

The Philatelic Exhibitor

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



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Clyde Jennings

1916-2006

See Page 10

AAPE STATEMENT OF PURPOSE

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

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SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Secretary.
- Manuscripts, news, letters to the Editor and to "The Fly," exhibit listings (in the program 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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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 the inside front cover.

Deadline for the next issue to be printed on or about Oct. 15, 2006 is Sept. 1, 2006. The following issue will close Dec. 1, 2006.

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 5-18 at \$3.00 each; Vol. 19, No. 1-4, \$3.00 each; Vol. 20, No. 1-2, \$3.00.

FUTURE ISSUES

The deadline for the October, 2006 issue of **The Philatelic Exhibitor** is Sept. 1, 2006. The suggested topic for October is: "Washington 2006: What I Liked and Didn't Like — Suggestions For New York 2016."

For the January, 2007 issue of TPE — deadline Dec. 1, 2006 — the suggested topic is: "AAPE At Age 20: Where Are We Headed? What Should We Be Doing?"

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:

It is said that success has a hundred parents. Nowhere is this more true than at the recently completed Washington 2006. So many gave so much time, effort and elbow grease to make 2006 the best ever U.S. International and an outstanding success for AAPE. Paul Tyler, Tim Bartshe and Tony Dewey mention many of the helpers in their articles in this issue. Here, I want to single out three people, with others to follow in the October issue:

- **May, 2006** — **Major Ted Babry USMC (Ret.)**, who ran a nearly flawless exhibit set-up and take-down operation, and the wonderful people who worked with him.
- **June, 2006** — **Patricia Stilwell Walker**, who was the Society Coordinator for the show but took the time to help Tony Dewey — our booth coordinator — get a great location.
- **July, 2006** — **Charles Shreve and his wife, Tracy**, whose efforts made the Dessert Reception one of the top highlights of the show.

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Attention All Members:

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

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of Philatelic Exhibitors
and the
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Research Library**

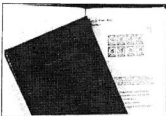
INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

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

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

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

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

Include with your request \$1.59 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 charge 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.

New AAPE Pamphlet:

"Getting Started in Philatelic Exhibiting" offered

The American Association of Philatelic Exhibitors (AAPE) released at WASHINGTON 2006 its newest pamphlet, titled "Getting Started in Philatelic Exhibiting." The three page presentation guides the novice through the rewards of exhibiting, the steps for becoming a successful exhibitor, the mysteries of judging, and presents information on how beginning exhibitors can access additional resources.

The pamphlet was written by John Hotchner, a cofounder with Randy Neil of AAPE in 1986, and editor of its quarterly journal.

Over 1,000 copies were given away to show attendees.

The pamphlet is available for single 39¢ stamp for postage. Requests should be sent to John Hotchner, PO Box 1125, Falls Church, VA 22041-0125.

If you would like additional copies to use at your stamp club, with friends thinking about exhibiting, or for the freebie table at your local show, please advise the number you would like to have and the purpose. Requests will be honored to the extent possible.

Help With New Projects — Free Listing

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

Name and address: _____

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

Editor's 2¢ Worth

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

New Assistant Editor, Next Theme, Clyde Jennings, Vote

Let me first introduce and welcome Phil Rhoads as our new Assistant Editor for TPE. He was the first person I heard from in response to my request in the last issue and I was impressed by his enthusiasm and experience in education, and was pleased to get him on board right then and there. It was gratifying to then have another eight indications of interest in the following weeks, and at Washington 2006. Thanks to all of you for stepping forward. I feel good that so many talented people have been willing to give of their time and talents to help with TPE! Phil has provided a short bio, which follows, along with his photo, taken at Washington 2006, in front of his exhibit, "The Murder of Lidice."

From Phil Rhoads:

I retired in 2003 after 21 years as the Head Men's and Women's Swimming Coach/Assistant Professor of Physical Education at Minnesota State University, Mankato. Prior to coaching and teaching at MSU, I was a YMCA professional. I have been collecting for 51 years, since receiving a Minkus "My First Stamp Outfit" for my eighth birthday. To a greater or lesser degree, I have always been active with my collection but probably didn't become a true "philatelist" until about 10 years ago, when I first started thinking about exhibiting. I exhibited for the first time in 2000 and have been a fairly active exhibitor since, especially over the past three-four years. I joined AAPE in 2001, primarily to take advantage of the mail in critique service.

The decision to start exhibiting is the best philatelic choice I've made. I am especially partial to Display Division because of the freedom it provides in telling and adding interest to the story. Without Display Division (originally Display Class), I surely would have never started exhibiting. I have shown five exhibits (two multiframe and three single-frame) and will show two new exhibits this summer (one multi-frame, one single-frame). Additional ideas for four-five exhibits are under consideration.

My currently active collecting interests are all related to World War II, particularly but not exclusively involving occupied Czechoslovakia. I am a member of several philatelic organizations and am the Secretary for The Society of Czechoslovak Philately.

Next Issue Theme Here we are with our first issue post-Washington 2006. After looking forward to it for 11 years, it feels strange to say that Washington 2006 was a triumph of planning and execution! Success has many parents and this is no exception. The concept for an international in Washington, DC, was birthed by Michael Dixon and Steve Luster, and a large cast of dedicated people put it together. Then 400+ volunteers set it up and took it down. Each U.S. international has set new highwater marks for the next show to exceed. We are certain that the New York group under the capable leadership of Wade Saadi, assisted by a wide range of America's collectors will rise to the occasion in 2016.

One way we can all help is to provide feedback on our Washington 2006 experience — the good, the bad, the ... well, I don't think anything was ugly — but those areas where improvements are possible. Any aspect of the show is fair game — except individual judging results, which the show committee can't dictate or affect. Personally, for me the show was a blur. Too much to do. Not enough time to do it in. But I did have a good time; in fact, a wonderful time! It proved that reports of the death of philately are greatly exaggerated, if they have any validity at all.

Clyde Jennings Unfortunately the report of the death of Clyde Jennings is all too true, and several features of this issue, from the front cover to the in-memoriam section of remembrances note the fact. Clyde was a mentor to me; not only did he encourage me with tips on method and strategy, but he told me many times that I should persevere when I thought things were not going well with one or another project. But for him, I would not have stuck with several projects that are successful today due to his behind-the-scenes help, advice and encouragement. Not everyone was a fan of Clyde. He could be stubborn and anti-change. But he was often a change agent in the hobby, and he would listen to reason, and change his mind if someone had a better idea. In all the obits and bios I have seen written about him his last 15 years of developing display exhibits with a humorous edge have been featured, but to keep the record straight, it needs to be written that Clyde was a classically trained collector, who produced groundbreaking (and Grand Award-winning) serious exhibits over the course of 50 years. He was a pioneer with several groundbreaking exhibits to his credit including Confederate States, study of the best of U.S. Errors, Freaks and Oddities, Color Cancells on Early USA, and (with his son, Jay) the Half-Cent issues of the US. We are better for his having been among us, and poorer for having lost him.

Vote Please show your interest in the future of YOUR AAPE by voting, and by using the "comment" section of the ballot. Especially important is the Directors race, where four candidates are contesting two seats. Read their platforms carefully, and make your choice. Think of them as leaders for the future of AAPE. Your vote could make the difference!



Do not let what you cannot do interfere with what you can do. — John Wooden

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USE THE MEMBERSHIP APPLICATION ON INSIDE FRONT COVER

Your 2¢ Worth — Robert Morgan • Dave Crotty • Kristin Patterson • Derek Poock • Henry Fisher

Internet Exhibiting?

To The Editor:

I have been approached by several philatelic friends about submitting my exhibit in digitized electronic form on the Internet to "EXPONET Virtual International Philatelic Exhibition." There is no doubt in my mind that many of you have been invited to do the same. Myself, I have thoughts pro and con and would like to hear other AAPE members' thoughts, opinions and experiences before I commit either way.

First, I believe that this type of exhibiting is here to stay in one form or another. More and more information and knowledge is what puts our hobby on the leading edge of hobbies; and that of course is a pro. On the other hand if the same information falls into the wrong hands (I'm sorry to say but forgers are also here to stay) it would play havoc in the philatelic community; and that is a con. The detailed information available on the exhibit pages would conveniently tutor the forgers; even the copying of some genuine markings would be at their fingertips.

I would also like to hear if there are any ramifications regarding insurance when the owners' names are listed on the net associated with valuable collections. This should not be dismissed as a small matter. Publicity can cut many ways. Recently a collector from another country has plagiarized my book/exhibit title and I don't see what can be done about it. As I pioneered exhibiting my subject 30 years ago, over the years it has evolved through much trial and error and through knowledge and research incorporated on the pages. I always look forward to helping other collectors with similar interests, offering additional knowledge and how-to suggestions but would not appreciate it if my page styles were duplicated. I believe each exhibitor should develop his/her page style instead of leisurely copying an existing style dished up for the taking.

There is another point I would like to bring up. What will be the effect of this form of exhibiting on conventional exhibiting? Will it help or hurt? Please think about it for a moment before you form an opinion. Buying/selling on the Internet greatly advanced our hobby as philatelic interests erased national borders. We are experiencing a phenomenon of change in commerce that comes along maybe once in a thousand years. I personally feel extremely lucky to be alive during these exciting times.

As the Synopsis page submission was a great idea benefiting both the judges and exhibitors, so we might see in the future submitting in advance the exhibit pages (and Synopsis page) on a CD. At their leisure the judges could truly examine them more thoroughly and form

their opinions of the exhibits. Such a form of electronic submission would not give me a second thought, as the exhibit on the CD would be in "secure" hands. However putting it on the net is a different matter.

Are there any other angles I have not thought of?

I am constantly in awe by the width and depth of the AAPE members' knowledge displayed on the pages of this publication. This letter is an appeal for your opinion. I truly appreciate it. Many thanks!

Robert B. Morgan
Los Angeles, CA
robertmorgan@adelphia.net

Scans, or...

To The Editor:

I have been working with two exhibits that work best, I think, in display class. Interspersed with the covers I have magazine ads, newspaper articles and product brochures. Some of the older magazine ads in my latest exhibit were scans. Some were scans because the original is much too large. Some were scans because the original still remains with a fellow collector who will likely not give it to me until he passes on. It seems likely that I could find the old magazines (how many old business magazines got saved) in some bookstore in Toronto. However, if I do happen to find these ads in complete magazines from the 1920s it seems like vandalism to tear out that one page. For another exhibit I have found wonderful newspaper articles in digital and microfiche archives from the 1920s to 1940s that can be used to augment my story. If I use these they will in fact be copies from the archives. Again, if I do happen to find the New York Times or the London Times from that era, it would be vandalism again to tear out a part of a page.

I ask for some guidance in this question. The items I have found are much more rare than the covers I plan to show with them. It seems too trite to destroy literature for an exhibit. However, I have been criticized for using scans. What can we do in this circumstance?

Thanks for your help.

Sincerely,
Dave Crotty
Pleasant Ridge, MI
decrotty@cs.com

First International Show through the Eyes of an Exhibitor

Dear Editor:

As a first-time international exhibitor, I was thrilled to find out in October, 2005 that my one frame exhibit Funding of the U.S. Civil War with First Issue Playing Cards Stamps was accepted to the Washington 2006 International

Show. I had anticipated the acceptance as my exhibit met or exceeded the ITP stringent criteria following the Special Regulations for the Evaluation of Reverse Exhibits (SREV)*, had at least 80 points (5 points higher than multi-frames) at a National Show [mine received 91 points at the Stampshow 2004, Sacramento], 20% of the exhibits must be in competition for the first time, and my topic has interest to Americans.

On the Opening Day, a friend from Maryland attending his first philatelic show came to see me and see first hand a new hobby (and ultimately bought his first stamps). When the show opened at 10:30, I immediately took him to my exhibit to give him a personal explanation of the fine content, detailing the newest additions, and answering any questions he might have. Being that all one frame exhibits were put in vertical T frames made it a close fit as my frame which was on the left was 90 degrees from the right frame. As we stood in the little T area between the frames, I enthusiastically began to describe my exhibit and explain terminology like proof and cancel. I had only been there three minutes when a group of Postal History judges, pushed my friend and I out of the way so that they could examine the frame to the right. They were discussing whether they needed to judge this exhibit or not. After a couple of minutes they concluded that it was their responsibility to judge it and only then did a gentlemen in the party, excuse himself and apologize for their interruption.

It has now become clear to me that the ITP judges confusion was not on whether they needed to judge the exhibit but what rules to use. According to the original published Special Regulations (IREX)* for Washington 2006 which is included on the Washington 2006 website, the criteria and judging of the One Frame Class is to be as follows:

The [one frame] marking scheme will be as follows:

- | | |
|---|-----|
| 1. Treatment and Originality | 30% |
| 2. Knowledge and Personal Study | 30% |
| 3. Relative Condition and Rarity | 20% |
| 4. Presentation, Write-up and Arrangement | 20% |

Please note that importance is not one of the judging criteria.

