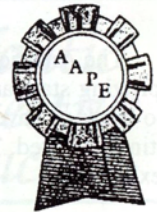


The Philatelic Exhibitor



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

FOUNDED 1986

VOLUME 19, No. 2 — WHOLE No. 74

www.aape.org

APRIL, 2005

THE GOLDEN AGE OF POSTCARDS: 1898-1918

PURPOSE To share with others the tremendous enjoyment of the wonderful hobby known as deltiology (the collection, study, preservation, and love of postcards), with its limitless topics, creating and cultivating new collectors in order to ensure the continuation of deltiology into the future. The possibility is strong that those who are interested only in ppc's might come to understand the close relationship to philately and therefore be drawn into the joy of the world of stamp collecting and exhibiting. Likewise, there may be those philatelists who discover that collecting ppc's could be a very enjoyable branch out from their present, perhaps routine, philatelic pursuits. Also, through the study of old postcards we have intriguing historical glimpses into the past that otherwise may have been lost forever.

BACKGROUND The most beautiful and interesting period of deltiology is the Golden Age (ca 1898-1918). European companies, with high quality equipment, supplied the majority of beautiful postcards up until WWI made them no longer accessible. For the philatelist, deltiology is a natural "branch" into an extremely interesting and totally related field, where one can not only enjoy and study the beautiful ppc's of the period, but can put to good use his philatelic knowledge as he studies the stamps and pm's to determine more accurately the dates of the ppc's and perhaps discover something about the routes they traveled.

Collecting postcards of this period is highly complex, as billions of cards were printed. It is extremely difficult to research because of the vast numbers involved, loss of manufacturing information, and just the passage of time. Unlike stamps, the majority of postcards are not numbered, making it impossible to keep track of individual cards. There is no "Scott Catalog" for ppc's to which one can refer for catalog numbers, quantities printed, dates, colors, descriptions, rarity, or value. Condition always presents much challenge. One must

decide whether it is better to have an otherwise nice card with a flaw or no card at all!! You may look for years, never finding a specific ppc without worn edges, a crease, or smears from the postmark. Also, limited information is available about publishers and artists. However, by reading the dozens of postcard reference books which are available, and by studying thousands of cards themselves over many years, one can gather considerable information, not only about postcards, but about the people and life style of the Golden Age.

SCOPE: Within this exhibit, we will touch upon several aspects of the Golden Age. We will look briefly at some of the better postcard publishers (there were more than 1,500). We will view a few collectible topics such as greetings, holidays (including all of the main ones), special topics (such as babies and storks, expositions, merry widows, and royals), and signed artists (such as Brundage, Clapsaddle, Dwiggin, and Spurgin). Then we will see some of the "fun" cards of the "special interest and add-on" category, which include real feathers, fur, embroidery, toy envelopes, leather, pincushions, plush and satin appliqué, penny stamp collection, installment, mechanicals, reproducing, pivot action, squeaker, wiretail, and miniatures. These "samplings" are directed toward whetting your appetite and stimulating your interest in beginning your own ppc collection on a favorite topic — or perhaps dozens of topics!

PLAN

- 1 The Golden Age
- 2 Leading Publishers of the Period
- 3 Sampling of a Few Popular "Golden Age" Subjects
 - 3.1 Greetings
 - 3.2 Holidays
 - 3.3 Special Topics
 - 3.4 Signed Artists
 - 3.5 Special Interest & Add-Ons
- 4 Conclusion



Typical card of the period. "Stamp" may attract philatelists. Just one great card can get you "hooked." Pub. unkn., ca. 1908.

PLEASE NOTE:

- 1) **Beige mats** used throughout to highlight special, unusual, and hard-to-find ppc's.
- 2) **Reverse sides** are shown where important, reduced to 65-70%.

See "The Proactive Newbie"
by Barbara A. Harrison, page 11

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

PRESIDENT

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

VICE PRESIDENT & AD MANAGER

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

SECRETARY

Timothy Bartshe
13955 30th Ave.
Golden, CO 80401
303-273-9247
timbartshe@aol.com

TREASURER

Patricia Stilwell Walker
P.O. Box 99
Lisbon, MD 21765
psw123@comcast.net

EDITOR

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

PAST PRESIDENT

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

DIRECTORS (to 2008)

Jerome Kasper jeromekasper@verizon.net
Ronald Leshner revenue@dmv.com

DIRECTORS (to 2006)

Guy Dillaway phbrit@comcast.net
Ross Towle rosstowle@yahoo.com

COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: Anthony Dewey

National Level Exhibiting: Stephen Schumann

International Exhibiting: (vacant)

Youth Exhibiting: Cheryl Edgcomb

Thematic/Topical: Phil Stager

Show Management: Jeff Shapiro, P.O. Box 3211, Fayville, MA 01745-0211
dirtyoldcovers@aol.com

Exhibitor's Critique Service: Mark Banchik, P.O. Box 2125, Great Neck, NY 11022-2125

Conventions and Meetings: Denise Stotts, P.O. Box 690042, Houston, TX 77269

Publicity: Ed Fisher, 1033 Putney, Birmingham, MI 48009

AAPE Youth Championship: Director: Mrs. Carol Barr, 5524 Washington St.,
Downers Grove, IL 60516-1327 carolschamps@yahoo.com

Computers in Exhibiting: (vacant)

AAPE Website: Andrew McFarlane — (www.aape.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 Secretary.
- 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)

NAME: _____ PHONE NO.: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP CODE: _____

PHILATELIC MEMBERSHIPS: APS# _____ OTHER: _____

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

SIGNATURE: _____ DATE: _____

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

www.ericjackson.com

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



U.S. Revenue Stamps

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

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

Eric Jackson

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

Email: eric@revenueer.com

www.ericjackson.com



*Atlantic
Protective
Pouches*

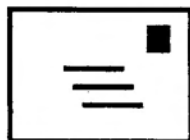
PAGE PROTECTORS
FOR EXHIBITORS

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

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

Formerly Taylor Made

PLEASE
Support
Our
Advertisers



Let Them
Know You Saw
Their AD in the
TPE!

**PRIVATE TREATY PLACEMENT
AUCTION REPRESENTATION
COLLECTION BUILDING
and
ESTATE APPRAISAL**

*New Collections
Available*

We have a number of important collections available for collectors and exhibitors interested in finding new and challenging philatelic areas to explore. Contact us for details.

FRASERS

Colin G. Fraser — Pamela Kayfetz Fraser
P.O. Box 335, Woodstock, New York 12498
Tel: 845-679-0684 Fax: 845-679-0685
email: frasersstamps@cs.com

Why Stamp Insurance With Us?



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

AAPE

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

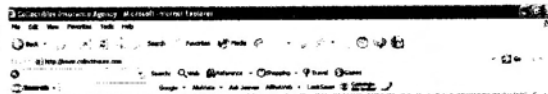
- **Personal Help With All Of Your Collectible Insurance Needs.** Have your collectibles risks personally analyzed by a true professional. Weekdays—even at night and on weekends—you can always reach **Dan Walker** with your collection insurance questions and problems. Discuss *anything*—locks, alarms,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

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

Special Note: We're also the official insurance provider for:
The American First Day Cover Society, British North America Philatelic Society, American Revenue Association, and the American Topical Association

It's easy!

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



Collectibles Insurance Agency

Since 1966

Official insurance provider for the American Association of Philatelic Exhibitors

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

Important:

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



Take a look...

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

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

www.euro-yustamps.com



For over 36 years ...
One of the world's leading dealers in the
philately of Continental Europe

EURO-YU Stamp Collecting

Specialising in the stamps, postal history, essays,
proofs and philatelic literature of Continental Europe

Great Exhibition Rarities

*See Us in
New York
at Megashow*

P.O. Box 18884
London SW7 4FN, UK
Tel: 011-44-1442-243-681
email: euro-yu@msn.com

**NEEDED NOW
FOR THE
JULY &
OCTOBER
ISSUES**

Articles
Opinions
Titles & Synopsis
Pages
Classifieds, Etc.

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

**The Best of The Philatelic
Exhibitor, 1986-1996
Offered For Cost of Postage**

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

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

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

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

CLASSIC BRITISH EMPIRE

**IMPORTANT EXHIBITION ITEMS
including
STAMPS, ESSAYS, PROOFS
POSTAL HISTORY and more!**

*See Us in New York
at Megashow !*

**RITCHIE
BODILY**

P.O. Box 475
Richmond, Surrey TW9 3DH, UK
Tel: 011-44-208-940-5171
Fax: 011-44-208-334-1091
email: Rbcollect@yahoo.co.uk

Show Listings

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

★ **May 28, 29, and 30, 2005. NOJEX '05.** The 43rd annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc., held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. Hosting the annual conventions of the United Postal Stationery Society, the Society of Israel Philatelists, the United Nations Philatelists, and the New Jersey Postal History Society. Bourse of 40 dealers and public auction by Northland Auctions; 250 sixteen-page frames available at \$8 per frame; \$3.50 for juniors under 18; one-frame competition is 15 per frame. Hours of show: Saturday: 10 a.m. to 6 p.m.; Sunday: 10 a.m. to 6 p.m.; Monday: 10 a.m. to 3 p.m. Admission \$1.50; free parking. Deadline for exhibit entries is April 15, 2005. For prospectus, show information,

and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002 or e-mail: glsp@verizon.net.

★ **July 22-24, 2005 Minnesota Stamp EXPO 2005.** Sponsored by The Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. A WSP show. Held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 200 16 page frames available at \$8 per frame, \$20.00 minimum per exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission. Youth table, seminars and meetings, 40+ dealers,

USPS and UN booths. Further information and prospectus from Paul L. Hempel, Jr., 401 22nd Ave. NE #3, Minneapolis, MN 55418, by e-mail from: rossvole@aol.com, or from the web site at www.stampsminnesota.com

July 30-31, CHARPEX '05. The Charlotte, N.C., Regional Philatelic Exhibition, at the Charlotte Mecklenburg Senior Center, 2225 Tyvola Rd., Charlotte. 50 15-page frames, no fee! Bourse. Silent auction. Annual meeting of North Carolina Postal History Society. Entry deadline July 8. Entry forms at www.charpex.info or request by e-mail at exhibits@charpex.info. Or write to Mike Lampson, P.O. Box 471963, Charlotte, NC 28247.

Attention Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, 100 Match Factory Pl., Bellefonte, PA 16823. 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.

WANT TO IMPROVE YOUR EXHIBIT AWARD?

Use The Critique Service. Many have with good results.

For The Details

Send A Stamped Addressed #10 Envelope To:

Mark Banchik, PO Box 3211, Fayville, MA 01745-0211

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

U.S. POSTAL HISTORY

Photos Galore at
www.edhines.com

RARITIES



Lot 16520, U345, Cincinnati, Ohio to Sweden
An Extremely Scarce used 90ct Entire,
Registered. \$3,250

Edward Hines

**More Postal History
and Cancels than
any other Website!**

- 60 Pages of Fancy Cancels • 145 Pages of Covers
- Easy to Navigate • Updated at least once a week
- See Thousands of Stamps and Covers
- Plus Rarities and Hinesight
- Please see my "Terms" on my website

P.O. Box 17068, Long Beach, CA 90807
1-800-677-4637 • E-mail: edhines@earthlink.net



THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. 19, No. Two

(74)

www.aape.org



April, 2005

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

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

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

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

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

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

Deadline for the next issue to be printed on or about July 15, 2005, is June 1, 2005. The following issue will close Sept. 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. 1-4, \$3.00 each; Volume 19, No. 1, \$3.00.

FUTURE ISSUES

The deadline for the July, 2005 issue of **The Philatelic Exhibitor** is June 1, 2005. The suggested topic for July is: "Getting Ready For Washington 2006: One Year Away." For the Oct. 2005 issue of TPE — deadline Sept. 1, 2005 — the suggested topic is: "Starting a new exhibit: How...And Why?"

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:

- **February, 2005** — **Joan R. Bleakley** for suggesting and now managing the AAPE Mentor program
- **March, 2005** — **David Herendeen** for his excellent work in continuing to build up our advertising. (Please tell our advertisers you saw their ad in TPE!)
- **April, 2005** — **Clyde Jennings** AAPE's Grand Old Man who has seen it all, done most of it, and continues to write about it for TPE.

In This Issue

- 6 Score Sheets And Feedback To Exhibitors
by *Phillip J. Stager*
- 9 The Synopsis In Philately
by *Clyde Jennings*
- 10 In Memoriam — Ernst M. Cohn
- 11 The Proactive Newbie — "The Golden Age Of Postcards: 1898-1918"
by *Barbara A. Harrison*
- 13 Judging Standards For Thematic Exhibits
by *Anthony S. Wawrukiewicz* and *R. Timothy Bartshe*
- 14 Stamp Camp USA Program
by *Cheryl Edgcomb*
- 15 Indexing An Exhibit on CD Rom...
by *Bruce L. Roberts*
- 17 Results Of Questionnaire For Thematic Collectors And Exhibitors
by *Ann Triggler*

Regular Columns

- 7 Editor's And Members' 2¢ Worth
- 8 Memories And Recollections
by *Clyde Jennings*
- 9 President's Message
- 19 Getting Started: Tips For Beginners
by *Tim Bartshe*
- 21 Ask Odenweller
by *Robert P. Odenweller*

Departments And AAPE Business

- 4 Show Listings
- 8 A Guide To Judging
- 9 Mentor Center
- 10 Classified Ads
- 20 News From The Board
- 22 News From Clubs And Societies
- 23 Index To Vol. 18-2004

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.

Everything should be as simple as possible, but not one bit simpler — Albert Einstein

Score Sheets and Feedback to Exhibitors — Multi-Frame Exhibits by Phillip J. Stager

For as long as I have been a member of AAPE, exhibitors have voiced their concerns about the inability to obtain constructive feedback from judges and juries regarding their competitive exhibits when they are unable to attend a show.

In an effort to be responsive to the reasonable requests and complaints of exhibitors at national level shows, especially mail-in exhibitors, the Committee on Accreditation of National Exhibitions and Judges (CANEJ) is considering — and I emphasize **considering** — the use of score sheets for multi-frame exhibits to provide constructive feedback to exhibitors.

