improve the content of the exhibit. After all, if this is not what Clyde was trying to do, why would he have asked a question at the critique in the first place.

If Clyde wants to place this judge on one of his "lists," it should be at the top of the Christmas card list. Clyde, the judge *helped* you!

Nick Lombardi
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Single Frame Fees

To The Editor:

Having thought about entering a single frame in Show "X," I found out it would cost \$25. That is more than three times the \$8 frame fee in that show, and more than the \$10 frame fee of other shows. Does this make sense? Are shows trying to raise money from exhibitors? Do medals cost that much? It seems to me that something is wrong.

Henry Fisher
embrevfisher@aol.com

AAPE's DPTs

To The Editor:

Thank you for the including Denise Stott's picture as the 2004 recipient of the Texas Philatelic Association's Distinguished Philatelic Texan honor in the July issue of The Philatelic Exhibitor. It was not mentioned that this is the TPA's highest award. A candidate represents the ideals and goals of the TPA.

Some of the following living Distinguished Philatelic Texans may be AAPE members as well: Edwin F. Christman, Jr.; Warren H. Crain; Nonie Green; Lee C. Scamp; William K. McDaniel; James W. Bowman; Barbara Stever; Rex H. Stever; Gale J. Raymond; Jane King Fohn; Romaine Flanagan; Jay B. Stotts; Gordon Bleuler; Lyle Boarman; and Robert J. Joyce.

Jane King Fohn
janekfohn@sbcglobal.net

Showing Full Sheets

To The Editor:

As tends to be my custom, I'm usually quite late when it comes to perusing philatelic journals other than my own. Thus, I've just now reached pages 17-18 of the April "TPE".

There is another, and most valid reason, to show full sheets of stamps — at least when applied to the earlier regular issues of France

and her Colonies. (Granted, those pre-mid-1920s flat-plate sheets — or rather post-office panes — held 150 stamps and would never fit on an exhibition sheet, no matter how large). The reason is to show significant marginal markings, and without breaking up the pane or sheet to show "individual" marginal markings. Within that 1849-mid-1920s period, marginal markings can include (1) blue Controle oval of the printery; (2) die cut outs of the printery — as different periods than (1); (3) the croix de repere, or printed cross to orient the perforating machine; (4) from the late 1880s (perhaps later, don't feel like looking it up), the several letters and numbers that indicate press number, pressman, and date.

With the smaller (100 stamps) panes for rotary-press stamps (still too big to show on one page), marginal markings include consecutive printing numbers, printing date (coin date), and tiny little cues as to which plates and half-plates were used in printing the pane.

Large pieces, therefore, and the larger the better (up to a point, of course), are most necessary to tell the story of the stamp's printing. Inasmuch as, each year there are less and less of them, it becomes vital to protect them and to show viewers and judges what existed in those simpler times. Jeff, go ahead and take a chance with your judges, and hope that your sheets don't separate along perforations!

Stan Luft
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fcpesd@worldnet.att.net

Use Of Space

To The Editor:

I have been a member of AAPE for four to five years and I am fully enjoying receiving the magazine. I have learned so much from reading all the interesting articles therein.

The reason why I am writing to you con-

cerns the judging of an exhibit which received a Gold at the recently held Sacramento show. I was not there but as a collector of Persia postal history I have been informed by other visitors about an entry related to that area.

Please note that I am not trying to discredit the exhibitor. He is, if I am right, a first time exhibitor. My concern is more of a general issue but reference is made to that exhibit. This is a question about judging.

I have been told over and over again for 20 years of exhibiting that it is most important to use ALL the space available. So when exhibiting the exhibitor should whenever possible put two items on each page in a postal history class. In a 5-frame exhibit that means a maximum of 80 x 2 = 160 items less 10-20% for pages with bigger items or for information, etc. In total about 130+ items.

This exhibit which received a gold had only one item on each page, which then makes it a maximum of 80 items. I don't understand how such an exhibit could receive a gold.

QUESTION: Is there any difference between the rules, regulations, and common sense in exhibiting in USA in comparison with Europe? At least in my country Sweden, such an exhibit would not have a chance to receive such a high reward (unless of course it is of exceptional quality, etc.).

I would appreciate it if someone in AAPE could kindly give me a comprehensive and clear answer to the policy of using or rather not using the space available.

Bjorn Sohren
Stockholm, Sweden
bjorn_sohrne@hotmail.com

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

Help With New Projects — Free Listing

- "Visiting Philadelphia, 1876-1940." — Need help with material for a display exhibit — mostly downtown businesses, points of historic interest, hotels, restaurants, colleges, hospitals, and more. Contact Barbara Harrison, 4 Larison Ln., Ringoes, NJ 08551; barbandwill@rcn.com
- "Alice In Wonderland" — Display class exhibit. Need help with material, information, organization and coverage. Frederick Lawrence, 658 W. Douglas Ave., Gilbert, AZ 85233-3219.

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

Recollections

by Clyde Jennings

Smitten!

My friend, Frances Dixon, and I visited John and Seny Birkinbine in January '99 while attending ARIPEX '99. A customer of John's asked him to bring some '34 U.S. Parks Issue covers for him to go through, which John did. The man showed up on Sunday, but the covers were in a large box assorted 1930-1940, so as he was going through he was piling his discards on the table. Frances was sitting there and asked John if she could look through the piles before they were returned to the box, and of course John said she could.

Then it happened: she came across a Lady's Cover, and immediately fell in love with it! The miniature size fascinated her, and before the show closed she had purchased almost a hundred dollars worth of covers, and a new collector was born. At breakfast Monday morning, Frances turned to John to ask him something. Was it about what kind of album or stock book to buy? Oh, no. Her question was, "John, what should my Synopsis include?" She hadn't been a collector for 24 hours yet, and already she was an exhibitor!

We stayed the rest of the week with John and Seny. John is a pack rat, meant in a complimentary way, not derogatorily, so he had boxes of covers coming out of his arm pits, all filed 1840-1850, 1850-1860, 1860-1870 by decades up to present. We spent that entire week going through this hoard, must have looked at fully half a million covers, sometimes late into the night, and when we departed John was more than a thousand dollars richer and Frances was well on her way to that exhibit she envisioned. We figured it would have taken at least 20 years of show-going for her to have had access to what she saw in that one week, and she has been adding and improving ever since while having an absolute ball.

Twice in U. S. philately so-called "Fancy Cancels" were applied by postal employees to cancel mail. A few were used prior to the first adhesives issued in 1847, but more frequently thereafter, and until the 1890s when they were ruled illegal. Again in the 1920s and 1930s the custom was revived when the postal service required all

registered mail to be cancelled with dates on the back of the envelope to ensure that window clerks had checked for proper sealing of the envelopes. Philatelic type people gladly paid to have fancy cancellers made and persuaded window clerks to use them to cancel the fronts of covers.

Collectors of one, or both, loosely referred to them as 19th or 20th century cancels. For a number of years I collected and exhibited the former, and once entered the exhibit in ARIPEX in Tucson. Good friend David Leeds was on the jury, but never said a word to me at critique lest he embarrass me. However, bless his heart, when he got home he wrote me and asked, "Clyde, what became of the first 46 years?" Less than two hours after my mail was delivered that day a new title page was born proclaiming, "U.S. Fancy Cancels, 1847-1900." Thanks, David, you are a gentleman, and a fine one at that.

For 38 years I very seriously collected U.S. so-called fancy cancels from the period 1847-1900. I had corresponded with another collector out West who also collected those cancels, but only on the three cent Bank Notes. Finally, on a trip out that way, I visited him and spent a whole day in his home going through and enjoying album after album. However, my curiosity was piqued by a number of cancels I had never seen, nor was I aware of. A few years later he gave his collection to an Eastern dealer to auction. I selected and bid fairly heavily on 14 lots and was successful on 12. One of the cancels I was able to identify to my satisfaction as genuine, but the other 11 I sent to the Philatelic Foundation for certificates. Ten came back with "Counterfeit" certificates, the 11th had a "No opinion" certificate. So I returned all 11 to him for a refund since I had paid in full up front as just about all auctioneers require.

He sent me a check for 10, returned the 11th along with a very stiff letter pointing out a certain paragraph in his Conditions of Sale which stated that a "No opinion" certificate was not a valid reason for returning a lot. I wrote him and told him I was well aware of cited paragraph and never would have considered a return if it were the only lot involved, but with 10 absolutely no

good the 11th in such a group was far from suspicion. I also asked him to please remove my name from his catalog mailing list as I would no longer be bidding in his sales. The lot was only a hundred-or-so dollars as I recall now. Boy, oh boy, did I then get a LETTER! Among other things in that letter he told me I was not only short sighted, but I was taking food out of his children's mouths. I did not reply to that letter, but I have wondered if he ever realized how much more money he would have made from me over the ensuing years had he not been so stubborn. Meantime, I'm still collecting, and managing to bust my philatelic budget every year without his catalogs. But I hope his young-uns grew up healthy and did not waste away from malnutrition thanks to me.