This criterion was also what all one frame exhibits were judged on for their previous National level award which was a prerequisite for acceptance to this show.

The above criterion for one frame exhibits however was disregarded during the show and instead one frame exhibits competed directly against multi-frame exhibits using multi-frame criteria. No notification of this change was announced to the attendees and certainly not to

the exhibitors. So instead of the General Regulators of the FTP for the Evaluation of Competitive Exhibits at FTP Exhibitions (GREV)* were followed:

5.2 Judging is based on the criteria explained in Art. 4 above.

1. Treatment and Philatelic Importance 30
2. Philatelic and related Knowledge
Personal Study and Research 35
3. Condition and Rarity 30
4. Presentation 5

Notice now that instead of originality the one frame exhibits were judged on Philatelic Importance along with Treatment, write-up and Arrangement were removed, and presentation was decreased to 5%. Without saying more, it is clear that this can have an adverse effect on a one frame (16 pages) exhibit when competing directly with a five frame (80 pages) or eight frame (126 pages) exhibits. However, I am always up for a challenge and the bigger the fight the better is my motto. But one frame exhibits were not even invited to the fight nor were they allowed in the ring with the big frames. Each class of exhibit was arranged together. All Traditional exhibits were together, all Revenue exhibits were put together with the exception of one frame exhibits which were in a separate area.

Now let's add insult to injury. The Washington 2006 committee decided to selectively apply FTP multi-frame guidelines to one frame exhibits by applying the same judging criteria across all exhibits but not the award levels. The multi-frame exhibit awards used the GREV+ rules which states:

5.5 Medals will be awarded as per the following table, based on the total of the assessments under the headings in 5.2 above:

Large Gold	95
Gold	90
Large Vermeil	85
Vermeil	80
Large Silver	75
Silver	70
Silver Bronze	65
Bronze	60

But one frame exhibits received only the following awards:

Gold	90
Vermeil	80
Silver	70
Silver Bronze	65
Bronze	60

This means that a multi-frame exhibit that achieved an 85 to 89 score would get a Large Vermeil but a one frame exhibit (there were 10 of them) with the same score based on the exact same judging criteria would only receive a Vermeil. Thereby only allowing four (out of 70) one frame exhibitors to receive their award at the 3 p.m. Exhibit Awards Ceremony (large vermeil to gold medals). For comparison, there were 385 (out of 532) multi-frame exhibitors who were invited to this ceremony. That means

that less than 6% of the one frame exhibits versus over 72% of the multi-frame exhibits receiving a score of 85 or higher. The FTP intent is becoming clearer.

You might think this letter should end, as there could not possibly be more to comment on. You could not be further from the truth. When I picked up my award on Sunday, I was given a blank Silver medal without my name engraved in the open name space. I was told that they had more one frame exhibits than anticipated. This makes no sense to me since exhibits were selected eight months before the show. When I asked about leaving the medal to be engraved as all other exhibitors had received, I was told that a special trip to the engraver had been made on Thursday and that another one would not be made. I was confused as to why all of the blank medals were not taken to the engraver on Thursday as they should have been.

When I entered this competition, I thoroughly read the rules and requirements for exhibiting a one frame exhibit. I and 69 other one frame exhibitors abided by these rules and expected to be judged fairly based on these rules. However, the rules were arbitrarily changed after the exhibits were accepted, thereby leaving one frame exhibitors no time to modify their exhibits or withdraw from competition. This unfair treatment only solidifies my thought that at Washington 2006 one frame exhibitors were treated as second class citizens and as proof were kept in the dark. At the same time, the FTP is working hard and if they are allowed to adjust rules they will succeed in discouraging one frame exhibiting. I hope this never occurs since one frame exhibiting is one of the biggest promoters of stamp collecting in recent times.

* All referenced material came from the Information for Exhibitors page on the Washington 2006 website, <http://www.washington-2006.org/wexhibitorinfo.htm>.

Kristin Patterson
kristin_email@yahoo.com

(Editor's Note: As we are going to press, Ms. Patterson writes to acknowledge that she referenced the Open Class Point System rather than the One Frame Point System. Also that her properly inscribed medal has arrived.)

Reply from Charlie Peterson to "First International Show through the Eyes of an Exhibitor"

Since I was the chair of the Washington 2006 Jury Committee, and subsequently served as President of the Jury, I think it's appropriate for me to reply to this letter.

I'm sorry that Ms. Patterson was interrupted at the frames by the judges. Based on her description of the event, she wasn't treated as courteously as she should have been.

With regard to her main complaint, that "the rules were changed after the IREX was published," Ms. Patterson needs to do a more careful job of reading and research before she enters another competition. According to her letter, the

Washington 2006 IREX "criteria and judging of the One Frame Class" provides a marking scheme with 30% for "Treatment and Originality," as well as 30%, 20% and 20% for the remaining criteria. She even adds emphasis to this point by repeating that "The [one frame] marking scheme will be as follows." And from there she takes off on her tirade that these criteria were disregarded in the actual judging, that "philatelic importance" was improperly substituted for "originality" after the fact, that the point breakouts were changed, etc., etc.

She ends her argument by stating: "When I entered this competition, I thoroughly read the rules and requirements for exhibiting a one frame exhibit... However, the rules were arbitrarily changed after the exhibits were accepted..."

If she in fact did such a thorough job of reading the one frame rules, one wonders how it is that Ms. Patterson's quotations from the IREX all come from Article 9 (Exhibition Classes), Class 12 Open Class? That section calls for two to five frames of material, of which up to 30% may be "nonphilatelic."

The rules on the One Frame Exhibits are found in the next column, under the heading Class 13. She not only didn't read it correctly the first and subsequent times through, she even deliberately misquoted by inserting her own "clarification" into the Open Class paragraph to make it read "[one frame]." Her performance is similar to competing for an Olympic medal in the high jump by trying to jump *further* than anyone else — and then claiming that the judges changed the rules. (For anyone who wants to compare what the IREX *actually* says about the One Frame Class with what Ms. Patterson *thinks* it says, check out the text in the Washington 2006 Bulletin, p. 59, or the website version at www.washington-2006.org/wexhibitorinfo/irex-english.htm. But be careful that you go to Class 13 (One Frame Exhibits), not Class 12 (Open Class), to avoid making Ms. Patterson's mistake.)

In actuality, the treatment of One Frame Exhibits (OFEs) at Washington 2006 was a major advance over past practice. This is still an experimental class, and in spite of its best intentions the FTP has not yet produced a definitive set of judging rules and criteria. Up to now, the FTP has provided either three or four levels for judging OFEs, and the results have been recognized with certificates, not medals. Washington 2006 chose to expand the award range to five levels: Bronze, Silver Bronze, Silver, Vermeil and Gold. We also chose to recognize all qualifiers with both a certificate and a medal — the latter composed of four Troy ounces of .999 silver. (The Open Class, which Ms. Patterson acknowledges as the standard for her exhibit, continues to have only three award levels, recognized by paper certificates. Fortunately, her exhibit was judged under OFE standards, so she gets to keep the medal.)

As the introductory paragraph on Class 13 points out, "One Frame Exhibits and their elements may come from any of the FIP competitive classes." As a result, they presumably are best judged by judges qualified in the applicable classes — thematic judges will be more practiced in evaluating the qualities of a thematic OFE, aerophilatelists will have the proper background and approach for judging an aerophilatelic OFE. At the same time, One Frame Exhibits are still an experimental class within the FIP, and the concept is still new to many countries and their philatelic judges. We therefore found it helpful at Washington 2006 to have a special review team of senior judges with strong OFE experience look at all the one-frame results to ensure they were all evaluated against a similar baseline. We also had to normalize a system with five award levels against the standard FIP competitive class criteria designed for seven award levels.

The results of the OFE judging were fair, explainable and replicable, which suggests that they will be on the fast track to becoming a full FIP class — no longer "experimental." Undoubtedly some exhibitors had hoped for higher awards, and I imagine once the class is permanently established there will be a bit of an upward creep. However, I also expect that there will be limits set on the number of times a given OFE can compete internationally; perhaps it will be two times and out, or it may be retired after the first gold medal. But that's for future years. Right now, out of 74 qualifying one-frame entries, my admittedly weak math shows the following medal distribution:

Gold	4
Vermel	29
Silver	29
Silver Bronze	10
Bronze	2

Ms. Patterson can't understand why the precise number of OFE medals couldn't be accurately established "eight months before the show." I'd love to make her responsible for exhibit and floor management at even a large national exhibition, let alone an international. There are ALWAYS changes due to illnesses and deaths, sale of collections, insurance problems, inability to get visas, insolvency of a national commissioner who finds that he has no money for travel or even for secure shipping of exhibits, belated notification that a competitive exhibit actually belongs in the Championship Class resulting in a move and an eight-frame gap, etc. So the vacated frames are filled as best possible with standby exhibits, but there comes a time when the numbers don't match — an eight-frame hole just can't be filled by two five-frame standbys. That's why the earlier limit of 50 OFEs grew in the final days to 74. And if (say) two five frame exhibits are replaced by 10 OFEs, that's eight medals more than were anticipated. Should Ms. Patterson have received an engraved medal? Certainly. I don't know the

circumstances that caused that to happen (to her, of all people), since that falls into the purview of the W2006 Awards Committee, but I expect there is an explanation Ms. Patterson might find understandable, if not forgivable.

Washington 2006 was a great exhibition. At least from my viewpoint, we had fantastic exhibits and a fantastic jury. I regret that Ms. Patterson's experiences as an exhibitor were less than positive. I leave her with a helpful suggestion: next time, read the friendly manual — carefully! — and look for what it says, not what you want it to say.

One Frame Team Competition, Toronto

To The Editor:

Congratulations must be in order for the success of the one frame team competition held in Toronto. To encourage nine groups to get together and enter must be seen as a success for an inaugural event and give stimulus to clubs/societies to pit their skills without committing the membership to great costs. One can envisage the competition extending to specialist societies as well as general clubs.

The conditions are good balanced experienced exhibits with new ones across a wide range of classes without trying to cajole youth or novices. One can see no reason to change the existing criteria and one hopes that the AAPE will continue the competition.

One development though must be the restraints that are placed on the winning club either by restricting some of the exhibits or some of the exhibitors from participating in the future teams — perhaps for say five years. This will encourage others to enter without the concern of an established group dominating the event.

Finally I feel a trophy would be in order for the winning team held for the duration until the next time the event is held — hopefully this will be annually.

Australia enjoyed participating and could well see several other groups taking part in the future.

Such innovations, akin to the inclusion of Picture Postcard exhibits and others introduced by the AAPE, can only be good for the hobby and serve as an act of faith for the future of exhibitions and collecting.

Dr. Derek A. Pocock
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Member, Perth Philatelic Forum

(Editor's Note): Pocock advises that the Perth Philatelic Forum is a group of local collectors who formed this club 21 years ago. The purpose is to improve and encourage philatelic exhibiting. Initially the sole criteria for membership was that a member had entered a national exhibition irrespective of whatever award — if any — had been achieved. This has now been waived so anyone interested in exhibiting can come along to our monthly meetings.

The business of all meetings is focused on

exhibitions, either ones coming up or past, always with a view to helping each other with comments and suggestions on the exhibits as they are currently prepared. The alternative is after the show with the critique and how good/bad that itself might be. The group is very alert to all aspects of judging (we have five international judges in the group) and from time to time offer ideas to the Australian Philatelic Federation on the conduct of judging, exhibiting and exhibitions.

There is no buying or selling; discussion can be quite candid but always constructive and the sheer survival of such a group probably speaks for itself.)

Using FedEx

To The Editor:

The latest *Rocks and Minerals* magazine (July/Aug. 2006) had a most interesting Letter to the Editor. It was from a person who purchased a large mineral specimen that was delivered by FedEx and insured through them for \$7,200. Upon delivery, the recipient saw that a corner of the box was smashed. The recipient could not refuse delivery since no delivery signature was required. If he had objected, the box would have been left at the door.

The mineral specimen was damaged and a claim filed with FedEx. The company sent out a reimbursement check for \$500 without even examining the box. When the low amount was protested, FedEx replied that they "do not insure items, but merely accept payment as additional freight charges to increase the declared value limitations of liability on higher valued items." The letter writer wondered if this was really an insurance fraud. As he noted, make sure a delivery signature is asked for when using FedEx, and realize that the company will pay out only \$500 upon damages.