The new “one size fits all” score sheet for one frame exhibits (OFEs) introduced at AmeriStamExpo 05 was favorably received by the judges and most exhibitors. If you have not seen this form and the associated guidance, please download them on the APS website www.stamps.org/directories/images/SingleFrame.pdf and [/SingleFrameGuidance.pdf](http://www.stamps.org/directories/images/SingleFrameGuidance.pdf).

At this time and subject to all sorts of *caveats*, changes, alterations, and modifications, I envision a multi-frame score sheet very similar to the one now used for evaluating one

frame exhibits. The emphasis will be on the widely accepted fundamentals of competitive exhibiting:

- Treatment and Significance
- Knowledge, Personal Study and Research
- Condition and Rarity/Difficulty of Acquisition
- Presentation

Detailed guidance for judges and exhibitors would be developed and published to assist in using the score sheets for the various exhibiting disciplines. The existing score sheet for evaluating Youth exhibits would remain unchanged.

CANEJ now needs to know what you the exhibitor think. Please take a few moments to answer the questionnaire below:

1. Will score sheets with guidance or with comments help you the exhibitor obtain better feedback from the jury?
 - 5 Helps very much
 - 4 Helps some
 - 3 Don't Know
 - 2 No Help

- 1 Dumb Idea
2. If score sheets were implemented, do you want to see your point total published in the show palmares?
 - Yes
 - Don't Care
 - No

3. If score sheets were implemented, should a large gold medal be awarded to those exhibits scoring 95 points or more?
 - Yes
 - Don't Care
 - No

If you the exhibitor have any comments, suggestions, or recommendations for CANEJ concerning the topic of score sheets and feedback to exhibitors for multi-frame exhibits, please e-mail them to me at pstager@tam-pabay.rr.com or mail them to me at 4184 - 51st Ave., S, St. Petersburg, FL 33711-4734. I do not intend to reply to any and all concerns since this is your opportunity to tell CANEJ what you think. I look forward to your responses.

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

Our LOW Advertising Rates:

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

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

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

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

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

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

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

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

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

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

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

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

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

Editor's 2¢ Worth

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

jmhstamp@ix.netcom.com



Apologies!, Reporters Wanted, Themes Moved Up

To those of you who wrote or called to ask if they had been stricken from the membership list in error because they did not receive the January TPE even in February, my apologies. A number of things came together to disrupt the orderly progression of my life; starting in December. Am back to normal, and plan to have this issue out in April.

I was not able to get to the Atlanta APS show, and have had only sketchy reports. I feel a certain lack of information; both of the formal type that comes from meetings and the informal type that comes from discussions with friends, exhibitors, judges, show officials, etc. This leads me to wonder if we ought to commission a willing volunteer (or perhaps several volunteers for different shows) to be a roving reporter for TPE, for at least the two APS shows each year. The idea would be to tell those of us who did not get to the show what we missed, and about what is percolating in the exhibiting world.

The ultimate object should be not just information presentation, but to capture the fun and enjoyment of the show, and by doing so to encourage people to attend future shows. My own estimate based on observation is that about a third of our membership attends all or part of the Winter Show, and perhaps up to half attend the annual APS convention. I hope from among this group, there will be at least a few people who would like to become reporters for TPE. I am now taking applications for the show in Grand Rapids!

I think if this works as well as it should, we might later expand it to include some of the other World Series of Philately shows, and maybe even some of the larger regionals. What do you think?

Because the January issue was not in your hands until after the April deadline had passed, I'm going to keep the same themes announced, and just move them by one issue. Thus for the July issue, the theme will be "Getting ready for Washington 2006: One year away." For the October issue, the suggested topic is "Starting a new exhibit: How...And why?" Your experiences, thoughts, ideas and suggestions are solicited for these issues (or on any other) in the form of articles, "shorts," and Letters to the Editor, for sharing with all AAPE members.

Your 2¢ Worth

— Clyde Jennings • Charles J. G. Verge • John Barwis

Interesting Publications

To The Editor:

I just received a couple of publications from the Spanish Federation which might be of interest.

The first, *La Clase un Cuadro* (the One frame Class) is a little outdated (Fall 2003) but has some interesting information on how the Spanish view the class.

The second is a 96-page bilingual booklet *An Illustrated Seminar Paper on the Guidelines for Judging Astrophilatelic Exhibits*. It is written by Jose Marie Grandela, the Chairman of the FIP Astrophilately section.

Although we don't judge astrophilately much in North America it is a useful guide if we have to.

I presume both publications are available at the APRL or directly from FESOFI, Felipe III.6 1o isz., 28012 Madrid or at fesofi@fesofi.es

Charles J. G. Verge
Ottawa, ON, Canada

Postal Rate Shorthand

To The Editor:

I have a question. In an exhibit when writing a postal rate, let's say it is ten cents, there are several choices an exhibitor can make. It can be expressed four ways: ten cents. .10, 10¢, 10 cents. Is there a "correct" way? A preferred way? Any of them unacceptable? All acceptable? Please, someone shed some light. Thanks

The Philatelic Exhibitor

Clyde Jennings
Jacksonville, FL

Appropriate

To The Editor:

I strongly disagree with Dave Herenden's comments about the *Ask Odenweller* October column about the public's perceptions of an exhibit's merits. Far from Herenden's hyperbolic assessment of the contribution as "totally offensive," as a member of the exhibiting community I found it enjoyable, refreshing and instructive. Frankly, I hope to see more of these kinds of open discussions, and I heartily congratulate the Editor for running it. The TPE has vastly improved from the days when *Your 2¢ Worth* was largely a collection of letters from people whining about the awards they did not receive.

John Barwis
Holland, MI
jbarwis@charter.net

Atlanta: Good & Bad

To The Editor:

My wife and I went to the Atlanta show. Great show with lots of great exhibits. The post card exhibits drew the most interest. The impression I got is that people don't see doing a post card exhibit as being that difficult. It was more intuitive, easier to understand, or something like that. I sure hope they keep the post card class.

The sad thing is that I went to two exhibiting seminars and found that it was a crowd of "old boys." No one introduced themselves to me, really didn't act friendly toward a newcomer. I must say the seminars (poster stamps and post cards) were both well done and my questions were treated with respect. Just no one went out of their way to say "hi." Really made me feel like I was in the wrong place. Even when I tried to engage someone in conversation, it turned out that they had an old friend who they wanted to talk to more. Same thing I found when I visited a lot of stamp clubs as a visitor.

Another observation. Some dealers still do not take women seriously. My wife who has a major match and medicine collection went to one dealer and he made a joke about her being a serious collector. He has lost her business for all time. She probably knows more about them than he does. This has happened a few times and we will not deal with these folks.

name withheld by request

ERROR

John Barrett's Letter to the Editor in the July, 2004 issue: "Bridging The Gap" drew no responses; perhaps because his e-mail address was wrong. It is jstrubelboy@aol.com

They told me I was gullible...and I believed them. — Anon.

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

Thanks to David Benson and the *Asia-Pacific Exhibitor* of February, 2005, we have a monograph to offer:

- **Judging Tonga** — (7 pp) \$1.20

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 Postal Stationery** (2 pp) 50¢
- **Judging South Australia Revenues 1886-1965** (3 pp) 60¢
- **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 Dibiasse (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¢
- **Judging Western Australia Railway Parcel Stamps to 1965** (2 pp) 50¢

Memories & Recollections

by Clyde Jennings

• I read recently with sadness that Ernst Cohn had passed away. And it reminded me of something that happened a long time ago, way back in 1975. I was invited to be Chief Judge at NAPEX and Ernst, whom I had not known before, was the show's liaison with the panel. He informed us at breakfast Friday morning that the Postal History Society was convening there that weekend and its President, Henry Stollnitz, had advised the show that postal history members would judge the postal history exhibits. So I informed Ernst that I would pay for my breakfast, but I could not be a judge for his show under those circumstances. I reminded him that the APS stipulated very specifically that ALL exhibits in an accredited show would be judged by the accredited panel. That I was too proud of my judge's status to jeopardize it by participating in such an idea. At this time I can remember only one of the other judges on that panel, and that was Bob Murch of St. Louis. But the entire panel informed Ernst that they agreed with me and would not serve. Ernst asked us to go on with our breakfasts while he sought out Stollnitz. He came back shortly and told us that Mr. Stollnitz had been informed of the situation and had agreed to accept the jury's awards. Ernst went on to become a very dear friend in whose home I visited on more than one occasion. And I am pleased to be able to say that Henry Stollnitz did also. In fact it was he who spoke up on my behalf at that infamous critique in Pittsburgh in 1983, remember that debacle? We miss you, Ernst, but I must know that wherever you are your albums are bound in gold to house your "Heaven's Postal History" collection.

• From the time I was nine until I was 17 I lived a few doors from a family named MacLeod, and they had six kids whose ages straddled mine (a seventh, an "unexpected happening of mid-life" eventually arrived!). I spent a lot of time at their house, but not because of the six kids (three girls and three boys), but because their Mother's parents lived with them. Mr. Onthank was an avid stamp collector, and he taught me an awful lot which has stood me in good stead until this day. After a few years when he realized how "hooked" I was he gave me my first really valuable stamp: Scott's U.S. #1, the 1847 five cent, and it was not a raunchy copy either. It had four margins, good color, and a light red cancel. It was still in my collection when I sold it some 60 years later. I always took pride in that particular stamp. Thanks, Mr. O.

PRESIDENT'S MESSAGE by Dr. Paul Tyler

The AAPE Board met at AmeriStamp Expo in Atlanta February 18, 2005. The meeting was chaired by Charles Verge or past President as I was unable to attend. I am happy to report that AAPE is still on a sound financial footing.

Many thanks to Mary Banchik who has agreed to take over the Exhibitors Critique Service recently left vacant by the death of its founder, Harry Meier. Mark's address and other information will be in this and future TPEs, and new forums are being produced to have available for any who would like to have their exhibit critiqued.

The full Secretary's report of the meeting can be found elsewhere in this issue. From the report our membership is fairly stable at the present time, but it is down from several years ago when we had over 1000 members. This year I would like to make a goal that we again reach this number. This would be easy if every

member who knows someone who either exhibits or is interested in exhibiting signs up one new member this year.

Plans are progressing for our next meeting in Toronto, Canada. Since APS will not be holding a winter show next year because of Washington 2006, the AAPE Board previously decided to hold our Single Frame show along with the Single Frame Champion of Champions competition. Toronto was selected as the site. The show will be held in the Queen Elizabeth Building on the Canadian National Exhibition Grounds. Tom Fortunato will be the US commissioner for exhibits. He will see that the US exhibits are delivered to the show and then returned to the exhibitor. Look for further information on this show in the near future.

Washington 2006 is fast becoming a reality. It is just a little over one year away. Applications for Exhibiting must be in by

early this summer. If you haven't already requested an application form check with one of the US Commissioners, George Kramer (East) or Lewis Bussy (West). Additional information can be found at web site: www.washington-2006.org. AAPE will be presenting a series of seminars and assisting with Guided Tours of the exhibits. In addition, we will have an AAPE booth and will be looking for fellow members to help staff the booth throughout the show.

If you are planning to attend, please consider spending some time at our booth. Look for further information later this year on how to help AAPE make our participation in these shows a success. Final plans for AAPE's involvement will be completed at our meeting at STAMPSHOW this August.



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

- A Mentor is needed for a collector interested in starting his first exhibit about killer whales or humpback whales.

So far two beginner exhibitors have found mentors. Will you make it three?

Email me at jrbleakley@erols.com or write to: Joan Bleakley, 15906 Crest Drive, Woodbridge, VA 22191, and I will

send you more information.

To Experienced Exhibitors: Become a Mentor. Work one-on-one with beginners and those hoping to improve their exhibits. If you are interested in helping, please send your name, e-mail address, (and mailing address if you are agreeable to helping someone without e-mail), along with any exhibiting category you would

prefer not to deal with, to Joan Bleakley at [<jrbleakley@erols.com>](mailto:jrbleakley@erols.com) (or 15906 Crest Drive, Woodbridge, VA 22191 if you do not have e-mail.)

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

The Synopsis In Philately by Clyde Jennings

That's my baby, I "borned" it, and I am quite proud of it because of what it has meant to judges ever since its inception. And how did this come about? Well, if you will just hold still for a minute or two I will tell you, O.K.?

Soon after the APS instituted its judges qualification program, they added a stipulation that every prospectus must include a request for the exhibit's title page as part of the sign-up to exhibit. The thinking was that the information on the title page would be a help to the judge prior to his arrival at the show.

Well, it worked and it didn't — some exhibitors just did not put much helpful information on their title pages. One year when I

was Chairman of Judges at FLOREX a prospectus arrived accompanied by the requisite number of title pages. BUT, that title page at the top said, "The U.S. Columbians," and below it was an enlargement of the fifty cent value. Period. About as helpful as a screen door on a submarine, right?

This set me to thinking, there had to be a better way, and suddenly the idea hit me that an abbreviated write-up of the exhibit could solve the problem. In essence, you are sitting down face-to-face with each judge and giving it to him or her straight. Tell him WHAT you did, WHY you did it, and HOW you did it. None of this would appear in the frames, so

you could use some of the verboten words like "unique," "valuable," "only one known," etc. The synopsis is to be a road map through the exhibit for the judge. You can call attention to what is included that is important, as well as what may be missing like the only copy in philatelic channels is in a museum. You can point to references to study, and even invite specific questions if s/he is not sure about anything.

In simple terms, take the judges by the hand and lead them through the exhibit just as if you were sitting together. Guide and help the judges (and your exhibit at the same time!). Good Luck!

In Memoriam — Ernst M. Cohn

Ernst M. Cohn

Ernst M. Cohn, the preeminent authority on the postal history of the 1870-71 Franco-German war, died in his sleep at his Dothan, Alabama, home on the night of December 29-30, 2004. He was born in Mainz, Germany, on March 31, 1920, escaped from Nazi oppression, served in the U.S. Army in World War II, and eventually obtained an M.S. in chemistry from the University of Pittsburgh. For many years he was a senior scientist and administrator at the U.S. Bureau of Mines in Pittsburgh (rising to Manager of Coal Research); later working in Washington, DC, as Manager of Solar and Chemical Power for NASA, where his research received several patents.