In 1983 a thematic exhibit was shown at Madison Square Garden in the New York show for the first time. It's title "Out of the Closet." It was so sensational it was written up in some of the philatelic media. So I wrote to the then-exhibits chairman and asked for the name and address of the exhibitor so I could invite him to show at FLOREX in November. He returned the prospectus filled out and said he and Blair would drive down and bring the exhibit.

They got in late Thursday evening, I had left the show, so next morning this ruggedly nice looking fellow came up to me and said, "Hi, I'm Paul Hennefeld, would you like for me to walk you through my exhibit?" After a couple of frames I said to him, "I notice all these people you are showing on stamps are all dead now, not here to defend themselves, so how can you make these statements about them?" His answer, "Clyde, we know our own." I came back with, "Paul, I am 67 years old and I'd like to ask you a question I have never before asked a human being: are you gay?" "Yes, I am" he replied, "would you like for me to tell you my story?" I told him I would, and it was both fascinating and very revealing. And though we are entirely different, since then we have become very good friends — including Blair, whom he "Married" at the time Vermont permitted such unions in 2000.

Tell an exhibiting friend about AAPE! Help us grow.
Use The membership application on inside front cover

PRESIDENT'S MESSAGE by Dr. Paul Tyler



I can't believe its September already, as my Summer plans are only half done and Fall is upon us. The temperatures have dropped to the 50s at night and we are now in the low 80s during the day with cool breezes. It's time to start thinking about stamps again! While Fall is a pleasant time for many, Florida has been hit with two severe hurricanes already this season. I hope that collectors in the hard hit areas had their stamp collections secured in safe places and in case of damage they had adequate insurance to cover any loss. It is wise to carry insurance, especially if you are an exhibitor. This is because most, if not all, stamp shows do not cover exhibits and rely on the exhibitor to have his own insurance.

It is rare that anything happens to exhibits while entered in a show, but there have been cases where mishaps have occurred. I remember one case, where an exhibit had just been taken down and was in an open top box when someone spilled coffee over the exhibit. Several pages with their material were soaked in coffee. There was also the person who had just built a new house with a basement vault/wine cellar. He placed part of his stamp collection in the cement vault, before the cement was really cured and dry. As a result, the moisture in

the vault did a number on his collection. AAPE endorses the Collectibles Insurance Agency. They have a long history of serving the Stamp community. Look for their ad in our Journal. Speaking of advertisers, please support those who advertise in our Journal and tell them that you saw their ad in the TPE.

The Board of AAPE met at STAMP-SHOW in August in Sacramento. AAPE continues to work on developing some standard presentations that can be given at all WSP shows. We have a person investigating the types and specifications of digital projectors that can be used for power point presentations with the goal of purchasing one for use by AAPE members. Look for a report of our Board meeting in either this or the next issue of TPE.

With Washington 2006 less than two years away, AAPE is planning to have a substantial presence there. We will have a booth and will need volunteers to help staff the booth all through the show. In addition we plan on providing several seminars on various topics during the show. We are looking to have four to five different seminars and maybe have each one given at least twice during the show. Since many people

will only attend a few days of the show, this will give more people the chance to attend one or more of the seminars.

The idea of "team" exhibits has been raised by several individuals. I would like to thank Dr. Pocock a member from Australia on his comments about Team exhibits down under. Being a member of some New Zealand philatelic societies, I have been aware of this team competition and have thought how it might work here in the United States. With States that have several active clubs, it might be an intra-state competition. And for some, particularly in the East, where some states are small and distance is not too great, there could be even inter-state competition. Having lived in Maryland for many years, I think the several clubs in Maryland, Northern Virginia and Washington D.C. being close together, could consider an inter-club contest.

I welcome suggestions from members, and keep those Letters to the Editor coming. They provide excellent reading with many new ideas and novel ways of thinking about exhibiting.

Glory is fleeting, but obscurity is forever. — Napoleon Bonaparte

CLASSIFIED ADS WELCOME Your AD HERE — up to 30 words plus address — for \$5.00 per insertion. Members only. Send ad and payment to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125.

- **AUXILIARY MARKINGS** Showing delays in U.S. Mail, "Hubba Hubba" Korean War Covers, 1934 Christmas Seals on cover, Penthotal Cards, U.S. and Yemen oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

Stamps For The Wounded Seeks Donations

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

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

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

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

SFTW is an authorized nonprofit organiza-

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

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

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Judging And Exhibiting In The Americas

by John M. Powell, FRPSC, Chairman/RPSC Judging Program

At the 37th F.I.A.F. (Federation of Inter America Philately) Annual General Meeting, held in Santiago de Chile, 3rd July, 2003, a proposal was presented and approved by the FIAF Executive and then by the Meeting, to put in place a Reciprocal Judging and Exhibiting Agreement within FIAF Federations, of which Canada is a member. The seven sections of the paper are given below as published in *FIP Flash*, Nr. 86 - 2003/ *Fédération Internationale de Philatélic (FIP)*, pp. 25-6.

1. Each Federation agrees to recognize any and all jurors who are accredited by their own particular National Federation. These judges must be accredited by their national federation at least on national level.

2. While judging in another Federation's exhibition, the visiting judge will abide by Standard judging practices of the host Federation.

3. Each Federation should invite jury members from other Federations on a regular basis.

4. The only recompense given to the visiting juror will be the customary allowance offered, if any.

5. The Member Federation will encourage their exhibitors to participate with their exhibits at other Member Federation's exhibitions.

Usually, a jury member can also act as commissioner and carry the exhibits. Exhibitors who receive a vermeil or higher award in a member Federation's national exhibition can use this award to qualify for international exhibitions.

6. The Federations will send to the secretary or coordinator of judges a list of those qualified to judge. This list shall be updated on a regular basis.

7. If the occasion arises, each Federation will offer to other member Federations any seminar, publication, or media product they have prepared relating to judging, exhibiting, or collecting in general.

The Royal Philatelic Society of Canada has had a similar Reciprocal Agreement with the American Philatelic Society for several decades, which recognizes national level judges from both countries who may judge in each other's country. During the late 1990s similar agreements were signed with the Australian Philatelic Federation

and with the New Zealand Philatelic Federation, and we have been exchanging judges with these countries, who have taken Canadian exhibits to their national exhibitions. This year we shall have a New Zealand judge on the jury at ROYAL* 2004*ROYALE in Halifax who will be bringing at least five New Zealand exhibits, while Charles Verge, President of RPSC, will be attending the Australian national show in Fremantle, Western Australia, September 9-12 and taking some Canadian exhibits.

The above agreement among the National Federations of the America continent now provides a wider opportunity for the recognition of the exchange of national judges among the 21 member countries of the FIAF, and the opportunity for exhibitors to enter exhibits in these countries. A current list of our national judges (as published in *The Canadian Philatelist*, Vol. 55, No. 1, pp. 26.) was recently sent to the FIAF Secretary as required under Section 6 above.

* Reprinted by permission from the May-June issue of *The Canadian Philatelist*.

Two-Page Title Page and My Synopsis

By Louis Fiset

My topic is complicated because of the numerous jurisdictions of the jailers and political status of the internees, both of which varied over time. Throughout my exhibit I used headers and subheaders to try to avoid confusion on the part of both judges and viewers. And as part of my title pages I attempted to lay out the exhibit. The first page of the title is on this month's cover. The second title page follows.

But it was the synopsis page for the judges where I have placed my greatest effort to clarify what they are about to see. This part of the synopsis page was no brag sheet, but an attempt to inform. The brag part came when I indicated all the research I had done at the National Archives in an effort to understand what I was trying to exhibit. The jury could not know about this prior work unless I told them. This information has netted me a couple of research awards, which I find as gratifying as the gold medals the exhibit is now beginning to achieve.

Internment of Noncombatant Enemy Nationals

The internment of German, Italian, and Japanese noncombatant enemy nationals in the U.S. began with the outbreak of war in Europe in September 1939 when German merchant seamen from impounded or scuttled ships were detained by the INS after repatriation efforts failed. When the U.S. entered the war in December 1941 arrest of U.S. resident enemy aliens began and continued well into 1942. Later, enemy nationals from 12 countries in Latin America were brought to the U.S. for internment. In all, the U.S. interned more than 13,000 German, Italian, and Japanese enemy nationals in World War II.

Internee of war mail was censored throughout the war by INS, Army, and Office of Censorship censors. No limits were placed on the amount of mail individuals could receive, but weekly quotas were imposed on outgoing mail in order to keep the workload of the censors manageable. Free franking privileges were extended beginning in December 1942.

LAYOUT OF THE EXHIBIT: This exhibit of postal history relating to the

internment of noncombatant enemy nationals is divided into six parts: each reflects either a separate political group or different jurisdictions holding them prisoners. The groupings are presented roughly in chronological order. Subsections are grouped by nationality.

Axis Merchant Seamen — 1941-1945

German Nationals
Italian Nationals

U.S. Resident Enemy Aliens — 1942

German Nationals
Japanese Nationals
Italian Nationals

U.S. Resident Enemy Aliens — 1942-1943

German Nationals
Japanese Nationals
Italian Nationals
Martial Law in Hawaii
Odyssey of an Interned U.S. Citizen

U.S. Resident Enemy Aliens — 1943-1945

German Nationals
Japanese Nationals
Italian Nationals
Repatriation

Latin America Deportees — 1943-1945

German Nationals
Japanese Nationals

Post-War Internment — 1945-1948

German Nationals
Japanese Nationals
Italian Nationals

Sources

Louis Fiset. "RETURN TO SENDER: U.S. censorship of enemy alien mail in World War II." *Prologue: Quarterly of the National Archives and Records Administration* 33(1):21-35, 2001.