The editor of R & M had Steve Barber, of FedEx International Communications (smbarber@fedex.com) comment on the problem. He wrote that the 2006 FedEx Service Guide states: "Exposure to and risk of any loss in excess of the declared value is assumed by the shipper. You may transfer this risk to an insurance carrier of your choice."

The R & M editor also published comments from two mineral dealers. One said that he lost several thousand dollars in damaged specimens since "the Post Office said that every box sent should be able to withstand a drop of six feet," and so has given up on insurance. The second dealer had similar problems, now ships by UPS, and either buys private insurance or accepts losses.

So it pays to have private insurance (which I do) when shipping stamps to a show. I use registered mail and have not had a problem and hope I never do. I have never used FedEx.

Henry Fisher
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The Philatelic Exhibitor

PRESIDENT'S MESSAGE by Dr. Paul Tyler



Washington 2006 is now history. It was a remarkable International Show with AAPE well represented in all aspects of the show. Many members exhibited, several members were on the Jury, and many members assisted in many ways to insure the show's success. I would like to thank each and every member who played a part in the show, big and small as they all contributed to the overall success of the show. There are several members who made major contributions to AAPE's part that we played there. Kudos to Pat Walker, who insured that we had a prime location for the AAPE Booth in the Society's section of the show. A special kudo to John Hochner, who provided the booth with copies of the current issue of our *TPE* and *The Best of TPE* for sale and to give to new members who joined at the show. John also wrote a three page introduction to Exhibiting and had it printed along with our application form to hand out to prospective members. During the week we signed up 29 new members and many who took the application and may join in the near future.

On Sunday, May 28 the AAPE held a joint open meeting with the National Association of Philatelic Exhibitors (NAPE) of Australia. The meeting was cochaired by your President and

Dingle Smith of NAPE. This was primarily an information session about both organizations with questions and answers about exhibiting from the audience. Dingle Smith gave an excellent rundown on their organization and general information on stamp exhibiting in Australia. NAPE shared our booth and copies of their *Journal*, *The Asia Pacific Exhibitor* was available to review along with applications for NAPE membership.

Kudos to Tony Dewey who organized the running of our booth and spent much of the time there himself. AAPE members ran the exhibits tours and gave well attended seminars. These members included Tim Bartsch, Dr. Harvey Tilles, Charles Verge, John McEntyre, Hennik Mouritsen, Darnian Lage, and Ron Leshar. There were many more members who spent time covering our booth.

Special Kudos to Charles and Tracy Shreve of Shreve's Philatelic Galleries of New York and Texas, who generously supported our reception for members and exhibitors at the National Postal Museum. It was one of the highlights of the entire week.

Many of the members who helped with the

AAPE booth, were also exhibitors. My congratulations to all the exhibitors on their awards; many won Gold or Large Gold medals. All three of the top prizes were won by Americans.

If you were unable to attend this International, you should start your planning right now to attend the next U.S. International which is now being planned for New York City in 2016. They are once in a lifetime events and every stamp collector should attend at least one such show.

In the last issue of the *TPE* the nomination committee reported on their selections for our Officers and Directors for the following two years. A ballot will be included in this journal, and I urge all members to exercise your right to vote, complete your ballot and send it in to the designated address on the ballot. The new slate of Officers and Directors will assume their office on January 1, 2007. All of the candidates are well qualified to lead AAPE in the future and deserve your support by VOTING for who you think will best lead the Association.

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

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Clyde Jennings, R.I.P.

Another giant in the realm of exhibiting has passed on. Indeed Clyde Jennings was a giant in philately write large, as testified to by his Luff Award for exceptional contributions to the hobby. His contributions to AAPE began with his appointment to the Founding Council, and continued in well over half the issues of TPE, concluding in this issue.

Many members asked to provide remembrances for this memorial edition of TPE. They follow:

I'm truly saddened and will miss Clyde very much. When I sent him a tie for his 90th birthday (and it was a nice one, bright red with Italian modern stamps on it), he wrote back to thank me but also said he "won't need any more."

We last talked about a month ago when he sounded depressed and weak so I sensed it could not be too long. He talked at length over "the special blessing of my two ladies." In the last 15 years or more, there wasn't a STAMPSHOW (as well as many other shows) where Eileen and I did not share a very happy breakfast with Clyde and Frances.

We had the special pleasure of helping them build their exhibits. While it was easier to come up with weird usages of the 1/2 cent issues for Clyde, we always had at least one lady cover per year to put in Frances' Xmas stocking. She was always so gracious and grateful. Clyde had sold me the rare full brown cancel on a US Scott #122 at a very fair price.

Clyde was always generous with his advice to me as an exhibitor and as a judge. While we did not always agree on everything (as readers of TPE are aware), we were best friends and they don't get any better in philately or the rest of life. Whether it was being serious or having fun, his was the best laugh and the biggest heart in philately.

Nevertheless, I cannot accept "heart failure" as a reason rather than "heart-break." He always had more heart than most anyone else I knew.

— Eliot Landau

I passed the news on to the Collectors Club board this morning and made an announcement at the meeting tonight. A murmur of anguish was heard throughout the meeting room.

Early on, I was afraid to exhibit, Clyde

talked me into trying it and suggested I start with a one-framer at Kansas City at the first Ameri-Stamp Expo. I won a Gold Medal there. I doubt you'd remember this, but Clyde took Gail and me to a suite in a hotel (I believe it was at that Ameri-Stamp Expo, but it may have been a STAMPSHOW around the same time). Although I was a serious collector at the time, I was a newbie with respect to organized philately. In that room were you, Randy Neil and Peter McCann and others. He said he wanted me to meet the 'big-wigs' (-)

Clyde sparked my interest in fancy cancel collecting, which is now my main exhibiting and collecting bend. He allowed me to pick first from his colored cancels, when he sold them through Rich Drews. We attended his birthday party in Sarasota, the one when Andy Levitt "Mooned" the crowd, and sat with Jay and his wife. We last saw Clyde in November, in Sarasota at the McCann's and Mazepa's. He was a great man, a great man indeed. We all who knew him, will miss him.

— Wade Saadi

I did not know Clyde well, but the times I met and talked to him will remain with me forever. He was truly a legend!

I forwarded your e-mail to the addresses I have in my "stamp" address book under the assumption all know and appreciate his wonderful wit and humor and love of the hobby.

— E.J. Guerrant, Jr.

The passing of Clyde Jennings is the end of an era for those who knew him. He was certainly a memorable philatelic figure. Even though Clyde resigned from the USSS at the end of last year (apparently he was slowing down), I think a story about him in *The Specialist* would be appropriate. If anyone has thoughts about him, please send to me and I'll weave together the story, starting with the biographical info provided by John Hotchner from Jay Jennings. Also, if anyone has a good picture of Clyde, please send a scan of that along. Thanks.

— Len Piskiewicz

Clyde loved stamps but he also loved to make people laugh. On his many visits to Charlotte he would always bring along a jar of his famed fig jam. One evening at dinner he presented Renea and I with our

jar of jam and asked if we would like to see a photo of him making the jam — out it came. A full frontal shot of Clyde dressed only in an apron. At that point he asked us to turn it over. There was Clyde buck naked except for the apron strings. A laugh we wanted and a laugh he got.

Clyde was the only person I know of that needed two hair nets for making fig jam. Clyde, you'll be missed.

— Tony Crumbley

One of my memories of Clyde was at World Columbian in 1992. The doors were about to open for the first day of the show, and philatelists in the lobby were packed in like sardines. There was a tap on my shoulder, and I turned to find Clyde standing inches away from me, wearing a pale gray jacket. I greeted him and commented on his restrained attire, as I knew he would expect. Just then the doors opened, and the crowd surged forward, leaving enough space that Clyde could step back a step and show me his canary-yellow trousers.

I think it was later in that show that Clyde came up to me and said "Give me a dollar," I complied, and he handed me a CCF button — "Clyde Collectors Club of Florida." Then he told me the dollar was for the children's programs at the Postal History Foundation — and that he was accepting dollars only from people who didn't ask why he wanted the buck.

He told me several times that his underwear always matched his jacket. He always offered to show me his undies to prove it, but I assured him that since he was a man of honor I would take his word for it.

I could go on and on, but I'm sure you'll have plenty of material. Use any or none of the above as needed.

— Ada Prill

One of Clyde's talents was the ability to defuse confrontations —

He was the jury chairman at one show where I exhibited. The judge assigned to my exhibit remarked that I needed an example on cover for one stamp. I responded and asked for clarification, etc. I asked if I had not explained clearly enough in the Synopsis, the Title page, or on the lead page (and also *Scott's Specialized*) for the area of the stamp in question that it was **not known on cover**.

Clyde let the judge squirm in the spotlight for a few seconds and said "George,

we all know that this didn't make a damn bit of difference as far as your medal level is concerned. So let's get on to real problems."

He will be missed — actually he is already missed.

— George Wagner

Some years ago after OPEX in Oklawaha City, Clyde and I were having dinner together before leaving for home the next morning. Clyde had shown his 1/2 cent collection and was unhappy with some of the Judges' remarks. One of the judges had told him that he had far too many orange dots (showing "Key pieces"). I can't remember how many he did have, but they really covered most of his pages. Even though he was awarded a Gold, Clyde lamented "They are all excellent and hard to obtain items and should be highlighted with a dot."

I posed this to Clyde: Suppose I am a robber and told you I am going to steal your collection, but I am a nice guy, so I will let you keep 20 items from the collection. What twenty would you save? They are the ones to put dots on. He finally agreed that probably he had been over generous with his dots. The next time it was shown, many of the dots were removed, and Clyde won the Grand with the exhibit.

I learned a lot from Clyde over the years and remember his kind encouragement when I was an apprentice serving on a jury with him. He was also a great booster of AAPE and had a way about him in recruiting new members when he ran AAPE seminars at WPS Stamp Shows. Not only has philately lost a great man, but AAPE has lost one of its greatest boosters.

— Paul Tyler

The last time I spoke with Clyde was several years ago, after a few pages of "The Half — an Exhibit" were reproduced in TPE. I wrote to him to point out that he had referred to several frankings as ".85 cents" instead of 85 cents or \$.85. I wrote that I was excited to have found a mistake in a Clyde Jennings exhibit. A day or two later the phone rang and it was Clyde. You could sense excitement in his voice. Not because he would be correcting a mistake in his exhibit; he hadn't even checked the exhibit or the article ("Did I really write that?"). Clyde was excited because we were going to talk stamps!

— Doug Clark

At stamp shows where the International Society for Portuguese Philately (ISPP) (the "PPers" to Clyde) and Clyde Jennings were present, an "award for distinguished

service" to Clyde was a standard happening at the Awards Banquet. The last award was presented at Sarasota 2006 on the occasion of Clyde's 90th birthday party. The most notable event of at least nine occasions was the 2002 APS Show in Providence, Rhode Island where Clyde made a passionate extemporaneous talk to the ISPP on the negative virtues of Christmas Seals, S and H Green Stamps, and miscellaneous Ephemera in competition with classic US material like the 1851 and 1869 issues. Upon completion of the talk and presenting the award plaque, a 1.5 liter of Portugal's finest was ready for opening and a social drink for all present. Clyde, moving with the speed of an Olympic runner, grabbed the jug and made off for the door — saying, "My mama didn't raise no fool." These antics were always taken with great humor, and Clyde would usually comment "them PPer have struck again." There will never be another Clyde, and we are grieved at his passing.

— John Liles

Colorful clothing, cancels, character

Loved to laugh

Y'all know he was a southern gentleman

Devoted to promoting philately

Extra fine, grade Superb 100

— Cheryl Ganz

Clyde was a man who shared his mind to be happy, and to make others happy — to celebrate the gift of each day. May his spirit and his biggest, widest smile be a guide to us all.

— John Hotchner

Clyde was the man — I remember most when he shared his room in Detroit in '87 with me so I could enjoy the show. Worked on several activities with Clyde in Florida — he will be missed. Wonder how long it will be before he and Herman get together to discuss philately in the life hereafter...peace...

— Carl Burnett

Clyde was a unique treasure — it was a privilege and a pleasure to know him and to share the philatelic world with him.

— Daniel C. Warren

The world of philately is greatly diminished without Clyde's dedication, guidance, and sense of humor. His book is a wonderful remembrance.

— Alan Warren

Dan and I have many fond memories of Clyde over the long years we knew him. It was Clyde who jump started my philatelic judging career and encouraged Dan in many of his endeavors in serving the APS.

We were all so much richer for knowing and loving him.

— Patricia Walker

Clyde, you will be missed. You were the ultimate philatelic gentleman. Thank you for your support over the years.

— Barb Boal

What to say about philately's most colorful character? What I remember most about him was his ability to make others feel welcome and appreciated. I am especially grateful that Clyde went way beyond simple "common courtesy" to befriend my husband — a noncollector — and seek him out whenever or wherever they were together. Clyde — a consummate gentleman. Russ and I will miss him.