Ernst received most of philately's highest honors, including the American Philatelic Congress Boehret Award, APS Luff Award for Distinguished Philatelic Research in 1995, and the Lichtenstein Award from the Collectors Club of New York in 2004. But he did not become a signatory of the Roll of Distinguished Philatelists, perhaps he was a debunker and contrarian who, if he did not exterminate, at least signed badly some of philately's most sacred cows. These included the "Trouve a la Courneuve" balloon, the Vineta provisional, and the Buffalo balloon. In addition he was known for ruffling the feathers of some eminent authorities and "experts" on both sides of the Atlantic with his oftentimes pointed and less-than-diplomatic declarations.

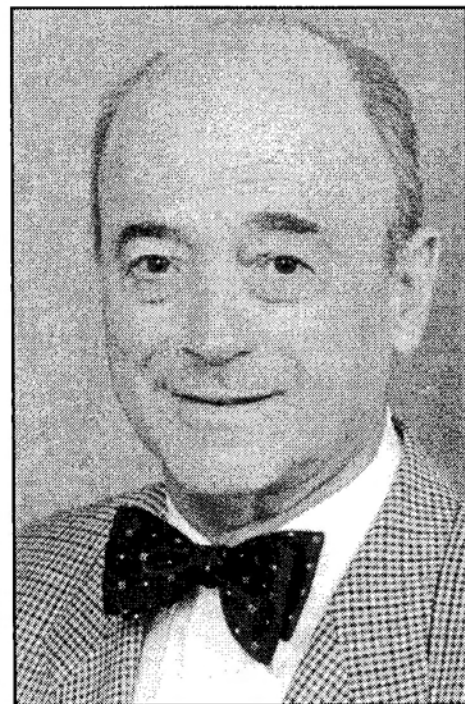
Though best known for his publications on both sides of the 1870-71 conflict, he was also well versed in Scandinavian postal markings and had a passion for postal history in general, balloon mail, the detection of faked and enhanced covers, mail of besieged towns and fortresses, early covert censorship of the mails,

the vagaries of philatelic exhibiting and judging (especially of the latter!), and the waste of the world's (especially in the United States) natural resources.

He was the author of at least four major books: *Die "Papillons" von Metz* (1976); *The Flight of the "Ville d'Orleans"* (1978); *Ordinary Mail by Diplomatic Means During the Siege of Paris, 1870-1871* (1995); and *Unusual Mail in Occupied France 1870-1871* (2000) — as well as in excess of 100 articles in at least three languages, most of which (in spite of much repetition) have and will stand the test of time. He also wrote articles and notes, many of a philosophical bend, for the American Chemical Society and other professional journals. He was an indefatigable visitor to libraries and archives, and an avid reader of obscure newspapers from whatever time periods he was interested in — which were many. Facts had to be proven, and beware the writer who merely repeated the fallacies of earlier authors!

He was also an international exhibitor, more so to educate the viewers than for the medal levels that he might have obtained.

Among other achievements, he was a Foreign Corresponding member of the Académies de Philatélie of Paris and of Belgium; Honorary Member of the Académie Européenne de Philatélie; member of the Postal History Society (president, journal editor); member of the APS (for many years he wrote the Postal History Notes column for *The American Philatelist*); member of the AAPE; member of both the U.S. and the U.K. France & Colonies Philatelic Society (for both of which he had just completed a series of ninety-some short pieces related to the 1870-71 War, as well as numerous other articles); and contributor of several articles to the American



Philatelic Congress.

Ernst had many friends (and some adversaries) on both sides of the Atlantic. They ranged from the most eminent philatelists to novice collectors, and he maintained a voluminous and lively correspondence with them all via a series of battered typewriters until well into the mid-1990s when he got "computerized." He suffered no fools lightly, but he had a lively, understated sense of humor that sometimes went right over other people's heads.

He died just barely a year and a day after his vivacious and beloved second wife, Doris, who many of us recall from her visits to shows.

— Stanley Luff

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

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

SPEEDY SURVEY

What percent of TPE do you read? _____

What parts do you like best? _____

What parts do you like least? _____

Send to: John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125

The Proactive Newbie

“The Golden Age Of Postcards: 1898-1918”

by Barbara A. Harrison

If anyone would have suggested to me a year and a half ago that I would prepare an exhibit for a national stamp show, (see Title Page on the front cover) I would have laughed and thought them to be slightly crazy. Little did I know how that simple letter from the APS asking me to consider entering a postcard exhibit in the new experimental picture postcard division at AmeriStamp '04 in Norfolk would start a chain of events that would lead me to such an exciting and satisfying activity and to the formation of so many new friendships. I only wish this had all happened 20 years ago.

Background:

Stamps became a great love of mine back around 1970 when my dad and I would “play stamps” together on Sunday afternoons. My interests quickly expanded to just about every area of stamp and cover collecting, branching out to include many kinds of ephemera. During this time I was also adding old postcards to the handful I had saved from childhood. After my dad passed away in 1977, I found it hard to work on my stamp collection alone, so my dozens of albums and thousands of loose stamps gathered dust for the next 15 years or so. I did continue to collect new U.S. issues, plate blocks, FDCs, old covers/letters, and ephemera, looking forward to the day I would retire and finally have the time to enjoy and organize all my treasures.

Continuing to add to my growing antique postcard collection, I often purchased entire albums at flea markets or shoe boxes full of unusual ppc's from a local antiques dealer. I read every book about ppc's that I could find, and my personal library grew quite large. I also got around to joining APS, always enjoying the letters, columns, and articles. I soon joined the local postcard club, Washington Crossing Card Collectors Club, fondly called WC4, and felt I had found my niche. I became an active member, seldom missing a meeting, and occasionally giving a postcard presentation.

I worked for a major pharmaceutical firm in Princeton for many years as an executive medical/legal secretary. Using my organizational and secretarial skills, I organized my thousands of ppc's into neat topical binders. I also enjoyed preparing presentations for WC4 and the Hunterdon Co. Historical Society. I prepared several exhibits for the county library, drawing from my many collections, and also entered two boards in two divisions in a postcard competition at Mercer Museum in Bucks County, Pa., winning two first places. But entering a *national* stamp expo *never* crossed my mind!!

APS Intervenes:

The Philatelic Exhibitor

3.2

3.2.2 St. Patrick's Day

3.2.2 St. Patrick's Day: Trying to include some philatelic material, I used the reverse of both cards; the top showing shorthand — the bottom showing 'within city' delivery.

Message is written in shorthand, most likely the version of Pitman (forerunner of Gregg) used at the time.



Desirable motif (pretty child), unsigned Clapsaddle, Intrl. Art Pub. Co., embossed, divided back, pm'd 1909.



Common motif, lightly embossed, published by P. Sander, NY, No. 235, divided back, pm'd 1909.



Address gives only "City," a common practice of the period.

Until that letter from the APS arrived!! But I certainly couldn't even *consider* entering my postcards. I'd *never* even *attended* a stamp expo. I had no idea of what a stamp exhibit *looked* like. How could I possibly enter! I was already so involved in other things — I had no time to take on anything new. I wouldn't even know how to begin. But — wouldn't it be fun to see my ppc's on exhibit at a big show? I decided to contact Ken Martin, just to find out what was going on. And *then* it all *began*!

Gathering Pointers:

Ken was just wonderful, and oh so patient, in explaining to me about how to choose a topic,

tell a story, and how to prepare a title page and synopsis. He also referred me to Tim Bartshe for further advice, including how to prepare a postcard exhibit. They both encouraged me to try new things, even to mount my ppc's on boards, as I had been doing for my monthly exhibits at the local post office. Because this was an entirely new area for APS, for exhibitors, and for judges, the criteria were not yet etched in stone. At that point I decided to take the plunge, mainly because I wanted to encourage APS to include ppc's in their shows, to share the beauty of ppc's with as many people as possi-

In the middle of difficulty lies opportunity. — Albert Einstein

3.3 Special Topics



Embossed baby announcement, great color, printed in Germany, publisher unknown, divided back, pm'd 1910

3.3.4 Babies & Storks. Shows how it is possible to arrange 3 vertical cards on a page and still have considerable "white space."



Hand-colored, real photo, most likely French publisher, divided back, pm'd 1911.



Hard-to-find composite card of baby faces, European publisher, unknown, Series 952, divided back, pm'd 1906.

ble, and to encourage more collectors to share their ppc collections with others by way of exhibiting. I proceeded to put together a three-frame exhibit, using boards in horizontal rather than vertical position, so two boards would fit in each frame. The boards looked very different from boards I had previously produced because of the requirement to tell a story and include information about each ppc.

Because I wanted to learn all I could about exhibiting, I arranged to attend AmeriStamp '04. What an important decision that turned out to be! It was so exciting to see my ppc's up in the frames, even if they did look somewhat odd compared to the other ppc exhibits which were mounted in the traditional style, on 8-1/2 x 11 pages. I spent the next several days enjoying every aspect of AmeriStamp: the outstanding exhibits in all the divisions; the dealers with

their wonderful offerings; the seminars which helped me learn more of what I needed to know. By now I realized this was only the *beginning*!

I felt very fortunate to receive Gold and Best Postcard Exhibit for my first effort. Unfortunately, I learned too late what a critique was, and that I should have been there. Luckily for me, the judges were kind enough to send me some written comments. I discovered how *important* the critique is, and I knew I would *never* miss another one!

I learned so much that weekend, but the *more* I learned, the more I realized how much I still *didn't* know about preparing exhibit pages. I needed to help myself learn as much as possible if I wanted to continue exhibiting. During the weeks that followed, I took the advice of new AmeriStamp friends Jerry and Jean Kasper and Tim Bartshe, and joined AAPE. As soon as

TPE and "The Best of TPE" arrived, I devoured them and quickly ordered several years of back issues to read cover-to-cover. I e-mailed a number of people who had done seminars at AmeriStamp, including Janet Klug and Ann Trigg. One of their suggestions was to take the APS exhibiting course, given by Janet and Ann, and I immediately signed up. It proved to be a very interesting experience, a lot of fun, very helpful, and they were excellent about responding quickly to my assignments and many questions. After completing the course, my goal was to take apart my ppc exhibit and redo it in its entirety before AmeriStamp '05.

Making Contacts:

As a way to spread the news of the opportunity available to ppc collectors at the next AmeriStamp Expo in Atlanta, I wrote Letters to the Editors of *American Philatelist*, *Postcard Collector*, *Barr's Postcard News*, and *TPE*. As a result of the letter to TPE, John Hotchner became an exhibiting friend who answered questions and gave guidance. As a result of inquiring about The Philadelphia National Stamp Exhibition (PNSE), Steve Washburne became another exhibiting friend, who suggested that I prepare a stamp exhibit for PNSE. After thinking about it, I started to work on a display exhibit — while I was still taking the course from Janet and Ann. With this new goal, I then had a whole *new* set of questions for Janet and Ann, who continued to guide and offer encouragement.

Jerry Kasper, Janet Klug, and Tim Bartshe were great about answering questions during those months after the Norfolk Expo. When I read in TPE about the AAPE mentoring program, I sent in my name — and was extremely fortunate to receive Tim as my official mentor. Tim continues to be a great source of encouragement, answering my many questions.

Another good source of help was the APRL. My husband and I went to Bellefonte for the dedication of APS Headquarters last June, and while I was there I signed out a number of useful books from the APRL. You may find it beneficial to contact them for help, in addition to building your own reference library.

To continue my learning process I attended StampShow '04 in Sacramento, where I again studied every frame at the show, determining for myself a variety of "best ways" to prepare exhibit pages. While attending as many seminars as possible, including the critiques, I mentally compared my opinions with those of the judges. In my quest to gather more material for my upcoming display exhibit, I spent long hours perusing covers at the dealer tables. Ruth Caswell, who had contacted me after Norfolk, asking ppc advice for a friend, and who is an experienced display exhibitor, sat down with me in Sacramento to answer my display exhibit questions and gave me useful advice. If you haven't already gathered this, there is a huge wealth of information out there, waiting to be tapped. All you need to do is reach out and ask!

Using and Acquiring Resources:

Knowing that it often takes 5-10 years to prepare a new exhibit, I became determined to complete my display exhibit much sooner. Fortunately, I already had vast resources of material in my many collections which I had been gathering for 30-40 years. In addition to making purchases at StampShow '04, I contacted several auction houses and was able to purchase some needed material. When October rolled around, I attended PNSE, again studying every frame, attending seminars and critiques, and made more purchases from the dealers.

Reaping the Rewards:

After PNSE, I felt I was ready to tackle my new version of The Golden Age of Postcards: 1898-1918, in the traditional exhibit format. I completed it before Christmas, and felt satisfied that it was a big improvement over my first attempt. I looked forward with great anticipation to attending AmeriStamp '05 in Atlanta and was extremely gratified when the judges rewarded my second effort with another Gold and Best Postcard Exhibit award. The ppc division was extremely popular, had more frames than any division in the show, and has won the approval of judges, some of whom were previ-

ously not supportive of ppc's.

Great Opportunity:

This has been a great experience, and such fun. I plan to show my new display exhibit for the first time at StampShow '05 in Grand Rapids and also at PNSE. I am already working on my next ppc exhibit for AmeriStamp '06 in Toronto. Being a devoted ppc collector, I have wanted to do all that I can to promote the love of postcards along with the love of stamps. The two hobbies definitely complement each other and often appeal to the same audiences. By exposing stamp collectors to the joys of ppc's, and vice versa, we may find our numbers growing in both areas, with not only more collectors but also more exhibitors.

If you have been using 101 excuses as to why you can't, haven't, or won't prepare an exhibit, such as "I don't know how, I don't have time, I don't know where to get material, I don't know how to come up with a story, I don't know how to write a title page/synopsis," I am the perfect example of someone who knew absolutely nothing about exhibiting but was able to find out what I needed to know in a very short time. And if I could do it, so can *you*! Start by asking questions, of the right people. Just one request can

lead to a whole network of friendly, experienced people who are very willing to offer help. Then all you need is a few good ideas, determination, and a desire to share your collection and your own special expertise with other hobbyists who will truly appreciate your efforts. If you happen to have some computer knowledge and a few helpful skills, such as the ability to stay focused, some organizational skills to keep track of everything as you work, some writing talent, a little artistic ability for page layout, and willingness to do some research, you, too, can prepare your first exhibit.

