

The Philatelic Exhibitor



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

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Synopsis Page of the Issue

by John N. Liles

SYNOPSIS – Portugal: The Ceres Issues, 1912-31

Arrangement-Treatment A traditional chronological showing to include: essays, proofs, “specimen” stamps, issued stamps, and usages. The Ceres replaced the issues of the Monarchy and represented the Portuguese Republic, with a brief hiatus, from pre-World War I to the end of World War II. The same issues were overprinted for the Azores.

Issued Stamps Specialists recognize eight different issues of the stamps during the period of use. From 1912-26 the Lisbon Mint (*Casa da Moeda*) printed stamps by typography and comb perforated 15x14 and 12x11½. In 1926 De La Rue and Co. printed the “London” issues by typography and comb perforated 13½x14. As an economic measure in 1928-29 previously withdrawn issues (1917-26) were surcharged with new values or overprinted “*Revalidado*.” In 1930-31 a final issue of retouched Ceres had short use until replaced by a new design.

Presentation I have deviated from the traditional approach by showing few used stamps off cover and mostly unused examples. Those issues of lesser interest are limited; the more important issues receive expanded treatment. When possible, examples of use on covers with various rates are shown to indicate diversity of usage. Each issue is introduced by a description of the stamps and their characteristics. Framed covers indicate uncommon usage, rates, or destinations.

Difficulty of Acquisition & Rarity Factors The Ceres cannot be acquired conveniently at bourses or specialist dealers. Several varieties and multiples may take years to locate in exhibitable condition. Specific difficult items should be mentioned: 1912-17: 15c., 30c., and 14c. on covers. The 15c. and 30c. multiples. 1920: 20c. brown/salmon perforated 12x11½ on cover or multiples. The rarest Ceres variety. 1920-21: 20c. and 30c. perforated 15x14 on plain (*liso*) paper. On covers and multiples. 1924-26: 1\$20E (Bistre), 2\$40E, 3\$E, and 20\$E on covers and multiples. The 1928-29 Surcharged and Overprinted issues are replete with varieties and errors. The true challenge is in acquiring covers franked with rare varieties, higher rates, and unusual destinations.

Research & Knowledge A lengthy rate study resolved several errors and omissions in the standard reference rate tables. Research has identified several unreported Specimen overprints, essays, and proofs. Many articles prepared from research for specialist societies and a major reference for the *Collectors Club Philatelist*.

Characteristics & Condition Characteristics are: many values (1/4c. to 20SE), diverse paper types, cliché flaws, different sheet formats, perforation errors, and infinite color varieties. In the 1920s a few stamps with unusual combinations of paper and perforation are called “abnormals”; they are rarities. General condition is “about fine.”

Postal History The Ceres have a rich postal history. Usage from 1912 to 1920 includes World War I and many rate changes. From 1920-26 increased rates created high values and many rare items. The “London” Ceres replaced the *Casa da Moeda* Ceres in 1926. Postal forgeries are unknown, except for the “London” issue 40c. green. Surcharged and overprinted issues of 1928-29 replaced the London issues, and are replete with errors and varieties. The short-lived 1930-31 issues (March 1930 to 31 August 1931) are worth checking for early uses. The Ceres were replaced in 1931. In January 1934 many Ceres were reissued and used until October 1945.

References Ceres literature is confined to articles in journals, magazines, auction catalogues, and monographs. The important three-volume work of Prof. Dr. Antonio H. de Oliveira Marques, *Historia do Selo Postal Portugues, 1853-1953, Porto/Lisbon*, 1995, contains extensive chapters on the Ceres that have not been improved upon.

Catalogues: *Catalogo Simoes Ferreira (S-F)*, 1918-80; *Catalogo Especializado (AFINSA)*, 1987-2005.

Society Publications: *Portu-Info*, International Society for Portuguese Philately (ISPP), 1961-2005; Portuguese Philatelic Society (PPS) *Bulletin*, 1962-2005; *Collectors Club Philatelist*, New York, 1995 and 2005.

Monographs: Miranda da Mota, Jose M., and Vieira, Armando Mario O. *Portugal: Ceres Variedades de Cliche*, Porto, 1992; Baptista Joao Moreira. *Selos Clandestinos Tipico ‘Ceres’ Portugal e Ultramar*, Lisbon, 1976; Davies, David J., “Protective marks” on the stamps of Portugal and Colonies, pp. 11-19, *PPS Bulletin*, 2002; Liles, John N., Portugal: The Ceres Issues, 1912-31, A Philatelic and Historical Survey, *Collectors Club Philatelist*, New York, 1995.

AAPE STATEMENT OF PURPOSE

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

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- 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)

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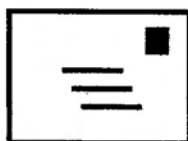
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1-Frame Team Competition In Toronto, 2006

by Tony Dewey

AmeriStamp Expo has a reputation for innovation and creativeness (not to mention fun). The 2006 edition to be held April 7-9 in Toronto, Ontario will be no exception. In addition to the 1-Frame Championship, 1-Frame open competition and classes for Display, Thematic, Illustrated Mail, Cinderella and Postcard exhibits, the show will feature a 1-Frame team competition.

Teams will consist of five individuals with each individual entering one single-frame exhibit. Three of the exhibits must be "new." That is, they must not have been shown prior to AmeriStamp Expo 2006 at the national or international levels. Additionally, each exhibit in the team entry must be from a different type. For example, only one Traditional exhibit may be part of the team entry. Eligible types are: Traditional, Postal Stationery, Postal History, Aerophilately, Astrophilately, Special Studies, Revenue (any variety), Thematic, Display, Charity/Promotion/Cinderella, and Illustrated Mail (any variety). Note: The experimental Picture Postcard class will not be eligible for the team competition.

Exhibits will be scored using the standard single-frame score sheets used at national level shows (see

<http://www.stamps.org/directories/dir/ExhibitionForms.htm>). The team score will be the sum of the individual scores of the five team entries, with the team with the highest aggregate score declared the winner. In the event of a tie, the individual exhibit scores will be compared to determine the winner. Example: Team "A" scores 97, 93, 88, 88, and 83 while Team "B" scores 97, 93, 90, 87 and 82. Team "B" would be declared the winner by virtue of the 90 vs. 88 scores.

What constitutes a team? Any five individuals may band together to form a team. However, to foster the spirit of competition, it is hoped that teams will come from established stamp clubs, specialist societies and philatelic fraternities. How about it? Will the German Philatelic Society challenge the France and Colonies Philatelic Society? How about the Chicago Philatelic Society taking on the Baltimore Philatelic Society? The Bittersweet Exhibitors hereby challenge the Midnight Mavericks, The Saint Louis Bears and the San Diego Exhibitors Workshop to a showdown in Toronto.

The goal is to have ten teams compete at AmeriStamp Expo, but more teams will mean more fun. The show organizers have committed to adding as many jurors and as many frames as

are needed for the show.

Exhibitors participating in the team competition will submit applications in the normal fashion to the show committee, conforming to the rules and regulations stipulated in the show prospectus (see <http://www.rpsc.org/shows/ameristamp2006.htm>). Exhibits will be judged in the normal fashion and will be eligible for all applicable awards. Team exhibits may be entered in the regular 1-Frame class but not in the 1-Frame Champion class. Exhibitors may not participate with more than one team, but may enter as many exhibits as allowed by the show rules.

To be eligible for team awards, teams will need to register with the competition coordinator, Tony Dewey (afdewey@aol.com or 157 Warrenton Avenue, Hartford, CT 06105-3931 USA). To register, a team needs merely to submit a list of the team members, their exhibits and the type of exhibit. A registration form is available from the coordinator. No additional fees are required for the team competition. The deadline for exhibit applications (sent to the exhibit chair) is January 31. Team registrations are due by March 1, 2006.

Take up the challenge, and organize a team. There will only be one chance to be the first winner of the 1-Frame Team competition!

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.

★ **September 16-18, 2005. MILCOPEX.** Annual stamp exhibition sponsored by the Milwaukee Philatelic Society. Held at the Baton Rouge Ballroom of the Four Points by Sheraton Milwaukee Airport Hotel, Milwaukee, Wisconsin. Hosting a Midwest multi-state postal history exhibition with societies from North and South Dakota, Minnesota, Iowa, Illinois, Indiana, Ohio, Michigan, and Wisconsin. Bourse of 40 dealers. 16 page frames at \$8 per frame. Youth frames free. \$15 for single frame competition. Friday 12-6 p.m. Saturday 10-6 p.m. Sunday 10-4 p.m. Show prospectus and entry forms from Robert Henak, P.O. Box 170832, Milwaukee, Wisconsin, or by e-mail at henak@execpc.com.

★ **September 23-25, 2005. Art of the Stamp Exhibit.** Sponsored by the Smithsonian and Durham Western Heritage Museum (Omaha), and held in conjunction with the Omaha Philatelic Society Stamp Show at the Durham Western Heritage Museum, 801 South 10th Street, Omaha, NE 68108-3299. The Omaha Show is one of the APS World Series of Philately. About 190 frames. Fees for frames: multiples—\$8.00 per frame; single frame exhibit—\$15.00; youth frames—free. Twenty dealers. USPS booth and show covers and special cancellations for each day. Free admission and free parking for

the show; admission required to view *Art of the Stamp* exhibit and museum. Prospectus information available from Paul Janecek, 6035 Oak Leaf Lane, Fort Calhoun, NE 68023.

★ **September 30 - October 2, 2005. Philadelphia National Stamp Exhibition.** 65th annual stamp show at the Valley Forge Convention Center, 1160 First Ave., King of Prussia, PA. Hosting the annual conventions of the Machine Cancel Society, The Poster Stamp Society, the U.S. Cancellation Club, the International Society for Portuguese Philately, and the Pennsylvania Postal History Society. 60-dealer bourse. Frame fee \$10, Juniors \$2. Show hours Friday 11-6, Saturday 10-6, Sunday 10-4. Admission \$4. Show details and prospectus from PNSE, P.O. Box 176, Lafayette Hill, PA 19444 or <http://pnse.home.att.net>.

★ **October 15-16, 2005. Cuy-LorPex 2005.** Sponsored by Cuy-Lor Stamp Club at Lutheran West High School, 3850 Linden Rd., Rocky River, Ohio. Nine-page frames at \$3 each. Juniors free. Further information and prospectus from Cuy-Lor Stamp Club, P.O. Box 45042, Westlake, OH 44145-0042 or via e-mail from Stan Fairchild, exhibit chairman, at napoleon@voyager.net

★ **October 23, 2005. THAMESPEX 2005.** Sponsored by the Thames Stamp Club, At the Waterford High School, Rope Ferry Road, Route 156, Waterford, CT. Show Hours 10 a.m. to 4 p.m., no admission and free parking. 18 dealers; USPS booth, "THAMESPEX STATION" cancel, club hospitality table, children's area and eighty (80) 16-page frames, \$5.00 per frame, juniors 18 and younger are free, single frame exhibit fee is \$8.00, open competition, noncompetitive exhibits are \$2.00. Further information, exhibit entry form and prospectus from Alan P. Bentz, 52 Cove Road, Stonington, CT. 06378-2300 or at balboa-hts@comcast.net; Phone (860) 536-4192.

★ **December 3-4, 2005 ENPEX.** Hosted by the Peninsula and Sequoia Stamp Clubs at the Redwood City Community Center, 1400 Roosevelt Avenue, Redwood City, CA (30 minutes south of San Francisco). About 64 frames, each containing 12 pages in open competition in multi-frames, single-frame, display class, and youth classes. NO FRAME FEES. New exhibits and exhibitors are most welcome. No admission or parking fees. Prospectus available from Vesma Grinfelds, 2586 Diamond St., San Francisco, CA 94131; e-mail: dzvesma@sprintmail.com

Attention Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, 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.

Staffing The AAPE Booth At Washington 2006 You Are Needed

by Tony Dewey

Washington 2006 will be the biggest, most important philatelic event in North America this decade and the AAPE will be there. As a Patron donor the AAPE will have a booth at the show for the entire 8-day event. The booth will serve as a focal point for society activities, give us a location to gather and visit, and to introduce ourselves to hundreds of potential exhibitors and members.

The show runs from Sat., May 27 through Sat., June 3. Doors will be open from 10 a.m. through 6 p.m. each day. For 63 hours we will have the opportunity to present ourselves to the public and it is the Society's intent to have our booth staffed for that entire time. For a group

with over 800 members this is not too much to ask. If 63 members cover the booth for just one hour, we will meet goal.

The duties of the staffers will be quite easy. We will have membership applications and brochures describing the group. Sample copies of *The Philatelic Exhibitor* and *The Best of TPE* will be on display and given to new members. While we will be selling nothing at the booth, staffers will need to handle payment of dues by new members.

Sitting at a table where there are thousands of exhibit pages to read, hundreds of seminars and meetings to attend, and a couple of hundred dealers beckoning will not be easy. On the other

hand, the booth may afford an opportunity to get off your feet and visit with fellow exhibitors and potential exhibitors. Consider this an opportunity to contribute to the group.