— Janet Klug

Like so many others, I am deeply indebted to Clyde for his knowledge and wisdom. He lived a full life and his passing leaves a significant void in the world.

— David Eeles

My first encounter with this great philatelist was 40 years ago, during the Sixth International Philatelic Exhibition in Washington, D.C. A friendship developed instantly and strongly grew over four decades. What a privilege and how wonderful to have experienced the many facets of such a great man over such a period of time!

Clyde had a positive effect on all those whom he met. The number of friends he had is legendary, and he valued each and every one as a precious gem.

In all reality, Clyde was the precious gem.

He will be sorely missed and always remembered.

— John Birkinbine

Clyde and I always had a date for lunch on the Thursday preceding the Sarasota Show each year. I shall miss him next year.

— Ann Triggler

I met Clyde over 30 years when I was 12, and he took me under his wing. Ever since, no matter how infrequent our communications, he remained a dear friend, a mentor, and a gentleman. While Clyde's jokes were legendary, and his heart was filled with joy, it is his mark on stamp collecting that will endure for generations, particularly his dedication to youth and the hobby. Clyde, we miss you already, but know that you're smiling down on us.

— Dan Siegel

While I was saddened to learn of Clyde's passing, on further reflection, I

was amazed on how much living Clyde was able to pack into his ninety years! It was a pleasure and an honor to have known him.

— Jeff Shapiro

He was a bright, unique light in my life. Clyde had much the same impact on me as did my own parents who graciously fostered my love of philately from a very early age. He was a second father to me; always considerate, stern when that was required, a mentor in all things in life, and best of all, everything he did was tempered with the greatest sense of humor I ever knew. We shared stamps, a fondness for our mothers who collected them, good meals and wine, many Christmas holidays, untold numbers of stamp shows and countless friends across a worldwide hobby. Not to mention how wonderful it was when he introduced Frances Dixon into our lives, too. Clyde's family, his city of Jacksonville, and philately have lost an irreplaceable human being. God bless you, Clyde. You are forever loved.

— Randy Neil

Clyde was truly one of a kind, a man for all seasons who loved philately and most of all loved philatelists, second only to his family. What a star! It twinkles on in our memories.

— Jim Graue

Clyde, your friendship, guidance and wonderful attitude towards life will be missed. Thanks for the memories.

— Rich Drews

After the stamps, covers, cancels, or whatever it is that makes you enjoy philat-

ely, the absolutely most memorable experiences are the ones created with other collecting friends in the hobby. Clyde Jennings was one such friend! I met Clyde over twenty years ago when I was involved with the Benjamin Franklin Stamp Fairs. Back then, accredited judges seemed to frequent our area, assisting with our kid's stamp fairs, while helping develop a foundation through stamp exhibiting, which our local children seemed to enjoy. Not only did they extend their expertise in the area of philatelic exhibiting, but these incredibly devoted hobbyists often attended our small, local events at their own expense (and at their own risk), never knowing what form a creative exhibit may take! The children frequently displayed their stamps in less than traditional formats, but the judges never complained, and even encouraged their interests and subject matter.

During one of these special events, one Clyde Jennings made his way northward to judge a Tri-Code stamp fair in Harrisburg, Pennsylvania for our kids. Clyde arrived decked out in his usual "colorful" attire, and generated many smiles as he graciously presented awards to the stamp fair children in attendance. Many of the Postmasters who were assisting that day enjoyed his quick wit and wonderful stories, which were shared throughout the day. My favorite time was driving Clyde to the airport for his return trip, which permitted us to share some warm and encouraging stories about family, friends, and philately over dinner, a memory I shall always cherish.

As the Benjamin Franklin Stamp Club

program came and went, newly forming ideas were beginning to surface that could bring back into existence the one-on-one mentoring contact that was so important for developing and sustaining newcomers. Many times Clyde was contacted via phone and letter to bounce ideas and suggestions off, and always one to help in any way he could. Clyde would respond with encouragement, and then follow through with some form of contribution, either with copies of philatelic materials he had compiled that would assist with our instruction, or with cash donations that would be used to further program expansion activities. It was Clyde who sent the very first cash donation to open the Stamp Camp USA checking accounts, a contribution that not only said to us, "I believe in what you are doing," but also showed that he was a man willing to step up and help make a difference.

In speaking to Clyde, "There will never be a doubt in the hobby that YOU have made a difference. You have mentored, encouraged, shared, laughed, and even cried with me over the years. Because of you, I have been honored in ways that I have only dreamed of achieving. You leave a legacy that will be felt for future generations to come. Your wit, wisdom, unconventional ways, and warm heart will always be remembered. Thank you for setting the example." May our memories serve us well as we continue sharing the joys this hobby brings, joys that seem to bring out our best when friends come along side to make those times shared even better!

— Cheryl B. Edgcomb

Show Listings

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

★ **Sept. 15-17, 2006, MILCOPEX 2006.** Sponsored by the Milwaukee Philatelic Society. A WSP show. Held at Four Points by Sheraton Milwaukee Airport, 4747 South Howell Avenue, Milwaukee, WI. 16-page frames available at \$8 per frame. \$15 per single-frame exhibit, no charge for youth exhibits. All classes of exhibits welcome. Free admission. Youth table, 35+ dealers, USPS and UN. Show cachet and cancell. Further information and prospectus from: Robert Herak, P.O. Box 170832, Milwaukee, WI 53217-0832, by e-mail from herak@exppc.com or from the web site at www.MilwaukeePhilatelic.org

October 7-8, 2006, Cuy-LorPex2006, 48th annual exhibition of the Cuy-Lor Stamp Club (Cleveland, Ohio area). Free admission and parking. Nine-page frame fees, open competi-

tion; \$3 each. Youth exhibits not in open competition, no charge. Fifteen frame maximum for a competitive exhibit. Hours — 10 a.m. to 5 p.m. Saturday, October 7 and 10 a.m. to 4:30 p.m. Sunday, October 8. Location — Lutheran West High School, 3859 Linden Road, Rocky River, OH 44116. Exhibit prospectus available by e-mail request to cuylorstampclub@hotmail.com or USPS mail to Cuy-Lor Stamp Club, Exhibit Chairman, P.O. Box 45042, Westlake, OH 44145.

October 15, 2006, THAMESPEX 2006, hosted by the Thames Stamp Club at Watford High School, Watford, CT. Located near intersection of US Rte 1A and Ct Rte 156 just west of New London. Show hours are 10 a.m.-4 p.m. Free admission and parking. Frame fees competitive \$5 per frame (\$8 single-frame); noncompetitive \$2; juniors fee. There are

80 frames available. The Prospectus is available from Alan P. Benz, 52 Cove Road, Sterling, CT 06378 or by e-mail at BsoBo-Hts@comcast.net. The show commemorates the 50th Anniversary to the Keel Laying of the USS Triton (SSRN 856), and will feature Connecticut Postal History.

December 2-3, 2006, PENPEX. Hosted by the Peninsula and Sequoia Stamp Clubs at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood City, CA (30 minutes south of San Francisco). 60 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 Grimdis, 3800 21st St., San Francisco, CA 94114.

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.

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If your ship doesn't come in, swim out to it. — Jonathan Winters

Getting Started — Pages, Mounts And Other Basics

by Tim Bartshe

Very often, I am asked questions that, quite frankly, would never occur to those of us who have been exhibiting for a while. What kind of paper should I use? How should I mount my material? What kind of tools will I need? Should I matte or use borders? Many of us had friends and mentors to ask these questions yet many if not most of those who are just starting out don't have that luxury. Much of what we do in putting our material into the frames is done by trial and error; what pleases us in our visual perceptions or personal tastes. I would like to mention just a few things that I have evolved into over the past eight years of exhibiting that I hope might help you.

Paper: The basic type of paper will be dictated by your printer's ability to accept it. Paper comes in many weights and finishes not to mention colors. Assuming you are not limited by thickness, the first thing you will need to find is a place where the selection of different paper to choose from is large. In our neck of the woods the best store is Expedex which specializes almost solely in paper stock. Much of the paper being produced today is archival in quality, meaning it is relatively acid-free and will not harm our fragile material, so this is not such a worry as it once was. My personal everyday paper is made by Weyerhaeuser under the name Cougar. It comes in 65 or 80 pound weight as well as various colors including the all-purpose white or shades of cream or tan. Other quality card stock makers include French Paper, Howard Linen, Spectratex and Fraser Paper. Although these are mostly sold for cover stock used in reports and come in various finishes, they can and do serve our purposes. The costs are not prohibitive, ranging from about \$8 to \$12 a ream. Although quadrille pages were once widely used, they have gone out of favor and in my opinion for good reason. The pattern tends to detract from the material mounted on the page and with computer programs the cheat grids now are not necessary for alignment.

Mounting: Some very experienced exhibitors use hinges to mount their material onto the pages though it does require care in page handling lest the hinges slip or turn. Many others use mounts such as ScottMounts, Showguard or Hawid. They come in a plethora of metric sizes to suit the material you are mounting. From souvenir sheets to small definitive issues, you can find the right size. Showguard and Scott mounts are split in back with a weld at top and bottom while Hawid are only welded at

the base for top insertion. They all are made of inert oriented polystyrene which contains no agents harmful to our material and will not shrink or discolor like the old Crystal Mount strips of the 60s and 70s.

For covers, the general accepted method of mounting is the use of corners. They come in self-adhesive or gummed application styles. While there are numerous and supposedly safe photo corners at virtually any craft store or WalMart, they tend to be small and not really suitable for thicker or fragile papers common to antique envelopes. My preference is Imperial Mounting Corners that come in $\frac{1}{2}$ inch or $1\frac{1}{2}$ inch width at the base; the former come in strips of 500 and the later in sheets of 16. The larger sizes are useful for those bulky items that need more coverage for secure mounting. Many prefer the lick-and-stick style but once you get used to using your stamp tongs to apply the self-adhesive ones, you will not go back. The photo corners come in packs of 500 and sell for around \$5 or so while the Imperial mounts are about twice that.

Tools: This doesn't sound like rocket science but depending upon what you are thinking of doing, the list of tools becomes very important. Of course, the ubiquitous stamp tongs to handle your material is a must. If you use mounting strips for your stamps you will need to have a safe and sure way of cutting them. The different supply stores such as Subway or Amos do sell mount cutters. While I have never used them, I know some who swear by them. They are not inexpensive however, ranging from \$50 on up. They also are not versatile if you need to cut other material. My preferred format for cutting is with an X-acto light duty snap-off blade knife. It is retractable and unlike the old X-acto knife that constantly needed changing, these blades snap off as you use them, forever exposing a razor-sharp edge for cutting exact edges. A good thick plastic triangle or straight-edge is needed to use as a guide along with holding down the strip and a cutting mat. God love quilters! Some genius invented a plastic mat with grid and lines that will not show cut marks and lasts forever. The brand I use is made by Helix, but I am sure there are more types. Any fabric or quilting store will carry them. My board is $8\frac{1}{2}$ by 12 inches and doesn't take up any space at all being only $\frac{1}{4}$ of an inch thick.

Matting versus Borders: Any simple or more advanced computer program has the capacity to draw borders on your pages to

place your material in. This can be utilized to show your better material by using a different line weight or color. The line thickness should not be very thick because it still is about your material and anything that detracts from it is not a good thing. Many do not use any border at all while others use matting for their material. The system of borders is pretty easy to use while using none is the simplest yet. I will not sugarcoat this; matting is a LOT of work and it takes time to become proficient at it. That being said, if done right it looks great and the viewer gets the impression that you really care about your material. I have specifically chosen a particular color that complements my material while not taking away from it; a nice medium brown. To matte I simply mount my material to a piece of the paper with the corner mounts (assuming I am doing a cover). I then use my X-acto knife on my Helix cutting mat and bingo, a matted cover. I have done the same with my stamps, blocks and sheets as well. For those real good items I want the viewer to see without blinking lights or pointing fingers, I use a different color as an under matte to subtly make the item stand out. Whatever you do, it is and always will be a matter of personal choice and taste.

If you decide matting is your game, you will need to choose a system to mount your mattes to the exhibit page. Believe me; I have gone through a ton of different glue sticks and pastes, none of which were very satisfactory to my way of thinking. For example, I have tried UHU Stic and Office Pen, Avery's Removable Glue Stic and Ross's Glue Pen and Gel Stik. Yes they work, but they are not easy and exactly applied to smaller or odd-sized material and are hell-on-wheels to remove from the page when you are revising it. The answer came from a good friend who discovered the Hernia transfer glue dispenser. A little handheld dispenser of small glue dots on a roll that can apply the exact amount you desire where you desire it to go. Archival, safe and solvent free, it even comes in removable form. Given a few minutes, it will stay put, but with a little prompting from your tongs will lift off for placing on a new page. You can find it on the web and even though not cheap, it is so easy to use and well worth the price.