The Fun Continues:

Just 17 months ago, I didn't know what a frame was, or even what an exhibit page looked like. This latest adventure in my philatelic journey started with AAPE supporting a new experimental division for ppc's, and the APS decision to include it in AmeriStamp '04. Now, as I prepare my first display exhibit, I am reading and learning about areas of stamp collecting that I had never even thought about before. You'll never guess what is happening — I'm already formulating in my head a story for yet another exhibit! *Where*, oh where, will all this end...??? (Comments or questions? Contact Barbara at barbandwill@rcn.com)

Judging Standards For Thematic Exhibits

by Anthony S. Wawrukiewicz and R. Timothy Bartshe

"We don't see as many thematic exhibits today." "Exhibitors appear to be shying away from thematic exhibiting." Statements typical of some expert traditional exhibitors are: "I don't plan to do a thematic exhibit." "There are too many rules." "They are too hard to do."

On the other hand, we now have exhibiting Divisions which include illustrated mail, display, and cinderellas where the number of entries have been increasing significantly. We believe that one reason for this increase is that it appears to be easier to receive a vermeil medal, even a gold, than it is to receive comparable medals for a thematic exhibit.

Whether it is right or wrong is not our point. What we are saying is we believe that there is a different standard for judging illustrated mail, display and cinderella exhibits than there is for thematic exhibits, and that the same standards (NOT guidelines) need to be applied equally to all formats. Basically, we believe that there is a higher standard for thematic exhibits, and it is time we all recognized that and allowed them to breathe. If we don't, we will continue to scare away people from this wonderful type of exhibiting.

It has been our experience that on occasion some illustrated mail, display and cinderellas exhibits have not been as concise or as well planned and developed as their

award levels would indicate. Their scope is not evaluated as carefully as we do with thematic, and it would seem the guidelines for them are not nearly as rigid and therefore as carefully applied. For example, we have personally seen an enjoyable and entertaining illustrated mail exhibit that was overwritten, crowded, and with inadequate treatment receive a gold.

The *Topical Time* of March-April 2005 referenced a survey performed by Ann Triggler, chair of the APS committee on the Accreditation of National Exhibitions and Judges (CANEJ). [Editor's Note: Her report is also in this issue of TPE, page 18.] TPE published her questionnaire, and she sent it to some 100 American collectors who have shown a thematic exhibit one or more times during the past five years at a local, regional and national stamp shows. Thirty-two people responded. The thoughts of these respondents, in comparing thematic judging guidelines with those of other disciplines (traditional, postal history, postal stationery, air-mail, revenues, illustrated mail, cinderellas and maxiphilately) were very interesting. Not one thought they were equivalent and only 40% thought the thematic guidelines were appropriate. Another 35% found them too detailed and several respondents reported that they no longer exhibited thematically since the application of the guidelines can

change depending on the jury at the show.

Whereas many illustrated mail and display exhibits' guidelines seem to be used to penalize them for minor transgressions. Woe be unto the exhibitor that has a mint illustrated government post card, one element from a country not related to the theme or three stamps with the same concept adjacent to each other (padding). Such an exhibit might have a wonderful element variety and depth, including much pre-1900 material, proofs, and even an artist's drawing, but that one minor transgression of the guidelines is sought out.

Bottom line: We believe that due to the explicit guidelines of the thematic score sheet versus those of the other divisions there is a separate and unequal approach to judging thematic exhibits. Somehow, these guidelines are often taken too much to heart by judges, and there is pressure to treat them as rigid rules that are too often used to punish these exhibits, while allowing more egregious faults to slip by in the newer divisions.

We are not advocating the passing of egregious faults. Rather we are saying that judges should be making more of an effort to assure that all exhibits are held to roughly the same standard. At the same time we want to see a loosening of the screws on thematic, we also want to see more careful evaluation of other classes.

There are no shortcuts to any place worth going. — Beverly Sills

Stamp Camp USA Program Seeking Mentors

by Cheryl B. Edgcomb

It was with pleasure I read the July, 2004 article by Joan R. Bleakley on the "Mentor Center: Each One Teach One," a new AAPE service for beginning and intermediate exhibitors. Joan's challenge to the AAPE membership was an encouragement, because as I was pondering how best to contact AAPE with a need for mentors, unbeknownst to me, Joan had already been laying the foundation for such a mentoring structure.

Having worked with the Stamp Camp USA Program for its ninth season, we at the Stamp Camp field office are starting to see the need for our youth campers to be mentored at an intermediate and advanced level. Several of the youth campers we work with are interested in continuing on to competitive exhibiting, and our structured stamp camp program format only allows for a limited amount of learning when it comes to the competitive stamp exhibiting process.

For those readers who may be unfamiliar with the Stamp Camp USA Program, this program began in the Northern Tioga (Pennsylvania) School District nine years ago as a means of keeping local children interested and involved with stamp collecting. The children were introduced to the hobby through a hands-on learning curriculum that not only covered the basics of stamp collecting, but took things one step further, introducing them to three-dimensional stamp exhibiting (creative exhibiting), as well as the more traditional format of competitive exhibit pages. As campers frequently returned, these children soon began formatting their own stamp exhibit pages, building them into interesting and colorful competitive stamp exhibits.

Stamp Camp USA presently operates as a collaborative partnership between the United States Postal Service, the American Philatelic Society, and the community at large. As a non-profit in the State of Pennsylvania, Stamp Camp has applied for 501 © (3) nonprofit status, which is expected to be finalized shortly.

With the Stamp Camp field office located in Knoxville, Pennsylvania, several local campers began to get their feet wet at regional shows, such as Stepex, located in Elmira, New York. The Elmira Stamp Club members took an active interest in their work and are now assisting and sponsoring Stamp Camps on a regular basis. Since many of the children we work with at Stamp Camp are not close to national stamp shows, they don't often have the opportunity to attend judging critiques or

exhibit workshops. As the Stamp Camp USA Program continues to grow, our staff time is limited to getting the Program operational on a statewide level, and we are presently introducing Stamp Camp into 27 communities across the State, with an anticipated national roll-out sometime in the next year. The more we continue to work with returning stamp campers, the greater the need to assist these young people with mechanics of competitive stamp exhibiting. We are hoping that you, the AAPE membership will help us in making this happen through the AAPE Mentoring Center.*

As Joan pointed out in her article, mentoring does not take a lot of time but can make a big difference, as we can attest to with our stamp campers. Several of our stamp campers have competed on the national level at various shows, and a handful have even gone on to the international level. One camper, Kristen Ollies, who now resides in Canada, started her first stamp exhibit, "Love Through My Eyes," as a four-page storyboard at Stamp Camp. She developed this to a three-frame competitive exhibit and went on to win the AAPE Youth Exhibiting Championship Award. During this time, she developed a second stamp exhibit, "Her Majesty, Queen Elizabeth," which is presently on display at the National Postal Museum in Washington, along with a portion of the Queen's personal stamp collection. Kristen was blessed two years ago when she had the opportunity to share her stamp exhibit with Queen Elizabeth personally during the Golden Jubilee Festivities in Ontario. Kristen's story is just one example of how a young stamp collector can take a hobby to the ultimate level. I know her individual mentors played a major role in helping her to achieve such an accomplishment, and working with young campers on a regular basis makes us fully aware of what a rewarding experience this can be, not only for the camper, but for the mentor as well.

In an effort to continue raising interest levels toward stamp exhibiting, our field office has been preparing to schedule intermediate level workshops periodically, so that interested campers can have an opportunity to draft their stamp exhibit pages while there are adults willing to mentor them through this process. Campers will then be exposed to judging criteria. Guest judges Tom Fortunato and Ray Stone of Ropex have agreed to participate, so that these children will begin on a positive



note. If you visit the web site for Ropex 2005, you will also see that for the first time in open competition at a World Series of Philately Stamp Show, creative three-dimensional stamp exhibits are being accepted in open competition. Many of our campers enjoy both methods of stamp exhibiting, and this process could open up even greater opportunities for stamp exhibitors.

We are always interested in receiving prospectus information from the various regional and national stamp shows. This can be sent directly to the Stamp Camp USA field office by regular mail or email. Though not all of our campers are in a position to exhibit at each event, we are always happy to pass along information to campers and as we continue expanding our Program work throughout the Commonwealth and beyond, we will be in a better position to suggest campers support these philatelic events as up-and-coming stamp exhibitors.

Stamp Camp USA is encouraging AAPE members to contact Joan Bleakley to become a part of this Mentor Center, and at the same time, we are encouraging our stamp campers that are interested in competing to work with a mentor that can help them develop their stamp exhibit pages into a competitive exhibit that will bring them satisfaction for many years.

For more information about the Stamp Camp USA Program, please feel free to contact us at Stamp Camp USA, 149 East Main Street, P. O. Box 377, Knoxville, PA 16928-0377; telephone 814-326-0810, fax 814-326-0815, or by e-mail at stampcampusa@intergate.com. We will be happy to send you information on any upcoming stamp camps or adult leadership workshops that we will be hosting. We are hoping that by working together we will be able to see a solid foundation for stamp exhibiting, and stamp collecting in general, evolve in such a way that the hobby of stamp collecting will be timely, thriving, and rewarding well into the future.

*c/o Joan R Bleakley, 15906 Crest Dr. Woodbridge, VA 22191

Indexing An Exhibit On CD Rom: "Arkansas Postal History — Territory To Post Reconstruction"

by Bruce I. Roberts

We prepare exhibits for a variety of reasons. We do it for the pleasure of assembling the material to tell a good story and to compete for prizes. We spend years, lots of money and time, and travel time and expense to put our exhibits in front of judges and other collectors. And then, many times, the exhibit is disassembled and sold, the material scattered to new homes and possibly new exhibits. While we have them assembled, we should make copies for future researchers and to provide guides for judges who need to learn more about our subject.

I was fortunate to win the Grand Award at the Saint Louis Stamp Expo 2004 in February, with my exhibit: *Arkansas Postal History: Territory to Post Reconstruction, A Selection*. Subsequently, I added an additional frame to the exhibit and entered the exhibit in the Champion of Champions competition in Sacramento, CA in August. In September, the exhibit won the Reserve Grand award in Dayton, OH at AIRPEX 2004.

The subject of my exhibit is unusual and contains much information and material that most people have not seen. Several of the judges and many kind friends all urged me to submit a copy of the exhibit to the American Philatelic Research Library (APRL) so that it would be available to others for research purposes.

Traditionally, I would have made paper copies of each of my exhibit pages, inserted them in a binder, and sent the bound exhibit to the APRL. The Librarians would have put it on a shelf and when someone inquired about Arkansas, it would have been available to be mailed to the inquirer, or perused in the library.

However, modern technology now provides a number of ways, to greatly enhance the value of the exhibit copy to anyone interested in looking at the exhibit in the future. The new generation of inexpensive color scanners produces remarkably good images. I scanned color images of all 144 pages of the exhibit onto the hard drive of my computer, after first providing folders for Frames One to Nine. This process took perhaps twice as long as it would have taken me to make paper copies. I now had the exhibit stored electronically, making it possible to reproduce the entire exhibit on a CD ROM disk. The exhibit takes a surprisingly small space on the CD ROM, about 15 megabytes out of a disk capacity of over 600

Arkansas Postal History Territory to Post- Reconstruction A Selection

Here are highlights of the postal history of Arkansas from early Territorial to the early Readmission period, with particular focus on postal markings, rates, frankings, destinations, and conveyances. This time frame covers the postal system before the advent of railroads in Arkansas. For the period covered here, post offices in the Indian Territory were administered with those from Arkansas, and many of their town marks include "ARK".

Plan of the Exhibit:

Territory		Independent State	-1861
Statehood	-1836 - 1845	Confederacy	-1861 - 1864
	-1845 - 1851	Union Occupation	-1862 - 1865
	-1851 - 1861	State	-1865 - 1870

Key items are indicated with a box around the cover.

Created from the Missouri Territory in 1819, Arkansas Territory included all of present day Arkansas and what is now eastern Oklahoma. Arkansas statehood was achieved on June 15, 1836. Arkansas seceded from the Union May 6, 1861 and joined the Confederacy May 18, 1861. Union military occupation began in parts of the state in 1862. Following Union military control and reconstruction, Arkansas was again admitted to the Union June 22, 1868.

During the middle half of the 19th century, Arkansas was a geographic and political crossroads, standing between the United States and Indian Territories and Texas to the West, and between the Union West and the Deep South during the Civil War. Its postal history is a reflection of the political and social changes occurring during this time. Never a populous state, the population of Arkansas increased from only 14, 273 in 1820 to 484, 471 in 1870. In 1863, at the time of Union occupation of Little Rock, the town's population was only 3,500. Of particular significance was the absence of any foreign immigration into the state during this entire period. This makes mail to and from foreign destinations scarce from Arkansas.

The locations of many of the post offices in the exhibit are shown above. Most are located on the river system.

You never really lose until you quit trying. — Mike Ditka

megabytes. Well, this is probably old news to many of you. You would expect at this point that I burned the CD ROM disk, labeled it and sent it off to the APRL. I could have done so, but I realized this would really not be any better than having sent the paper copy to begin with. A researcher would be faced with a disk with folders labeled Frame One, Frame Two, and so on with no idea what was in them. To find anything, one would have to view the entire exhibit, from beginning to end, just as one would with the paper copy. It was time to apply some more modern

technology to the problem. I use the Microsoft Office XP suite. Among the programs is Excel, the spreadsheet program. I decided to produce a complete and thorough index to the contents of my Exhibit disk using Excel. By doing this and making it available in as many data formats as I could, I felt I would greatly enhance the use of the disk. Since my exhibit is a study of postal history, containing only covers, the index of my exhibit is centered on the characteristics of historical covers. An example from within the index is shown in Table 1:

TABLE 1

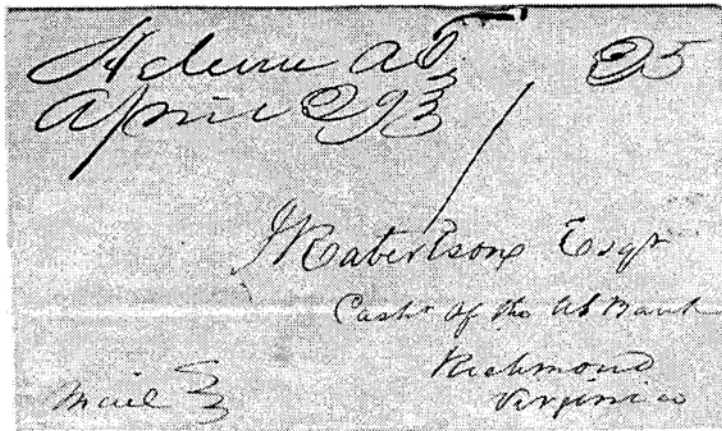
The spreadsheet contains the following columns:

Column	Purpose
Frame/page number	Shows where the cover is located in the exhibit
Originating PO	The post office from which the cover was first mailed
Originating County	Many Post Office records are County-based so this may be useful to researchers.
Originating State	State where originating office is located
Date	Date the cover was mailed
Destination PO	First post office to which the cover was addressed
Destination State	State to which the cover was mailed
Rate	The postage rate required to mail the cover
Paid By/Scott #	How the rate was paid, either stampless or by adhesive, and by which stamp or embossed envelope in the Scott Catalog
Period	Period in the State's history such as Territory, or Confederacy
Comment	Notes on scarcity, colors, unusual importance.