On line at: http://www.archives.gov/publications/prologue/spring.2001_mail_censorship_in_world_war_two_1.html

Richard W. Helbock. "Mail from the Camps: A Postal History of America's

WW II Relocation Centers and Associated Internment Camps." *LaPosta*, (199):9-18, March 2003.

U.S. INTERNMENT CAMP MAIL IN WORLD WAR II

Synopsis Page

OVERVIEW: In World War II the United States interned three classes of people: noncombatant enemy nationals whose countries were at war with the U.S., POWs, and Japanese Americans. This exhibit presents the non-combatant enemy nationals group, comprised of German and Italian merchant seamen, and German, Italian, and Japanese enemy aliens living in the U.S. before the war or deported from Latin America. These enemy nationals, interned by the Army and the INS, fell under the legal protections of the Geneva Prisoners of War Convention of 1929, which authorized censorship, quotas on outgoing letters, and other wartime restrictions concerning the mail.

PROFILE OF INTERNED GROUPS INCLUDED IN THE EXHIBIT: The three groups of noncombatant enemy nationals represented in the exhibit varied in their numbers and were interned for distinct reasons.

Merchant seamen: The German crew of the liner, S.S. COLUMBUS, was detained after scuttling their ship in December 1939. All other German and subsequently, Italian crews, who had been living aboard ship in neutral harbors in the Western Hemisphere, were arrested on March 30, 1941 and later interned in the U.S. following reports their vessels were being sabotaged. Their numbers totaled 1,700.

No Japanese merchant crews were interned in the U.S. Trade relations between the U.S. and Japan ended in July 1941 when all Japanese credits in the U.S. were frozen; thus, no Japanese merchant ships were to be found in U.S. territorial waters on December 7, 1941.

U.S. resident enemy nationals:

Arrests began on December 7, 1941 and continued well into the next year. Individual warrants were issued for local community leaders with strong ties to the motherland and who were considered by the FBI and other intelligence agencies to pose threats to national security. The percentage of ethnic populations involved was small. Among the 8,000 or so who were eventually interned, only 250 were Italian nationals. Ten percent of resident Japanese nationals were interned, a significantly higher rate than for the Germans.

Latin American deportees:

Approximately 2,700 enemy nationals were deported to the U.S. during the war, most occurring during 1943. Although most were on blacklists compiled by the U.S. and Latin American governments, the majority were deported in order to purge individual countries of a hated minority or as an excuse to expropriate businesses and property.

Note: I have chosen to exclude postal history of interned Japanese Americans as a central focus in the exhibit because the War Relocation Authority, which oversaw the incarceration of this group, had no authority to modify postal regulations or to censor the mail.

DIFFICULTY OF ACQUISITION: My two-decade experience collecting this material has shown that U.S. internment mail of noncombatant enemy nationals is generally difficult to find, especially that involving merchant seamen and deportees. The number of internees is small, and much of what mail survives still remains unrecognized by dealers; little appears on the internet (ebay).

IMPORTANT ITEMS IN THE EXHIBIT: The following covers are among the most important in the exhibit, either for their historical significance, usage, or scarcity. The number of examples known reflects the exhibitor's own experience. Covers are listed in order of appearance [Frame:

Page] and may be located in the frames by looking for covers with an accompanying red dot:

- 2:8 Incoming from Martinique to one of only 59 Italian detainees held at the INS Sharp Park detention station, reflecting how few Italian nationals were actually interned during the war.
- 2:12 Correspondence involving a female detainee; fewer than 100 enemy alien women were interned in World War II.
- 2:15 Censored commercial mail (phone bill) to a Japanese alien now detained at Tujunga, CA

[Tuna Canyon], one of a number of temporary camps that never held more than a hundred or so detainees.

- 3:8 Business correspondence with a non-Japanese, which highlights the fact that interracial business mail was uncommon due to the relative isolation of Japanese in the prewar business community.

- 3:16 One of two known postal cards from Japan to North America carried aboard the diplomatic exchange ship, M.S. GRIPSHOLM. Any surviving mail between Japan and North America is scarce because no regular mail service existed and relatively few Japanese writers existed in the continent.

- 4:10 One of two known Red Cross forms carried aboard the M.S. GRIPSHOLM to North America.

- 5:8 Only reported cover from Camp Blanding, the Army facility that briefly held the first group of German deportees from Latin America. All deportees were soon interned by the INS.

- 5:10 Only known cover originating with a Latin American deportee en route to the U.S. The Canal Zone was a temporary stopover of days, and little mail was generated.

SOURCES: The literature on the postal

history of interned noncombatant enemy nationals in the U.S. is scant. Much of what exists resides in the historical rather than philatelic literature.

Postal History:

Richard W. Helbock, "Mail from the Camps: A Postal History of America's WW Relocation Centers and Associated Internment Camps," *LaPosta*, (199):9-18, March 2003.

Richard W. Helbock, "World War II Mail to and from the Camps: Other Civilian Internees in the US and US Civilians Detained Abroad," *LaPosta*, (202):9-28, September 2003.

Historical Literature:

Louis Fiset, "RETURN TO SENDER: U.S. censorship of enemy alien mail in World War II," *Prologue: Quarterly of the National Archives and Records Administration*, 33(1):21-35, 2001.

On line at:

http://www.archives.gov/publications/prologue/spring.2001_mail_censorship_in_world_war_two_1.html

Louis Fiset, "CENSORED! U.S. censors and internment camp mail in World War II." In Mike Mackey, ed., *Guilt by Association: Essays on Japanese Settlement, Internment, and Relocation in the Rocky Mountain West*. (Powell, WY: Western History Publications, 2000), 69-100.

Louis Fiset, *Imprisoned Apart: The World War II Correspondence of An Issei Couple*, (Seattle: University of Washington Press, 1997).

RESEARCH: Original research was conducted at the National Archives in Washington D.C. and College Park, MD in preparation for this exhibit and for three related publications in the historical literature [see sources]. I focused on the following record groups: Office of Censorship (RG 216); Immigration and Naturalization Service (RG 85); and War Relocation Authority (RG 210).

Write For TPE — Articles, Shorts, Favorite Pages, Ideas...Send A Manuscript Or Postcard To The Editor Today

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

Let's Move The Goalposts!!!

by John Sadler

**Reprinted from the August, 2004 issue of The Asia-Pacific Exhibitor*

Hands up all those exhibitors who have discussed their exhibit with the judges in front of the frames and then found, to their dismay, that there are highly relevant comments in their critique sheets which were not raised during that discussion.

In Australia, the rapport between judges and exhibitors has come a long way in recent years, but, to my mind, the present approach to communication between judges and exhibitors is in danger of stagnating.

I believe that it is now time to apply some very serious thinking to the future.

It is of paramount importance within our hobby that we encourage new exhibitors, and much good work is being undertaken in this regard with the introduction and expansion of experimental exhibition classes.

However, as indicated in my opening paragraph, there are still many frustrated exhibitors, and a frustrated exhibitor can very easily result in lost exhibitor.

I would like to propose two significant matters to be carefully considered for future adoption:

1. That the critique sheets be made available to exhibitors prior to the discussion in front of the frames; and
2. That there is an appeal process put in place that will in some measure appease an unhappy exhibitor.

Before putting forward my arguments

Ask Odenweller

by Robert P. Odenweller

Questioning the outcome of judged events has become something of a national sport. As I write this, the Olympic games are almost over, and have a number of cases, particularly in gymnastics, where the results have been called into question. Two events are memorable. First is the ten minutes disruption by the spectators when a Russian gymnast gave a clearly superior performance that was graded very low by two judges. Ultimately they were compelled to reconsider but the change was not enough to make a difference.

The second involved the mistaken

and suggestions, it is most important to strongly emphasize the need to consider these matters positively. It is very easy to think of many reasons why changes should not be made, and no doubt many of us have been guilty of this process of negative thinking. Nothing kills innovation like the "knockers".

However, I firmly believe that if something is worth doing and it is approached positively, there are always solutions to be found. The comments of the "knockers" can be used as the hurdles to be overcome in the process of deliberation.

The Early Dissemination Of The Critique Sheets

Our present system has the critique sheets available at the close of the exhibition and they are included in the envelopes when they are returned to the exhibitor. The discussion in front of the frames with the judges usually occurs on the morning of the last day, or approximately four to five hours before the close. Ideally, they should be given to the exhibitors immediately following the judges critique session, thus giving the exhibitors time to read and digest the comments prior to the discussion.

The Northern Beaches Stamp Expo since 2001 has been held over two days, Saturday and Sunday, and the aim has been to make the presentations to exhibitors after the Expo closes at 5 p.m. on the Saturday, which presentation would include a laminated certificate and critique sheet. The present-

tation would then be followed immediately by the discussions in front of the frames. These aims have been met.