Page Protectors: Well, this question is not arguable as it is required by all show committees on the WSP circuit. Which kind to use is quite arguable and depends upon how much money you want to spend. You

can go to Office Depot or Staples or Office Max or WalMart and find Avery Sheet Protectors. They are archival, safe, acid free and won't lift print and they are cheap; around 10 cents each. They come in clear or non-glare. If going that route, I would recommend using the 3.3 mil heavyweight ones. It will give you more heft and protection for your pages and make them more easily mounted in the frames. The alternative is more expensive but more flexible for what you may need or want in regards to thickness or sizes. One of our advertisers in TPE is the Atlantic Protective Pouch Company who bought out the old Tuck Taylor's mylar sleeve operations a few years back. These mylar or melinex polyester enclosures are a joy to use and come in side- or top-mounting openings and three or four mil thickness. I prefer the thicker weight and they can be custom ordered to any specifications including odd sizes like 11 x 12 or 11 x 17 inches for those bulky covers. Now for the "bad" news; they range a little under a dollar each depending upon how many you order, but I have used them since 1997 and swear by them. You spend thousands of dollars on your material, why not protect it with the best?

This has probably been too much to cover in too little space, but I hope this might answer some simple questions about exhibiting basics. If you have any questions or comments, please get in touch with me.

Recollections*

by Clyde Jennings

At least 10 years ago, maybe even more, the NOJEX show had a most unusual special award — the back end of a horse! Anyway, at that time Charles Fitz, a minister (Presbyterian, if my memory serves me correctly) was a member of NOJEX. He found this "trophy," bought 12 of them and the club used them as a very special award for exhibits in the show (what for escapes my memory). Note that I won two of them for two different exhibits not in the same year (I wish I could remember what the exhibits were and what the award was for, dog-gone-it).

Oh well, I will tell you the name of the award, and this is a fact: The Reverend Charles M. Fitz Horses Ass Award (satisfied now?). Incidentally, whatever became of ole Charlie? Anybody out there know? Charles was a real pistol, loaded with personality, el mucho charisma, loved a good story, and could tell a good one, and would have a nip with you. The most common saying about Charlie was, "He is a great guy...you can't help but like him, even if he is a minister." Miss you, Charlie.

*Editor's Note: * Received just two weeks before Clyde's passing.*

The Philatelic Exhibitor

References in Postal History Exhibits — Observations from Washington 2006 by Dr. Ross Marshall

I was part of the Jury at Washington 2006 and was involved in judging part of the Postal History section. During the judging process I became aware that many Exhibitors did not include References on their Title Page. In discussions with other judges and some exhibitors, I was concerned to hear that many considered the inclusion of References as unnecessary. Further, I was advised by some that the correct place for References was in the Synopsis and not in the Exhibit.

I examined each Title Page from all the exhibits that were in the Postal History section at Washington 2006 — 167 Exhibitors — for the presence or absence of References. These are set out in the Table below.

PH Section	Number Exhibits	No References	References	% References
US & Possessions & Territories	21	16	5	24%
Americas	19	14	5	26%
UK & British Commonwealth	26	9	17	65%
Europe	72	35	37	51%
Rest of World	29	21	8	26%
USA Exhibitors	490	38	11	22%

Comments:

- In the Postal History Class only 72 of 167 Exhibitors included References on the Title Page — 43%
- The UK and British Commonwealth section had 65%, by far the best result. The Exhibits of European Postal History at 51% was next with all the other sections around only 25%
- For Exhibitors from USA the results are stark — only 22% included References.

I find these results of great concern because it implies a lack of understanding of the importance and relevance of References in a Postal History exhibit. Why are exhibitors not including References? It seems a no-brainer that they should be included!

The Title Page is often the one page in all Exhibits that is read in detail by judges

and other viewers. Including References, especially those written by the exhibitor, gives them an opportunity to better understand and appreciate the exhibit. The inclusion of references demonstrates one aspect of philatelic knowledge. It is also the opportunity to list any articles etc. written by the exhibitor [perhaps put the author in bold] demonstrating personal study. In my opinion, the failure to include references deserves a **penalty** under Philatelic Knowledge.

The use of References will support any statements on rarity made in the Exhibit. In my opinion, any statements about scarcity or rarity, which are unsupported by References should be disregarded and deserve a **penalty** under Rarity assessment.

At the Seminar on Postal History held during the Taipei FIAP 2005 Exhibition there was unanimous agreement that References **MUST** be included. There was discussion concerning the inclusion of references on the relevant page in the Exhibit. This was thought mostly appropriate provided that they were also included on the Title page.

The introduction of the Synopsis page(s) concept, especially in the USA where it has become almost obligatory to be provided with the entry form for Exhibitions, is an advance. This certainly assists Judges as it provides information beyond that which would normally be included in the Exhibit. I believe it also assists the Exhibitor as it forces them into a deeper assessment of their Exhibit. But, perhaps its use needs to be reviewed especially with regard to placement of References.

Report From The Secretary

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



MEMBERSHIP STATUS AS OF MARCH 5, 2006:

The full membership numbers are not included at this time. The first issue of Volume 20 just went out and both the treasurer and secretary are still inputting the late renewals to the database. There are a number of things to report, however.

Firstly, I would like to publicly thank Jonas Hällström of Sweden, a member since November 2003, for bringing on board 19 new members. Yes, that is not a typographical error; 19 new members right at the New Year. That addition along with a surprisingly strong request for membership in the last 8 weeks has netted 34 new members so far this year. That compares favorably with the 60 total new paid members for all of last year.

It is a pleasure to welcome new members January through March, 2006.

David Cordon, Warwick, Bermuda
Posten AB Postmuseum, Stockholm,
Sweden

Fredrik Ydell, Malmö, Sweden
Björje Wallberg, Enebyberg, Sweden
Lars-Magnus Sjöholm, Sövesborg, Sweden

Washington 2006 was a huge success for philately as a whole and specifically for AAPE. The society was integral in accomplishing that success not only by the number of volunteers for the show, members of the organizing committee and FIP jury but by the number of members who attended, came by our booth, and helped with programs and tours.

The show began days prior to the opening to the public with the volunteer check-in manned by our own Denise Stotts and her husband, Jay. The number of member volunteers that assisted in the mounting of the hundreds of exhibits from around the world are too numerous to list, but familiar faces were everywhere. The jury for the FIP show included two past presidents, Peter McCann and Steve Schumann along with current treasurer, Pat Walker, editor, John Hotchner and board member, Ron Leshner. Benefactor Dan Walker of Collectors Insurance Agency and CANEJ Chair, Ann Triggler and Vice Chair, Steve Reinhard rounded out the AAPE notables on the jury or Expert Team.

Thanks go to Pat Walker, co-Chair of Hospitality and Functions, for the prime location of our society booth strategically

Ulf Rick, Uppsala, Sweden
Mrs. Cajsa Ojakangas, Stockholm, Sweden
Arne O. Olsson, Stockholm, Sweden
Roland Nordberg, Göteborg, Sweden
Roger Larsson, Umeå, Sweden
Leif Jönsson, Malmö, Sweden
Lennart Ivarsson, Östhammar, Sweden
Roland Fransson, Göteborg, Sweden
Arne Forsén, Täby, Sweden
Gert Fredriksson, Åkersberga, Sweden
Per-Anders Ericson, Nacka, Sweden
Eric Ericson, Tyresö, Sweden
Hasse Brokenhaus von Löwenheim, Gänghester, Sweden
Jan Billgren, Stockholm, Sweden
Harry Berglund, Lilla Edet, Sweden
Olle Bandh, Varberg, Sweden
Bob Grosch, Palo Cedro, CA
Alfredo Frohlich, Aventura, FL
Dieter Bortfeldt, Miami, FL
Ray Simrak, Birmingham, MI
David Bize, Sun City West, AZ
Randy Smith, Gillett, PA
Ivo Stejn, Arcadia, CA
Murray Abramson, Princeton, NJ
Todd Ronnei, Eden Prairie, MN
David E. Williams, New Salisbury, IN
Tom Current, Sec., NW Philatelic Library,

situated at a maximum traffic area where members and nonmembers alike walked by and paused to say hello. Tony Dewey was responsible for the manning of the booth with numerous volunteers, never lacking in a friendly face to chat up the passersby. Due to this constant presence, the society can proudly say that we increased our membership by 29 new members.

The centerpiece of our presence at the show after the Society booth was the Dessert Reception at the Postal Museum on Monday night. Cohosted with Charles Shreve of Shreve's Philatelic Gallery who also funded a large portion of the functions, some 800 persons, mainly exhibitors and any member attending the show attended during the three-hour function. Many thanks also go to Charles Verge who was the initial impetus for the inclusion of Shreve's Philatelic Gallery, Inc. in the event. Finally, a party for only the exhibitors at an FIP event!

What would be an exhibiting event without exhibit tours and exhibiting workshops and seminars? AAPE with the help of numerous willing volunteers and the coordination by Charles Verge, guided tours of the various exhibiting classes

Portland, OR

Special congratulations and a warm welcome also goes out to the following Youth Champion of Champion competitors from 2005. As is our custom, a complimentary annual membership is awarded. Seven of them are brand-new members. Welcome and may you continue to enjoy exhibiting.

They are: Kurt H. Glatzfelder, Royal Royal; Kyle Miller, ORAPEX; Mathew H. Padgham, Edmonton National; Alice Watts, Plymouth Show; Elizabeth Day, NTSS; Andrew Hodge, Southeastern Stamp Show; Chris Hodge, ROMPEX; Tim Hodge, NAPEX; Alexander Haimann, Garfield Perry March Party; Sabrina McGill, INDYPEX; Dzintars Grinfelds, ROPEX & CHICAGOPEX; Matthew Smith, Minnesota Stamp Show; Maria Hoffman, Boxborough & BALPEX; Evan Eschelbach, Stamp Show.

Finally, we would like to extend a welcome-back to a member from 1999 who was reinstated.

David Roberts 01769

twice daily culminating on the final Saturday by a tour and discussion of the Championship Class and the winners of the Grand Prix awards. Thanks to all who volunteered to lead those tours. Every day witnessed an exhibiting seminar with myself, Charles Verge, Harvey Tilles, Tony Dewey, Ron Leshner and Paul Tyler giving up time with the dealers to reach the wide diversity of international attendees to discuss different aspects of exhibiting. A joint open forum was held along with NAPE, our fellow exhibiting society from Australasia attended by numerous members of that society led by Dingle Smith.

All in all, it was truly a great show and lived up to the hype for exhibits, dealers and all-around philatelic fellowship. The joint meeting between NAPE and AAPE promises to bring a much greater degree of cooperation and joint participation in the future, particularly as it relates to new ideas in exhibiting and sharing articles and promoting each others' societies. The "face" that the society had at the show will continue to harvest benefits for the society long after the new members signed up at the show receive their new membership numbers.

Thanks For Washington 2006 Service

by Tony Dewey, AAPE Booth Coordinator

Now that I am back at home and sufficiently recovered from a wonderful 10 days in Washington for W2006, I'd like to report that the AAPE booth at the show was an unqualified success. Over the eight days of the show AAPE signed up 29 new members, several from outside the USA and Canada. Additionally, many dozens of the promotional brochure, created by John Hotchner, were handed out to prospective members. I expect that we shall receive between 10 and 20 additional new members as a result of the booth. Secretary Tim Bartshe should be able to report on any new members from mail-ins in the next issue. We also sold a fair number of sample copies of *The Philatelic Exhibitor* (at \$1 per copy) and *The Best of TPE* (at \$2 per copy).

A special "thank you" must go to John Hotchner who made sure that we had plenty of copies of *TPE* and *The Best of TPE* at the booth and for the brightly colored brochure that caught the attention of passers-by. Pat Walker also deserves a big "Thanks" for procuring the outstanding corner booth location on a main thoroughfare. There was a lot of traffic by the booth ensuring us a lot of visitors. Approximately

180 folks signed our guest book, most of whom are members!

Of course, such outstanding results would not have been possible were it not for those members who took time out from other activities at the show to staff the booth. Yes, we all had fun during our shifts, but all deserve a special "thank you" nonetheless. They were: John Allen, Mark Banchik, Tim Bartshe, Barbara Harrison, Jerry Hart, Elizabeth Hisey, Robert Hisey, John Hotchner, Alex Ioannides, Marcus Kosins, Jim Kotanchik, Eliot Landau, James Maxwell, Art Mongan, Don Price, Bob Schlesinger, Ron Strawser, Denise Stotts, Paul Tyler and Pat Walker. Hopefully, I have not omitted anyone. The assistance at the booth rendered by each and every member, even those who sat at the booth to keep me and other staffers company, is greatly appreciated.