Tony Dewey is coordinating the AAPE booth activities. He will be soliciting members to sign up for an hour (or two) to staff the booth. Sign up in pairs and be sure to have company during your shift. Suggestions regarding displays, materials or activities at the booth are welcome, as well. Contact Tony at AFDewey@aol.com or via mail at 157 Warrenton Avenue, Hartford, CT 06105-3931 USA.

As I See It...How About You? by John M. Hotchner

In correspondence with a member, the following disturbing allegation was made: At a critique I asked for comments on my exhibit, and the judge who responded obviously had not read my synopsis page. I made that observation, and the judge replied, "I don't have to read them unless I have time, and I didn't."

I have no choice but to believe the report to be true, and if it is true it makes me a liar, for I've said many times in TPE and elsewhere that the work that goes into a synopsis is ALWAYS worthwhile because judges are required to read the synopsis. One assumes that they will also make the effort to understand it.

Admittedly the latter is harder to assure, but judges should understand that beyond the indisputable fact that it is in their interest to read the synopsis, it is also a requirement.

I suddenly thought, "Hey, better check the

Manual of Philatelic Judging (5th Edition), to see what it says. And I was not disappointed. Under "Homework" on page 10, it says, "Approximately a month before a show, the show committee should provide the members of the jury one or more mailings of title and synopsis pages for the exhibits accepted for the show. Judges should read these pages and use them as a basis for doing background reading."

Further along, it is said (page 11) "Judges will find perusing a well-written synopsis a great aid in preparing to examine the exhibit."

Neither of these references says explicitly "Thou shalt read and absorb the synopsis," but it is clearly the intent of the drafters, one of whom was me. And if there is any misunderstanding, let me dispel that now; along with a recommendation that 6th Edition of the **Handbook** be clear on this matter.

One would think this should not be necessary because judges should possess enough humility to not want to embarrass themselves. And it is no excuse to make a blundering comment in a critique, and then claim ignorance because a judge did not have time to read the synopsis. This is doubly the case since most critiques are based on judges being assigned specific exhibits to critique a day before that event. If a judge didn't read the synopsis before arriving at the exhibition, once s/he knows s/he is responsible for specific exhibits at critique, those synopses should be an absolute must.

In these circumstances it is the height of disrespect to the exhibit not to mention egomania for a judge to claim in front of a room full of exhibitors and judging colleagues that s/he didn't read the synopsis, and by inference, felt s/he didn't need to.

Recollections by Clyde Jennings

• **The Times Be A-Changing** I was an APS accredited judge for quite a number of years, including international service. When I would read the names of a jury panel I would recognize every one of them, and usually the apprentice also...I had judged with just about every one of them. A few years back, maybe four or five, I asked for and received Emeritus Status as I was finding it more and more difficult to stand as long as was necessary to do a judging job. Recently I have realized that when reading of jury panels that, though I still recognized some of the names, there were more and more I did not recognize, and as for the apprentices? Forget it!

Along with tapering off with judging I also cut back on exhibiting, but even so I have

been noticing what seemed to me to be a noticeable difference in medal levels and most noticeably in critiques. For the better? I sure hope so, but sometimes I do have my doubts. Example. My lady, Frances Dixon, showed her miniature covers at the APS show in Philadelphia not long ago and received a Silver. At critique she asked for constructive comments that might enable her to improve her exhibit. The judge assigned for first response replied: "Lower your parameters." Big help, right? An answer like that NEVER would have flown had one of my jurors responded in that manner. And there was an accredited "judge"? Didn't he realize that from the day she began to put together her exhibit she had religiously sought to find

smaller examples of every item in the exhibit? Like I said, "the times DO be a-changing."

• **Show Prices** I was at the NAPEX show in D.C. and was at a dealer's table going through his stock books. At that time I was heavily into color cancels on U.S. Turned a page and there was this gorgeous bright yellow C.D.S. from a town in Connecticut. It was priced at \$750 which I felt just a mite steep. So, heavy of heart, I passed it up. When I got home I wrote the dealer and asked him what he **REALLY** wanted for that stamp, that is if he still had it. This was a full margined Scott's #11 on a piece. He mailed it to me with a bill for \$475, a much easier price to digest so it ended up in the color cancel exhibit. (Didn't I ever tell you about "show prices"?).

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

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

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

Deadline for the next issue to be printed on or about Oct. 15, 2005, is Sept. 1, 2005. The following issue will close Dec. 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. 1-2, \$3.00 each.

FUTURE ISSUES

The deadline for the October, 2005 issue of **The Philatelic Exhibitor** is Sept. 1, 2005. The suggested topic for October is: "Starting a new exhibit: How...And Why?" For the January, 2006 issue of TPE — deadline Dec. 1, 2005 — the suggested topic is: "Exhibition Awards and Souvenirs: What We Get? What We'd Like?"

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

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

Editor's AAPE(s) of the Month

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

• **May, 2005 — Nicholas Lombardi**, who continues to produce our annual index for TPE (see p. 23 of April, 2005 TPE).

• **June, 2005 — Jerry Jensen**, for his willingness to step into the vacancy as Chair of the Computers in Exhibiting Committee.

• **July, 2005 — Anthony Dewey**, for his years of service as Chair of the Local/Regional Exhibiting Committee.

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Half this game is 90% mental. — Danny Ozark, Manager of the Philadelphia Phillies

Championship Class: A New Idea For Local Shows?

by Tim Bartshe

At the Greater Reno Stamp and Cover Show that was held the last weekend in April, a rather novel idea was born. The instigation of the idea was the question: what to do with the disparity of exhibits that can and should be shown at local and regional shows? On the one hand there are literally thousands of nationally qualified exhibits that make the rounds in the WSP shows garnering Vermeil and Gold medals throughout the year. At the other end of the spectrum are exhibits that are really meant to be more shared collections than exhibits, as well as people who are just starting out putting their toe into the waters of competitive exhibiting. As has been said by some, this is like floating a battleship in a bathtub, hardly fair from a competitive concept to the local exhibitors and hardly encouraging either.

A local/regional show will be hard pressed to grow in size and diversity if it is forced to rely only upon the local exhibitors to fill frames. And yet, it is hardly fair to elicit outside exhibits from more experienced exhibitors to compete with the wide diversity of exhibiting styles and experience found in most local shows. What is the answer? At the

Reno show, there were five National Gold-medal exhibits on the floor posing for the chief judge, an experienced and qualified judge from the Northern California Council. A decision was made amongst the jury to award a Court of Honor Gold to each and keep the higher show awards for the less experienced exhibitors. At the time it seemed like the right answer, but upon further reflection it was somewhat unfair to those exhibitors who entered the show based upon the prospectus as qualified for all awards. Still, most experienced exhibitors do not enter to win the grand but to support exhibiting in general.

Upon further examination, Australian Mike Rhodes, an experienced judge and exhibitor in his own right, hit upon a solution that is used in his country; a Championship Class. In this scheme, exhibitors who had attained a certain national level of achievement, read Gold medal, would compete amongst themselves for a special award reserved solely for them while reserving the local/regional awards for those who had not the experience or possibly the desire for national competition. In this fashion, multiple goals are achieved:

1. The show gains numerous exhibits from outside the local sphere of influence that allows them to grow in size and stature, and providing an opportunity for local collectors to see high quality, unusual material.
2. The local exhibiting population is not discouraged from competing against more experienced exhibitors thereby maintaining its distinct personality.
3. The local membership can experience a mini-workshop in exhibiting by examining what a nationally recognized display is made off.

Reno Show Chairman Harvey Edwards is going to implement this format for next year's show, hoping to attract the "best of the best" while encouraging the fairly large membership of his collecting group. I would highly encourage other shows to try this and see what might happen. Certainly, there are shows who have no desire to get larger or do not have the frames for space, but for those who are wishing to improve the overall viewing and learning experience, this may be the answer you were looking for.

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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 22041-0125
jmhstamp@ix.netcom.com



Filling the Question and Answer Gap

AAPE Member Barb Harrison has written in response to my mini-survey in the last issue to say that the one thing that bothers her about TPE is "the absence of answers to questions other members raise in 'Your 2¢ Worth'". Since I print nearly every letter I get, there are three possible responses. One is that a few questions generate entire articles in which an answer may be buried. Another is the question is so difficult that there is no answer — or no one wants to attempt one. A third is that I may have shot myself in the foot with the relatively new practice of including email addresses in "Your 2¢ Worth." This promotes response to the letter writer, but despite requests, I have never received a copy of an email to a letter writer. So, permit me to ask again: If you are responding to a letter written in TPE, please copy me at the address above, so that the entire membership can benefit from your response.

Harrison makes a suggestion that I think has merit. And that is to form a panel of 10 to 15 members who would undertake to make certain that questions raised in "Your 2¢ Worth" get answers. One person to coordinate it would need to be appointed from those who volunteer for this "Board of Advisors to TPE."

I'd like to try this, and invite members to volunteer, to me, to serve. As I picture this operating, there should be enough members so that not every Advisory Board member should have to answer every question.

This does not preclude the submission of other answers from the membership. For most questions in exhibiting there is not one all-encompassing answer; correct for every circumstance. In fact, I would hope that the Board's answer(s) might generate further discussion.

So, "whaddya" think? I look forward to hearing from you.

Your 2¢ Worth

— Douglas Clark • Robert Collins • Henry Fisher • Robert Bell •
Barth Healey • Kimber Wald • Steve Shay • Stan Luft

Thematic Judging

To The Editor:

In "Judging Standards for Thematic Exhibits" Anthony Wawrukiewicz and Timothy Bartshe observe that it may be easier to win a high award in the display division than in the thematic division, due to more detailed judging standards and rules in the latter. In addition (I observe) there is great disparity of awards in the display division, from show to show. But I believe it would be a shame to try to solve these problems by lowering the standards in the thematic division.

The detailed judging criteria for thematic exhibits originated as a means of lifting the award levels, as judged who dismissed them as "trivial" exhibits could be convinced with high point counts as evidence of a high award deserved. It is easy to say that the rules are restrictive, but difficult to think of a better way to put together a thematic exhibit.

I believe the CANEJ, in trying to leave the door open for diversity, has made the job of judges and exhibitors ambiguous and confusing, in the case of display exhibits. I recently observed an exhibit that was awarded a silver-bronze, at a regional show, one week and a vermeil the next week, at a national show, where it was reclassified "display" (the exhib-

The Philatelic Exhibitor

it contained no nonphilatelic material!).

How much does scarcity, rarity and condition count in a display exhibit (if at all)? One can ask the question for the philatelic and non-philatelic parts. Is a display exhibit supposed to contain any nonphilatelic material? None of these questions are answered, either in the judging manual or on the display judging forms. I even asked my friend Ann Triggler, Chair of the CANEJ, and I didn't get any answers.

It's not fair to the judges or to the exhibitors, to leave the rules partially written.

Douglas Clark
Marstons Mills, MA
dnc@math.uga.edu

Thanks

To The Editor:

I would like to thank Mr. Guy Dillaway and the Philatelic Show (Boxborough, Mass.) team for the great care he and his club members took in mounting and taking down my exhibit. I have worked on this particular exhibit for around 30 years, searching worldwide for my covers in my collecting area. It is nice to see a group of people, like these at the Philatelic Show, appreciate it and care for my

material as much as I do. I received it at my residence two days after the show closed, it was wrapped very well, and inside I was pleased to find they had included several pieces of show material.

Bob Collins
Westlake, Ohio

Judging Not For Me

To The Editor:

I seem to remember that John Hotchner (or someone else) posed the idea in a TPE that people should explain whether they wanted to or did not want to become a judge. I thought about it but being forgetful put it aside. I can now confess that I DO NOT want to be a judge.

I am not ready to absorb all the knowledge that is needed about esoteric exhibits. The only way to overcome the "esotericness" that an exhibit needs to receive a good medal (which I define as Vermeil or Gold) is to show very expensive material, such as classic U.S. How could I compare specialized exhibits such as "Star cancels from Baloneyland 1876 - 1876-½" against "Letters mailed from Upper Slobovia to small-town Kangaroo Island 1800 to 1900." I wouldn't know any more about such subjects than those who have to judge

July 2005/7

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

Thanks to Dave Elsmore and the *Asia-Pacific Exhibitors* of Feb. & May, 2005, we have a monograph to offer:

- **Judging Queensland Revenues 1866-1965 At FIP World Exhibitions (Parts 1 and 2)** (8pp) \$1.40

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 thematic and other exhibiting categories. Get creative!

Send monographs to the editor, for future listing in TPE.