By having the critique sheets prior to this discussion, the exhibitor derives a far greater benefit than would otherwise be the case.

To enable this situation to be achievable at National Exhibitors would either require judging to begin earlier, or to have more judges appointed to the Jury, both of which could involve additional cost to the exhibition. Perhaps judging time can be enhanced by a more structured mounting programme, where the exhibits were mounted in the sequence in which they are to be judged.

However, in the short term the early production of the critique sheets could be limited to those exhibitors who will be in attendance, and this number would usually be less than one third of those exhibiting. An additional box on the application sheet asking the exhibitor to indicate whether or not he or she will be in attendance should quickly identify those affected.

It is to be expected that there will always be some exhibitors who may intend to be present at the exhibition, but for one reason or another, are unable to attend. To avoid any possibility of an exhibitor not receiving a critique sheet, the originals should all be placed in the envelopes as at present, and those in attendance given a photocopy prior to the discussion with the judge(s) in front of the frames.



analysis of the degree of difficulty of the Korean gymnast who received the bronze. Paul Hamm received the gold, and some feel he should at least have shared it. I see the matter as more complex. The rules provide that challenges must be made before the end of the event, and in this case they were not, so by the existing rules, Hamm retains his gold. The offending judges were suspended but that doesn't help much.

The key elements, to me, were that a review of the Korean's performance on videotape revealed a mandatory deduction of 0.2 points that was missed by the judges

(and that would have kept him out of the running for the gold medal, even with the 0.1 point higher degree of difficulty), but a more fundamental question is how would each of the gymnasts have performed with knowledge of the "true" score that the Korean had, whatever it may have been? Athletes in these events have a sequential strategy, based on each round's results. It's not a simple matter, and Hamm's comeback was both monumental and according to the rules.

Stampshow and Divided Opinions

What does this have to do with philately? Only two weeks ago many of us were gathered in Sacramento for Stampshow and the Champion of Champions competition. After the first day of viewing exhibits I heard many viewpoints on which should win, with two camps developing: The Monte Carlo exhibit, and "anything else." I discussed this with quite a few exhibitors and judges (but not those on the jury at the show), and here offer some observations taken from the many viewpoints.

The Monte Carlo supporters (I'll use "MC" here, for the exhibit and its backers) felt that this was the greatest exhibit of U.S. classics since Ishikawa's National Grand Award at Ameripex '86. Some thought that it was better. All felt that it should be a "slam dunk" for the Champion of Champions (C of C).

Then I heard from the "all others" group (here "AE"). In general, many didn't espouse any specific exhibit, but did not want MC to win. This polarization was a palpable as it was difficult to understand. A sampling of the AE statements might shed some light on the matter.

"He didn't mount it himself, but paid someone to do it for him." Although it may be laudable to mount your own material, and I wouldn't think of letting someone else do anything with mine, that's not a part of the rules under which an exhibit is judged. And it's not likely ever to be. Too many people, for one reason or another, may lack the skills necessary to do justice to their material. Their solutions range from having computer literate relatives do it for them, all the way up to using professional exhibit preparers. A quick scan of previous C of C winners has a substantial percentage of exhibits that were mounted by someone else. Sorry, but I don't think that one has wings.

"It was a synoptic exhibit, and that's contrary to the rules." I cannot find any reference to that in the *Manual of Philatelic Judging*. Rather, the section on traditional philately recognizes the vast range of possible ways to cover a subject, with many qualifiers, so as not to say "this is the only way." There is no "only way." The *Manual* says:

"The exhibitor sets the parameters for the story and seeks the best organization by which to execute the story. For optimal results, this information should appear on the title page, which then serves as a guide to the exhibit."

That was quite clearly done with the MC exhibit. In my 18 years as president of the Traditional Philately Commission of the

F.I.P., one of my major tasks was to receive the input from all the member countries regarding their thoughts about judging traditional exhibits and then to work with the commission members to put it into a form that all could accept. The standard U.S. judging became a part of that mix, even though it remains the only country in the world not to use F.I.P. judging rules. Basically, a traditional exhibit involves (usually) the stamps, unused and used, with multiples and varieties where appropriate, and covers showing the use of the stamps. Many exceptions exist, depending on country and material involved. The MC exhibit stated its intention to show unused, used, multiples, varieties, and covers. And it did just that. Again, I don't see how this fails to meet the judging criteria.

"He just bought the collection." Perhaps we're getting closer to the true nature of the problem. This comment was repeated in many different versions, but it all came down to a resentment of the idea of someone with deep pockets getting the top material in any area. I would look at it in a different way. You could cut Bill Gates (or an agent of his) loose on many areas of world philately and they wouldn't get very far. Forming a major collection requires more than just an unlimited checkbook. The material has to be available, and in some cases may be locked up in other collectors' vaults, with some not ready to sell until it is pruned out of their cold dead hands. Even more important is knowledge of what are the best pieces, and not being satisfied with just anything that comes along. That takes study and waiting, and when the piece comes along, often entails a major fight with other collectors for the "best" item. It's certainly not an easy task, and requires more than unlimited funds.

What was lurking below the bottom line in the AE group? In a word, jealousy. Some came out and said it. Others took pains to avoid it. The expressions of glee I heard after the announcement that another exhibit had received the C of C served to strengthen that impression.

This is not the first time a major exhibit has inspired such feelings. Ryo Ishikawa had problems at the C of C level, with his One Cent 1851-57, which Herbert Bloch said was one of the five greatest exhibits he had ever seen. I had to agree, and was in the unfortunate position of being in competition against him for the C of C in 1973. When his did not win, I had to ask one of the judges why. He said that it was a single denomination of an issue, and that my full showing of New Zealand was a "complete" exhibit. (It showed unused, used, multiples

and varieties, and covers, by the way). Although I was happy to receive the award, I felt very embarrassed for Ryo. In four subsequent shows, he again lost. When he finally won the award in 1978, Phil Silver, who was one of the judges, told me that it had been an uphill struggle to get Ishikawa the C of C. Some time after that I mentioned to you that if he could only do the same with the rest of early U.S. that he did with the one cent, it would be amazing. And the rest, as they say, is history.

Two years later, Ishikawa entered another powerhouse exhibit in the C of C. This time it should have been an easy win, but it had been shown internationally, gaining a high award. There were no rules against that at the time, and if changes had been desired, there was plenty of time to do so later. But one of the exhibitors, now deceased, objected strongly to the idea that she would not have a chance to win. The rules were changed at the show, and Ishikawa was disqualified. Although I think the action may have been hasty, the part that is regrettable to me is how Ishikawa was treated. He could have been awarded a special prize of honor in the process of awarding the C of C to someone else, and that might have helped to salvage the loss of face incurred. Instead, he received nothing, and I don't believe he even received a return of his frame fees. Again, this was motivated by feelings other than those provided by the rules.

As with the Olympics, with which I opened these thoughts, the rules are established for all to know and follow. Everyone is entitled to an opinion, and many who gave them have probably never read them. Personal preference, as I stated in my last column, has no place in the matter at all.

None of this is aimed at the final determination of the judges in Sacramento. They are all well experienced, and are sure to have deliberated within the procedures that have been established. Rather, the foregoing exercise is an attempt to understand how an unusual exhibit can be perceived by the public in so many ways. Some of these thoughts may be carried over to those who have a similar feeling with their own exhibits at other national shows, when they walk in with high expectations and see a powerhouse exhibit that they hadn't expected. It happens.

How will the Monte Carlo exhibit do in international competition? Just fine. We will see how it fares in Singapore in the introductory level of five frames. I wouldn't be a bit surprised if it happened to be a candidate for the Grand Prix International, rare, but not unheard of, for a five frame exhibit.

AAPE YOUTH CHAMPION OF CHAMPIONS 2004

Retiring director, Ada Prill, has been my guide and mentor in learning the responsibilities of this position. She invested countless hours and e-mails back and forth to instruct me and answer my many questions. Without her help I could not have attempted this venture. Thank you, Ada. I also want to acknowledge Charles Verge who quickly took us under his wing and helped in various ways. My husband Bob, as codirector, is my right-hand man and supporter. Finally, I want to thank AAPE for entrusting us with this opportunity to serve youth in philately.

The 2004 AAPE Youth Champion of Champions was held at INDYPEX, July 9-11. Thirteen exhibitors provided fifteen exhibits (a total of 41 frames) for the competition. Three other youth were invited to participate but did not respond to the invitation.

Nearly all of the previous sponsors of awards donated awards again this year. And a few new awards were added [from the Pinnacle Stamp Club (Little Rock,

Arkansas), the Johnstown Junior Stamp Club (Pennsylvania), and Sandy Morris (Illinois)]. We were very grateful to all the donors for their support.

The committee of INDYPEX was most gracious, and is very supportive of youth exhibiting in general. They invited the youth to attend the awards banquet as their guests, and provided time for all the awards to be individually announced.

Two families (three exhibitors) attended INDYPEX. As a get-acquainted event, we organized a trip to the Indianapolis Zoo Friday afternoon. Those who attended had a good time together. We also helped exhibitors who were interested to find adult exhibitors who were willing to critique their exhibits at the frames.