Index of Covers in Exhibit: Arkansas Postal History Territory to Post Reconstruction.										
Frame/Page	Originating PO	County	State if not Ark	Date	Destination PO	Destination State	Rate	Paid By/Scott #	Period	Comment
f01p02	Arkansas	Arkansas		6-8-1826	Levant	Maine	25 due	Stampless	Territory	
f01p03	Washington	Hempstead		2-1-1829	Little Rock	Arkansas	12.5 Paid	Stampless	Territory	
f01p04	Little Rock	Pulaski		9-29-1831	Philadelphia	Pennsylvania	50 due	Stampless	Territory	LR Shield
f01p04	Little Rock	Pulaski		3-22-1832	Frankford	Kentucky	35 due	Stampless	Territory	LR Shield
f01p05	Fort Gibson	Cherokee	Indian Territory	11-19-1832	Greenland	New Hampshire	25 paid	Stampless	Territory	
f01p05	Cantonment Gibson	Cherokee	Indian Territory	2-21-1833	Greenland	New Hampshire	25 paid	Stampless	Territory	
f01p06	Saint Francis	Saint Francis		6-2-1833	Washington	D.C.	Free	Stampless	Territory	
f01p06	Hempstead Court House	Hempstead		7-9-1835	Woodville	Mississippi	50 due	Stampless	Territory	

Territory

Helena, Phillips, Co. → Richmond, Virginia April 24, 2836
25 cents "due" for single letter over 400 miles
 Established May 15, 1821



The writer of this letter was John B. Floyd who spent two years in Arkansas and then returned to Virginia where he was elected Governor in 1848, and later served as President James Buchanan's Secretary of War. He served the Confederacy as a Brigadier Gener.

Helena was Arkansas's main river port on the Mississippi. During the period of this exhibit, the shipping of most goods from Eastern Arkansas was funneled through Helena. This was a point where the Mississippi could be crossed by ferry, so Helena received a lot of westbound travelers and freight. For many years Helena and Little Rock had similar populations.

This cover was mailed 52 days before Arkansas became a State

It took a long time to index all the covers on 144 pages. I have 284 different covers in the exhibit and a complete index line had to be prepared for each cover. But what a difference in accessibility to future researchers! Once all the data was entered in Excel in order by frame and page number, it was a matter of less than five minutes to make two additional worksheets, one sorted in order of Originating Post Office and the second sorted in order by Destination Post Office. The data can be sorted on any column by anyone who loads it into their spread sheet system. For example, one could sort by the Paid By/Scott # column and get all uses of a certain Scott Catalog # stamp together in the spread sheet for quick location on the CD. Also, with the Cntrl+F function, one can enter any name, or string, and find it anywhere on the spread sheet.

But even this was not all that the technology offered. Office XP allows you to save Excel Spread sheets in a variety of formats. So I saved the Office XP version. I also saved the file in the Office 97- Office 2000 format so that researchers with older software can access the information. And finally, I saved the data in comma delimited format. This format can be loaded into non-Microsoft software and into many database programs.

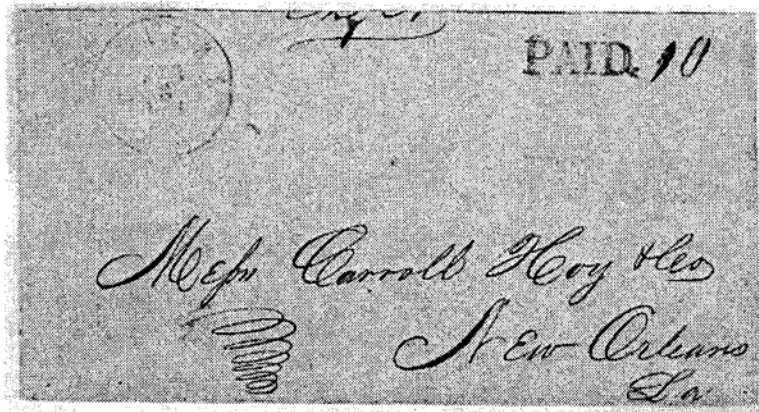
To complete the information on the CD, I prepared a Read-Me-First document in

Confederacy

Hand stamp and Manuscript "Paid's" and "Due's"

Helena → New Orleans February 8, 1862

"PAID 10"

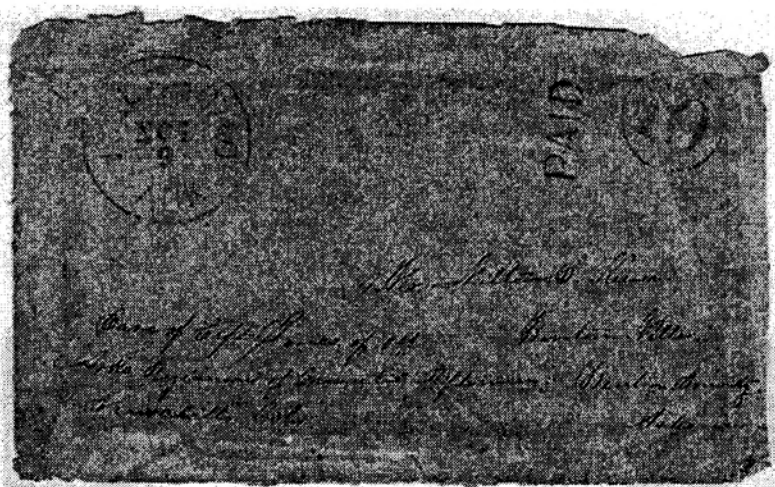


Hillsboro, Union Co. → Bentonville November 9, 1862

"PAID 10"

Established 1846, Discontinued 1926

"Care of Capt. Jones of 1st Arks Regiment of Mounted Riflemen, Churchill's Col."



Word, describing the indexes and how to use them. Again I saved this in XP format, in Word 97-2000 format, and as a plain text file to make it easy for anyone to open and read it.

Now I was ready to burn the exhibit page images, the indexes and the Read-Me-First files to a CD ROM disk. The final product is much more useful to anyone interested in this subject. For example, if you want to

view any correspondence between Arkansas and North Carolina on the disk, load the Spread Sheet, go to the sheet that is sorted by Destination Post Offices and you can see, gathered together on consecutive lines in the index, that the exhibit contains nine covers mailed into North Carolina. Two are Stampless covers mailed before the war, two were mailed in the 1st Embossed Envelope Issues, one is a CSA Stampless cover, one has a Scott CSA #1 on it, and another has Scott CSA #11 on it, one is a Union Occupation cover with a pair of Scott #65, one was mailed using Scott #94, and one was mailed using the services of the Southern Express Company. From the index, you can go right to the frames and pages where these covers are displayed.

This CD ROM disk is now much more than a set of pictures. And it is cheap, easy to reproduce (much more so than making 144 paper copies of the exhibit pages) and easy to mail. It is more durable than paper, and the color images will not fade with time. As media changes, it is easy to move the images ahead onto, say DVD, and then whatever comes after. If a researcher requests that the APRL send the CD to them for use, it is easier and cheaper for the APRL to just burn a copy of the CD, and send it to the researcher to keep, for an appropriate, low, fee, than to go to the trouble of getting the original CD back. They can keep the master copy locked up and never loan it.

I feel that providing an index for an exhibit should be done whenever possible, even for paper copies. A series of worksheets printed and bound in with a paper copy would allow quick location of items based on the sorting the author did to the spread sheets.

I would be interested in comments from exhibitors as to what they would like to see in exhibit indexes of nonpostal history exhibits.

Sulking about your mistakes only leads to future ones. — Bill Rancio

Results Of Questionnaire For Thematic Collectors And Exhibitors

by Ann Trigg

The questionnaire on Thematics was distributed in the USA several months ago. It was offered mainly to thematic philatelists, judges and exhibitors. The purpose of the questionnaire was to try and discover the reasons that thematic exhibitors are declining in the USA. Thirty-two people answered the survey. In this report percentages of this total will be noted.

1. The first question dealt with the length of time the respondent been a thematic collector,

93% said many years with only 7% collecting under five years.

2. After reading the thematic exhibits at a philatelic show, two thirds of responders were encouraged to try such an exhibit while one third were not.

3. Where does a thematic exhibitor seek help? Books were the best source (77%) with W.E.J van den Bold's book mentioned in particular, followed by the APS

Judging Manual (73%), Thematic Seminars (63%), Mentors (53%) and FIP SREVS (26%).

4. Developing a logical thematic exhibit was deemed to be more difficult than expected by 43% of the respondents with 27% not finding it so, and 17% saying it was just as they had expected. Several people remarked that the discipline became easier the more exhibits and thematic pages that they did.

5. Most exhibitors started in Local or Regional shows (over 80%). National exhibiting is also reported high (73%) for this group. They accept the fact that their high awards in Local shows are sometimes not duplicated at the National level. 46% of the respondents have had FIP thematic exhibiting experience.
6. When asked how many thematic collections and exhibits they owned, 26% said greater than five, 40% (the majority) said two to four and 20% reported just one.
7. The experience of exhibiting has definitely increased the enjoyment of thematic collecting for 60% and somewhat increased the enjoyment for 20%. This enjoyment was not experienced by 11% who reported they had found exhibiting to be "too much work."
8. In comparing thematic judging guidelines to those of other disciplines the results are very interesting, No one thought they were equivalent and only 40% thought they were appropriate. Many others (35%) found them too detailed and often applied as "rules." Several people said they no longer exhibited as the rules changed depending on the juries. Some of the suggestions that were offered:
 - a. Refresher thematic seminars should be given to jurors so that score sheets are consistent.
 - b. The thematic chapter in the APS Judging Manual should be the definitive source for judging thematics.
 - c. Explain to beginning exhibitors that thematic exhibits require work to be successful.
9. The other disciplines collected and exhibited by these respondents varied enormously, Traditional, Postal History, Postal Stationery, Airmail, Revenues, Illustrated Mail, Cinderellas, Post cards, Autographs and Maximaphilly. These exhibitors have a broad philatelic base, which is necessary for putting together a thematic exhibit.
10. When asked what changes they would like to see in the thematic guidelines, there was a variety of opinion. Few thought no change was necessary but for the majority, changes should occur. Suggestions were offered:
 - a. Simplify the guidelines by reviewing their difficulty and complexity and changing them to revert to the original purpose of the thematic class.
 - b. Give more reward for creativity
 - c. Have APS Guidelines and Regulations recognize ATA criteria
 - d. First Day Covers are out of place in the Thematic Division
 - e. FIP thematic Guidelines are euro-centric and often cater to the more affluent
 - f. Have less "Thou shalt not" statements
 - g. Arrange interface workshops at shows for judges, exhibitors and visitors
 - h. Extra points for rare material should not be given as the average collector cannot afford that material, and thus cannot compete.
 - i. Rewrite the Thematic Chapter in the APS Judging Manual for multi and one frame exhibits.
11. Half of the respondents did not have any changes they wished to make to the ATA, APS/AAPE and FIP score sheets. The changes that were suggested were as follows:

ATA form for multiframe exhibits

 - a. Make the ATA form more like the FIP form.
 - b. Eliminate "poor" and "very poor" categories and use "needs improvement" instead. *This has been changed already.*
 - c. Recognize the importance of presentation by adding more points to come closer to a judge's impression of the exhibit.

APS/AAPE form for one frame exhibits

 - a. Simplify the form
 - b. Have concordance with the FIP form.

A new OFE form has just been developed by CANEJ of APS, which is very similar to that of the FIP, and to that of other countries. Its use will be mandatory in APS National shows from February, 2005.

 - c. Create two forms for the two classes, novices and experienced exhibitors

FIP form for multiframe exhibits

 - a. Interpretation from one country to another is not equal.
 - b. More emphasis should be placed on development and plan.
 - c. Give higher thematic awards to bring them to parity with those exhibits from other classes.
12. 40% of the respondents found the current thematic judging consistent and helpful. However 46%, the majority, did not. They thought it varied greatly in quality.

Suggestions for improvement:

 - a. Refresher seminars for all judges, especially for the nonthematic judges.
 - b. Change the thinking of judges who do not regard thematic exhibits as "real" exhibits.
 - c. Encourage all judges to acquire a feel for thematics by doing one themselves.
 - d. Eliminate those judges who say "if you haven't struggled and paid your dues you won't get a gold".
 - e. One apprentice at the National Topical Stamp Show is not enough, two at a minimum should be required.
13. Over 70% thought there should be closer cooperation with other countries' thematic collectors and exhibitors, via the FIP Thematic Bureau and Commission using, Newsletters (43%), exchange of judges (40%), and occasional invited seminars (37%). Other suggestions were:
 - a. Regional thematic shows
 - b. ATA needs more interchange internationally which would focus on more than the stamp.
 - c. Put a thematic website in operation. *FIP has one already*
 - d. Organize meetings of judges and exhibitors at shows to thrash out ideas and suggestions.
14. Would the respondents be more active exhibitors if some of these changes were made? 53% said they would and 23% said they would not, with 10% saying "Maybe." A further 10% said their finances precluded exhibiting no matter what changes were made, it was felt that the overall cost had escalated in recent years.

There are some indications in this survey to explain the nongrowth of thematic exhibiting in the USA, but they are not clear cut and there is no one reason. Several of the suggestions offered by respondents are already being implemented or considered. The object of the survey is to begin a discussion at all levels to stimulate thematic exhibiting.

This report will be circulated to CANEJ (APS Committee for the Accreditation of National Shows and Judges), ATA (American Topical Association), AAPE (American Association of Philatelic Exhibitors) via the journal TPE (The Philatelic Exhibitor), FIP (Federation Internationale de Philatelie).