Still available:

- **Judging Tonga** — (7 pp) \$1.20
- **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.
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- **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 John Kimbrough (8 pp) \$1.20 per copy.
- **How To Judge British North Borneo** (5 pp). By Derek Pocock \$1.00.
- **How To Judge Australian States Revenues** (4 pp). By Dingle Smith 75¢.
- **How To Judge (Nicaragua) Airmails** (4 pp). By Derek Pocock 75¢.
- **Guide To The Judging Of U.S. Federal Embossed Revenue Stamps** (3 pp). By Henry H. Fisher 50¢.
- **How To Judge: Queensland Postal History.** By Bernard Beston (8 pp) \$1.20.
- **How to Judge** — Traditional Victoria. By Geoff Kellow (8 pp) \$1.20.
- **How To Judge** — Western Australia Revenues — DeLaRue Issues 1881-1903) By John Dibiase (7 pp) \$1.00.
- **How To Judge** — Ceylon Postal Stationery (3 pp) 75¢. By Kurt Kimmel
- **Judging New South Wales Railway Parcel Stamps 1891 to 1966** — (3 pp) 50¢
- **Judging Western Australia Railway Parcel Stamps to 1965** (2 pp) 50¢

them. How would I know what the good exhibit items are or what is missing, even if I received a synopsis? Unless a judge knows the subject the only thing he (she) can do is to determine whether the exhibitor followed the plan outlined on the title page; and is this really judging? I realize judges get paid big money (!!) and receive glory for their exalted positions, but I don't think it is for me.

I want my exhibits judged when I enter them in shows, but I'm not ready to change places with a judge. But if no one wants to judge then there would be no contests. I'm glad someone else does it.

Henry Fisher

Columbus, OH

Embrevfisher@aol.com

"Missing Things"

To The Editor:

There have been all sorts of letters in TPE complaining about exhibits in which judges overlooked items, so I thought I'd report on my amusing experience. I really don't want this to seem like I'm complaining because I received a Gold and best of one-frame exhibits in a show. I entered the Third Federal Issue, which consists of embossed revenue stamps. (It has only 12 stamps and is perfect for a one-framer). Here are the judge's score-sheet comments followed by my rebuttals:

1) "Increase the number of bills of exchange." These are very scarce, and I showed three including a foreign one.

2) "Put in a rate schedule." It was shown on the title page.

3) The exhibit is "not friendly...every stamp should be marked with an arrow." I did this. I do wish I had hung a small flashlight from the frames to highlight the embossings, and I will do so the next time. Will it influence the judges? Who knows?

There were no other comments. I have not complained to the judges and don't expect to; I'm content with my award. (In my opinion it is a pretty good exhibit, showing about 30 examples of the stamps.)

Another judge once told me that it is harder to evaluate a one-framer than a multi-framer. Does that mean judges spend more time on one-framers, and if so why did they overlook things? As I've written before, judging is subjective, and if judges want to downgrade an exhibit they can always find ways to do it. What's a person (showing another exhibit) to do when judges miss things?

Henry Fisher

Columbus, OH

Embrevfisher@aol.com

Expertizing Proposal

To The Editor:

Many may have read Ernst Cohn's excellent article entitled, *On Unique and Scarce Philatelic Items* in the December 2004 American Philatelist. This brings up the point as to whether there are enough problems in expertizing to require action to make improvements.

One would ask if there is a need for a register of certificates where the opinion has been REVERSED? Knowing the numbers of these reversals, would point to the depth of the problem and help lead to solutions. It might identify individuals or groups that perhaps should not be expertizing philatelic material. It would also suggest areas within philately where authentication is very difficult and promote further research.

The other MAJOR hidden benefit would be that with the registry, none of the expertizers would wish for their decisions to be reversed and on the register for all to see. This in turn should lead to better standards, maybe formal continuing education, and perhaps even accreditation of the experts in time. This all would help prevent errors, which can cause much embarrassment and even loss of money to collectors, auction houses, and dealers?

Ernst Cohn spent the last years of his life identifying postal history forgeries. I shared this idea with Ernst just before his death and he supported publishing it. If the register were to be established it would be good to name it "The Ernst Cohn Register" in his honor.

Robert Bell, M.D. Ph.C.

Sedona, Arizona

rmsbell@esedona.net

Sense On Cents

To The Editor:

Clyde Jennings, the ever so subtle Clyde Jennings, asked a question in the last issue that is more important than it might seem: When it comes to typographical style, how should one write rates or stamp denominations, e.g., as 10 cents, ten cents, .10 or 10¢?

The only one I would vote against would be the .10, because the decimal point is hard to read and might be overlooked. I would be reluctant to use the 10 with the cent symbol, because the symbol might not transfer well to other word processing programs. (I just had a momentary problem finding it on my Eudora program.)

So the basic question is: Spell out "ten" or use ciphers, "10"? It matters not.

What does matter is consistency, and for this a standard style guide is useful. Both The

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Associated Press and The New York Times publish comprehensive style guides that are available at most bookstores. Buy one and stick to it. Linn's also have a style guide, more "philatelic," which is available for the price of postage.

The broader issue here is the credibility that an exhibitor must earn from judges. If the text in an exhibit, however sparse, is full of misspellings and inconsistencies, the reader gradually (and often unconsciously) develops negative thoughts, along the lines of: "If this exhibitor cannot get these little things write — er, right, how much faith can I have in the write-up overall?"

To some, worrying about such details is petty, but all sorts of academic studies of "how people read" have shown that poor grammar and varying typographical style can generate real hostility. It is worth sweating the small stuff. With more than 30 years' experience in this area, I have a standing offer to members of the Writers Unit No. 30, and I repeat it here: If any exhibitor would like style comments on synopses or title pages, I'll be glad to look over a print-out. Return postage would be appreciated.

Barth Healey

Port Washington, NY

barthhealey@aol.com

Synopsis Sheets

To The Editor:

In his interesting article in the January issue: *From Zero to Gold in Two Years* Ervin Mrotek mentions the importance of completing and submitting synopsis sheets when applying to participate in exhibitions. I have never been able to see the value of preparing and submitting one for my exhibits. On my title pages I try to be succinct and set forth the details needed for a judge's knowledge as she/he prepares to assess it in competition. I have examined several synopsis sheets, such as the on-line entries listed for ROPEX 2005 and see no reason for me to prepare one since it would largely duplicate the title page information.

Would appreciate your having in TPE a discussion of this feature of exhibiting.

Kimber A Wald

Woodbine, MD

kimber.wald@surfbest.net

Thanks At PIPEX

To The Editor:

I would like to thank the PIPEX Committee for a great show. In particular, I'd like to thank Tim Bartshe and the rest of the

jury for what I thought was a very interesting and informative judges critique. **Receipt of the scoring sheets was really appreciated. I have not received them at all shows.**

I found the critique comments on my exhibits to be motivating, something I don't remember feeling at other shows. It was obvious that all of the judges had spent time learning about the exhibits they judged and it showed in the comments.

The last show I attended I came home very tempted to but my exhibit back in the box and to find a better way to spend my time. **This time, I came home wondering when I can find the time to rework both exhibits so that I can show them again.** Thank you and all of the judges.

I thought the show was a nice show and a good fit for the Universal Ship Cancellation Society convention. I wish a few more members had made the effort to attend. I found at least six dealers with naval covers. I hope that we can tie in PIPEX some time again in the future.

Steve Shay

USCS Secretary

shaymur@flash.net

RMSS Waiting List

To The Editor:

Rocky Mountain Stamp Show (formerly known as ROMPEX) is a popular show with exhibitors and judges alike. In any given year we have one local (unpaid) judge, which leaves but four other judging slots to be filled. With a self-perpetuating waiting list of almost 40 judges, it's really tough for me to make equitable decisions regarding the makeup of an upcoming jury. Please bear in mind that, once on my list, you are not going to be forgotten (unless you choose to go emeritus or die on us beforehand). Also, that if your collecting specialty matches that of any of our invited societies you will be moved up the line. Your chances improve markedly if you've been a recent RMSS exhibitor or can be a near-future one. However, if you've served on one of our juries in the past ten years or so, it could be quite a while until we get to see you again here — unless, of course, you come as an exhibitor; we do appreciate having exhibitors as well as judges at our show!

Let's face it, it's the only fair system I know. Please remain patient and understanding. We'd love to have you all on our juries but, unfortunately, not all at once,

Stan Luft

Golden, CO

fcpsed@worldnet.att.net

July 2005/9

Thoughts of a New Judge: Why Do We Penalize the Exhibitors We're Trying To Encourage?

by Ronald Strawser

Although I was accredited by the APS as a philatelic judge in February 2003, I have only judged once since that time, and thus still consider myself a "New Judge." Because I am a new judge I know that I don't know all the answers, and for that matter I never will. I do feel however, that due to my exhibiting (national and international) experience and limited judging experience that I do have some ideas that could help our hobby. Since the beginning of my apprenticeship period I have noticed a number of things that I considered detrimental to exhibiting as a whole. While I was an apprentice I decided that it would be wise to keep my mouth shut and not "rock the boat." Now that I am a judge and it is much harder to kick me out of the judging corps than it would have been to keep me out of it, I thought I would address some of these topics in a series of articles to provoke some discussion in the exhibiting experience.

Before I begin to cause trouble let me say that I am trying to do it in the form of thought provoking creative criticism. None of what I write is meant to be critical of those who have written the rules, for without their dedicated efforts now and in the past, exhibits would still be judged based primarily on the cost of the exhibit. I present my thoughts and suggestions in the hopes of improving the exhibiting experience.

rience.

For as long as I can remember, the exhibiting community and powers-that-be have lamented the small (and decreasing?) number of exhibitors in the United States. The question is always asked how can we get more youth and adult beginners involved in exhibiting. There have been some good ideas proposed and carried out to assist in this effort. Some have been more successful than others. The idea of mentors is certainly a good one that has provided some positive results. Hopefully this idea can continue to grow.

Another idea that I recall was originally proposed to get new exhibitors involved was the one frame exhibit. This idea has since been tweaked and refined to the point that it is more difficult to achieve high medal levels in one frame competition than it is in multi-frame exhibiting, and thus not conducive to encouraging new exhibitors. I will explore this more in a future article. The problem that I want to address this time though is youth exhibiting. I believe that it is fairly universally agreed that the more youth we get involved in exhibiting the better. If this is the case then we can best encourage youth by helping them get good awards. We successfully do this in part by mentoring them as mentioned above and also by the use of the current "graduated" youth

judging guidelines that are less stringent on younger exhibitors.

We fail miserably in one way however, by penalizing youth in the number of points they must get for the higher medal levels. Do you realize that for every type of scored exhibit except youth, 85 points is a gold medal. (See table below based on data on the APS website on April 11, 2005.) If a youth scores 85 points they only would receive a vermeil medal! In fact a youth has to score 92 points to achieve a gold medal. This to me is absurd! If we are trying to encourage youth I would think they should have to score less points (such as at the lower youth medal levels), not more, to achieve a certain medal level. I hope as a judge I am never asked by a youth why they got a lower medal level than an adult who got the same score. I invite anyone to give me a good answer in case I am ever faced by that question.

Luckily, I was not faced with that question at a show in which I apprenticed in which an excellent youth exhibit fell a few points short of the lofty 92 points required to receive a gold. In the deliberations I complained about this and the jury as a whole went back out to review the exhibit to see if we could add a few additional points. Unfortunately by following the judging guidelines we could not in good faith add the extra points needed. If the youth point criteria had been the same as that for one frame, display, cinderella and thematic exhibits we would not have had this problem and the youth would have received the deserved gold medal. So, what do you think? Should we continue to penalize our youth and discourage them, or do we change the point system so that they only have to be as good as an adult to get the same medal? While we're thinking about this shouldn't the same point requirements apply to every exhibit type?

Exhibit Type	Points required				
	Gold	Vermeil	Silver	Silver-Bronze	Bronze
Youth	92	80	65	45	33
Thematic	85	75	65	60	50
Display	85	75	65	60	55
Single Frame	85	75	65	60	55
Cinderella	85	75	65	60	55

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

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 (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.

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

PRESIDENT'S MESSAGE by Dr. Paul Tyler



In the last issue of the TPE, I noted that Murphy's law was alive and well. My apologies to Mark Banchik. Mark was first referred to as Mary, but later corrected in my message. Which brings up an interesting statistic, almost all exhibits have at least one spelling mistake in them. Some years I had one of my exhibits at a philatelic weekend where a number of philatelists met, brought exhibits, and spent time looking at each other's exhibit and offering comments. As different people looked at my exhibit, page by page, I had several pages of notes including a few spelling errors noted. Later when I was creating some new exhibit pages to incorporate some of the changes and spelling corrections, I came across one page where two people had offered a suggestion for rewording a sentence and found a spelling errors that at least 10 other people had missed. A lesson learned, have lots of people look over your exhibit. As the old saying goes, two heads are better than one. Have written scientific articles for publication, I found that an author generally does not see his own mistakes and knowing what he meant to say, vague sentences are often overlooked by him. With the press of time

to finish judging at an exhibit, small mistakes are often overlooked by the judges. As a judge myself, I never penalize an exhibit for one or two spelling errors if I find them, but do tell the exhibitor and expect the next time to see them corrected. On the other hand, I do remember one exhibit where almost every page had one or two spelling errors and even the title of the exhibit was misspelled. In this case, deductions were made by the jury. With most of the exhibitors today using computers to prepare their exhibits, spelling checkers should always be used.

AAPE has a number of committees, whose chairmen are listed in the TPE. Some have been vacant for a period of time, while others not been really active. I plan to have the Board of Directors review the various committees along with the current chairman to see how effective the committee has been and if it should continue in its present form. I would like to thank Tony Dewey for his long service as Chairman of the Local/Regional Exhibiting Committee. Welcome to Jerry Jensen as the new Chairman of our Computers in Exhibiting Committee.