The jury for the youth was chaired by Charles Verge with assistance from Tim Bartsche and Tony Dewey. They were successful in distributing the special awards to the twelve of the fifteen exhibits. A list of the awards presented follows. Note that all participants received the Fran Jennings

medal; I am thankful to the Postal History Foundation for their assistance in providing these medals.

As we look ahead, ROPEX has scheduled the Youth C of C to be part of their 2005 event in Rochester, New York. We have an invitation from INDYPEX to return to Indianapolis in 2006. I hope that the Board of Directors will accept this invitation. The National Topical Stamp Show has also asked us to return, perhaps in 2007. I do not know what the location for that show will be.

My personal goals for the Youth C of C are 1) to see more youth participate, and 2) to see more youth and their families attend. As I contact WPS shows in advance to see if they will need an AAPE Youth Grand Award sent, I am concerned that many shows have no youth entries at all. Something needs to happen to change this.

Respectfully submitted,
Carol J. Barr, Director
Robert G. Barr, Codirector

Awards Presented July 10, 2004 at INDYPEX

All exhibitors receive Merit certificates, ribbons, and Fran Jennings Medals

Youth Champion of Champions — the best youth exhibit shown in North America in 2003-2004. donated by WESTPEX. Winner also receives the Ralph Herdenberg Award. Presented to Amber Reilly (11), NWT, Canada for "In Come the Pigs" (representing Edmonton Stamp Show).

Liberty Award — For the best exhibit which follows the "traditional" form. Donated by C. David Eeles. Presented to Joe Hare (14), Ontario, Canada, for "St. Pierre et Miquelon — 1885-1956" (representing VANPEX).

Welsh Philatelic Society Postal History Award — For the best postal history exhibit. Donated by Wels Philatelic Society. Presented to Dzintars Grinfelds (15), California, for "Latvian Machine Cancels 1920-1944" (representing ROMPEX).

Howard Hochner Award — For the best portrayal of American History. Presented to Dzintars Grinfelds (15), California, for "Railroading in the U.S." (representing OKPEX).

NAPEX Awards.

A) **NAPEX Title Page Award** — Presented to Elizabeth S. Day (8),

Maryland, for "Why I Love Horses" (representing Ameristamp Expo).

B) **NAPEX Creativity Award** — Presented to Danielle Henak (14), Wisconsin, for "On, Wisconsin!" (representing INDYPEX).

C) **NAPEX Topical Award** — Ben Soicher (11) Ontario, Canada, for "Cross the Country and Down the Hill" (representing ORAPEX).

D) **NAPEX Thematic Award** — Presented to Sara Henak (17), Wisconsin, for "Puma Concolor" (representing Minnesota Stamp Expo).

E) **NAPEX Research Award** — Presented to Kurt Glatzfelder (17), Quebec, Canada, for "The Vostok Program" (representing STAMPSHOW).

WESTPEX Awards

A) **WESTPEX Write-up Award** — Presented to Chris Hodge (10), Virginia, for "Sailing Ships" (representing NAPEX).

B) **WESTPEX Flora and Fauna Award** — Presented to Amber O'Reilly (11), NWT, Canada for "In Come the Pigs" (representing Edmonton Stamp Show).

C) **WESTPEX Award of Excellence** — Presented to Maria Hoffman (9), Pennsylvania, for "Birds of Stamps — The

Struggle for Survival" (representing Philadelphia National Stamp Exhibition).

APS Membership Award — Donated by Ken Martin. Presented to Amber O'Reilly (11), NWT, Canada, for "In Come the Pigs" (representing Edmonton Stamp Show).

American Topical Association Award — Presented to Amber O'Reilly (11), NWT, Canada, for "In Come the Pigs" (representing Edmonton Stamp Show).

ATA Membership Award — Donated by Johnstown Junior Stamp Club. Presented to Tim Hodge (12), Virginia, for "Birds of Prey" (representing VAPEX).

Potentiality Memorial Awards in Memory of Sid Nichols and Chet Allen — Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Chris Hodge (10), Virginia, for "Sailing Ships" (representing NAPEX) and to Elizabeth S. Day (8), Maryland, for "Why I Love Horses" (representing Ameristamp Expo).

Unique Girl's Award — Donated by Sandy Morris. Presented to Daniella Henak (14), Wisconsin, for "On, Wisconsin!" (representing INDYPEX).

In Memoriam: Howard Schloss (1932-2004)

It is with profound sadness that we announce the sudden passing of our good friend, NAPEX Board Member and Secretary Howard Schloss, who succumbed to a heart attack on Saturday, May 15 at age 71.

Howard was born in Manhattan, New York City on October 4, 1932. After graduating from Cornell University with degrees in Economics and Chemistry, he earned a Master's Degree in Business Administration from Columbia University and a Law Degree from New York University.

Howard spent most of his professional life as a lawyer with the Food and Drug Administration, where he was highly regarded and spent his early-retirement years teaching new FDA employees.

Howard was a very active philatelist who was always well liked for his cordial and unassuming manner. He collected, attended stamp shows, and served and supported many societies and shows as a Director or Officer. However, his day always started after he had worked the New York Times Crossword Puzzle. Howard also was an avid New York Yankees baseball fan. He died in Frederick, MD either going to or returning from a small stamp show, pursuing his hobby right up to

the end.

Howard had diverse collecting interests that ranged from Danish locals and wavy line



stamps to the New York 1939 World's Fair. He also collected Czechoslovakia, Israel, booklet panes, South Africa, and Barbados. He was a member of numerous philatelic societies, including locally, the Potomac Philatelic Society, and the Rockville-Gaithersburg Stamp Club. He graciously served many organizations as Secretary or Treasurer, several simultaneously. His primary specialty centered with the Scandinavian Collectors Club but he was also a member of the Society of Israel Philatelists, Society for Czechoslovak Philately, South Africa Collectors Society of Great Britain, American Philatelic Society, and a member of the Arizona Philatelic Rangers.

He has served with NORDIA 2001, BALPEX, VAPEX, and WASHINGTON 2006. At NAPEX, he served as Secretary, Assistant Floor Manager, and Government liaison. In the latter position, he coordinated several First Day Ceremonies. He was honored with the President's Award in 2003 for his service to NAPEX. He did not seek these responsibilities but he took them when

offered and then performed them in an exemplary fashion to completion.

NAPEX, along with other societies, have initiated a memorial fund for Howard to raise \$5,000 for a tree in his memory at the APS memorial park. All of Howard's friends are invited to help. Checks can be written to the APRL and sent to NAPEX, FOB 1312, Falls Church, VA 22041 or to the society you want it to represent. We will assemble these donations and send them to the APS around August. Each individual will receive a separate acknowledgment of their donation from the APS.

Howard touched all he knew with his gentle personality. He was a mainstay of support to the philatelic groups he joined. Bob Lamb, Executive Director of the APS, noted that "The Society has lost a good friend and supporter." He gladly took the positions others would not and each group benefited from his philanthropy. He was proud to serve philately and enjoyed the fellowship of our hobby and the collectors who knew him. Janet Klug, President of the APS states, "He was one of the hobby's unsung heroes." He will be sorely missed by hundreds of his colleagues and fellow philatelists.

His funeral was held at the Riverside Memorial Chapel in New York City on May 20 at 1 p.m. His brother Arthur and his wife Sharon of Palm Harbor, FL, his niece Amy Pressman of Madison, CT, and nephew Marc Schloss of Washington, DC, served him.

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.

*The "Royal" Looks To The Future Graham McCleave, Director of Conventions for The Royal Philatelic Society of Canada (RPSC), says the Royal has "been successful in getting several communities to invite Canada's national stamp organization to host its annual convention on their turf."

ROYAL *2005* ROYALE, which will be the organization's 77th annual convention, will be staged at London, Ontario and hosted by the Middlesex Stamp Club. Activities will be at the London Convention Centre, 300 York Street, London, Ontario. Information relating to ROYAL 8 2005 * ROYALE is available from

P.O. Box 2005, Lambeth Street, London ON N6P 2A0 or by email at <royal2005@rogers.com>. It is not too early to make reservations for London, especially since a major national hockey tournament is scheduled for the southern Ontario city the same weekend.

Other "booked" venues for the Royal include Calgary (2006), Toronto (2007), Quebec City (2008), St. Catharines, ONT (2009) and Montreal (2001). McCleave says 2010 is open to any community that signifies its intention.

Charles J.G. Verge, president of The RPSC,

says communities interested in hosting the Royal "should do some homework before they make a commitment." It is "a big job" he says, but in the past "some small stamp clubs have conducted very successful shows by good planning."

Graham McCleave will be happy to accept applications for future shows of The RPSC. He can be contacted at 186 Willington Street, Fredericton NB E3B 3A5; telephone: 506-455-3280; or email: cmcleeve@nbnet.nb.ca.

The Royal website <www.rpsc.org> will have up-to-date information on all The RPSC shows as it becomes available.

• **Washington 2006 Hotel Room Registration**
Rush Special room rates are available from seven different hotels within walking distance of the Washington DC Convention Center, site of the Washington 2006 international philatelic exhibition, May 27-June 3, 2006.