I would also like to acknowledge and thank Virginia Goldberg of Subway Stamp Shops who permitted us to sell copies of the third edition of *The Philatelic Exhibitors Handbook* at the booth and for her \$20 contribution to AAPE. The book was released on Wednesday, May 31. Only 50 copies were available and Virginia let us

have 10 copies to display and sell at the booth. More copies did not arrive at the show until Friday. Again, Virginia let us have copies for the booth, where 20 more copies sold. Ada Prill, editor/author of the third edition, graciously sat at the booth autographing copies for fellow exhibitors. The availability of the book and Ada at the booth drew a lot of attention and resulted in at least a few of the new members.

Lastly, I extend a hearty thanks to Charles and Tracy Shreve for coshosting the dessert reception on Monday evening. What a gala affair! Invitations to the reception were the hottest ticket at the show and drew plenty of folks to our booth.

The fact that the AAPE presented at Washington 2006 was one of a well-run, efficient, but fun organization. From the beautiful special prize that AAPE donated, to the soiree at the Postal Museum, to the professional presentations and expertly guided exhibit tours, to the AAPE Frame (prepared by our Editor) among the Society Frames section of the show, to the AAPE booth and the results of our exhibiting members. Every aspect of our participation at Washington spoke well of AAPE.

Exhibit Copies For Posterity

by Alan Warren

One of the great tragedies of our hobby is the loss of information when an exhibit is broken up and sold. Although the door is opened for other exhibitors to acquire the material, the written information, and seeing the items in context with one another, are gone. For some years now the American Philatelic Research Library has encouraged exhibitors to make copies of their exhibits so that others may learn from them. These copies are also a resource for judges preparing to evaluate exhibits.

Fortunately, some specialty societies are now encouraging their own members to make copies available that can be reproduced and sold to interested collectors for modest cost. The United States Stamp Society and the British North America Philatelic Society are just two such groups that have programs of this nature and are to

be commended for their efforts.

Exhibitors have become an expert of the area they collect and done some research to prepare the text on the exhibit pages. It is a shame to lose this information when the exhibit and collection are dispersed. By capturing a copy of the exhibit before it goes on the auction block, and making it available to others, an excellent reference source is created.

I have purchased a few of these exhibit copies and recommend some minor additions by the exhibitor when preparing the copy. An introduction would help the viewer understand the concept of the exhibit and could include a track record of awards it has achieved. The synopsis page, not shown when the exhibit is in the show frames, *should* be included in this copy of record, for it often contains literature refer-

ences that are important to those who want to learn more.

If a plan page is not part of the exhibit, then a table of contents helps prepare the viewer for what is to be shown. This requires that the pages be numbered. A table of contents might be suitable for a traditional exhibit, whereas an index might be better for an illustrated mail exhibit so that cachet makers can be easily located.

Copies at APRL are usually black and white photocopies but a few are in color. The use of a scanning device and transfer to compact disc is becoming more common and also provides the material in color. The important thing is to have exhibitors prepare a copy before breaking up the exhibit. By doing so, a major reference resource is created that will benefit others for many years.

On-line Exhibits by Steven Zwilling

TPE does a wonderful job in reproducing exhibit pages so readers can see a variety of approaches to page layout, use of text, varying amounts of white space, and other elements of exhibit construction.

For those of us with high speed Internet connections there are web sites with a large number of exhibits available for viewing and study. Each of us may have our own favorites but I thought it might be useful to share the ones I enjoy looking at.

The biggest site with philatelic exhibits is **Exponet**, (<http://www.japhila.cz/hof/index.htm>), the self described "Virtual International Philatelic Exhibition" showing Traditional exhibits (23 exhibits), Postal History (23 exhibits), Postal Stationery (20), Aerophilately (4), Astrophilately (1), Thematic (7), Open class (8), and Revenue (2) with more exhibits being added each month. There are some very impressive and exciting exhibits here.

Other sites include the ones listed below. There is some overlap. That is, a single exhibit may be listed on more than one of these sites.

1. The Philatelic Group of Boston maintains a web site at <http://mcfed.org/PGB/Members/Exhibits.html>. A portion of the site includes Member Exhibits with 10 exhibits including:

- [USA: Official Seals](#)
- [South African Official Seals](#)
- [Egypt: Official Seals](#)
- [Egyptian Official Seals Exhibit](#)
- [Washington-Franklin Postal History - Domestic](#)
- [Washington-Franklin Postal History - Foreign](#)

History - Domestic

• [Washington-Franklin Postal History - Foreign](#)

History - Foreign

- [U.S. "Columbian" Postal Stationery](#)
- [U.S. Two Cent Large Banknotes](#)
- [Leominster MA Postal Labels](#)
- [Danish West Indies Postal Stationery](#)
- [Private And Foreign Post Offices In St. Thomas](#)
- [German Inflation](#)

13. The Germany Philatelic Society <http://www.gps.nu/exhibits/index.html> has seven exhibits on their web site ranging from 16 to 160 pages:

- [The Blue Flea and its Travels](#)

• [Germany's 1889-1900 Crown and Eagle Issue](#)

• [The 1948 Building Series](#)

• [When Money Buys Little the Post WWI German Inflation](#)

• [The definitive Issue of 1941](#)

• [I want a Date but I'm fussy](#)

• [The Bounty's Legacy](#)

8. There are a variety of aerogramme exhibits available at <http://www.aerogramme.com/exhibits/exhibits.html>.

The exhibits include seven single frame exhibits:

- [Australia's Official Aerogrammes.](#)
- [Early Aerograms of Finland \(1949-1962\).](#)
- [New Zealand POW Aerogrammes.](#)
- [Norway, The Aerogram Issues, 1948-1988.](#)
- [POW Aerogrammes of Australia.](#)
- [SCADTA Postal Stationery.](#)
- [Southern Rhodesia Military Airlitters.](#)

The exhibits also include three multi-frame exhibits:

- [Aerogrammes of Iceland.](#)
- [Hungary: Aerogrammes 1950-1984.](#)
- [Military Aerogrammes of the World.](#)

4. Jay Carrigan maintains a web site (<http://www.jaypsx.com/>) with numerous details of his collecting areas with both one-frame and multi-frame exhibits

One Frame Exhibits

• [The 1945 Anti-Fascist Issue of Mecklenburg-Vorpommern](#)

• [German Locals — Postmaster Provisionals 1945-1946](#)

• [Germany — The Netzschkau Local Issue of 1945](#)

• [Certified Mail in Northern Bavaria, 1945](#)

• [Carpatho-Ukraine — 1944-45 Postal Stationery](#)

• [Local Emergency Measures in Eastern Hungary, 1944-45](#)

Multi-Frame Exhibits

• [Germany: East Saxony 1945-1946](#)

• [Russian DP Camps in Germany](#)

3. The Universal Ship Cancellation Society maintains a web site ([\[www.u.org/\]\(http://www.u.org/\)\) with a section including sample exhibits. These exhibits include:](http://www.u</p></div><div data-bbox=)

• [A History of the Submarines Built at the Mare Island Naval Shipyard](#)

• [USS Oregon "BULLDOG" of the Fleet](#)

• [The Crosby Exhibit of 1935 California Pacific International Exposition covers](#)

• [A Survey of Naval Cover Art](#)

• [The U.S. Coast Guard in Southeast Asia](#)

6. The Postal Stationery Society web site (<http://www.postalstationery.dk/PSS/pslinks.htm>) has links to 23 exhibits:

• [Denmark — The Bicoloured Issues 1971-1905 \(Lars Engelbrecht\)](#)

• [Poland — 1919-22 \(Erik Hvidberg Hansen\)](#)

• [Chile — "One or less" \(Ross Towle\)](#)

• [Australia — "More than one" \(Stephen Schumann\)](#)

• [Carpatho-Ukraine 1944-45 \(Jay Carrigan\)](#)

• [Iceland — Aerogrammes \(Jerome Kasper\)](#)

• [Hawaiian Postal Stationery \(E. A. Glohr\)](#)

• [Danish West Indies Postal Stationery \(John DuBois\)](#)

• [Finland Ring Stationery \(Stephen Kaplan\)](#)

• [SCADTA Postal Stationery \(Jerome Kasper\)](#)

• [Southern Rhodesia Military Airlitters \(Jerome Kasper\)](#)

• [Prisoner of War Aerogrammes of Austral \(Alfred Roggenkämper\)](#)

• [Victorian Postal Stationery of India Used in Aden \(Jerome Hart\)](#)

• [The Toloni Palace Postal Card \(Elizabeth Nettles\)](#)

• [Postal History of the U.S. Circular Die Postal Stationery: Rates and Usages \(1916-1960 \(Stephen L. Suflet\)](#)

• [Austria — Anniversary Postal Stationery Issue 1908, 1914 \(Pavel Vizner\)](#)

• [Böhmen & Mähren \(Willem Reichsfeld\)](#)

• [Hungarian Postal Cards \(Laszlo Filep\)](#)

• [Denmark — The 10 stre Weaponstyle Issue \(Andreas Kessler\)](#)

• [The Forgeries of the Czech Postal Cards](#)

• Postal stationery of Bangladesh 1971-1983 (Ivan Leis)

• Czechoslovakia — Double postal cards (Milan Cernik)

• Military Aerogrammes (Alfred Roggenkämper)

24. The FIP Postal Stationery Commission web site (<http://www.postal-stationery.org/html/displays.html>) has 15 stationery exhibits:

• Chile: 10 or less known

• More Than One (PTPO)

• Postal Stationery of Denmark — The Bicolored Issue

• Poland 1919-1922 — The Definitive Eagle Issue

• Carpatho-Ukraine Postal Stationery

• Victorian Postal Stationery of India Used in Aden

• The Iolani Palace Postal Card

• Postal History of the U.S. Circular Die Postal Stationery: Rates and Usages 1916-1960

• New Zealand Postal Stationery, 1876-1940

• U.S. 30c Stamped Envelopes

• U.S. 90c Stamped Envelopes

• India One-half Anna Envelopes of 1902-1907

• India One-quarter Anna Post Card of 1902

• Pneumatic Mails of Vienna, Prague, and Karlsbad (1875-1938)

• Hawaiian Postal Cards and Envelopes: Kingdom, Provisional Government, and

Republic Issues

25. An impressive site for Japanese philately (<http://www.japan-japan.com/exhib.htm>) has links to the following exhibit pages:

• Japan 1883-1892 UPS and New Kingdom. Favorite pages from Renichi Yamada

• The Rising Sun. Japanese Expansion From 1894 to 1925. Favorite pages from Alfred Kugel

• The Roman-Letter Postmarks of Japanese Post Offices in Manchuria. Favorite pages from Jan Simons

• The Russo-Japanese War. Favorite pages from Ken Clark

• Japan In World War II. Favorite pages from Ken Clark

• Moji: A Foreign Mail Exchange Post Office of Japan. Favorite pages from Donald Vorhis

• Japanese Occupation Stamps in Southeast Asia. Favorite pages from Tsuchiya Masayoshi

• Burma During the Japanese Occupation 1942-1945 Bill Bennett

• Yigal Nathaniel's International Grand Prix Award-winning exhibit of The Etched Issues of Japan 1871-76.

• The Official Commemorative Cards of Japan, 1902-1929: A Special Study — The Cards and Usages. "Favorite Pages" from Leroy Collins

11. The San Diego Exhibiting Workshop shares synopsis pages (21), sample pages (18) and a host of useful material for exhibitors ([\[franadams.com/index.html/\]\(http://franadams.com/index.html/\)\)](http://www.</p></div><div data-bbox=)

12. The World Postal History web site (<http://www.world-postal-history.com/exhibits/>) has two exhibits:

• China — The Three Consecutive Inflatons 1945-1949 20 pages from a 160 page exhibit

• German Foreign Postal Card Rates 1875-1924

Other exhibits can be found at the following web sites

3. Scouting Postal History of the 1930s (<http://www.sossi.org/exhibits/1930/1930fp01.htm>) or list of individual pages at <http://www.sossi.org/exhibits/1930/1930indx.htm>.

4. Boyd's City Express Post (<http://www.seymourfamily.com/Stamps/Boyd/Index.htm>)

5. A history of the exhibit "New Hebrides/Nouvelles-Hébrides 1892-1948: tracing the exhibit's development and expansion (<http://www.sheryll.net/Exhibit/Exhibit.htm>)

6. Four versions of an exhibit of Mahatma Gandhi (<http://www.topicalphilately.com/Gandhi/Top.htm>)

7. Stamps and postal history of the Danish and DWI bicolours 1870-1905 (<http://mou.biologie.uni-oldenburg.de/frimintr.htm>)

8. Use Of The 1-Cent Franklin (<http://users.nac.net/stef/franklin/>)

There are other exhibits on line. These are the ones that I am familiar with. Hopefully other AAPE members will provide information about the on-line exhibits they are familiar with.