A belated welcome to Joan Bleakley for suggesting and managing our new Mentor Center. I hope that many of our experienced exhibitors will contact Joan and offer their expertise to assist in mentoring a new exhibitor.

Prior to our annual meeting at STAMP-SHOW in August I would appreciate comments from any member about our current committees. While I was unable to make our Winter meeting in Atlanta, I look forward to seeing many members at STAMPSHOW in Grand Rapids this August. As noted in the last issue of TPE, AAPE will hold their annual AmeriStamp Expo in Toronto, Canada April 7-9, 2006 with The Greater Toronto Area Philatelic Alliance as our hosts. APS will not be a partner next year as they are devoting all their efforts to ensure the success of Washington 2006. The deadline for receipt of exhibit applications for Washington 2006 is 1 July of this year and probably will be past by the time you read this issue of TPE. For all those who have applied to exhibit, my best wishes and hope are all accepted.



The two most abundant things in the world are oxygen and stupidity. — Harlan Ellison

Report From The Secretary

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

MEMBERSHIP STATUS AS OF MAY 15, 2005:

U.S. Membership	
Active and paid up	637
2005 Deceased	0
Life Members	73
New Life Members 05	1
Reinstate Old Members 05	3
Novice Awards 05	2
Youth Members 05	1
Advertising Members 05	4
New Members 2005	13
Total New Members for 05	23
Foreign Membership	
Active and paid up	89
Life Members	9
New Life Members 05	1
Advertising Members 05	2
New Members 2005	6
Total New Members 2005	9
Total Membership (12/10/04) 818 (82 LM)	

NOTE: The loss from last year is the lowest attrition rate (<6.5%) in a number of years losing 42 US members and 12 foreign

members.

It is a pleasure to welcome new members January through May.

- Carol J. Edholm, Moutlake Terrace, WA
- Michael T. Smith, Commerce, MI
- Cemil Betanov, New Hyde Park, NY
- Robert C. Stein, Kenmore, NY
- Dave Morck, Downey, CA
- Edward A. Rose, Sun City Center, FL
- Charles C. Wooster, Columbus, OH
- Byron J. Park, Gatlinburg, TN
- Dana S. Nielsen, Snohomish, WA
- Ben Lutz, Orwell, OH
- Dave Roberts, Newark, OH
- David Crotty, Pleasant Ridge, MI
- Stewart Berkowitz, San Francisco, CA
- Stephen Tucker, Ventura, CA
- Ken Kreager, Mead, CO
- Joe Hare, Ottawa, ON Canada
- Erik Hamberg, Upsala, Sweden
- Patrik Larsson, Skövde, Sweden
- Gunnar Dahlvig, Laholm, Sweden
- Bengt Bengtsson, Varberg, Sweden

Jan Berg, Stockholm, Sweden
NS Stamp Club
c/o John Harvey
Dartmouth, NS Canada

Special congratulations and a warm welcome also go out to those who won the Novice award at the following WSP shows; and thus a one year membership in AAPE. They are Stuart Berkowitz at WESTPEX, Dave Roberts at COLOPEX, Marc Gonzales at March Party, Steve Zwillinger at Ameristamp-Expo and Robert Hanson at St. Louis. Interestingly enough the latter three were already members but began exhibiting nationally AFTER joining AAPE. Maybe we are doing something right after all! Their award is a one-year extension to their present membership.

Thanks go to our faithful advertisers who have received a complimentary membership. Please support them and when doing so, please say you saw their advertisement in the TPE.

A Relative Philatelic Novice Recommends: Don't Miss the Excitement of an APS Show by Don David Price ddprice@hotmail.com

I admit to being a relative *show novice*, having attended only slightly more than a handful of different shows: a World Series event in New York City in the late 1990s, with a fabulous multi-frame exhibit at the Waldorf Astoria Hotel; this year's New York City MEGA Show; the Garfield-Perry "Spring Fling" in Cleveland, Ohio, March, 2004, showcasing numerous 1869 exhibits; several Florida shows, including a large one in Orlando, a couple of years ago, and a few in Sarasota, my home town, which included this year's Annual Meeting of the American Air Mail Society (AAMS). I have also exhibited at three of the shows, and whole-heartedly advocate exhibiting to both novices and experienced philatelists alike: exhibiting gives you an entirely different perspective on show attendance and collecting.

The largest and most exciting show event that I have ever attended was the APS Winter Show (AmeriStamp Expo) in Atlanta, Georgia, February 2005. I strongly recommend that every collector, exhibitor, would-be exhibitor, and philatelist of every stripe attend one or more of the APS shows. There are two great ones immediately on the horizon: the APS summer "Stamp Show 2005," August 4-7 in Grand Rapids, Michigan, and the Washington, D.C. International Show, May 27 - June 3, 2006. These are shows not to miss, if you can possibly arrange or rearrange your schedule so that you can attend them.

What makes an APS show so special is the plethora of society meetings and explanatory seminars which are generally open to the public whether or not one is a member of that society; the gathering and availability to anyone (novice or experienced philatelist) of "big wigs" in stamp collecting and exhibiting; the breadth of exhibits and exhibitors (names you have read and heard about who are outstanding in their specialties) — all of whom are gathered in one large, easily accessible meeting place throughout a several day event.

"Famous" philatelic personalities are reachable and accommodating: they'll answer your questions, pose issues and ideas to you, or just say "Hi" and offer some encouragement to you in your philatelic area of expertise. New and experienced exhibitors are eager to talk to

you and explain in detail their exhibits, encourage you to collect and exhibit in same or similar areas. Judges will freely and gladly give you their time to explain positive and negative aspects of various exhibits from their perspective. They'll explain why certain exhibits/exhibitors are successful and others fail to reach award levels their material might otherwise achieve.

I was particularly impressed by the sheer number, availability and extent of society and association meetings one can attend. Some philatelic friends I had met at previous shows, who planned to get together and socialize during the APS Show, later told me I had become a "meeting junkie": I missed planned outings with fellow collectors and exhibitors, I ignored lunch hours, I neglected to go back to my hotel room even to freshen-up — by the way, I strongly counsel staying in the Convention Hotel, because even though the cost might be slightly higher, there one can then easily return to his room to rest, freshen up, receive and make telephone calls, meet with stamp buyers and sellers, conveniently get together with friends, and then return for other meetings which are sometimes scheduled impossibly close in time to one another.

But I loved every minute of it, and strongly recommend it to other philatelists. Attend your first (or many) APS Shows: it is an experience not to be missed or overlooked. One can always meet-up and socialize with new and old friends on other occasions, or at cocktail hours or dinners; but the meetings held during an APS Show might not occur for another year, and topics discussed, explored and often voted upon often set the stage for an entire year in that niche of philatelic collecting or exhibiting.

A few of an exhaustive list of the types of meetings and events I am talking about are: an Opening Ceremony, often accompanied by a First Day of Issue ceremony. There are "How To" sessions, such as "How to Construct Title Pages and Synopses," with Tim Bartshe and Harvey Tilles, who are renowned experts in the field. There are explanations of Judging Criteria for each of the different areas of exhibiting, including the Mechanics of Judging and why certain exhibits achieve higher scores

than others. Instructional meetings describe Buying and Selling on eBay, and How to Participate in a Stamp Auction. Tony Dewey presented an instructive program titled "Educating the Jury." The APS holds its annual General Meeting. AAPE has seminars and meetings. Fund-raising and Estate Planning programs introduce these important adjuncts to all who care to attend. Exhibiting Critiques are held with the Judges, where each exhibitor is able to discuss with the Jury panel areas in which his exhibit excelled and where it might be improved. There is a Judges' Roundtable where one (even those who are not judges) can learn from a discussion amongst the sitting judges of their ideas, opinions and changes they seek in the process. The Tiffany Dinner is held, as in a Gala Awards Banquet, at which virtually everyone who exhibits is honored for whatever level of medal they achieve. There is an APS Writer's Breakfast for those involved in philatelic literature including the production of club and society newsletters.

This list is certainly not complete: there are so many other events, meetings, seminars and discussions throughout the several days of the show, that one wonders how he will have time to visit the vast array of the Dealers Bourse, view all of the competing Exhibits and the Special Displays of Rarities, attend Family Day, the Youth Area or delve into Stamps by the Bucket, the Dime or Dollar Booths, and perhaps participate in the live eBay and the Public Auctions. In truth, you cannot do it all; but once you attend an APS show you will want to attend them every time you can.

This description was *merely* that of the APS Winter Show. I am authoritatively told that the APS Summer Show, "STAMPSHOW 2005" is almost four times larger in every aspect. APS Shows clearly are events not to miss — and when you attend, do yourself a favor: go to as many of the meetings and explanatory seminars as you can find time and energy to attend. You won't regret a minute of it, and your learning curve will be expanded exponentially.

And don't forget Washington 2006 which will be the show of all shows for this generation of collectors: plan now to attend.

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.

Breaking All The Rules: Benefits and Burdens

by Bradley Harris

On hearing the form the exhibit would take, the show's chairman gasped audibly. Another reaction came from my father, a veteran philatelist and exhibitor: "They might not let you show it." I heard by phone from a new friend who collects material vaguely similar to my own. "You'll *have* to do it on 8½ x 11 pages," he said. "You'll *have* to make them white. If something doesn't fit, you'll *have* to turn it diagonally. You shouldn't mount your items on black mats or anything — just directly on the page. You'll *have* to cut those long write-ups down to the bare minimum — just a few words. And use a small font."

Whether or not I "had to," I didn't. I'd just re-created my exhibit from scratch, after eight years away from exhibiting. And away also from reading exhibit prospectuses and the literature of exhibiting. Having no idea that the 8½ x 11 page had become

sacred, and arctic white the mark of its sanctification, I created what looked good to me, and what seemed to fit my material and title — *Canada's Bill Stamps: A Documentary History*. I committed a series of sins...

page size 11x17 archival bristol, 4 rows of 2, 8 pages per frame, 10 frames

page color black

mounting documents double-matted on black on a second mat of a color chosen to pick up some hue on the document, this second mat archivally glued to the black background

heading font Lucida Calligraphy, 20-, 26- and 36-point

book font Times New Roman, cus-

tom-leaded, custom-kerned, 14-point display fonts numerous, as required to reconstruct cancellations and markings from stamps and documents

write-up narrative style — complete sentences — typically 75 to 150 words per page, write-ups on archival cardstock colored to match mats, glued to the black background pages.

I liked the look. Still do. So did members of the public, numerous other exhibitors and club members, and the judges. Said the chief judge, "You've broken all the rules, and you've got away with it." A second

I've learned that failure should be looked at as stepping stones to success. — Denis Waitley

Joint & several liability

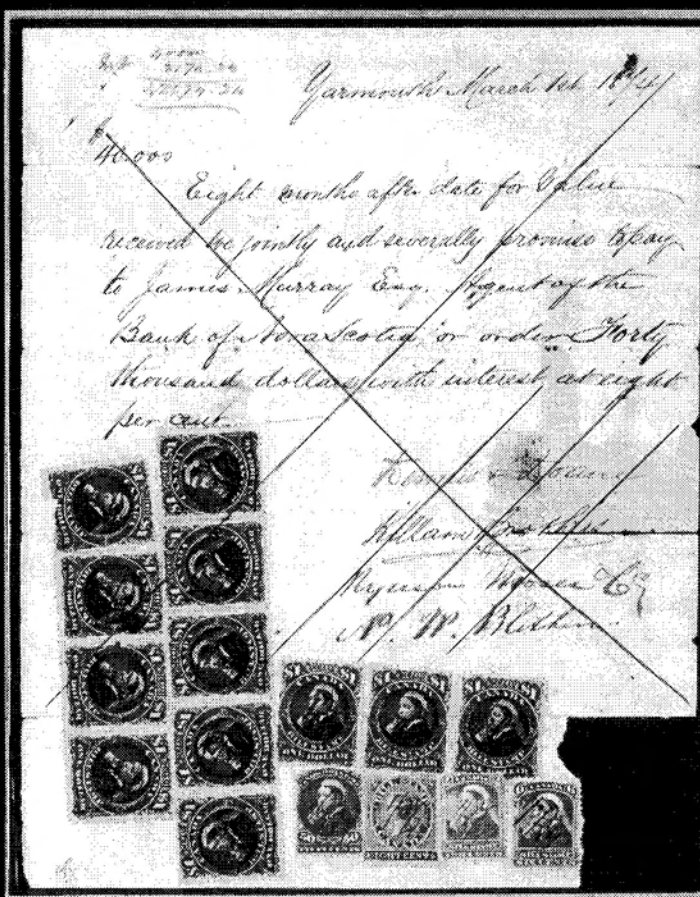
Yarmouth, Nova Scotia, 1874

"Eight months after date, for value received," says this handwritten 01 March 1874 note, "we jointly and severally promise to pay to James Murray Esq., agent of the Bank of Nova Scotia, or order, forty thousand dollars with interest at eight per cent. The notice is signed for three corporate entities—Dennis & Doane...Killam Brothers...Ryerson Moses Co.—and one individual person—N.W. Blithin.