Initial reservations for hotel accommodations during W2006 have exceeded expectations, especially at the show's headquarters, the Renaissance Washington DC Hotel.

Here is the current list of properties offering discounts of up to 40% off regular prices for Washington 2006 visitors. Because the number of special-rate rooms in each hotel is limited, early reservations are advised. Rates given are for single or double occupancy and are subject to the current 14.5% sales tax in the District of Columbia. Please note that parking fees, if any, are not included with these quotes.

Each * represents one city block from the Convention Center. All are within a half mile (1 km) radius of the site.

Renaissance Hotel *
\$169 per night
999 9th Street, NW
Grand Hyatt ****
\$169 per night
1000 H Street, NW
Marriott at Metro Center ****
\$149 per night
775 12th Street, NW
Four Points by Sheraton ***
\$139 per night
1201 K Street, NW
Hamilton Crowne Plaza *****
\$119 per night
14th and K Street, NW
Red Roof Inn ****
\$115 per night
500 H Street, NW
Wyndham Washington *****
\$110 per night
1400 M Street, NW

Do not contact each hotel property asking for these rates, as they can only be booked through the W2006 Hotel Reservation Bureau, a separate organization handling room reservations.

You may go online at <http://www.washington-2006.org> to see up to the minute room availability and make reservations. For people without Internet access, or who prefer not to register online, request a reservation form by mail from Washington 2006 and mail or fax the information to the Bureau. All reservation requests are on a first-come basis, and must include a credit card deposit.

You will receive a confirmation typically in 24 hours if booked online or within 5-7 business days by mail. Cancellations and/or changes received up to March 27, 2006 will not be subject to a fee, otherwise a penalty will be incurred through the Hotel Reservation Bureau

or selected hotel. Final payments will be settled with your hotel on arrival.

Read the complete deposit and cancellation policy online or accompanying the mailed reservation form before submitted it.

To receive a hotel reservation form by mail, send your request along with a self-addressed stamped envelope to:

Washington 2006 Hotel Reservation
P. O. Box 2006
Ashburn, VA 20146

Instructions on where to mail the completed form will be completed.

Although the exhibition has free admission, visitors must register in advance or in person to enter the hall. Advanced registration is preferred to avoid long lines at the show. Collectors should either register for the show online or request a separate show registration form to submit ahead of time.

• **Washington 2006 Volunteers** I have somehow been assigned as commander in chief (according to Michael Dixon, Show Chair) of mounting and dismounting exhibits at the great international exhibition in Washington, DC, May 27-June 3, 2006. Bring it on!

The specific timetable has not been worked out yet but we'll need lots of help with mounting starting (hopefully) Wednesday, May 24 thru the opening of the Show. Then, the exhibits are to be dismounted sometime after Show closes on Saturday, June 3, for a day (I hope) or more.

As with many of you, I've had lots of experience, and have helped at Internationals before. But being in charge of such a large undertaking is new, and I'm some 3000 miles away from the Show venue.

So, I need you to please start thinking of helping with the mounting of exhibits and the dismounting too. And can you please help us to get others to do the same? All it takes is a little practice and some of your time and effort.

Yes, I know how expensive it can be to be a volunteer but there's lots to see and do in the DC area when you're not working as a volunteer mounting or dismounting exhibits...And the central location of the convention center is a big plus!

So, please sign on to MAJOR TED'S TEAM of dedicated volunteers. I can assure you that you will be rewarded with good fellowship, satisfaction, glory and fame (?), refreshments and maybe, if we're lucky, a unique tee shirt! And you'll be paid at the usual volunteer rates.

Thank you all for being there for me and for Washington 2006.

Sincerely,
Ted Bahry,
SemperTed@aol.com

• **Sarasota National Stamp Exhibition 2005**

Prospectus available — Jury Announced

The exhibitor's prospectus is now available for collectors interested in exhibiting at the Sarasota National Stamp Exhibition (SNSE), which will be held February 4-6, 2005 at Sarasota Municipal Auditorium, 801 North Tamiami Trail (Hwy 41), Sarasota, Florida.

As the only World Series of Philately event in Florida, the SNSE will feature over 2,750 pages of exhibits, 40 top dealers from across the country, philatelic forums, society meetings, a silent benefit auction and a learning center.

SNSE is hosting the annual conventions of The American Revenue Association and The American Airmail Society. Also holding regional meetings are: Florida Chapter of the Plate Number Coil Society, Florida Chapter of the American First Day Cover Society and the Florida Postal History Society.

The jury for SNSE 2005 includes:

Charles J.G. Verge, Chairman
Stephen Reinhard
Ronald E. Leshar
Ann de Bayley Nicoll
Peter D. Martin
Rodney Paige, Apprentice

To request the exhibitor's prospectus, write to Jack Seaman at Sarasota National Stamp Exhibition, PO Box 3553, Sarasota, FL 34230, Attn: Jack Seaman, Exhibits Chair, or email: jackson@comcast.net.

Exhibitors wishing to attend SNSE 2005, may make reservations at the Wellesley Inn and Suites, 941-366-5128. SNSE rate is \$72/night.

For additional information, contact Show Chair David Medeiros at 941-376-5689.

• **New TEXPEX Award** The Texas Philatelic Association will prove an award to be presented at TEXPEX 2005 for the **BEST EXHIBIT BY A YOUNG ADULT** (ages 18-35). The award will be in the form of a plaque. Exhibits presented by young adults at TEXPEX 2005 will not be judged differently from other exhibits, but they will be eligible for this award in addition to any other awards or ribbons that are earned. One frame exhibits and multi-frame exhibits are eligible for this award.

The Texas Philatelic Association wants to encourage young adults to actively participate in the hobby of stamp collecting and to pick an interesting topic from their collection to exhibit.

Stamp Clubs are also encouraged to promote exhibiting by young adults at their local shows.

For more information on the Texas Philatelic Association's **YOUNG ADULT AWARD** award, please contact Texas Philatelic Association, Jane King Fohn, President, 10325 Little Sugar Creek, Converse, TX 78109 or email janefohn@sbcglobal.net; or TPA Board Member, Arthur Zeiler, email

Ideas To Improve AAPE or For New AAPE Activities?

Write to Pres. Paul Tyler, 1023 Rocky Point Court NE, Albuquerque, NM 87123

TITLE & SYNOPSIS PAGES

by Jim Kotanchik

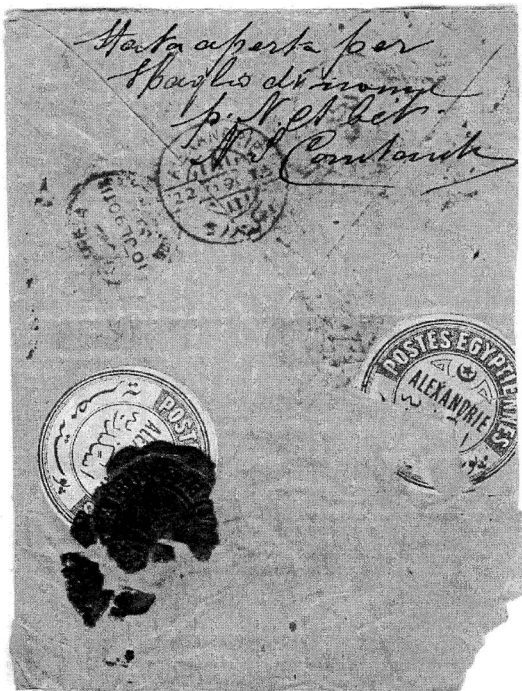
The Official Seals of Egypt

Seals were used primarily for the repair of mail damaged in the postal system or the resealing of mail opened in error. Other uses, of which a number are shown, are scarce. This exhibit covers the entire period of use beginning with the 1906 seals through the modern issues.

The chronological presentation contains examples of all of the issued seals including seven on-cover usages that represent the only recorded examples, three complete panes that have four or less recorded examples, and two seals (the 1961 and 1968 issues) where only two single copies each have been recorded. 45% of the recorded covers from the pre-1950 period are shown in this exhibit.

Prior to the introduction of the repair seals in 1906, the Interpostal seals, in use from 1864 to 1892, were on a very few occasions used for repair or resealing of mail. See the discussion in Felus for example. To the right is an 1890 registered letter from Italy found open in the mails. Two Kehr type IX seals from Alexandria that were released in 1887 are used to reclose the letter. This one of only two certified examples of the Interpostal seals used as repair seals.

(BPA 2002 certificate 58,885)



Synopsis - The Official Seals of Egypt

Introduction to Egyptian Official Seals

Egyptian official seals first appeared in 1906 and their use continues to the present. Despite substantial printing quantities, in some cases as high as 500,000 seals or more for a single issue, very few seals, on or off cover, have survived. As is typical of official seals from other countries, the overwhelming majority of seals are used to repair damaged mail or to reseal mail received unsealed in the post office. Prior to the introduction of the repair seals in 1906, interpostal seals were very infrequently used for repair purposes. An example of this very rare forerunner use is shown on the title page of the exhibit.