Key words in this definition include the following:

• "exhibit" — not a collection or accumulation or "selected pages."

• "develops a subject or theme" — the subject or theme is far more than a catalog, alphabetical, numerical, Linnaean, or similar list.

• "using a wide array of related appropriate philatelic material." Recall please that as thematic exhibitors, we have the entire world of philately from which to pick and choose. The material must be "philatelic"; picture post cards, newspaper clippings, and most collateral material are not "philatelic." Not all philatelic material, as commonly understood, may be "appropriate." Advertising covers and cacheted first day

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Competitive Thematic Exhibiting by Phil Stager

In this installment we will begin to examine the Criteria for evaluating competitive Thematic Exhibits as stated in the Manual of Philatelic Judging (MOJ), 5th Edition. These are the so-called "rules" that you as an exhibitor should know and use because these are the "rules" that APS qualified judges use when evaluating your thematic exhibit at national level shows.

Despite lots of well-intended but misinformed complaints and plain old bellyaching, the Criteria for evaluating thematic exhibits are not more lengthy or complex than for most other competitive divisions. A quick page count shows that the criteria for evaluating Postal Division exhibits require two pages of introduction and then anywhere from an additional two pages (Special

Study) to five and one-half pages (Postal Stationery) for each subdivision. The Thematic section requires a bit under five pages total. So much for the often voiced complaint of "too many rules" in competitive thematic philately. Please do not confuse well-intentioned advice with the definitive guidance in the MOJ.

As an exhibitor, it is my challenge to know and understand the rules and to use them to my advantage. As a judge, it is my duty to apply the rules fairly, honestly, and consistently.

Let's revisit the definition of a thematic exhibit: "A Thematic exhibit develops a subject or theme using a wide variety of related appropriate philatelic material and necessary text to tell a cohesive well-defined story."

covers are two items that are not too "appropriate." "Related" means just what it says, the material must be related to the subject or theme, and the more direct the relationship, the better. If you are still confused by the terms "appropriate" and "related," please be patient since these terms are worth an article all by themselves.

But wait, there are more key words in that short definition above.

* "necessary text" which include both thematic and philatelic text. The thematic text parallels the philatelic items shown. As Mary Ann Owens stated, "We show what we tell and tell what we show." Philatelic text is

used to explain what is not obvious to a knowledgeable observer.

* "tell a cohesive, well-defined story" The story has no major holes or obvious omissions. The story line is outlined in the Plan, and is then developed in the exhibit.

Now let's examine the Judging Criteria in more detail. First is presentation which is 10 percent of the total score. Presentation is the positioning, mounting, and highlighting of the philatelic material with the appropriate text. Excellent presentation by itself will not get your exhibit a Gold medal, but your exhibit is very unlikely to receive a Gold medal with mediocre presentation. Recall —

you only get one first impression so make it a good one.

The *Philatelic Exhibitor* has had numerous articles and letters on presentation. If you have any basic questions on Presentation, please consult your back issues of TPE or any edition of *The Philatelic Exhibitor's Handbook* by Randy L. Neil. With a bit of talent and a lot of hard work on your part, your exhibit should routinely receive 8+ points for Presentation. If you have any specific questions on Presentation, please send them to me or the editor, and I will try to answer them in a future article.

Ameristamp Expo 2006 Team Competition Report by Tim Bartshe

The first AAPE-sponsored one-frame team competition is now in the books. The Ameristamp Expo show held in Toronto 7-9 April was by all accounts an unqualified success. It would seem that the intended purposes and goals were achieved and AAPE is proud to say that it will be repeated for Riverside at next year's Winter Meeting 9-11 February 2007.

The basic purposes were two fold: firstly to create a little friendly competition between various exhibiting groups and/or regions of the United States, Canada and the world in general and secondly to create a large batch of new exhibits which would then be available to fill frames in other shows. As you might remember, the qualifications for each team were for five different exhibitors entering five exhibits from different classes and at least three exhibits could not have been shown at a national show previous to competition. We had hoped to qualify 10 teams for competition thereby adding 30 new exhibits to the show circuit.

The results were not only satisfactory but rather surprising as well. Canada fielded two teams with the US bringing five; the pleasant surprises were teams from France and Australia. The French team arrived via one of the members of the jury, Bernard Jimenez. Thanks to Charles Bromser of NAPE, our mirror image in the Southern Hemisphere, and Derek Pocock, a team was placed "unsolicited" from "Down Under".

The Canadian and US teams were predominantly area-specific; Calgary and Bramalea for Canada and Collectors Club of NY, Ohio, Colorado and the Pacific NW from the US. The slight exception was "Geezers with Tweezers" which was made up of four members of the San Diego exhibitors work shop headed up by Fran Adams and a lone representative from the East, Bob Markovits. Over 30 of the exhibits had never seen the light of a show floor or competition. The list below shows that the old saying goes from football, applies here; on any given day any team can beat any

other.

The Team scores were as follows in order of placement:

Collectors Club of New York	442 pts.
Geezers with Tweezers	439 pts.
Calgary Alberta	416 pts.
Colorado	405 pts.
Akron (Ohio)	388 pts.
Pacific NW	382 pts.
Australia	379 pts.
French Federation of Phil Assoc	376 pts.
Bramalea Stamp Club	320 pts.

Unfortunately, the team member attendance at the palmars reception was not high, Ohio being well represented as was Bramalea. This fact decreased the "excitement" that could have been achieved with higher team presence.

Next year will be a repeat with what we hope will be a higher number of team participants. Details will be included in TPE as well as on the web as time approaches, so begin to plan for your team's entry into next year's fray.

Synopsis Template — John Burnett of the British North American Philatelic Society (BNAPS) provides the following developed by its Pacific Northwest Regional Group. It is printed here in hopes that it will be helpful to AAPE members.

Title of Exhibit

Should be self explanatory, is the tool used by judges, to find your exhibit, short and to the point

Purpose of Exhibit

Presents: Insert a simple one line sentence statement of purpose
Define "stamps" vs. "use of stamps" (postal history) vs. "rate study"
If outside of the above, define the purpose of what you are exhibiting.
Make sure you explain what research is involved or has accomplished with this exhibit.

Exhibit Plan

How the exhibit flows or the sequence of the exhibit
E.g.: from the start date to the end date, domestic mail followed by international mail, mail via one transportation method to another etc.

Observations

Period of use, define the period.
What is difficult to show or define from this period? Is there something in

this collection that's hard to find and is shown in your exhibit, if yes, define it!
If new research findings or observations are in the exhibit indicate what they are and where they are presented.

If a postal history exhibit, were there events of significance? War? Revolution? etc. How did that significant event affect the mail, or if a stamps exhibit, how are the stamps different due to that event.

Items of impact in the Exhibit

List by frame

Express rarity in some definable manner (one of 10 known)
How are the scarce or difficult to acquire items identified?
Red dot etc.

Philatelic References

List reference material a judge can review. e.g.: *BNAPS Topics* vol. 3 page 7 etc.

If material is original research, note that. Note sources of your research. e.g.: rates found in the *Canadian Postal Guide 1937-38*. If research is independent and from your own study and observations state that.

2006 ELECTION — PLEASE VOTE!

Your AAPE election nominating committee — consisting of myself, Doug Lingard and Denise Stotts — is pleased to present to you the candidates for our 2006 election. We hope you will take a minute now to mark your ballot and send it in. We have always had excellent participation in AAPE elections because it is your opportunity to influence the course of our Association by placing into office some of our hobby's most capable leaders.

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

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

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

Charles J. G. Verge, Chairman
Nominating Committee

For President — Tim Bartshe

Upon being nominated to run for the Secretary position some six years ago, I mentioned this to a friend and was promptly told that the AAPE was passé; everything that had to do with exhibiting had been written, there was nothing new under the sun and the society had done its job. Well, so much for predictions. Since that statement was made the new Divisions have been created, one-frame exhibiting has been accepted in the international arena and competitive picture postcard exhibiting has come to North America.

The work initiated by past presidents Neil, Schumann, McCann, Verge and outgoing president Tyler has laid the foundation for the society to continue to be the strong and influential voice of exhibiting that it has become. With a stable membership base and sound fiscal standing, we now have the ability to move on to more aggressive and progressive programs expanding our ranks, improving the exhibiting experience and benefiting the hobby in general.

If elected I will advance some of the ideas put in place over the past few years,

The Philatelic Exhibitor

notably team competition, the Picture Post Card class/division and the mentor program. There are three other major areas I would like to focus on during my tenure:

1. Web site — expansion of capabilities, selection of content manager(s), interactive critique and question/answer forums, exhibit archiving and access to power point presentations.

2. Membership enhancement — achieve historical membership levels, greater interaction with sister group NAPE and aggressive campaign for foreign membership and promotion of classically-liberal North American exhibiting/judging ideals.

3. Outreach program — form a more proactive and interactive system where the AAPE has a presence not only at local and regional shows but can be helpful at the club level.

For those who visited Washington 2006, one can sense the rise in interest of philately in general and exhibiting in particular. I hope the membership feels this excitement within the hobby as I do and will join in on making this Society the preeminent exhibiting group not only in the world but the world over. In order for this to happen the help of many will be required, not just the few on the board. Over the last six years I have had the pleasure of meeting and getting to know so many of you and hope that you all will become involved.

For Vice-President — John M. Hotchner

Washington 2006 has given us a renewed interest in exhibiting in this country and abroad, and new membership enthusiasm as we begin to look toward New York in 2016. Ten years seems like a long ways away, but the run up to Washington has taught many of us that it is the work that will be done in the next five years that will make New York a success. That work must be done at many levels and in many places, not just by the New York committee. Even without a New York international to point toward, the exhibition scene in the U.S. needs to remain dynamic and attractive to play its part in bringing new talent to the hobby, and to encourage our talented members to study, exhibit and publish on their favorite philatelic material; a lasting contribution to the hobby beyond the medals and prizes.

AAPE has proven it can encourage and

support that process through TPE, its various services, its committees, and its other publications. We must continue to bring new ideas and solutions to problems to the table. And the elbow grease to implement those that stand the test of debate.

The one area where I think we are not meeting our promise is in the output of our Committees; which has been inconsistent. Working with Tim Bartshe, it is my intention to reinvigorate the Committees. I would also like to work to make certain that the voice of the membership is heard by the officers. Most of the wonderful ideas that have kept exhibiting vibrant and attractive over the last 20 years since AAPE began, came not from officers but from members. I hope to encourage that dynamic.

For Treasurer — Patricia Stillwell Walker

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

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

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

For Secretary — Elizabeth Hisey

It is an honor to be nominated to the position of Secretary for the American

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Association of Philatelic Exhibitors Board. I bring to this position a tremendous enthusiasm for philately and also for exhibiting. In the past four years I have exhibited at national and international shows, winning the AAPE Novice, AAPE Most Creative, several AAPE Awards of Honor and Most Popular along with several levels of medals.

Through my membership in AAPE I have been given the encouragement and expertise to continue exhibiting. I feel that by becoming Secretary I can give back to the Association and also help future exhibitors to have the confidence to start exhibiting.

My background also gives me confidence in becoming a worthy member of the Association. My training was at a well known secretarial college in England. I have worked in the United States since 1965 in various positions ending up as Office Manager for the Bank of Australia. I have also had my own business as a caterer in Connecticut for 10 years. My volunteer background has included managing a hospital gift shop for the past 18 years, working my way up the ladder of a state association for hospital volunteers and serving as President for the Association of Florida Hospital Auxiliary/Volunteers in 2000. I have served as President of my local auxiliary. I also serve on various local boards. This experience has enhanced my people skills as well as working skills.

My goals as Secretary would be to support the President in his endeavors, to continue with the data bases being set up, and to encourage new collectors that exhibiting can be fun and rewarding.

For Director (Vote For Two)

John W. Allen, PhD

I started collecting at the age of twelve. Over the years my philatelic interests have grown to include Modern U.S., Haiti, Persia/Iran, Nicaragua, and French Africa. I consider exhibiting to be the ultimate form

of Stamp Collecting. The development of a story which focuses on a specific area, the intense research required to unveil the truth, and the scrutiny of the exhibit on a competitive basis, all elevate the collection to a level way above the holding of an accumulation in a shoe box.

We stamp collectors are *armchair historians*. I have especially enjoyed serving the hobby as an APS Judge for the last five years. Judging has only increased my ability to interact with interesting philatelists and to understand great collections. I am proud to be a member of the AAPE, APS, USSS, IPSC, NSG, AAMS, ESPER, NCPHS, MPHS and other groups that contribute so much to our hobby.