\$40,000

Forty thousand dollars requires exactly twelve dollars in duty. Hence the twelve one-dollar third issue stamps—strips of three, four, and five. So why the other stamps? Interest—\$2174.34, according to the interest calculation pencilled at the top left, exactly the interest due for the on-time payment indicated by the note's crossing out. That sum deserves 66 cents' duty. Exactly that is paid by the singles affixed—a fifty-cent third issue, two- and six-cent third issues, and—rather unusually, in this mix—a lone eight-cent first issue bill stamp.

Canada's bill stamps
A Documentary History



Just under 8½ x11, this large promissory note would fill a regular page. The whole surface of the document is of interest — date and place, the multiples of \$1 bill stamps, signatures, text and even the large cross-outs showing the debt's payment. Even the missing lower corner matters — is it a lost fragment, or a deliberate tear-away? This piece might be shoehorned onto 8½ x 11, but is displayed to much better advantage in larger format.

Politicians...

Halifax, 1875

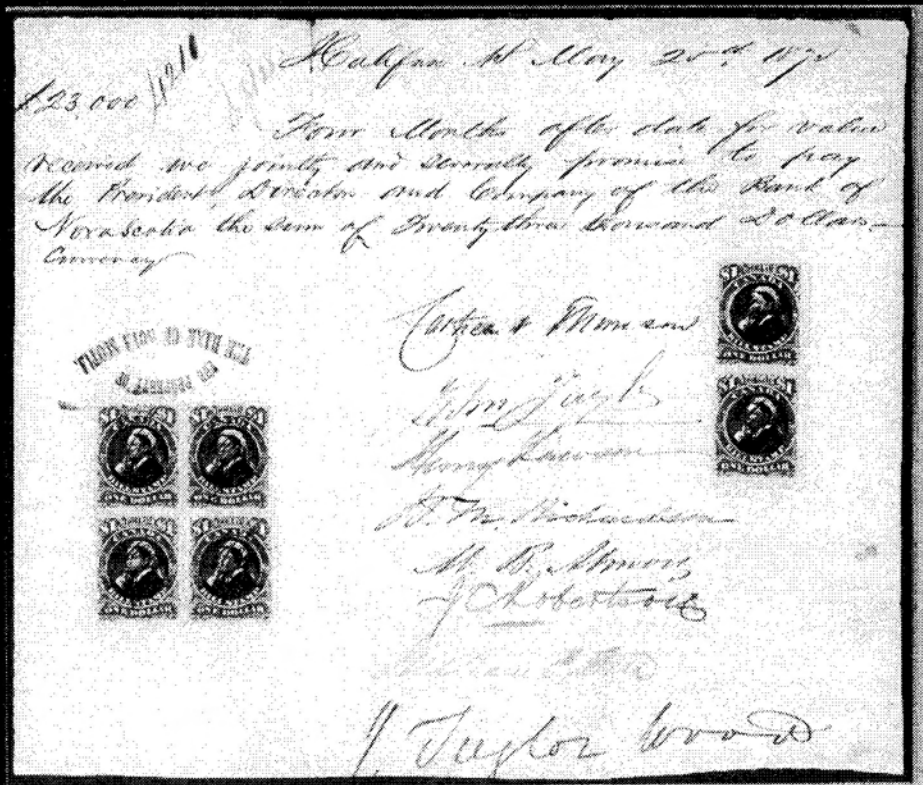
Eight members of the Nova Scotia Legislature executed this note...

This \$23,000 note in favour of the Bank of Nova Scotia was executed 25 May 1875 by eight Nova Scotia Legislative Assembly members.

The six one dollar third issue bill stamps underpay the duty. Should we surmise a lost stamp, or dishonest politicians. It's impossible to tell.

\$23,000

Canada's bill stamps
A Documentary History



Over 11 inches wide and 9 high, this note doesn't fit a regular page. The sprawling signatures are important as those of legislators. Blocks and pairs of stamps are unusual on document, and demand to be seen. Neither folding nor windowing would be satisfactory, and even turning the piece 90 degrees would still leave a document that doesn't fit a smaller page. Note the logo-style device at page center. This occurs on every page — a feature neutral or praiseworthy to numerous “amateur” viewers, but one judges haven't liked. It's left in nonetheless for visual balance.

described the exhibit as having a “museum look.” A third said, “This may be the way exhibiting will go, the way of the future.”

Two collectors of note — one a judge-remarked afterward that they might try exhibits of their own borrowing some of these techniques. Judges had their criticisms, too — several, and specific. Every one was valid, apt, and helpful. I'm grateful for these, and already at work, just a week after the show, on corrections, additions, alterations. None of these criticisms or changes involves reversing the key techniques listed above.

Before the show, having been told to expect raised eyebrows, if not more radical rejections, I propped my rationale...

Middle-aged eyes like mine no longer relish reading 6-point Minion type. A bigger font — much bigger — would not only be easier on older eyes, but better match the large format of the pages.

The revenue-stamped documents I'm displaying typically range from about the size of a #10 business envelope to larger

creatures as much as 15 inches on a side. If I'd opted for 8½ x 11 pages, this wouldn't merely have meant turning the odd piece on its end or diagonally, as one sees in postal history exhibits. Rather, virtually every document would be turned, many would span more than a page, and room for reproductions of backsides would be severely trimmed. I didn't want my material looking like ten pounds of sausage stuffed into a five-pound casing. Even at 11 x 17 page size, not every document fits on a single page.

I wanted my material to outshine its background, for documents and write-ups to come forward, visually, contrasting with a uniform background. I laid write-ups and documents on test pages of many colors — half a dozen whites and off-whites, buffs, creams, ecru, many greys — before concluding black suited the material better than any other background color.

Placing write-ups on contrasting cardstock became mandatory the moment I opted either for black or for pages too big

to run through a desktop printer.

Minimalist captions simply don't appeal to me. A “write-up” in the form —

3-cent green third issue —

Montreal — 1879

— isn't a write-up. It's a label. Perfect if that's all you want to say about the piece. I wanted to say more. I'm a writer by profession, a researcher by nature. For me, the game is finding and telling the human stories behind the commercial documents I collect: *That company — is it still in business? Why did they borrow that money? Why are there twice as many stamps on that document as usual? What happened in that lawsuit? Who was the guy behind that signature? Why is he famous?* So I gave myself the freedom to write those stories.

But no one asked my rationale. The exhibit, as they put it, simply “worked.”

It was also part of my rationale that the fiction behind the exhibit frame is no longer convincing. The fiction is that, in

exhibiting, we take “pages” from our “albums” and hang them for display. But I noted, at the show in question, that exhibitors’ pages didn’t show binder holes, and frequently their page protectors didn’t either. The grand award winner, like me a reverter, exhibits his material on sheets larger than mine — 11 x 34. The topical exhibit next to mine comprised 8½ x 11 pages joined at the seam to form 11 x 17 units, these housed in 11 x 17 protectors. Certainly nothing in the show was plucked from a Scott’s or Stanley Gibbons album and racked up for display. Clearly several exhibits would be returning, like mine, to homes in boxes rather than bound albums. What was all this 8½ x 11 whiteness, I wondered, other than obedient adherence to a “rule” which in fact wasn’t even obligatory for the show in question? And if you can’t innovate at a local show, well outside the ranks and range of big-league international competition, where will innovations be tried out?

Not everyone received my exhibit favorably. A couple of negatives filtered back to me. One was especially interesting. My exhibit was viewed by a friend —

a “civilian,” a noncollector — who came especially to see it, and who knew nothing of the norms of exhibiting philatelic material. As she stood reading through its 80 pages, she overheard a conversation between a couple of people behind her. Show officials? Club officers? Club members? Members of another society? Organizers of another show in another city? We’ll never know, and it doesn’t matter. Said my friend, later, what amused her was the evident “outrage — you’d have thought your big, black pages were satanic!” Her parody of the conversation overheard captured a certain righteous indignation...*Just look at those — they’re huge!...And they’re black!...This is a joke. We’re going to have to change the rules...We’re going to have to do something... We’ve got to keep this kind of thing out...* As the conversation came to my friend, what seemed most important to these discussants was that “this kind of thing” *not be seen*. My exhibit’s style was, to them, a kind of obscenity.

I walked away, grateful, with a respectable award. A gold, and another special plaque. Not the grand. Not the

“thanks for playing” certificate, either. But in the end, what my exhibit won doesn’t matter. Nor does the name of the small, regional show that graciously received, displayed, and judged my exhibit. I’m a quite minor and not well known collector who lives in Tennessee. Local readers will know it wasn’t their show. Readers in another city, and a sprinkle of other folks, will know which show it was. Beyond these few, I’d be grateful if readers would hear me as writing about ANYPEX, any year, and about any display that breaks the written and unwritten rules of exhibiting.

I learned powerful lessons from this exhibiting experience, and from others’ reactions...

1. I don’t “have to” use 8½ x 11 pages.
2. I don’t “have to” use white pages.
3. I don’t “have to” turn my pieces diagonally, or avoid mats.
4. I don’t “have to” give up telling stories and reduce my text to perfunctory little labels.
5. I do, however, have to understand that subsequent and other shows or judges may

Confidence, like art, never comes from having all the answers; it comes from being open to all the questions. — Earl Gary Stevens


**Brockville
Novelty Works**

Just under the Line...

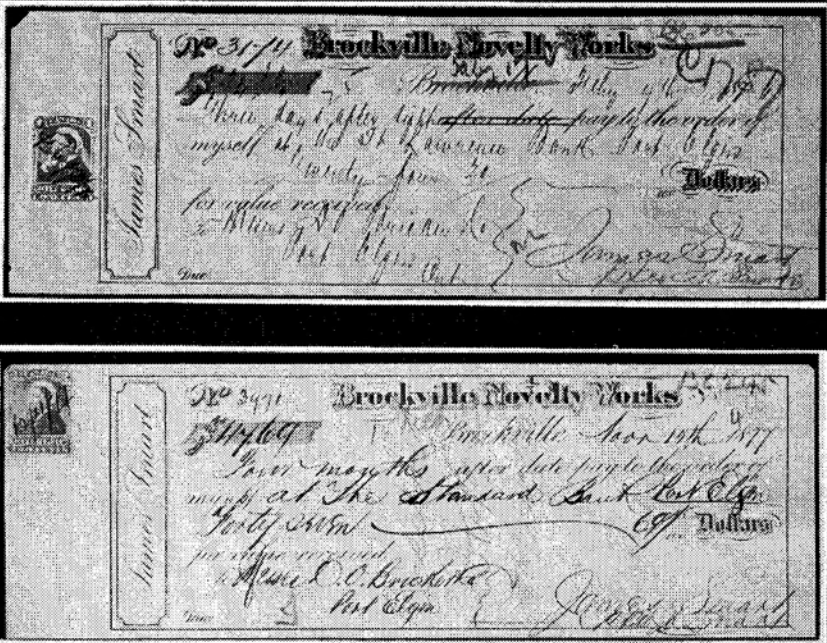
This \$24.20 sight draft in favour of James Smart’s proprietary business, the Brockville Novelty Works, is just under the \$25.00 line provided by the revised Act. Thus a single one-cent brown pays the duty on this 04 February 1877 draft.

and under again...

This time, the line in question is the maximum for the two-cent rate prescribed for the \$25 to \$50 increment. This 12 November 1877 draft for \$47.69 just qualifies for the rate, here paid by a two-cent orange beginning to show the oxidation to which the issue is prone.



Canada's bill stamps
A Documentary History



Big 11 x 17 pages needn’t “waste” space at all. Here, two related 3½ x 9-inch documents in a stacked pair take up the right two thirds of a page, text the left third. Turned diagonally or vertically on two 8½ x 11 pages, these would leave less effective room for text, would require cocked heads to read, and offer less convenient comparison of the two documents — all while taking up the same “real estate” as a single 11 x 17 page.

Grand Trunk Railroad of Canada

GRAND TRUNK RAILWAY COMPANY OF CANADA.
21, OLD BROAD STREET, LONDON, E.C.

28th February, 1874.

My Lord,

Out of the amount reserved for that purpose, the Directors have declared a Dividend on the 1st Preference Stock for the Half-year ended 31st December last at the rate of £2. 10s. per cent.

The Accounts for the whole year 1873 have not yet been received, but the Directors are in a position to state that there will be no surplus earnings for that year, available for Dividend on the 2nd Preference Stock.

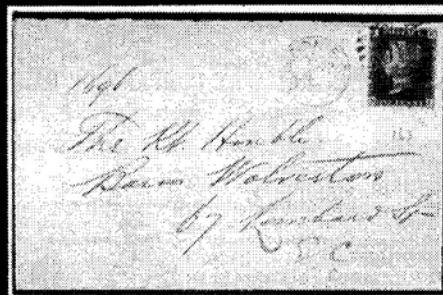
Annexed I beg to send you Warrants for the Dividend on the First Preference Stock standing in your name in the books of the Company on the 15th instant.

I am, Sir, My Lord,
Your obedient Servant,
J. B. BENTON,
Secretary.

Dividend.

No. 1496 On £ 22078 1st Preference Stock £2. 10s. per cent. for the Half-year 551 19
Less Income Tax at 3d. per £ 6 10
Net Dividend £ 545 7

Registrar.