All Egyptian seals are printed in panes of 20 (5 x 4) and issued in pads of 25, 50, or 100 panes, depending on the issue. Unused seals in collector's hands outnumber used seals by as much as 10 to 1 for the modern (post 1970) issues. For earlier issues the ratio is approximately equal. Used seals are most frequently found with Cairo or Alexandria cancels. Uses from other post offices are scarce.

Reference Material

There is little reference material available. The article by H. R. Cox [1] provides some data on seal production through the issues of 1931. Peter Smith [2] provides a basic listing of the major types through 1998 in his landmark book on Egyptian philately in which seals account for only 2 pages of the over 850 pages in Smith's massive effort. Smith's listing is in part based on an earlier listing by Peter Feltus [3]. The article by Boulard [4] is a beginner's introduction. All of these listings are somewhat out of date; as many new varieties have been identified over the past 20 years.

Personal Research

The exhibitor has been able to identify the printing sizes, dates, and printers of most of the modern (post 1931) seals to extend Cox' effort on the first 25 years. Also, some data missing in Cox' research on the early period has been identified and a very few minor inconsistencies and errors corrected.

The exhibitor has made an inventory of the seals, and covers in collectors' hands. Holdings of a number of worldwide seals collectors [5] have been examined, as well as those of prominent collectors of Egyptian material, including the collections of Peter Smith [6], Peter Feltus [7], Leon Balian [8], and C.F. Hass [9], and several others. A thorough search of worldwide auctions (over 1250 catalogs²) over the last 20 years was made in an effort to assemble a record of the available material.

A total of 69 covers² and about 500 hundred panes (including four³ complete booklets) have been identified as a result of this research and these numbers are the basis for the counts cited (e.g. "1 of 4 recorded") in the exhibit.

The exhibitor has prepared an article on Egyptian seals that has been accepted for publication in the 2004 edition of the American Philatelic Congress Book [10]. If any member of the jury would like a copy of this article, the exhibitor would be pleased to provide one. Email jimko@speakeasy.net with your request allowing sufficient time for mailing a printed copy or CD to you, as the file is VERY large and cannot be sent via email. So be sure to include a mailing address.

The Challenge Factor

The material in this exhibit has been assembled over a period of 15 years. The exhibitor has been a collector of worldwide official seals for many years and this is one of those cases where a collector throws stuff in a box (in this case labeled "Egypt Seals") over a long period of time, with the anticipation that an exhibit will take form at some time in the future! The research described above was the catalyst that indicated that the stuff in the box represented the best that was available, and in many cases represented the only known examples of a particular item.

Perhaps the best overall metric for gauging the scarcity of Egyptian material is the Harmer's of London auction [11] that presented the finest assembly of worldwide seals covers ever offered. It contained over 2,200 covers with seals including many one-of-a-kinds, but had only 2 covers with Egyptian seals, both from the modern period.

In spite of the availability of single unused seals, multiples and panes of the earlier issues are extremely scarce. In most cases, only a handful or less of complete panes have been recorded. Covers with seals tied are extremely scarce. Dealers and collectors in Egypt have been able to supply the exhibitor with only 8 covers in the last 5 years.⁴

¹ The Spellman Museum Library in Weston, Massachusetts, has been invaluable in this search.

² It is possible that some of these covers are double counted as they appeared in auction lots without images and they may now be part of the collections surveyed.

³ One is a booklet of 100 panes from the 1992 issue and three are booklets of 100 panes from the 1996 issue. These account for 400 of the 500 panes recorded.

⁴ Four other exhibits of official seals are in preparation: France, Great Britain, China, and South African States and South Africa. They should start to appear over the next year or so.

A Tour of the Exhibit

This single frame exhibit shows a complete coverage of all major and minor varieties. The seals are arranged chronologically. The strength of the exhibit is in the covers and full panes which are shown only when they represent unique or near unique examples. Based on experience and research, the covers in this exhibit from the "classic" period (1931 issue and earlier) represented about 45% of the world supply. (Another 25% of those covers are in the backup collection).

To the best of the exhibitor's knowledge, this is the only exhibit of Egyptian official seals ever prepared. It is the culmination of many years of research and efforts at acquisition. It contains the best material from the finest collection of Egyptian official seals ever formed. Some of the more important items in the exhibit include:

- **One of two recorded** (and certified) examples of an Interpostal seal used for repair purposes is shown on the title page.
- **The only recorded full pane and only recorded cover** of the 1906 issue.
- **Both recorded covers** bearing the 1908 seal.
- **2 of the 4 recorded** covers with the 1913 issue, the **only recorded example** of the imperforate horizontally variety, and the **only recorded** multiple of the perf. 10 variety.
- **1 of the 4 recorded** full panes of the 1920 issue.
- **1 of the 2 recorded** covers of the 1924 issue.
- **2 of 3 recorded** covers of the 1926 issues with misspelled "Trouve" and 1 of 6 recorded full panes.
- **One of two recorded multiples** and the **only recorded cover** of the accent on both *é*'s variety of the 1927 issue.
- The 1931 issue shows a wonderful crash cover with ten perf 10 seals and typeset etiquette, the **only recorded example** of the perf 10 x roulette 14 seal, the **only recorded example** of the perf 12-1/2 variety, and the **only recorded example** of the double impression variety.
- **Only recorded multiple** of the 1961 roulette 7 issue, and the **only reported cover, 1 of 2 reported covers** of the imperforate variety, **one of two reported** singles of the perf 10-1/2 seal, and the **only recorded examples** (on cover) of the perf 13 variety.
- **One of two recorded** singles and **only reported cover** of the 1968 "UAR" issue.
- **One of four recorded** covers of the 1968 "RAU" issue.
- Examples of the 1992 and 1996 issues in multiples imperforate horizontally or vertically each with **5 or less recorded** examples.

A note on the presentation. Hopefully, the very simple story of all of the Egyptian seals and their usages, and the obvious chronological sequence, will make it easy to follow. However, this single frame exhibit is very crowded with material. In some cases, panes have been used almost as "wallpaper" with other items layered above the panes. This method was used in preference to showing the panes on separate pages, which is rather boring from an aesthetic point of view, and in the exhibitor's opinion, a waste of valuable display space, the use of which would require the building of a multiframe exhibit. At some point in the future, when the overall level of quality can be maintained, the exhibit six will be increased.

Annotated Bibliography

- [1] "Etiquettes de réparation dites TIMBRED DE RETOUR, noir and blanc" H. R. Cox; *L'Orient Philatelique* number 37, January 1937. Considerably more detailed than the Feltus effort below, it provided some printing data for the earlier issues that corroborated the exhibitor's research. The article is in French.
- [2] *EGYPT Stamps & Postal History* Peter A. S. Smith; James Bendon, Ltd., 1999. THE book on Egyptian philately. Prof. Smith has won numerous awards for his exhibits of Egyptian material over the last 15 years. He has been very generous in sharing his knowledge of Egyptian seals. The official seals listing in his book continues the errors in the chronology introduced by Feltus.
- [3] *Catalog of Egyptian Revenue Stamps* Peter R. Feltus; Postilion Publications, 1982. Feltus' book is the bible of Egyptian revenue stamps. Among its 210 pages it allocates three pages to seals. The listing is a bit flawed in its chronology and shows only the basic face-different types. Mr. Feltus has supplied a number of covers and seals for this exhibit. The values supplied in his book are only for used and unused seals (and are not meaningful); covers or multiples are not valued.
- [4] "Les Timbres Dits 'De Retour'" Gabriel Boulard; *L'Orient Philatelique*, October 1963. A basic article that only touches briefly on Egyptian seals. The article is in French.
- [5] (Private communication 2001). These collectors are Todd Hirn, David Hanschen, Jim Drummond and several others. Among them they have 22 covers and 30 or so complete panes. The overwhelming majority of their holdings are from the period 1970 and later.
- [6] (Private communication 2002). Prof. Smith's holdings include 10 covers, all but two of them from the modern period. He has no complete panes.
- [7] (Private communication 2000). Mr. Feltus holdings include 8 covers (some are now in the exhibitor's collection) and over 50 complete panes (including one complete booklet of the 1992 issue), all but one of which are from the period 1970 or later.
- [8] (Private communication 2000). Mr. Balian is the author of *Stamps of Egypt* the standard catalog for Egyptian stamps published by the Nubar Press (Chubrah, Egypt) in 1998. He did not have any seals or covers.
- [9] (Private communication 2000). Mr. Hass is the US agent for The Egypt Study Circle, the largest organization of specialists in Egyptian philately. He also runs Egyptian specialty auctions. He has stated that he has never handled a cover with Egyptian Seals.
- [10] "The Post Office Seals of Egypt" Jim Kotanchik; to be published in the 2004 American Philatelic Congress Book. Includes printing data, usages, new finds, and much more.
- [11] Harmers London, Auction 4682, February 2000. This was an unbelievable collection of worldwide seals with many large country lots. A copy of this catalog is a must-have for any collector of worldwide seals.

One Frame Exhibits And The FIP

By Tim Bartshe

Having recently attended the FIP sponsored show in Valencia, ESPANA 2004, I would like to report on the One Frame Exhibiting seminar held which I attended and took notes on. I then would like to express some thoughts and opinions regarding this very "English-language" exhibiting expression that AAPE holds so dear.