Getting Started — Choosing A Subject And Telling The Story

by Tim Bartshe

As this is my first column related to the beginning and intermediate aspects of exhibiting, I really wanted to start at the creation of the exhibit itself, selection of subject and story line.

The Subject: Virtually any subject is now fair game in exhibiting circles today. With the advent of the Division structure implemented by then Chairman of CANEJ Janet Klug, one can now choose from poster stamps to first day covers, state revenue stamps to all-over advertising covers, maxi-cards to stampless covers. All of the things we collect that are NOT philatelic can now be included in the Display Division. If one cannot find an interesting topic to collect and exhibit within today's six-Division structure, you are not trying very hard! In a nutshell, select a topic or subject that has some depth to it and is not self-limiting in scope. The subject should have some difficulty of acquisition and a challenge factor and should be interesting to YOU. Although not a prerequisite, it should have complexity, variability and wide aspects of application in order to keep your interest up and your curiosity piqued for many years down the road.

The Story: Many exhibitors have asked me why the story is so important particularly since this is really philately and not a novel. My response to that query is without a story, the philatelic content will only come across as a collection, NOT an exhibit. Considering you have just chosen your subject in a very careful manner, likewise you should select a story line that will give your material appeal to those you are reaching out to from within the frames. Exhibits should be like a hero sandwich; a beginning and an end with a lot of meat in the middle.

The Story Structure: How does one develop a story from which the collection will become an interesting exhibit? The easiest solution is to organize your thoughts via an outline. What is your purpose or goal in creating this exhibit? What are the most salient points of the philatelic story? What aspects of philately must be present in order to fully develop your subject? These are all factors that should lead you to create an outline based upon hierarchal sequencing of your subject, forcing you to compare apples to apples so to speak. You will not want to allocate equal importance to, say a new issue versus a minor color variety. The outline does many things, some of which are:

1. Forces you to organize the subject.
2. Shows where you may be lacking in

material necessary to adequately tell the story.

3. Shows where you have enough material (stops you from unnecessary purchases).

4. Gives you a natural series of running headings for pages to guide the viewer from page to page and frame to frame.

[As an aside, I was surprised and pleased to read Ervin Mrotek's "From Zero to Gold in Two Years" in January's TPE. He basically reiterates what I have been saying for a number of years, namely numbers 1-3 above. I also had the privilege to judge that exhibit at St. Louis last month; What wonderful material!]

As an example, I recently created a new picture post card exhibit for Ameristamp Expo in Atlanta. Choosing the subject was easy as I had about 250 different cards showing different aspects of Bloemfontein, the capital of the Orange Free State. I also decided that the style of presentation would be as a guided tour, not unlike what you would do in a new city on a bus with a tour guide. Keeping that in mind, I then selected the major groupings of interest for this tour to see whether they would be balanced with the material I had. I also limited myself to three frames or 48 pages to tell the story. The result was:

- Title Page
- Welcome to Bloemfontein: general views and location of stops for the tour
- Where to Stay: hotels
- Let's Go Shopping: different places to shop for clothing, general merchandise, books, food, etc.
- Educational Opportunities: colleges and universities
- For Our Protection and Services: police, military base, banks, etc.
- Getting Around: railway, bicycles
- Keeping the Sabbath: churches
- For Your Health: hospital and lunatic asylum
- Tell It To City Hall: town hall, government buildings, residency
- Let's Relax: clubs, theaters, park
- Paying Honor: cemetery, monuments

There was some tweaking of the categories, consolidation and expansion, but the result was somewhat balanced in length and importance related to this fictitious tour of town. Without this structure, different categories would have been too long and I would have exceeded my self-imposed restriction of 48 pages (which by the way I did by about six pages).

Obviously some subjects have natural cate-

gories and are easy to structure, such as most traditional exhibits. Many postal history subjects are not as easy to decide upon a structure that will do justice to your material as well as tell the story you wish. For example, postal markings from a rural county in Ohio can be done alphabetically or chronologically. However, how interesting is it to view what in essence is a checklist collection? It would be much more challenging to organize the exhibit based upon the history of the county's development in population growth, transportation systems, postal rate periods or other historical aspects of the county.

As a final example of constructing the story structure, I am presently designing a Display exhibit that will be entitled something like "Railway System of South Africa as it affected the Boer Republics and Their Successors 1882-1910." Presently I have partitioned the story into seven pieces as seen below:

I. Prologue — From the Cape Colony: 1882-1890

II. Through the Heart of the Free State: 1890-92

III. Dash for Gold and Diamonds: North to Kimberley

IV. A Line to the Sea: South African Republic — NZASM

V. The Hounds of War — October 1899 to September 1902

VI. Reconciliation and Consolidation — CSAR: 1902-1910

VII. Epilog — SAR: post-June 1910

The section IV has been broken down into the following headings and notes:

A. The Railway — Idea and Construction

1. The Idea

- a. Burgers and Portuguese
- b. Bankruptcy and Anglo-Boer War I
- c. Kruger and Machado' route

2. The Contract

- a. Kruger and the Netherlands
- b. Formation of NZASM

3. Construction

- a. Rand Train, first line
- b. Extensions West and East to Springs
- c. Connecting to the South
- d. Connection to Pretoria
- e. Mozambique to Machadodorp
- f. Pretoria to Machadodorp
- g. Through Natal
- h. To the North

B. Parcel Stamps

If you're lucky enough to do well, it's your responsibility to send the elevator back down. — Kevin Spacey

C. Postal Stationery

1. Parcel Notification Cards
 - a. Vurtheim Issues
 - b. Wagon with Shafts
2. Envelopes
3. Telegraph Stationery

D. TPO System

1. Markings
 - a. Outgoing (Heen) date stamps
 - b. Incoming (Terug) date stamps
 - c. Registration Markings
2. Late Fees

This preliminary outline forces me to look

at the aspects of the story that I may not have any items for and may have had no desire to acquire, particularly Section A. Certainly trying to find philatelic or even collateral material from the 1870s related to the original plans involving the Portuguese and the 1st Boer War may prove very challenging not to mention costly. Also how will I detail the construction phases of the system? Will I show the station cancels, post cards of the stations, or can I possibly find contemporary items from the line or near-line town? These are all things that I will need to deal with while trying to design my exhibit either by acquisition of material or significant alteration of the story line. Sections B,

C and D are all philatelic and worthy of exhibiting on their own rights but would frankly be somewhat less than stimulating to the casual observer. The object is to make the story come to life and that is the issue and project at hand.

I hope this has given you some food for thought on starting that new exhibit you are thinking of and by example I have shown you are new "path" to follow. If you have any ideas you wish to talk about or subjects to discuss, please let me know. Next issue will deal with page design and material layout.

News From The Board

by Tim Bartshe, Secretary (timbartshe@aol.com)

The Board Of Directors Meeting, Atlanta 18 February 2005

Once again, Ameristamp Expo displayed why it is not only a wonderful show for dealers but equally exciting for the variety of exhibits in the frames. This year, the judges were challenged by not only the normal "new" divisions and one-framers, but 15 exhibits devoted to the experimental Picture Post Card Class. This is the second year that AAPE has been promoting this class at Ameristamp Expo and we are proud to say that it would appear to be catching on, going from five exhibits last year at Norfolk to 15 this year. They were enjoyed by not only the attendees who were viewing them in good numbers but the jury members as well who enjoyed their beauty and the artful craft of exhibiting as evidenced by the overall treatment of the subjects. Many thanks to those of you who entered a picture post card exhibit this year in Atlanta.

Next year's venue for Ameristamp Expo has gelled into what will be a wonderful event thanks in great part by the Greater Toronto Area Philatelic Alliance (GTAPA) who will be our hosts (remember the APS will not be involved in the show next year). The venue will be at the Queen Elizabeth Building Canadian National Exhibition Grounds in Toronto 7-9 April 2006. The prospectus and entry form may be downloaded from their website www.gtapa.org or by contacting Chairman Peter Butler at pbutler@ilap.com Alan Hanks will be exhibits chair (alan.hanks@sympatico.ca) and will be accepting entries in all of the normal classes and divisions such as thematic, display, illustrated mail and Cinderella exhibits. Featured will once again be the Picture Post Card Experimental Class, in its third year of trials and team exhibiting of one-frame exhibits. Jeff Shapiro (dirtyoldcovers@aol.com) is coordinating this new style of "competitive" exhibit-

ing and will have more to say about it in a future TPE. Each team will be made up of five exhibitors with exhibits coming from five different classes or disciplines, three of the exhibits being never-before seen at a national show. The show will be an FTP qualifying show for all exhibits. Please plan on attending and exhibiting. Tom Fortunato will be acting as commissioner to take the exhibits across the border and back.

With the passing of Harry Meier, the critique service will now fall under the able guidance of Dr. Mark Banchik. The slightly modified forms and instructions will soon be available on our web site as well as contacting him or myself for the forms (information in the Masthead of the journal). The new Herdenberg Award winner was announced, the recipient being none other than President Dr. Paul Tyler. Paul's stewardship as the Treasurer rescued AAPE from financial trouble making sense out of the books and setting the Society on the clear path of fiscal strength that it enjoys today.

Washington 2006 planning continues apace with seminars planned and exhibits tours of the various 10 classes in FIP exhibiting. The Social Event will be a Dessert Reception mid-week after show closing in the early evening. It will be for members and other interested exhibiting parties to come and socialize. A fairly minor cost of \$10 is anticipated for entry, the rest of the costs being borne by donations and funding by your Society. We will have a table that will put our Society in front of the public, manned by volunteers from the membership of both AAPE and NAPE. Tony Dewey is heading up the organizing committee for this event and would welcome any and all assistance.

Other exciting news is the development of an exhibiting gallery for our web site. At pres-

ent we will be developing a thematic gallery to display the exhibits of many of our accomplished exhibitors such as Phil Stager and Fran Adams among many others. Design of this feature will take some time, but once in place will be of great benefit to those who now do thematic exhibits or who might wish to in the future. Not only will it serve our membership but also double as a serious recruiting device when one can view exhibits with the click of a mouse. If this is successful, the other classes and divisions will be added, all of course contingent upon the help of you, the members and the ability to address some of the technical hurdles that must be jumped. We also will be expanding the mentoring program, which took off under the command of Joan Bleakley some months back. If you would wish to become a mentor, contact her. If you would like to find a mentor to help you get started or one to one ongoing assistance for that new or existing exhibit contact her (jrbleakley@erols.com). We hope to begin to be more active in extending this with a new form for mentors/acolytes at our seminars, particularly at the local and regional levels. Remember when you were first starting out and how important it was to vent your ideas with someone who actually knew what he/she was doing? Well, repay the favor to the hobby by returning the service to someone else.

Anyone wishing to have a copy of the minutes please let me know and I will e-mail it to you. The Board meeting is open to members, so look to the schedule in Grand Rapids to see when it will be meeting this August and attend. If there are any specific issues you would like to see addressed feel free to e-mail me for inclusion on the agenda for Stampshow. This is your Society so feel free to get involved in this "Guild" for exhibitors.

Ask Odenweller

by Robert P. Odenweller

A few of you noted the absence of my column in the last issue. My apologies, but work involved with my new position as editor of *The Collectors Club Philatelist* took more of my time than I had expected. The notes I had made for the column that would have been are sitting in front of me, and besides these, I will respond to some items in the January issue.

Getting Ready for Washington 2006 The topic for this issue is similar to that discussed above; preparing for the big one. Assuming you have had good success at the national level and are itching to see what can take place at the international, this is the one to try.

Nobody in his right mind would think to recycle something that has been shown a number of times without sprucing it up a bit. Surely you will have added some items that will improve the exhibit, and which should be given a proper place. All of this has one easy answer: remount.

Look at how you can make the exhibit more effective. Consider the suggestions discussed above. Ask trusted exhibitors and judges what they might feel would work best. The idea is to get the best award for your material, not to find after the show that you could have developed it better.

If you lack an item that is significant or have one that is in poor condition and you have lived with it for a long time, then this might be the time to upgrade. As I pointed out before, I don't usually advise exhibitors to go beyond their means for material that is not warranted in an exhibit, but material that belongs in your exhibit and that is represented by less than ideal standards will usually have a negative effect on the judging. Your pocketbook and urge for an award will have to be the final determinant.

With a year to go, you'll have plenty of opportunity to show in our many national shows. Go to the critiques. Pay attention. Listen to the advice. If it is echoed by others, you probably have good reason to follow it. Try the F.I.P. option at Stampshow, where you will be given a written critique by international-level judges, in contrast to the U.S. standard that is somewhat different from international judging.

The Philatelic Exhibitor

Above all, enjoy the effort. Evaluate what you can and cannot do. If things are beyond your ability to control, then resolve to enjoy the experience and have a good time at the show. Not everyone can win the grand prix, but everyone can have a most pleasurable time at one of the great philatelic events of the decade.

Responses to my Article about Stampshow 2004 I expected a number of responses to my article in the January 2005 *TPE* that commented on an exhibit at Stampshow 2004, based strictly on the reactions by such a large number of viewers, both before and after the judging results were announced. It was unusual enough that I felt an article should examine these thoughts. Judging from responses by more than a dozen who read my column, it was overwhelmingly in line with what others felt.

Two responses differed: One took the tack that the exhibit in question was not the "perfect" U.S. classic exhibit, since some other "better" items exist (while admitting that some have never been available on the market). I agreed that the perfect exhibit could not be formed, of this or perhaps of any country, but that this was probably the best in existence at the moment, and if nothing else, the best active one.

The other demurrer was more recent, when I received the latest copy of *TPE*. In a letter to the Editor, the writer felt that I discussed "the judging methods and results for [an] individual exhibit." That was not the case. I did not specifically address the judging of that exhibit, except to point out how it met the rules as stated in the judging manual, in a discussion with a critic in the early days of the show. I always felt that the judges had reached their decision based on proper procedures. It was the reaction of the public who attended the exhibit that I attempted to understand.