Foreign ownership of Canadian companies was common then as now. London bankers grubstaked the Grand Trunk. Prominent among these was George Grenfell Glyn, 2nd Baron Wolverton. His Glyn Mills & Co., a bank founded by grandfather Richard in 1753, occupied premises at 67 Lombard Street, London, where the successor Bank of Scotland still resides. This collateral piece, addressed to Wolverton there, is an 1874 statement of shareholders' dividends for the Grand Trunk, mailed from the railway's London headquarters. Also of interest to philatelists... this same Baron Wolverton became Postmaster General of England in 1886, and died the year following.

A "partial page." The penny-red front and fully displayed inside of an entire are postal items collateral to a large, related promissory note which is the primary display object. The large margin at the page top actually receives the drop-down overlap of the primary document, mounted on the page above. Big as this page size is, many documents are best displayed over two pages — in one case even three. In such cases, each page must "work" by itself, as well as in tandem with connected pages.

reject my application to exhibit... refuse to hang my exhibit... refuse to judge it... grant it lower awards... or sharply criticize it in critique sessions, all of which is entirely their right.

6. I *do* have to understand that some folks are sufficiently wedded to the current norms of 8½ x 11... white... and brief text in small fonts that radical departure from these becomes nothing short of offensive, and that some might even go so far as to amend rules to exclude "this kind of thing" from future shows.

Beyond this list, I gained one other important learning. My hobby, I realized

more clearly than ever before, *is not* that of conforming to tight conventions and competing for medals. My hobby, rather, is to collect, research, and write up my own peculiar philatelic treasures, and to display these in a style that pleases me and, I hope, others. If I'm willing to bear a small burden of risk, I can pursue *my* hobby — not someone else's. How very freeing that is!

Bio

Expatriate Canadian Bradley Harris has collected Canada bill stamps and documents since the 1980s. Trained professionally as a writer of fiction and nonfiction,

he's less interested in proofs, perfs and pelure paper than most collectors, preferring the human story behind the documents he finds, researches, and exhibits. Earlier, "more polite" versions of his *Canada's Bill Stamps: A Documentary History* have won silver at VAPEX and BNAPS shows, and gold and grands at smaller and regional shows. He looks forward to running afoul of exhibitors' regulations at shows farther afield. Brad is a freelance writer, editor, speaker and trainer living in Memphis, Tennessee. Always happy to talk stamps, story, or writing, he checks e-mail daily at BradleyHarris@canada.com.

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

• **Jury Announced For AMERISTAMP EXPO 2006** An international jury will be chaired by Charles Verge, President of The RPSC who will be assisted by fellow Canadian jurists John Keenleyside, John McEntyre, David Piercey, and John Powell.

Members from the United States will include Tim Bartshe, Darrell Erztberger, Phil Stager, and Patricia Stilwell-Walker. If the number of entries warrant, additional members will be added. Apprentices will be announced at a later date.

AMERISTAMP EXPO is the annual convention of the American Association of Philatelic Exhibitors (AAPE).

Since 1999, the APPE held AMERISTAMP EXPO during the American Philatelic Society winter show, but the APS

has cancelled its winter event in favour of the international FIP show in Washington May 27-June 3, 2006.

When organizers looked for a new site, they accepted the invitation, coordinated by the Royal Philatelic Society of Canada (RPSC), from the Greater Toronto Association Philatelic Alliance (GTAPA) and the Canadian Stamp Dealers Association (CSDA). The show will be held in the Queen Elizabeth Building on the Canadian National Exhibition grounds. AMERISTAMP EXPO had a very successful show in Toronto in 1998.

The classes to be judged are the single frame championship, the single frame open competition, illustrated mail, cinderellas, display class, and the experimental post card class.

Dr. Powell said having the AAPE come to Toronto again for AMERISTAMP EXPO is "a welcome move by that group which has an outstanding reputation for staging first class exhibitions." He said, "It will encourage many Canadian exhibitors to show their material in these newer exhibiting classes and it also has the potential to broaden the range of membership in AAPE."

A copy of the prospectus is enclosed with this issue of TPE. Additional copies are available from Paul Tyler at <ptyler100@comcast.net> or Canadian contact Peter Butler, 143 Glenmore Road, Toronto, ON M4L 3M2; telephone: 416-690-4666; or email: <pbutler@ilap.com>.

Information on The RPSC is available by email: <info@rpsc.org> or by visiting the Society's website at <www.rpsc.org> or call 416-979-8874.

• **STAMPEX and NOVAPEX To Get National Status** Two of Canada's regional shows will be granted national status on a trial basis.

The Executive Committee of The RPSC granted STAMPEX in Toronto and NOVAPEX in Halifax the trial for 2005 and 2006 respectively. Permanent status will be subject to successful completion of the trial and approval of the Board of Directors of The RPSC.

When final approval is granted, STAMPEX and NOVAPEX will join the Edmonton Spring National, ORAPEX, (Ottawa); the annual ROYAL*ROYALE, held in various locations Canada; VANPEX (Vancouver), and PIPEX when it is held in Canada as Canadian national shows.

Charles Verge "is delighted that we are now looking at a sea-to-sea coverage of national shows. Which adds to the growing number of national exhibitions in Canada." Collectors he said "will be even better served."

Verge says "the growth of exhibiting in Canada has been underscored by the growth of the number of national-level shows from a low of three in 1997 to seven shows, eight years later." It "clearly shows the stamp hobby is obviously not in demise as some would suggest."

STAMPEX is the Canadian Stamp Dealers Association/Greater Toronto Area Philatelic Alliance (CSDA/GTAPA) show which is held at the Queen Elizabeth Building on the Canadian National Exhibition grounds in Toronto. STAMPEX 2005 runs October 14-16.

NOVAPEX, the annual stamp exhibition and bourse of the Nova Scotia Stamp Club, is held in the Halifax neighbour city of Dartmouth. NOVAPEX 2006 will be staged at the Dartmouth Sportsplex September 15-17, 2006.

Contact for exhibitors and dealers for STAMPEX 2005 is Peter Butler, 143 Glenmore Road, Toronto, ON M4L 3M2; telephone: 416-690-4666; or e-mail: <pbutler@ilap.com>. Contact for NOVAPEX 2006 is Michael Peach, 100 Lake Drive, Bedford, NS B4A 1H9; telephone: 902-832-1662; FAX: 902-832-3294; e-mail: <michael.peach@ns.sympatico.ca>.

Information on The RPSC is available by e-mail: <info@rpsc.org> or by visiting the Society's website at <www.rpsc.org> or call 416-979-8874.

• **2007 ATA Convention Set For June 17-19 In Texas.** The American Topical Association (ATA) will hold its 2007 annual convention and National Topical Stamp Show June 15-17 in Irving, Texas. This, the only U.S. all-topical philatelic exhibition will be held at the Sheraton Grand Hotel adjacent to the Dallas/Ft. Worth International Airport. Conveniently located in the Dallas/Ft. Worth Metroplex, rooms at the 12-story Sheraton Grand Hotel will be available to those who mention the ATA when booking for a special price of \$89 per night, single or double occupancy. Complimentary transportation from and to the DFW International Airport will be available to all guests 24 hours per day and seven days a week.

This show will have a different flavor from the shows held previously in the DFW area. The City of Dallas was founded on the oil and fashion industries and is a very cosmopolitan city. This site is near Ft. Worth, otherwise known as "Cowtown." Ft. Worth's roots lie in cattle, cowboys and the railways. As a result, a fun, western experience for visitors is planned. One tour will take in a Texas Longhorn cattle drive after arriving in the Ft. Worth Stockyard area via narrow gauge rail. Live country music entertainment and many other features are

now in the planning stages to make this a show to remember. Visitors are advised to expect the unexpected!

Meanwhile, this year's 2005 ATA annual convention and National Topical Stamp Show will be held in Milwaukee, Wisconsin from June 17-19 at the Four Points by Sheraton Hotel near the Milwaukee Airport. Forty-six dealer's tables and 186 frames of all topical exhibits are planned.

The 2006 ATA annual convention, without the traditional National Topical Stamp Show will be held June 1-3, 2006 in conjunction with the Washington 2006 World Philatelic Exhibition, set for Washington, DC from May 27 to June 3, 2006.

For further information on any of these three ATA conventions or for further details on the world's largest all-topical philatelic society, contact the ATA Central Office, P.O. Box 57, Arlington, Texas 76004-0057. The ATA telephone number is 1-817-274-1181 and the email address is americantopical@msn.com. See the ATA website for additional information at www.american-topicalassn.org

• **MILCOPEX Hosts Postal History Competition.** MILCOPEX 2005 will host a Midwest multi-state postal history exhibiting competition modeled after the similar competition for Northeastern states at Ropex 2004 in Rochester, New York. MILCOPEX 2005 is inviting the postal history societies from North and South Dakota, Minnesota, Iowa, Illinois, Indiana, Ohio, Michigan, and Wisconsin to compete for a special society award with points based on medal level and participation by society members.

MILCOPEX 2005 has received positive responses from a number of the invited clubs. Indeed, the Wisconsin Postal History Society is so excited about the idea that an anonymous benefactor has offered to pay the frame fees for any Wisconsin postal history exhibit by a member of the WPHS.

MILCOPEX 2005 a WSP-qualifying show, will take place September 16-18, 2005, at the Baton Rouge Ballroom of the Four Points by Sheraton Milwaukee Airport Hotel, Milwaukee, Wisconsin.

Exhibitors may request a prospectus and entry form by mail from Robert Henak, Exhibits Chairman, P.O. Box 170832, Milwaukee, WI 53217-0832, or by e-mail at henak@execpc.com.

MILCOPEX 2005 will include a bourse of 40 dealers, educational programs, and a cachet-maker's bourse.

Additional information is available by mail from Milcopex, P.O. Box 170832, Milwaukee, WI 53217-0832 or on our website: www.MilwaukeePhilatelic.org

2005 AAPE Youth Champion of Champions

Dzintars Grinfelds of San Francisco is the winner of the 2005 AAPE Youth Champion of Champions competition. The event was held in conjunction with ROPEX, a World Series of Philately show held near Rochester, New York, June 10-12. The championship, which is underwritten by a grant from World Columbian Exposition, is directed by Robert and Carol Barr of Downers Grove, Illinois.

This year's competition included twelve exhibits (36 frames) prepared by youth aged 9-18. Winners of AAPE Youth Grand Awards from nationally accredited shows in the U.S. and Canada vied for the designation "Youth Champion of Champions" and eighteen other donated awards. In recognition of their high level of achievement, all participants received Fran Jennings medals, donated by the Postal History Foundation, and membership in Youth Stamp Collectors of America, donated by Ken Martin, as well as Merit Certificates and ribbons.

The complete listing of awards is as follows:

1) *Youth Champion of Champions* — the best youth exhibit shown in North America in 2004-2005. Donated by WESTPEX. Winner also receives the Ralph Herdenberg Award donated by CHICAGOPEX and framed stamps from Ken Lawrence. Presented by Dzintars Grinfelds (16), California, for "Central Lithuania" (representing ROPEX).

2) *Reserve Grand Champion* — awards donated by ROPEX and Stamp Camp USA — presented to Alexander Haimann (18), Michigan, for "A Study of the U.S. 1847 Issue's Usages, Rates, Transportation and Services" (representing Garfield Perry March Party).

3) *Liberty Award* — For the best exhibit which follows the "traditional" form. Donated by C. David Eeles. Presented to Dzintars Grinfelds (16), California, for "Central Lithuania."

4) *Welsh Philatelic Society Postal History Award* — For the best postal history exhibit. Donated by Ann Trigg. Presented to Alexander Haimann (18), Michigan, for "A Study of the U.S. 1847 Issue's Usages, Rates, Transportation and Services."

5) *Howard Hotchner Award* — For the best portrayal of American History. Donated by John Hotchner. Presented to James Barron (15), Alberta, Canada, for "Milestones in the History of Aviation" (representing VANPEX).

6) *International Society of Worldwide Stamp Collectors Award* — For best use of worldwide material. Presented to Kurt Glatzfelder (18), Quebec, Canada, for "Chess: Game of Champions" (representing STAMPSHOW).

7) NAPEX Awards.

A) *NAPEX Title Page Award* — Presented to Dzintars Grinfelds (16), California, for "Central Lithuania."

B) *NAPEX Creativity Award* — Presented to Becca Yahr (12), Wisconsin, for "Bon Appetit" (representing MILCOPEX).

C) *NAPEX Topical Award* — Presented to Sara Henak (17), Wisconsin, for "Puma Concolor" (representing CHICAGOPEX).

D) *NAPEX Thematic Award* — Presented to Kurt Glatzfelder (18), Quebec, Canada, for "Chess: Game of Champions."

E) *NAPEX Research Award* — Presented to James Barron (15), Alberta,

Canada, for "Milestones in the History of Aviation."

9) WESTPEX Awards

A) *WESTPEX Write-up Award* — Presented to Sara Henak (17), Wisconsin, for "Puma Concolor."

B) *WESTPEX Flora and Fauna Award* — Presented to Tim Hodge (13), Virginia, for "Birds of Prey" (representing COLOPEX).