The seminar, scheduled for 90 minutes, was chaired by Fernando Aranz of Spain who was also President of the jury. The talk began with a history of One Frame Exhibits (per FIP understanding). The format, said Aranz, began in Italy with mini-thematic exhibits from 1992-2002. At the 2002 FIP Congress held in Seoul, Korea the potentiality of an Experimental Class for One Frame Exhibits was discussed. In outline form the following was shown on overhead view projector.

A. All Continental Federations and many National Federations support idea

B. Concept and Purpose

- a. Encourage new exhibitors.
- b. Create new exhibiting opportunities
- c. Encourage creation of new exhibits
- d. Encourage display of very narrow subjects unsuitable for 5 frames

[Comments:

1. Promotes philately
2. OFE are good for special focused studies
3. Should qualify at National Exhibitions
4. Properly judged under FIP rules
5. No medals but points on some system]

C. Agreements on OFE

- a. Concepts are uniform
- b. Should be experimental with 5-10% of frames
- D. 100 Point System per AAPE/NAPE as opposed to European 40 Points
- E. FIP Commission to create clear rules for OFE Class
 - a. Two or three categories (postal, thematic, etc.)
 - b. Two divisions: beginners and experienced.
 - c. National qualifications or up to show committees

Aranz then went on to discuss the results of the two shows which so far have included the experimental class, Bangkok and now Valencia. At the former there were 126

exhibits of which 36 percent were from Europe, 25 percent from the Americas and 39 percent were from Asia. Valencia contained 88 exhibits with continental makeup of 54 percent, 28 percent and 16 percent respectively. The range of exhibiting divisions at Valencia were three percent revenue, eight percent aero philately, nine percent postal stationery, 21 percent thematic, 29 percent postal history and 30 percent traditional.

Aranz then pointed out some comparisons of the exhibits/exhibitors at each of the two exhibitions. Thirteen exhibitors entered the same exhibit while eight exhibitors entered different exhibits at each. All of the other exhibits were "unique" to each show and could yield no comparison in judging scores. He mused that there were great disparities of the scores from each show of the thirteen exhibits with commonality. He stated some examples, to wit: 84/84, 92/75, 94/92, 79/91, 53/63. Of interest to us was an example of what he thought might create some of the problems, notably the mixing of traditional with postal history (read usages) in Harlan Stone's Switzerland's Golden Franc which garnered 93 points and a gold. [I would like to add that Wolf Spille's exhibit, *Argentina 1892, the World's First Columbians*, received a score of 90 for Gold. It should be noted that the exhibit won the Champion of Champions competition at Norfolk this year after repeatedly being awarded Platinum and high 90s in scoring.]

Mr. Aranz then went on at the end of the seminar, which finished up in about 35 minutes, to offer some of his thoughts and opinions.

1. Should the number of times a single OFE is seen be limited? (He believed so)
2. The class of competition needs to be better defined. (He was disturbed by the admixing of classes within a single exhibit such as Harlan's and felt it confusing)
3. The rules and guidelines for scoring need to be better defined for the jury. (He was greatly concerned by the great disparity of scores between the small sample of common exhibits at Thailand and Spain)
4. Based upon E.c. above, the FIP needs to begin to evaluate the possibility of OFEs evolving from one to three to five and eventually eight frames. The number of years a particular exhibit may be shown before it either progresses to the next frame category (read Large Vermeil) or go out of competi-

tion due to "staleness" [my word].

There then occurred a rather short discussion between the attendees, numbering about 15. Some of it was rather frivolous, petty and parochial, but many of the responders were concerned about what a one frame exhibit REALLY is or should be. Mr. Aranz did not have much time to continue as, it is believed, he was required to be at the frames for critiques to the exhibitors. I continued with a few of the members that dallied around, the commissioners from New Zealand and Ireland, discussing the experience some of us had with OFE and problems/solutions we had come up with.

I would like to enter a few of my thoughts on this matter. For those of you not familiar with the FIP and its scoring system, they use a four-category criteria which include the "I" and "R" words [Importance and Rarity]. The first is Treatment and Importance for 30 points, Philatelic Knowledge, Personal Study and Research for 35 points, Condition and Rarity for 30 points and finally the lowly five points for presentation. Right away, one can envision part of the problem with importance; by definition most subjects we would consider suitable (under our scoring system of 30 points for coverage and development) would tend NOT to have much importance. As importance roughly equates to one-third of the 30 points for the category, you can see a problem: one man's importance is another's back water. In general, we have fought vigorously to keep importance out of deliberations except for the major awards at shows (Grand and Reserve Grand.) This is a potential pitfall for those who are unaware of this judging criterion. The application is also somewhat squishy when one attempts to pin down exactly what criteria are used to assign points with Importance; I have yet to get the same answer twice!

Another point is the voiced desire to classify each exhibit within a specific exhibiting class whether it is traditional or postal history or aero philately. We here in the States seem to have less of a problem placing exhibits in boxes in order to "properly" judge them. What does the individual say he or she is going to do in the following 15 pages and whether that task is accomplished should be the major thrusts of the jurors. There is no criterion for Clarity that I have found in the FIP scoring system. It would seem that this particular portion of our score sheet eliminates the "fish or fowl" conundrum.

I believe that until the FIP decides what it wants the One Frame Class to be, they will continue to have problems with the scoring consistency. Even though we here recognize the utility of the OFE as an experimental tool or as a "synoptic" experience to encourage collectors or educate, we still assess these exhibits under the criterion of Coverage and Development. We do not reward the idea that the exhibit will ultimately go to eight frames except for the potential creativity one

might infuse in the 16 pages. This is not to say a specific subject within a multi-frame idea cannot be dealt with properly in the OFE format, but it did not appear that this was what Mr. Aranz was referring to. The FIP will need to split the Class into two divisions, beginners striving for five to eight frames AND serious OFE subjects, or they will continue to muddle along with inconsistency in their scoring results.

In my humble opinion, regardless of the scattered arguments of how our judging corps deals with individual exhibits and the disparity of scores given, the scoring system we use is a superior tool that when used properly can give consistent results. This not only serves to bring "quality control" within acceptable parameters but also becomes a much more useful tool for the exhibitor to improve his exhibit.

Coming In The January, 2005 Issue of
The Philatelic Exhibitor
"From Zero To Gold In Two Years" by Ervin Mrotek

THE POLISH PRISONER OF WAR CAMP POSTS

During WWII a brief, but important, chapter in postal history occurred in four German Prisoner of War (POW) Officers Camps or *Offizierlagers* (also known as *Oflag*s) occupied by 20,000 Polish officers. These Polish officers were captured during the campaign of 1939 and spent 67 months in captivity, the longest of any German prisoners of war. The camps were densely covered with barracks and were divided into zones of restricted areas patrolled by Nazi guards. The four camps were Woldenberg (Oflag IIC), Grossborn (IID), Neubrandenburg (IIE) and Murnau (VIIA), as this map shows.

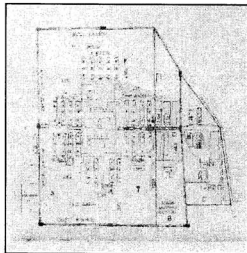


The first part of this exhibit, which follows, covers the Woldenberg camp. Murnau begins at Frame 7, Page 5, Neubrandenburg at Frame 8, page 4 and Grossborn at Frame 8, page 10.

Offizierlager (Oflag) IIC, Woldenberg, 1942-1945

The largest of the four camps was Woldenberg, which covered 65 acres. **IIC was formed on May 21, 1940 with 5,985 Polish officers and 692 other ranks.** It was located near the town of Dobięgniew, not far from the Baltic Sea, in what is now northwestern Poland. It contained 25 barracks (as shown to the right). The barracks area was divided into sections with restricted access between them.

One of the most essential needs, due to the restricted access between the various sections of the camp, was to form a system of efficient means of communications between prisoners within the camp.



This exhibit covers the intra-camp postal system from its formation on May 7, 1942, until the camp was "liberated" by Soviet troops on January 25, 1945. During this period more than 750,000 pieces of postal items were produced.

BUYING COVERS & POSTAL STATIONERY

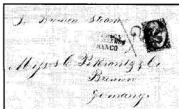
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BRITISH NORTH AMERICAN PHILATELIC SOCIETY
ROYAL PHILATELIC SOCIETY OF CANADA
POSTAL HISTORY SOCIETY
CHINA STAMP SOCIETY
CNEP — FRANCE

CANADIAN STAMP DEALERS ASSOCIATION
CANADIAN PHILATELIC SOCIETY OF GREAT BRITAIN
COLLECTORS CLUB OF NEW YORK
JAPAN PHILATELIC SOCIETY
V.S.P. — SWITZERLAND

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<small>See's name reference optional.</small>						
UNCANCELLED HORIZONTAL PAIR ON 1848 FL FROM CANADA TO NEW YORK, RED MONTREAL PMK AT RIGHT WITH RED "10" IN CIRCLE HANDSTAMP, MS "PAID TO THE LINES" AT TOP.						
AND WE ARE OF THE OPINION THAT:						
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						D048121
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