Just to make sure, I reread my article. I see no criticism of the judges at all, nor should there have been. Rather, it was "an attempt to understand how an unusual exhibit can be perceived by the public in so many ways." Further, it was intended to resonate with those exhibitors who may have had their hopes dashed in other circum-

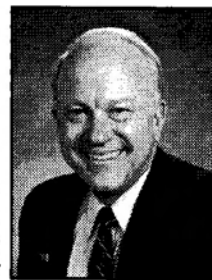
stances. I spent quite some time a year ago helping the exhibitor who received the C of C to improve his exhibit. He will be showing it at the Collectors Club, in New York, on Saturday, May 21, at a special display, the first of a series planned to showcase each year's Champion of Champions. It will be open to the public and all are welcome to have a chance to study it at length.

How the exhibit I discussed fared after Stampshow is interesting. In Singapore, in five frames, it achieved a gold medal, a rarity for a first time exhibit in what had been reduced to the five frames given to a first-time international exhibit. Were my remarks "totally offensive to both the judging and exhibiting communities"? I don't think so.

The New One Frame Score Sheet and Guidance At last. The new score sheet brings one frame exhibits closer to sanity, both for the judges and exhibitors. The explanation of each criterion is clear and the examples that accompany them are well chosen. In particular, the matter of how many points to deduct for an exhibit that is not appropriate for one frame has been laid out in concrete language, rather than having to rely on the interpretation of individual judges.

Even more, the whole structure mirrors the way we judge other exhibits and follows international lines. If we are to be one of the leaders in defining how F.I.P. creates the finals rules, the latter is essential.

Over the years, one of the most difficult questions to answer was "why platinum?" That seems to have been put aside, and wisely. The substitution of a 95 point level or higher as a criterion for eligibility to compete for the One-Frame Champion of Champions is an appropriate substitute. (Now the NOJEX committee will have to decide what to do with the more than 100 years supply of platinum one frame medals we have purchased...) Best of all, the judges will have a little bit easier time when faced with the judging of one frame exhibits, with four criteria rather than ten to have to consider when assigning points. To those reprobable, bravo.



There is no such thing as a great talent without great willpower. — Honore De Balzac

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 2006 or 2007? 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 Europa Study Unit (ESU)** is making a special award available for the best Europa exhibit at the National Topical Stamp Show (NTSS), scheduled for June 17-19, 2005 in Milwaukee, Wisconsin.

There must be at least two Europa or Europa-related exhibits in competition for the award to be given. The ESU defines "Europa" as any aspect of philately on the idea of a United Europe in a political, economic, or social sense. The award is to be given to the best Europa exhibit regardless of the number of frames in the exhibit or the class in which the exhibit is entered.

The award is a special three-inch bronze medallion on the front of which is a map of Europe, five-pointed stars, and a stylized 1-Euro coin.

The Europa Study unit, an affiliate of both the American Topical Association and the American Philatelic Society, publishes a bimonthly journal, *Europa News*. Dues are \$10 for USA residents, \$11 for the rest of North America, and \$16 for all others. For information, contact: Donald W. Smith, ESU Executive Secretary, P.O. Box 576, Johnstown, PA 15907-0576.

• **The American Topical Association (ATA)** announces the availability of the Exhibit Prospectus for its 2005 National Topical Stamp Show to be held June 17-19, 2005, in Milwaukee, Wisconsin. The ATA convention and only all-topical philatelic exhibition in the U.S.A. will be held at the Four Points by Sheraton Milwaukee Airport.

The National Topical Stamp Show (NTSS-2005) is open to all collectors regardless of society affiliation, provided the entry meets the definition of topical/thematic collecting. ATA defines a topical/thematic exhibit as one that "consists of stamps and other philatelic material chosen for their design rather than for the countries that issued them or the class of postal service they provide." A thematic exhibit is a topical collection arranged to tell a story.

There will be a Grand Award (eligible for the APS Champion of Champions competition) and a Reserve Grand Award for the best and second best, plus five levels of awards for Thematic Multiple-frame and Thematic Display exhibits consisting of

two to ten frames. Thematic One-Frame exhibits and Thematic Youth exhibits of from one to five frames are also welcome.

The Exhibit Prospectus includes complete rules and regulations governing exhibits at NTSS-2005 plus an Official Entry Form. May 15, 2005, is the deadline for entries to be received by ATA Director of Exhibits Robert Henak, 8010 North Mohawk Road, Fox Point, Wisconsin 53217-2720.

According to Alan J. Hanks, ATA Director of Judges Accreditation, the panel of judges will be chaired by Ann M. Triggles of New York. Other members of the judge's panel include Fred Lawrence of Arizona; Vincent P. Lucas of Florida; Philip Stager of Florida; and Fred Lawrence of Montana.

For a copy of the Exhibit Prospectus for the National Topical Stamp Show 2005, contact the ATA Central Office, P.O. Box 57, Arlington, Texas 76004-0057. Their telephone number is 1-817-274-1181; their e-mail address is americantopical@msn.com.

• **NAPEX 2005** has announced the exhibition jury for this year's World Series of Philately Exhibition. The show is scheduled for June 3-5 at the McLean Hilton, at Tyson's Corner, 7920 Jones Branch Drive, McLean, VA.

Chief of the Jury for this year's show will be J.P. "Jamie" Gough of Santa Anna, CA. Assisting will be Dr. Seref Bornovali of Cincinnati, OH, Richard Corwin of La Jolla, CA, Guy Purington of Columbus, OH, and John Sinfield of Heathmont, Victoria, Australia. Dr. Akthem Al-Manaseer of San Jose, CA will serve as apprentice. Literature judges will be Ken Lawrence of Bellefonte, PA, Chief Judge; Tom Mazza of New York, and John Kevin Doyle of Illinois.

Four philatelic societies will conduct their annual meetings at NAPEX. They will be the Confederate Stamp Alliance, the Mobile Post Office Society, The Ottoman Empire Philatelic Society, and The Virtual Stamp Club.

NAPEX 2005 will host the United Nations Postal Administration unveiling of six first day covers honoring the International Year of Sports. First day Covers, NAPEX President Tom Lera

explained, are "vital to the hobby as an important way of informing the public about NAPEX shows."

For more information, write to NAPEX at P.O. Box 1312, Falls Church, VA 22041-1312, e-mail showchairman@napex.org, or visit our website at <http://www.napex.org>.

• **The Auxiliary Markings Club** which was formed in 2004 to bring together collectors of U.S. and other postal markings beyond the cancellation, will present its first Award of Merit for excellence in use of such material in exhibits at WESTPEX in San Francisco in April.

The Award of Merit will go to the best exhibit using a significant percentage of auxiliary markings winning a Silver medal or better. It is available on request by any of the 30+ American Philatelic Society certified World Series of Philately shows held around the United States.

The winner need not be a member of the AMC to receive the award; and exhibitors can win it more than once. It is hoped that the availability of the award will help to encourage more people to share their collections in exhibit form. Auxiliary markings are generally popular with show attendees whether confirmed collectors or new recruits because they are evidence of how the postal system actually works, and the things that can go wrong in the transmission of the mails.

Show committees who would like to ask for the award are encouraged to contact Doug Merenda, PO Box 20069, Ferndale, Michigan 48220-0069.

Collectors interested in joining the AMC are invited to go to www.postal-markings.org for more information and a membership form that can be downloaded or completed on line; or write to Jerry Johnson, 6621 W. Victoria Ave., Kennewick, WA 99336 for more information. Dues are only \$15.

• **Canada's Seventh National Philatelic Literature Exhibition (C7NPLE)** will be held in Toronto October 14-16, 2005.

The exhibition will be held in conjunction with the Canadian Stamp Dealers Association/Greater Toronto Area Philatelic Association annual show at The Queen Elizabeth Building on the Canadian National Exhibition grounds.

Coordination and administration of all entries will be done by cochairs Charles Verge and Cimon Morin, Head, Canadian Postal Archives, National Library and Archives of Canada.

It is the first time a CNPLE has been held outside Ottawa, and Cimon Morin says "it is quite appropriate that it be held in Toronto, Canada's largest city, especially since it is Canada's only national philatelic literature competition."

Canada's philatelic literature exhibitions are the largest such exhibition and competition in the Americas. C6NPLE in 2002, for instance, had 118 entries in five categories while C5NPLE in 1999 saw the jury assess and award medals to 153 entries. In 1993, C2NPLE had 236 entries.

Morin, who has tracked the statistics for Canada's philatelic literature exhibitions,

says "the organizing committee has received more than 825 entries since the first show in 1991, so we could well have the 1,000th entry at C7NPLE."

Participation at C7NPLE will feature five classes: 1) Handbooks, Monographs, Pamphlets, and Studies published after January 1, 2000; 2) Catalogues: General, Specialized, Auction published after January 1, 2003; 3) Periodicals and Newsletters of National or International Societies or Study Groups, Club Newsletters, substantive articles, and columns — 10 consecutive, a full volume or year published after January 2003; 4) Commercial Philatelic Newspapers or Periodicals — 10 consecutive or a full year published after January 1, 2003; 5) Electronic Publications, such as philatelic software, inventory programs, data bases —

on diskettes or CD-ROM.

Websites will not be accepted for this competition.

Entry forms and Prospectus are available from C7NPLE, P.O. Box 2788, Station "D," Ottawa, ON K1P 5W8 or from Cimon Morin *cimon.morin@lac-bac.gc.ca*.

Michael Nowlan of Oromocto, New Brunswick has agreed to chair the jury. He will be joined by Charlie Peterson, a FIP judge and one of the foremost stamp literature judges in the world. Peterson, a director of FIP, served as President of the FIP Literature Commission from 1975 to 2000.

Other members of the jury include Kenneth Trettin, Iowa; Kevin Doyle, Illinois; and Charles J.G. Verge, Ontario.

The Philatelic Exhibitor Index to Vol. 18-2004

By Nicholas Lombardi
AAPE

AAPE Youth Champion Of Champions 2004 (Barr, CJ) 10/04:17

AAPE(s) of the Month (Hotchner, JM) 1/04:3, 4/04:3, 7/04:5, 10/04:5

Comments From Members On Ballot Cards 10/04:6

Mentor Center: Each One Teach One (Bleakley, JR) 4/04:16, 7/04:11

News From The Board of Directors Meeting, Norfolk, February 1, 2004 (Bartshe, T) 4/04:18

President's Message (Tyler, P) 1/04:9, 4/04:11, 7/04:11, 10/04:11

Report From The Secretary (Bartshe, T) 1/04:23, 7/04:6

AAPE 2004 Election

Please Vote 7/04:18

Status Report 4/04:11

Newly Elected Officers & Directors 10/04:4

Awards

AAPE Exhibit Awards Program 1/04:9, 4/04:10, 7/04:4, 10/04:6

AAPE's DPTs (Fohn, JK) 10/04:9

Awards Presented July 10, 2004 at INDYPEX 10/04:17

CD-ROM Exhibit Copies

An Idea Whose Time Has Come (Klug, J) 4/04:20

Charity, Promotion, and Cinderella Stamp Exhibits

Cinderella Philately, And How To Judge Competition Entries (Kiddle, F) 7/04:22

Commentary

Ask Odenweller (Odenweller, RP) 1/04:25, 4/04:17, 7/04:24, 10/04:15

Bouquets and Brickbats 4/04:24, (Hotchner, JM) 7/04:14

Editor's Two Cents Worth (Hotchner, JM) 1/04:5, 4/04:5, 7/04:7, 10/04:7

Meeting Of The Minds Proposed Between Classical And Postal Historians (Bell, R, Cohn, EM) 1/04:26

Philatelic Musings (Jennings, C) 4/04:24

Recollections (Jennings, C) 4/04:20, 7/04:15, 10/04:10

Stamps For The Wounded Seeks Donations 10/04:11

Critiques

"The Clyde Issue" (Jennings, C) 7/04:9

What Can Judges Say At Philatelic Critiques (Tyler, P) 4/04:13

Exhibit Development

A Three Year Journey From One Frame Bronze To Five Frame Gold (Denys, JA) 4/04:15

"Bridging The Gap" (Barrett, J) 7/04:9

Help With New Projects 1/04:8, 4/04:24, 7/04:11, 10/04:9

Exhibiting

2+2=3 (Jennings, C) 1/04:8

A Guide To Exhibiting And Judging South Australia In The Traditional Class (Part 1) 4/04:4

A Guide To Exhibiting And Judging South Australia In The Traditional Class (Part 2) 7/04:6

A Guideline For Cover Selection (Lombardi, N) 1/04:15

A Proposal: Exhibit Color Copies (Bush, CL) 1/04:19

A Three Year Journey From One Frame Bronze To Five Frame Gold (Denys, JA) 4/04:15

As I See It... How About You (Hotchner, JM) 1/04:17

Ask Odenweller (Odenweller, RP) 1/04:25, 4/04:17, 7/04:24, 10/04:15

Bangkok Lessons (Hotchner, JM) 1/04:10

Blaming the Judges, Or... (Marshall, R) 1/04:7

Competing Against Unlimited Resources (Fisher, H) 7/04:8

Editor's Two Cents Worth (Hotchner, JM) 4/04:5, 10/04:7

Exhibiting And Judging In The USA: An Australian Perspective (McMahon, I) 4/04:23

Further Reforms? (Burnett, J) 7/04:8

Going For The Grand (Corwin, D) 1/04:7

Guidelines For Getting The Grand (Hotchner, JM) 1/04:11

Judging And Exhibiting In The Americas

(Powell, JM) 10/04:12

Let's Move The Goalposts !!! (Sadler, J) 10/04:15

National Specialized Exhibitions (Klug, J) 4/04:19

New Exhibit Layout (Patterson, K) 1/04:6

Questions (Fisher, H) 1/04:7

Quit? No? (Hart, J) 4/04:7

Reactions (Stager, P) 4/04:7

Showing Full Sheets (Luft, S) 10/04:9

Some Thoughts On Exhibiting (Sullivan, A) 4/04:22

Team Exhibiting — New Energy: A Modest Proposal (Hotchner, JM) 1/04:21

Team Exhibiting (Grinfelds, V) 4/04:6, (Pocock, DA) 4/04:9, (Tyler, P) 10/04:11

The Case for Exhibiting Full Sheets of Stamps (Ward, J) 1/04:11

The Case Study In Why Exhibitors Leave The Fold (Bleakley, JR) 1/04:13

Various (Barber, K) 7/04:10

FIP

One Frame Exhibits And The FIP (Bartshe, T) 10/04:23

Index

The Philatelic Exhibitor Index to Vol. 17 - 2003 (Lombardi, N) 1/04:24

In Memoriam

Howard Schloss 1932 - 2004 10/04:18

William S. Dunn 1927 - 2004 4/04:4

Judges and Judging

A Guide To Exhibiting And Judging South Australia In The Traditional Class (Part 1) 4/04:4