C) *WESTPEX Award of Excellence* — Presented to Chris Hodge (11), Virginia, for "Sailing Ships" (representing VAPEX).

10) *APS Membership Award* — Donated by Ken Martin. Presented to Matthew Padgham (15), British Columbia, Canada, for "Wild Cats of the World" (representing Edmonton National Stamp Show).

11) *American Topical Association Youth Award* — Presented to Tim Hodge (13), Virginia, for "Birds of Prey."

12) *ATA Membership Award* — Donated by Johnstown Junior Stamp Club — Presented to Cassi Stahl (9), Indiana, for "Pandas" (representing INDYPEX).

13) *Potentiality Memorial Awards in memory of Sid Nichols and Chet Allen* — Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Becca Yahr (12), Wisconsin, for "Bon Appetit" (representing MILCOPEX) and to Matthew Smith (9), Minnesota, for "Dinosaurs" (representing Minnesota Stamp Exposition).

14) *Unique Girl's Award* — Donated by Sandy Morris. Presented to Maria Hoffman (10) Pennsylvania, for "Birds on Stamps — Their Struggle for Survival" (representing Boxborough).

Ask Odenweller

by Robert P. Odenweller

Getting Ready for Washington 2006 (Part II) A recent request from an exhibitor/judge asked for guidance as to how one would best approach reducing an exhibit of eight or ten frames to five for a first time international appearance. The answer is not simple. In practice, each exhibit should suggest its best way of going on a diet.

For example, an exhibit of country X that has been winning grand awards nationally in ten frames but covers issues from 1861-1889 might well leave off the later issues where the interest might be less powerful than the earlier

ones. That's usually an easy decision.

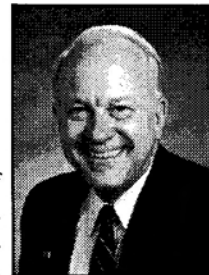
Less easy is the study exhibit that has power through all the issues. Taking that same hypothetical country it might be that the earlier years were the "classics" but that wars in the later years yielded some varieties that are very unique or very high profile.

As I said it ain't easy.

For the exhibits that can cut back readily to an earlier powerful portion, the answer may be too simple. Such an exhibit may find that the more comprehensive showing and better story can be told with the later issues, while the

exhibitor's holding of the classic era is still developing. In that case, the exhibitor may feel that telling a full story well substantiated with the best material is the better way to start out.

But back to the one that has strength throughout. Such an exhibit will need careful examination to see how best to handle it. A complete remounting is, of course, essential, not only for this but the other one discussed earlier. Pulling pages from an older larger exhibit just won't do. The new "story" has to



be complete and tight. The easy way out will usually reward the exhibitor with far less of an award than it would receive with special attention as a new exhibit.

Think in terms of "exhibit." That's the key word. "Collection" is out, since it is nothing more than a nice assemblage waiting for a story to turn it into a cohesive unit. So the bottom line is to think about the existing large exhibit and to envision how to turn it into a smaller, compact exhibit with the most power, without losing sight of the entire story. If it receives a large vermeil medal at one international show, it can gain weight when it moves up to the high allocation, usually eight frames, adding parts that have had to be left out. But five frames is now the rule.

It wasn't always that way. First time exhibitors were once able to ask for as many frames as they wanted. The organizers were allowed to grant as many as they wished. But two forces then came into play. On the one hand, a former F.I.P. president wanted to have either five or 10 frames for all exhibits, with no

exceptions. In his country, all rows of frames were divisible by five, so with his plan no exhibit would turn a corner.

Obviously this did not take into account that some exhibits simply cannot muster enough material to fill ten frames. One that I knew had virtually everything one could have and it filled only seven. Eventually, at the F.I.P. Congress we allowed the idea of the low and high allocation to take place (more on that in a moment), but at the same time gave the exhibitor the option of having five or six or seven frames for the low allocation, and eight or nine or ten for the high. That was accepted, but when the rules were "translated" the words "square meters of frame space" entered into the equation to replace "frames" and by another rule, the maximum for most shows became eight. Also, when it was put into effect, the "or" that allowed the exhibitor to have the choice was changed by having the organizers select one of the three numbers and use that rigidly. Don't ask.

The decision to go to the low and high allo-

cations was caused by the great Ishikawa exhibit of a classic U.S. He showed for the first time, in ten frames, in Vienna and won the Grand Prix International. Another high placed F.I.P. individual, who fancied himself a chooser of who was next to win a grand prix was flummoxed. He then became a champion of the low/high allocation scheme, and we now have it. All to prevent the first time super-power exhibit from coming in and upsetting his apple-cart. So much for history.

To recap: Examine your exhibit carefully. Ask others. Where are the strengths? What would make the best and most cohesive story line? Can you fit the new section into five frames without too much cramming or stretching? The chance to rethink an exhibit is always an interesting challenge. Sometimes it can break free of mold that has been developing for a long time, to present a fresher look that can have a lot of additional power.

Advice To A New Exhibitor

by L. Dann Mayo

I've been an exhibitor since sometime in the 1970s and I was a judge for about 10 years before I decided I needed the time for more important (to me) stuff. I've learned a few lessons.

Be careful about the advice you get. And figure out why/for whom you are exhibiting.

I recall that on my second exhibit I changed everything to meet the criticisms of the judge who did my one-on-one. I was then told by the next one-on-one judge to change about 80% of that — back to the way I'd had it in the first place. My rule now is that unless it is blindingly obviously correct, a suggestion by a judge needs to be repeated by a least one other judge before it gets me to make a change.

More importantly, figure out whether you're doing this for you or for the judges — and which judges. If you're doing it for the judges, you'll have to toe the line — and it may be hard finding the line. Randy Neil's book on exhibiting has a lot of good stuff in it; it's miles ahead of where people were in 1970. But times do change, sometimes even faster than the judging manual reports the changes. (BTW, buy and study the latest edition of the APS judging manual before you read Randy's book.)

For example, in the mid-'80s I was told that another of my exhibits got a Vermeil because it didn't have "balance." My response was that I felt I was being penalized for making an accurate depiction of a rhinoceros — tiny

head, big, big stomach, little butt. My title page said I was showing 99% of everything recorded for three US censorship stations on the West Coast. San Francisco was much bigger than Los Angeles, which was in turn much bigger than Seattle. There was no way I could be balanced and show all that there was to see. The response was, and I quote, "I don't know how to respond to that."

Okay a few years go by and I'm now an apprentice judge. I am faced with a great exhibit of something (which doesn't matter) divided into six chapters. Chapters 1-5 occupy frames 1-4. Chapter six gets the remaining six frames. I point out in the deliberations (apparently effectively — it got a Vermeil at this show, but later was winning golds and better) and later in the public critique that there was a serious balance problem. That, while there were huge numbers of outstanding covers in those last six frames, some of which people might even kill for, the idea that was presented there didn't need six frames to be conveyed fully. What you had was a padding of the exhibit — five extra frames of "look at all the nice covers I've bought," which had no logical beginning or end.

In the next edition of the APS judging manual it was explicitly stated that in a postal history exhibit too much of a good thing was not a bad thing. Sic transit balance. With that sort of thing — not just a judge-to-judge difference of opinion, but a whole official shift on what is

important — it's hard to take the rules seriously, in my opinion. (Thematic judging was even worse — the head gurus on that in the US seemed to be making them up as they went; I actually saw examples of this. My advice at one of the last critiques I did was "look at the umpteen pages of minute rules in the Thematics section of the judging manual, then look at the one and a half pages of rules in the Special Studies section — the gist of which was to try to figure out what the exhibitor was doing and give him a fair shake in terms of evaluating the philatelic importance of his selected task and how well he had accomplished it, with due consideration of presentation and knowledge." Following that, I asked, "Can anyone in his right mind want to have his exhibit subjected to judging as a Thematic rather than as a Special Study?" Most of the people who responded after the critique thought that I was on to a very good idea there.)

Okay, enough. I'm not trying to turn you off to exhibiting. In fact, I think it is the highest form of philately. Publishing (which is what you're doing with an exhibit) makes you really have to know what you could get along with just thinking you knew before. And it really makes you familiar with what you own (maybe too much of) and what you really need to be looking for. It is, if you don't get hung up in the judging, a lot of work that is a lot of fun — and I do mean that.

Title and Synopsis Pages: The Third Federal Issue of Documentary Tax Stamps by Henry Fisher

The Third Federal Issue is perfect for a single frame exhibit. The title and synopsis pages that follow are provided for judges with my entry form.

The stamped documents are mounted on 10 x 12 inch pages with some overlapping of documents. Four documents on a page is the maximum number. (I am happy to own one of the \$4 and \$5 denominations!) Text indicating the stamp denomination and a sketch of each stamp are pasted on top of the page. All text is printed on 8½ x 11 pages by my computer-printer, and pasted on the bottom (or top) of each page, since it cannot print on a 10 x 12. I am thinking of providing a flashlight, which would be attached by a string to the frame, to illuminate the stamps.

I provide all of this information because many people are not familiar with embossed revenues, although they may be familiar with printed revenues.

TAX SCHEDULE	Tax	Stamp Quantities Known
Between \$50 and \$500	5¢	72
Between \$100 and \$200	10¢	135
Between \$200 and \$500	25¢	287
Between \$500 and \$100	50¢	178
Between \$1000 and \$1500	75¢	81
Between \$1500 and \$2000	\$1.00	70
Between \$2000 and \$3000	\$1.50	72
Between \$3000 and \$4000	\$2.00	48
Between \$4000 and \$5000	\$2.50	45
Between \$5000 and \$7000	\$3.50	21
Between \$7000 and \$8000	\$4.00	9
Above \$8000	\$5.00	39

Title Page: The Third Federal Issue Documentary Tax Stamps

BACKGROUND: Congress was in need of funds to wage the War of 1812 and revived an earlier practice of taxing of monetary obligation documents of banks or individuals. This was the first American war partially funded by documentary taxes. The taxes were paid between January 1, 1814 and December 31, 1817 and raised over \$1.5 million. An embossed stamp placed on each document showed tax payment.

Banks paid one percent of its stockholder's dividends to the government and thereby avoided the stampings. Only stamped promissory notes and bills of exchange from individuals still exist; debtor's bonds have not been found. Free stamped paper (watermarked "STAMP US") was available from the Government. Individuals could supply their own paper for stamping.

DISTINGUISHING FEATURES: The three federal issues are all embossed and "colorless," and can be difficult to tell apart. First Federal Issue stamps bear the name of the state where the tax was collected. The Second Federal Issue consists of two stamps. The third Federal Issue consists of single stamps again, but each denomination is different from the First Issue and there is no state name.

Drawings showing each stamp have been placed at the top of each page. The stamps themselves are best seen using oblique light.

QUANTITIES KNOWN: The most recent survey of quantities of stamps was published by W.V. Combs in his 1992 Catalog. He reported 1125 stamps. The quantities stated here are from his survey. Four additional stamps are shown here.

EXHIBIT PRESENTATION: All denominations are shown in increasing order.

EXHIBIT HIGHLIGHTS (in order of importance):

THE \$4 STAMP, the "key" stamp of the issue. (p. 14)

Stamp used in Louisiana, previously unreported. (p. 7)

Two Mississippi Territorial usages. (p. 6, 8)

Three unused stamps. (p. 5, 8, 9)

Foreign Bill of Exchange. (p. 13)

Four domestic bills of exchange. (p. 7, 9, 10)

Five stamps used in Ohio (p. 2, 4, 5, 8, 10) including three not reported. (p. 2, 4, 10)

Two 25¢ stamps on one document and two 75¢ stamps on another. (p. 5, 8)

Earliest dates for: \$2.50 (p. 12), \$3.50 (p. 13) on unwatermarked paper; and \$4.00 stamp (p. 14).

All denominations above the \$1 stamp.

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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.

**Synopsis: The Third Federal Issue
Documentary Tax Stamps**

SIGNIFICANCE: This is stated on this page which accompanies.

INTEREST TO COLLECTORS: As stated in Combs' Third Federal Issue book, there is much less interest in collecting this group of stamps than the First Federal Issue, due to the fewer usages of the Third Federals. Nevertheless, if one collects the higher denominations, the bills of exchange (much rarer than promissory notes) and usages from various states are enough of a challenge and variety to interest a collector.

DIFFICULTY OF ACQUISITION: A total of 1125 Third Federal Issue stamps have been reported by Combs, which is 27 percent of those of the number of First Federal Issue stamps. Although there are "enough" stamps of the 5¢ through 75¢ denomination to "satisfy" collectors, the number of stamps above the \$1 denomination are much rarer than their reported quantities and catalog values would indicate. The Combs and the Tolman collections were "locked up" for 40 to 60 years before being taken to auction. They included all stamp denominations. Other than being in these two auctions, the \$5 stamp has not been available on the market (auction or dealer) in recent years. It took 20 years for this exhibitor to obtain the \$4 stamp, the key stamp of the Issue, and that was from an auction before the two collections mentioned above were disposed of.

AREAS OF USAGE: The earliest First Federal Issue stamps (1798-1801) are known from all 16 states in the Union at that time plus the territories of Ohio and Indiana. During the time of the Third Federal Issue (1814-1817), 17 states were in the Union. No Third Federal Issue usages have been reported from New Jersey, Tennessee, and Virginia, and those from states other than New York and Pennsylvania are rare to extremely rare. Indiana attained statehood during the time of the Third Federal issue but no stamps on documents have been reported from it.

CONDITION: The stamped documents are old, on single sheets of paper, and their condition is far from pristine. It is common for a document to be folded and even creased through the stamp. They are commercial documents and were probably not considered worthy to be saved after their time of use.

PRESENTATION: Stamp denominations are placed at the top of the pages along with drawings of the stamps. All explanatory text is glued onto the pages (top and bottom) as the pages are too large to be run through an ordinary copier.

ADDITIONAL INFORMATION on the Third Federal Issue is available in:

The Third Federal Issue by W.V. Combs. Published by the ARA

The Combs Catalog by W.V. Combs. Published privately.

Scott's Specialized Catalog.

Exhibiting and Computers – A New Series Begins

by Jerry Jensen

Adding images to your exhibit can be a great improvement. However, it doesn't take much to overdo the effects and turn it into a medal level downgrade. When adding images, always keep in mind that they should "enhance" your material, not smother it.

To do the job right, you need a scanner to create and a software program to edit and manipulate the images. Let us concentrate on the "Windows" machines. Although there are a few "Macs" in use, the author doesn't have one available.

Today, electronic tools are inexpensive. If you already own a scanner, that's great. If not, a visit to almost any electronics store will show you what is offered. "All-in-One" products including a color printer, scanner, copier and FAX as one unit, currently are priced at under \$100. This would be a welcome addition of capabilities for anyone. Don't worry too much about the "specs" (scan resolution, speed, etc.). Any of the products offered today will do the job for you.

Image editing software comes in many flavors. Most of them are in the \$50-\$100 range, depending on the capabilities offered. Shopping around a bit can save you money. If you are purchasing a scanner, you may discover

er that a useful image editing program is included with it. Probably the best dollar-for-dollar buy is Adobe's Photoshop Elements 3.0 (Priced anywhere from \$49 to \$99, depending on where you are looking). Another good program is Jasc's Paintshop Pro 9.0 (around \$99). Thirty day trials of these can be found at "www.adobe.com/digitalimag/main.html" for the Adobe product and "www.corel.com" (under free trials) for the Jasc product.

You will have 30 days after installing either program to evaluate it. Once you have installed either program, do not attempt to alter your computer clock/date. The program will cease to run at that point. The people designing these programs are smart enough to build in features that prevent you from EVER running the trial again, no matter how you try to get around the ONE time 30 day trial on a specific machine. Reinstalling the trial later will not work either.

There are a couple of points to keep in mind. Be sure that any purchased software will run with your operating system. Most new software products require Windows XP and will not run under the old Windows 98 system. There are a number of software programs, (usually very inexpensive) that are designed to only make minor changes in scanned photo-

graphs, correcting "red eye" and such. These will not be of much use in editing images for your exhibit. Avoid any product with "Photo Album" in its name or description and always read the full product description.

Are you ready to try a few things? Let's begin with a simple grey scale image. You have a scanned image and at least a trial version of one of the software products mentioned above. How about a nice soft gray image of the scan to enhance your exhibit page without overwhelming the actual philatelic item? Easy enough, open the image file in the editor, if in Adobe (either "Edit and Enhance Photos" or "Start from Scratch"), go to the "enhance" in the top bar, "adjust lighting," "brightness/contrast," and play with the settings. A 50% increase in the brightness and a 50% decrease in the contrast are a good place to start. Like what you see? Print it out to be sure.

If you are using the Jasc product, after loading the image, go to the "adjust" in the top bar, pull down the "brightness and contrast," again about a 50% setting up for brightness and down for contrast are good places to start. In either case, you can draw in a black arrow or something similar if you want to draw attention to a specific portion of the image, using

the line tools available in either version.

Scans usually don't have to be done at more than 150-200 DPI unless you are planning to do some very fine editing of a specific image feature. Always save the image file as a ".BMP;" never a ".jpg." The ".jpg" file format is a compressed storage that loses information. If you edit an image originally saved in ".jpg"

format and resave it in that same format, you have lost information contained in the image twice. Keeping an original uncompressed ".BMP" file retains all of the original information. And you can always later duplicate it in the ".jpg" format if the need arises.

With the scanner and the editing software there are a number of additional things that

you can do. Make precise measurements and comparisons, scan a canceled stamp and remove the stamp image (leaving only the cancel) and even do a little color shade sorting. By magnifying the image on the screen, you can even hunt for very minor plate flaws with no eye strain. The uses are endless.

Time For A New Exhibit by Thomas P. Myers

You know it's time for a new exhibit when you are rearranging your favorite exhibit for the nth time. You know it will be a gold, again. You are fine tuning, again. The thrill of the chase is pretty much gone. You know what you need but such things appear very infrequently. Boring!

It's hard to start a new exhibit. Hard to work up the enthusiasm. But you've been accumulating some stuff. You've seen someone else's exhibit. Maybe you have thought that taking a different angle on the material would make a far more interesting exhibit. I have to like the stamps. Some stamps are intrinsically uninteresting. Others are fascinating. I like postal history. There are lots of opportunities.

U.S. collectors have begun to chase twentieth century stamps beginning with the Washington-Franklin period but now embracing the Prexies, Beacon airmails, Transport airmails, and the Liberty series. I haven't yet seen exhibits on the map airmails, or the clippers, but I will.

There are comparable opportunities in other countries. I recently saw a developing exhibit on the William Tell issues of Switzerland. I took lots of notes and got a guided tour from the exhibitor. That was just part of an issue but it turned my crank.

For several years I have been gathering material for an exhibit on the Perkins, Bacon period of Colombia. It begins in 1917 and continues to 1932 when a new series appears. The thing about the Perkins, Bacon period is that there were lots of provisional stamps also issued during that period, most of them in quantities of a few hundred thousand. Finding those things as solo usages for the purpose intended is more of a challenge than you would expect. For that matter, finding a solo usage of some Perkins, Bacon stamps is next to impossible. For example, no one seems to have seen solo usages of either the 1/2¢ or the 1-1/2¢ val-

ues. Such rarities would not be obvious from a perusal of the catalog.

If you like printing varieties and perforation varieties, the Colombian numeral issue (1904 to 1908) is just the thing. You can extend it to the tablet provisionals of 1920 if you are a glutton for punishment. There were two printers: J.L. Arango of Medellín and the Litographía Nacional in Bogotá and endless printing varieties and perforation varieties from the Litographía Nacional. The postal history of this period would certainly be a notable challenge.

Everyone seems to think that SCADTA and Colombian airmail is synonymous. By SCADTA they usually mean the consular overprints and that really narrows the field. There is much, much more. I have begun to collect the Riches of Colombia series (1932-1940). It is a very attractive series, beautifully printed by the German government. Values range from 5¢ to 5 pesos. One challenge is to find them used solo for their intended purpose. For that you have to know the rates. Only at the very end of the period do you find transatlantic airmails for which 80¢ was the basic rate. South Atlantic

airmail was theoretically possible but Carlos Valenzuela's research has not revealed that there were published rates for this service. Otherwise domestic use is more difficult than international.

You wouldn't know it from the catalog but the LANSA airmails of the early 1950s are a remarkable challenge. Check the "L" overprints in your catalog. LANSA was an upstart airline that briefly competed with AVIANCA — the post-war successor to SCADTA, for both passengers and mail. They linked with KLM to provide international service. I am not clear what the relationships were to send mail to the US and Costa Rica (Fig. 1) — must have been PanAm. AVIANCA took over LANSA soon after LANSA began to provide airmail service. L overprints were used by AVIANCA after the takeover. Consequently LANSA covers are scarce. My total haul at the recent St. Louis and San Francisco shows was zero!

I am sure that every country has comparable challenges in the early twentieth century. It will not be an international gold, not yet, but I can hardly wait to see the exhibit.



Fig. 1. Cali to Costa Rica via LANSA. LANSA covers are always cancelled with rectangular handstamps.

WANT TO IMPROVE YOUR EXHIBIT AWARD?

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

AAPE Exhibit Critique Service

c/o Mark E. Banchik

POB 2125

Great Neck, NY 11022

Goal: To offer advice and assistance so that present and future philatelic exhibitors can realize greater potential with their exhibits. This includes review of relevant materials Synopses, Title Pages, along with the philatelic exhibit.

Process: Evaluation of the relevant materials by at least one reviewer with emphasis on 1) encouragement, 2) positive reinforcement, 3) continuity of story, 4) concordance of major components: Synopsis, Title page, and Exhibit, 4) appropriateness of displayed material to goals and story line, 5) appropriate size/# pages/frames of exhibit for stated goals along with evaluation of quality of presentation throughout entire exhibit, 6) Suggest best classification for exhibit based on the current scoring criteria (if appropriate). 7) Reviewer will not be identified to the exhibitor unless reviewer specifically requests so.

Mechanics:

1) Completion of submission form (provides applicant information, nature of exhibit, technical references, competitive track record, goals of exhibitor, specific requests [i.e. suggested experts, "do not send to" list], AAPE tracking)

2) Submission of fee — covers postage to reviewers, return of exhibit and comments; overhead.

3) Submission of documents (Synopsis, Title Page, Exhibit), (to be annotated and returned to the exhibitor) and follow-up evaluation of effectiveness of service. Note: exhibitor can opt out of Synopsis or, Title Page evaluation, however it may hamper overall exhibit evaluation.

4) On receipt of application, exhibit material, and fee AAPE Exhibit coordinator will send out material via priority mail to a reviewer accompanied by a tracking and synopsis sheet. Confirmation of receipt will be sent to the applicant.

5) Reviewer will be requested to review/comment on material with response by 21 days. A preaddressed priority mail label (AAPE Critique Service Return Address) and priority mail postage will be supplied to the reviewer for return of the exhibit directly to the exhibitor. If possible, a duplicate set or synopsis of comments should be returned to the AAPE exhibit coordinator.

6) Overall volume statistics will be maintained by the coordinator. Periodic follow-up will be conducted in order to evaluate effectiveness and usefulness of service along with exhibitor's impression as to validity and appropriateness of comments.

7) Report will be made annually to the APPE Board of Directors.

Suggested Fees/and breakdown:

Postage to reviewer	\$3.85
Postage from reviewer to applicant:	\$3.85
Postage from reviewer to coordinator	\$0.60
Coordinator's Overhead	\$1.70
Total	\$10.00

Comment: expect a 15% increase in postage within next 12 months. Overhead and contribution amounts may need to be revised in order to keep fee at \$10.00 (domestic). International applicants will be charged \$15.00 in order to allow "Global Priority" return of materials yet remain close to revenue neutral. Pay pal can be accepted for international applicants.

AAPE Exhibit Critique Service

Application/Tracking Form

c/o Mark E. Banchik
POB 2125
Great Neck, NY 11022
MEBanchik@aol.com (PAYPAL accepted for non-US applicants)

Name: _____
Address: _____

e-mail address: _____
Telephone: _____

Title of Exhibit: _____

pages/ # frames ____ / ____ International Judging/Critique Option Y ___ N
(Note: Exhibit must be eligible [vermeil award] or have been accepted at Int'l show for Int'l Judging/Critique option; additional \$5 fee for 2nd reviewer)

Previous show awards	Special awards	Show/year & # frames exhibited
1) _____	_____	_____
2) _____	_____	_____
3) _____	_____	_____

Information desired: _____

Suggested references/sources: _____

Suggested reviewers (if any): _____

Comments (including anyone you do not wish to have review exhibit): _____

Checklist: **Synopsis & Exhibit** including **Title Page** **Application form**
\$10 Mailing Fee (US)/\$15 (Foreign) \$5 additional for Int'l option if desired

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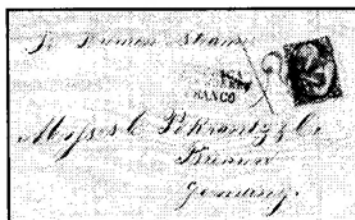
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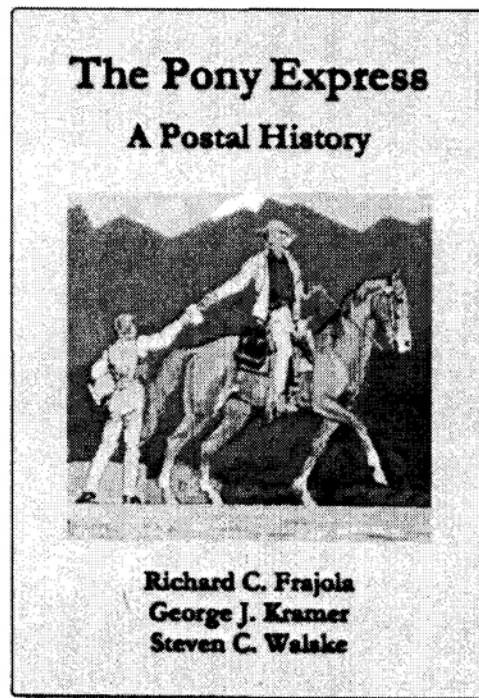
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