A Guide To Exhibiting And Judging South Australia In The Traditional Class (Part 2) 7/04:6

A Guide To Judging New South Wales Railway Parcel Stamps 1891 to 1966 1/04:6

A Guide To Judging Postal Stationery 10/04:8

A Guide To Judging South Australia Revenues 1886-1965 10/04:8

A Guide To Judging Tasmania Revenues 1827 - 1965 (Part 1) 4/04:4

A Guide To Judging Tasmania Revenues 1827 - 1965 (Part 2) 7/04:6

Ask Odenweller (Odenweller, RP) 1/04:25, 7/04:24, 10/04:15

Don't let the fear of striking out hold you back. — Babe Ruth

Blaming the Judges, Or... (Marshall, R) 1/04:7
Bouquets and Brickbats — A new Service
(Bush, CL) 1/04:19
Cinderella Philately, And How To Judge
Competition Entries (Kiddle, F) 7/04:22
Educating Judges (Jennings, C) 7/04:15
Exhibiting And Judging In The USA: An
Australian Perspective (McMahon, I)
4/04:23
Guidelines For Getting The Grand (Hotchner,
JM) 1/04:11
Harsh One Frame Judging (Morgan, RB) 1/04:5
Judging And Exhibiting In The Americas
(Powell, JM) 10/04:12
Let's Move The Goalposts !!! (Sadler, J)
10/04:15
No Apology Required (Lombardi, N) 10/04:8
One Frame Judging (Morgan, RB) 7/04:7
"Rare" / "Scarce" (Bush, CL) 4/04:9
Response To Kiddle (Graue, JW) 4/04:5
SESCAL contd. (Estus, G) 4/04:7
Stamp Shows and Their Judging (Reeves, B)
1/04:18
"The Clyde Issue" (Jennings, C) 7/04:9
The Positives of Negatives (Fisher, H) 4/04:8
Use Of Space (Sohren, B) 10/04:9
What Can Judges Say At Philatelic Critiques
(Tyler, P) 4/04:13
What We Should Expect From Our Judges —
More Or Less (Landau, EA) 1/04:22
Letters to the Editor (Your 2 Cents Worth)
AAPE's DPTs (Fohn, JK) 10/04:9
Blaming the Judges, Or... (Marshall, R) 1/04:7
"Bridging The Gap" (Barrett, J) 7/04:9
"Cold" Shows (Walsh, JM) 7/04:9
Competing Against Unlimited Resources
(Fisher, H) 7/04:8
Exhibitor Tours (Fiset, L) 10/04:7
Further Reforms? (Burnett, J) 7/04:8
Going For The Grand (Corwin, D) 1/04:7
Grousing and Debating Society (Flynn, PA)
1/04:5
Harsh One Frame Judging (Morgan, RB) 1/04:5
Long Covers (Kramer, G) 4/04:9
Negativity (Dingier, J) 1/04:5
New Exhibit Layout (Patterson, K) 1/04:6
No Apology Required (Lombardi, N) 10/04:8
One Frame Judging (Morgan, RB) 7/04:7
One-Frame Title Page (Marshall, R) 7/04:8
Picture Postcards Division (Harrison, BA)
4/04:6
Questions (Fisher, H) 1/04:7
Questions (Meier, E) 7/04:8
Quit? No? (Hart, J) 4/04:7
"Rare" / "Scarce" (Bush, CL) 4/04:9
Reactions (Stager, P) 4/04:7
Response To Kiddle (Graue, JW) 4/04:5
SESCAL contd. (Estus, G) 4/04:7
Showing Full Sheets (Luft, S) 10/04:9
Single Frame Fees (Fisher, H) 10/04:9
Single Frame Points (Landau, EA) 4/04:8
Synopsis Ideas (Flynn, P) 7/04:8
Synopsis Info For Public (Blakemore, J) 10/04:7
Team Exhibiting (Grinfelds, V) 4/04:6, (Pocock,
DA) 4/04:9
Thanks (Klimley, R) 4/04:9
"The Clyde Issue" (Jennings, C) 7/04:9
The Positives of Negatives (Fisher, H) 4/04:8
Use Of Space (Sohren, B) 10/04:9
Various (Barber, K) 7/04:10

"Monte Carlo"

Ask Odenweller (Odenweller, RP) 10/04:15
Competing Against Unlimited Resources
(Fisher, H) 7/04:8
News Items
From Washington 2006 7/04:12
News From Clubs And Societies 1/04:12,
4/04:26, 7/04:12, 10/04:18
Picture Postcards
Picture Postcards Division (Harrison, BA)
4/04:6
Exhibiting Picture Postcards: Round Two 7/04:9
Shows
"Cold" Shows (Walsh, JM) 7/04:9
From Washington 2006 7/04:12
Just Another Stamp Show...Except... (Barber, K)
7/04:19
President's Message (Tyler, P) 10/04:11
Show Listings 1/04:8, 4/04:10, 7/04:4, 10/04:4
Exhibitor Tours (Fiset, L) 10/04:7
Single Frame Exhibits
A One Frame Title Page (Schnell, R) 4/04:25
Ask Odenweller (Odenweller, RP) 4/04:17
Harsh One Frame Judging (Morgan, RB) 1/04:5
In Pursuit of Platinum (Follow Up) (Bowman,
GW) 1/04:14
One Frame Exhibits And The FIP (Bartshe, T)
10/04:23
One Frame Judging (Morgan, RB) 7/04:7
One-Frame Title Page (Marshall, R) 7/04:8
Single Frame Fees (Fisher, H) 10/04:9
Single Frame Points (Landau, EA) 4/04:8
The "Synoptic" One Frame Exhibit (Bartshe, T)
7/04:13
Techniques
A Guideline For Cover Selection (Lombardi, N)
1/04:15
As I See It... How About You (Hotchner, JM)
1/04:17
Educating Judges (Jennings, C) 7/04:15
How To Mount Those Pesky Number Tens
(Preston, D) 1/04:20
Long Covers (Kramer, G) 4/04:9
Questions (Meier, E) 7/04:8
Use Of Space (Sohren, B) 10/04:9
The Philatelic Exhibitor
Comments From Members On Ballot Cards
10/04:6
Editor's Two Cents Worth (Hotchner, JM) 1/04:5
Grousing and Debating Society (Flynn, PA)
1/04:5
Negativity (Dingier, J) 1/04:5
Thematic Exhibiting
Attention: Thematic Collectors and Exhibitors!
(Triggle, A) 7/04:20
Title/Synopsis Pages
A One Frame Title Page (Schnell, R) 4/04:25
Ask Odenweller (Odenweller, RP) 4/04:17
"Rare" / "Scarce" (Bush, CL) 4/04:9
Synopsis Ideas (Flynn, P) 7/04:8
Synopsis Info For Public (Blakemore, J) 10/04:7
Synopsis Page of the Issue (Bartshe, T) 4/04:21,
(Schnell, R) 7/04:21
"The Clyde Issue" (Jennings, C) 7/04:9
The Synopsis as Brag Sheet (Wawrukiewicz, A)
4/04:12
Title & Synopsis Pages (Kotanchik, J) 10/04:20
Two-Page Title Page and My Synopsis (Fiset, L)
10/04:13

Washington 2006

From Washington 2006 7/04:12
News From Clubs And Societies 10/04:18
President's Message (Tyler, P) 10/04:11
Youth Exhibiting
AAPE Youth Champion Of Champions 2004
(Barr, CJ) 10/04:17
Awards Presented July 10, 2004 at INDYPEX
10/04:17
Youth Championship at INDYPEX 7/04:25
Author Index
Barber, K 7/04:10, 19
Barr, CJ 10/04:17
Barrett, J 7/04:9
Bartshe, T 1/04:23, 4/04:18,21, 7/04:6, 13,
10/04:23
Bell, R 1/04:26
Blakemore, J 10/04:7
Bleakley, JR 1/04:13, 4/04:16, 7/04:11
Bowman, GW 1/04:14
Burnett, J 7/04:8
Bush, CL 1/04:19, 4/04:9
Cohn, EM 1/04:26
Corwin, D 1/04:7
Denys, JA 4/04:15
Dingier, J 1/04: 5
Estus, G 4/04:7
Fiset, L 10/04:7, 13
Fisher, H 1/04:7, 4/04:8, 7/04:8, 10/04:9
Flynn, P 7/04:8
Flynn, PA 1/04: 5
Fohn, JK 10/04:9
Graue, JW 4/04:5
Grinfelds, V 4/04:6
Harrison, BA 4/04:6
Hart, J 4/04:7
Hotchner, JM 1/04:3, 5, 10, 11, 17, 21, 4/04:3, 5,
7/04:5, 7, 14, 10/04:5, 7
Jennings, C 1/04:8, 4/04:20, 24, 7/04:9, 15,
10/04:10
Kiddle, F 7/04:22
Klimley, R 4/04:9
Klug, J 4/04:19,20
Kotanchik, J 10/04:20
Kramer, G 4/04:9
Landau, EA 1/04:22, 4/04:8
Lombardi, N 1/04:15, 24, 10/04:8
Luft, S 10/04:9
Marshall, R 1/04:7, 7/04:8
McMahon, I 4/04:23
Meier, E 7/04:8
Morgan, RB 1/04:5, 7/04:7
Odenweller, RP 1/04:25, 4/04:17, 7/04:24,
10/04:15
Patterson, K 1/04:6
Pocock, DA 4/04:9
Powell, JM 10/04:12
Preston, D 1/04:20
Reeves, B 1/04:18
Sadler, J 10/04:15
Schnell, R 4/04:25, 7/04:21
Sohren, B 10/04:9
Stager, P 4/04:7
Sullivan, A 4/04:22
Triggle, A 7/04:20
Tyler, P 1/04:9, 4/04:11, 13, 7/04:11, 10/04:11
Walsh, JM 7/04:9
Ward, J 1/04:11
Wawrukiewicz, A 4/04:12

BUYING COVERS & POSTAL STATIONERY

USED 1840-1925

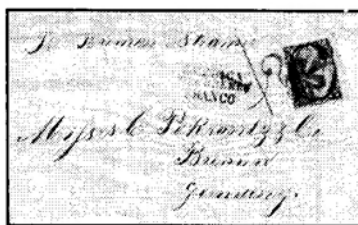
Colonies/Offices Abroad:

- British-Chinese
- French-German
- Italian-Japanese
- Portuguese-Russian-USA



Asia

- China-Hong Kong-Malaya
- Japan-Korea-Thailand



- Send photocopies of any available covers
- Will travel for major collections/holdings
- Leading buyer at auctions worldwide
- Immediate payment
- Absolute discretion

BUYING FOR MY COLLECTIONS

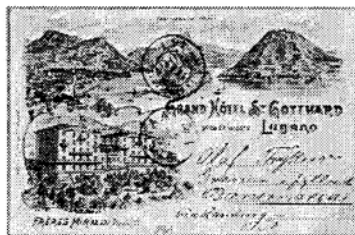
— CHINA — FOREIGN POST OFFICES (1878-1898)
— ILLUSTRATED HOTEL ADVERT. CARDS

Over 36 Years
of
Market Experience

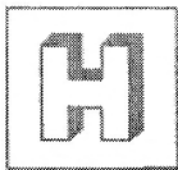


Contact Us

- If you have any quality material to offer.
 - If you wish to add to your collection or exhibit.
 - If you require any of our diversified philatelic services.
- *Consultants*
 - *Private Treaty*
 - *Estate Appraisals*
 - *Outright Purchases*
 - *Periodic Auction Sales*



Andrew G. Holtz



HOLTZ
International
Philatelic Brokers
Est. 1966

P.O. Box 1664
Greenwich, CT 06836 USA
Telephone: 203-625-0020
Fax: 203-625-0050
E-mail: andrewholtz@cs.com

"Always interested in purchasing quality collections"

MEMBER
AMERICAN STAMP DEALERS ASSOCIATION
PHILATELIC TRADERS SOCIETY — GB
AMERICAN PHILATELIC SOCIETY — LIFE MEMBER
U.S. CLASSICS SOCIETY
APVH — GERMANY

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

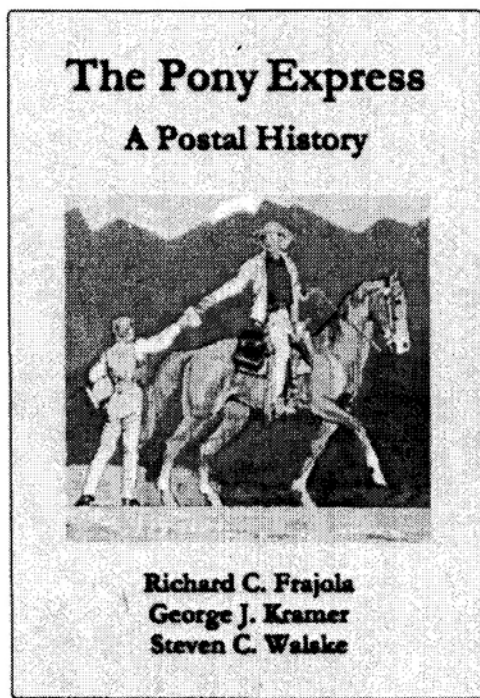
MEMBER
CANADIAN STAMP DEALERS ASSOCIATION
CANADIAN PHILATELIC SOCIETY OF GREAT BRITAIN
COLLECTORS CLUB OF NEW YORK
JAPAN PHILATELIC SOCIETY
V.S.P. — SWITZERLAND

Life is change. Growth is optional. Choose wisely. — Karen Kaiser Clark

The Philatelic Foundation announces our 60th Anniversary Publication

First-ever
image census
of all recorded
Pony covers

Complete
Pony Express
trip listings



Details of
postal and
historical
operations

Breakout
of all six
rate periods

Hardbound Limited Edition
176 pages in full color - 8.5" x 11" format

Available by mail from our offices: \$45+\$5 S&H; or directly from the following dealers:
Leonard H. Hartmann, James E. Lee, Schuyler Rumsey, Subway Stamp Shop, and Stanley M. Piller.



The Philatelic Foundation
70 West 40th Street, 15th Floor
New York, NY 10018
(212)221-6555

Experience • Excellence • Tradition