I seek now to serve the AAPE in a capacity which will allow me to listen to our members and actively use my experiences and expertise to keep AAPE moving forward in ways that will help to continue our leadership of this important area of our hobby.

Guy Dillaway

My "platform" includes two things. I want AAPE to provide more help for new exhibitors — perhaps a separate exhibiting category at the WSP shows. Also I think we need to help exhibitors and judges more with the new categories; especially one frame and display division exhibits. I'm not convinced that these are very well understood.

In fact I would like to see the one frame get back to the way we had it here at Philatelic Show years ago before AAPE started it. For us it was strictly for novice exhibits. We were doing this several years before it went mainstream. People just put up pages and got comments from our local accredited judges. NO AWARDS, just help.

I want to get more new people started in exhibiting and would like to see more help to those that need/want mentoring. I hope to see more of that in the journal. I go to many of my local clubs to give talks on this subject.

David Herendeen

I have been an officer or director of AAPE since 2000. I am asking you to retain me as a director not only because of my strong support of AAPE since its beginnings but also because I have recently been appointed the US representative to the IIP traditional exhibiting commission. In this new position, I will be able to provide IIP with feedback on exhibiting techniques, judging criteria, and new exhibiting modes in which we (within both the APS and AAPE) are so interested. As a result, I feel that being a member of the Board with direct access to other AAPE board members is crucial to that feedback.

I am an active domestic and international exhibitor. My research articles have appeared in numerous journals including the London Philatelist, the Collectors Club Philatelist, the Congress Book, and many more. I am a member and officer of a number of organizations, and a nationally accredited philatelic judge and chief judge.

Steven Zwilling

I started collecting in 1963 and began exhibiting Indian material in 2005. Since 2005 I have prepared nine exhibits (both single and multi-frame) with silver - gold awards with one-frame exhibits at Washington 2006 and Espana 2006. I just became an apprentice judge. My articles have appeared in articles in *TPE, India Post and First Days*. Professionally, I am a strategic planner for the US Government and have worked with the APS Board of Directors on the APS Strategic Plan.

What makes me different from other candidates? I still have the fear of exhibiting and know how little I know. I feel connected to all nonexhibitors who are frightened of exhibiting and/or have not made the first step. Secondly, I want to increase services for members. Do members want acid free address labels or preprinted inserts with frame/page numbers for the backs of our pages?

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Shipping Exhibits??? -or- Does the United States Postal Service Provide Postal Service

by Jim Kotanchik — Written on the Day of the Mounting of the WESTPEX Exhibits

In the last five weeks I have bravely attempted to exhibit twice as a mail-in exhibitor. In the past I have only shown where I can drive to the show and mount and dismount the exhibit personally. Many experienced exhibitors have warned me that the mail-in process can be a very frustrating experience.

Like all exhibitors I break into a sweat whenever I think about the concept of postal workers or UPS drivers lugging my exhibit around in their trucks. Images of disaster flit through my head as I sit at home waiting to hear from the show exhibit committee that my exhibit has safely arrived, and my hand drifts idly towards my bottle of Bombay Gin and the vermouth bottle standing on the shelf next to it like some quiet sentinel. My two experiences with mail-in exhibiting have convinced me that I will NEVER AGAIN subject myself to this kind of self-abuse.

In both cases I used the United States Postal Service as the delivery mechanism. Not because I wanted to, but when I took the exhibit to my local UPS store the clerk pointed out that they do not accept stamp collections for shipment (see their list of prohibited items at http://www.ups.com/content/us/cn/resources/service/terms/service_freight.html), I found out that FedEx also has a similar prohibition. Thus one is left with the USPS. In retrospect I should have lied to the UPS clerk when asked to describe the contents and let Dan Walker worry about the insurance.

In both cases the shipments were packaged in a flat-rate Priority Mail box costing \$8.10 for everything one can stuff into it. The box was registered, and a value of \$5K declared for considerable extra \$'s. I am well aware that registered items take longer because of the supposed tracking effort assiduously provided by our conscientious postal workers.

My first shipment was to Tom Fortunato for his transport to AmeriStamp Expo in Toronto. I was lucky enough to be part of the single frame championship class. Despite the protestations of the clerk at the window of my local post office who informed me that Priority Mail "rarely" takes longer than two days anywhere in the US, and that the registry service might

add as much as another two days "MAX", I allowed six days for the 350 miles from Acton MA to Rochester, NY. It took eight (!!!) days, arriving the day that Tom was leaving for Toronto as the US Commissioner Unfortunately the USPS chose the one moment that Tom was not at home to attempt delivery. True to the high standards of professionalism found within the USPS, no notice of attempted delivery was left. Tom called me asking about my exhibit and I attempted to trace the package on the USPS Web site. No information was available from the web site other than the fact that I had turned it in eight days earlier. More information about that joke of a web site later. I then drove to the PO and had my local postmaster get into the internal PO tracking system.

That internal system that told him that the exhibit shipment was sitting in the registry box at the Rochester PO. I called Tom and he went to PO to retrieve my exhibit on his way to Toronto, and LO! he found two others that had suffered a similar fate at the hands of our highly trained postal service employees. Fortunately my exhibit made it to Toronto, didn't win, but certainly the experience had attempted to teach me something about mailing exhibits. Unfortunately I did not take that experience to heart.

Tom deserves a thunderous round of applause from everyone for his efforts acting as Commissioner. Dealing with US and Canadian customs is tough enough without having to add in the ineptitude of the USPS.

My second experience came only three weeks later. This time, it is a five-frame exhibit for WESTPEX in San Francisco. Based on my experience with the USPS for AmeriStamp, and noting in the prospectus the date range that exhibits should arrive, I allowed eight days. Packaging and shipment as before — Registered Priority Mail.

The package was mailed last Tuesday morning for delivery on or before Thursday of the following week, or today as I sit writing this article. Upon delivery to my local PO I received the same comment from my window clerk about delivery times, however this time I received it with less than a smiling "thank you." However,

because of the extra time I had allowed, it could not be a problem again... Or so I thought.

I knew now from my first experience that the package tracking option on the USPS web site does not track, and that the only way to get accurate information is to have the postmaster use the internal system available only to him. The only information ever shown on the public web site is the date and time of acceptance by the post office and the date and time the recipient signs for the package. None of the intermediate tracking points is provided. On Tuesday morning, two days ago and a week after placing my exhibit in the professional hands of the USPS, their public web site did not show the package acceptance in San Francisco. I went into my local PO and asked the Postmaster to check it out for me.

His report is roughly as follows. West Acton to Acton to Shrewsbury (the regional sorting center about a half hour drive from Acton), to Boston (for the plane flight to SF), had taken a total of nine hours and the package was accepted in Boston at about 1 a.m. on Wednesday morning last week. No further tracking information was available on the internal Postal Service system. So my postmaster (Dennis Mahoney) called the Boston registry box (did you know that there are secret phone numbers available only to Postmasters and not to us mere mortals) and asked about the package. I was sitting in his office as this call took place. A few moments later the response is that the package is still in Boston! Asked why, the voice on the other end replied: "Logistical problems." Perhaps the driver did not know the way to Logan Airport or all of their trucks were broken. No further explanation was offered even though the package had been sitting there for seven days. Dennis then politely (I would not have been quite so polite) asked if they would make sure that it got to Logan for the overnight flight to SF. And here is where my blood begins to boil.

The response from the Boston registry cage was that they would NOT guarantee to send it overnight since overnight delivery was reserved for Express Mail, not Priority Mail. The clerk in Boston told us that to ensure overnight delivery I would

Many a false step is made standing still. — Part II Labelle

have to drive into Boston, retrieve the package, put Express Mail postage on it (and oh yes, repackage it as the Priority Mail box cannot be used for Express Mail) and then insure it for the \$5K that was declared for the registry. This is because Express Mail cannot be registered. The cost for the Express service would then (with insurance) be over \$80. Both Dennis (the PM) and I sat in his office agghast at the arrogance and lack of professionalism shown by this response. This is our dedicated team at the USPS providing the high quality service that they are so well known

for. I gave up in disgust, left, and came home and sat at my computer to write this article for TPE. You are all now warned.

In closing I should note that not all postal service employees are incompetent, just most of them. My local PM in Acton, Dennis Mahoney, has been tireless in his attempts to get the exhibit delivered at WESTPEX. He is as frustrated as I am and suffers acute embarrassment of being a part of the organization that has performed so poorly.

As I sit here writing this closing para-

graph, the WESTPEX exhibits committee is starting to mount the mail-in exhibits. My exhibit did leave Boston last night, but went via LaGuardia in New York, on a multi-hop flight to SF, supposedly arriving during the day today. Clearly my Priority Mail did not merit the expeditious handling requested. My postmaster called a few minutes ago to say that he had tracked the exhibit to a truck somewhere in San Francisco. I have no idea if it will get there in time.

Frankly, at this point, I don't care. I'm going to make that martini.

The following Letter To The Editor of *Mekel's and Stamps Magazine* (Issue of March 17, 2006) is reprinted by permission:

Award-Winning Junk

Back in the late 1950s I was just getting back into serious stamp collecting. Even though I was living in Kansas...I joined the Oklahoma Philatelic society...having spent...1930-1945 in Oklahoma. Just for your information it so happens I have been president of the OPS for about the last six or seven years. It's a pretty small, low key organization (maybe 200 members). Each year we get a little closer to having our own publication as several dedicated members are working on Oklahoma's postal history.

Back in the 1950s it was a hot and young organization with close to 500 members, supported by nine strong local stamp clubs with an annual convention and at least three regional stamp shows a year. The society was organized in 1932 and by 1960 was led by the old "no nonsense die hard" philatelic patriarchs. If they could see today's stamp exhibits they would have a stroke. [In their day] each exhibit album page had to be hand written, and if an exhibit was composed on a typewriter it was automatically given the last place

award. Topical collections, which were just getting started, were almost a mystery to them. If it wasn't pristine (used or unused) U.S. or foreign stamps you might as well forget it. Covers were only acceptable to show the use of a particular stamp.

...I was kind of a maverick. Consequently some of the exhibits that I entered in the shows were not appreciated by the judges. However, many times I got encouraging remarks from general collectors and show visitors.

The exhibit that really took the judges was a real "made from nothing" exhibit. At the time I was working for Phillips Petroleum in Bartlesville, Okla. (I retired in 1992 after 36 years of service.) The idea of my exhibit was to tell the story of Phillips using philatelic material. It was basically made up of covers from various Phillips' world wide operations. ...The tough ones were from our overseas operations. Those came addressed to executives and even though they took the stamps for their friends and sometimes even themselves, I managed to get a few. I included some stamps with petroleum themes and

some covers with the Phillips shield, etc.

One of the judge's evaluation sheet had the comment "waste paper basket, junk." The others weren't very complimentary either. The irony of the whole thing was the editor of the *PhilNews*, the company's monthly employee publication, got wind of my exhibit and interviewed me. I was published with photographs of part of the exhibit. Copies ended up in our Paris (France) office. The International Petroleum Philatelic Society president got a hold of the article and wrote me asking if I would send it to them for exhibit at their upcoming international show in Paris. Some weeks later I received notice that I had received a third place ribbon and an official certificate of award.

I never had the opportunity to confront the OPS judges with my International Award for my "wastebasket exhibit." However all of my OPS stamp collector friends got a big laugh out of it.

Stamp collecting can be fun!

Ivan Pfalser
Caney, Kans.

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

E-mail 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.

"I've missed more than 9000 shots in my career. I've lost almost 300 games. Twenty-six times, I've been trusted to take the game winning shot and missed. I've failed over and over and over again in my life. And that is why I succeed." — Michael Jordan

Picture Postcards A Hit At Toronto by Tim Bartshe

Ameristamp Expo 2006, hosted by the Greater Toronto Area Philatelic Association and the AAPE, which was the third show highlighting Picture Postcard Exhibits, is now history. I am happy to report that, once again, the interest in picture post cards continues to be strong with 10 different exhibits being shown totaling some 38 frames. Barbara Harrison brought her twice-winning Grand Award exhibit *The Golden Age of Post Cards: 1898-1918* shown in the court of honor and Tim Bartshe brought along his "A Visitor's Guide to Bloemfontein, A Capital Tour 1910". The eight remaining exhibits represented a great diversity of themes and styles from first-time postcard exhibitors to the more experienced wares of Dr. Derek Pocock, who has supported us with exhibits for the second year running. Of this group are THREE first time national exhibitors of any sort, again proving that

this is a potential vector for new exhibitor recruitment. All but one garnered a vermeil or gold medal and based upon the general interest of the viewing public they were close to being the hit of the show.

As you may remember AAPE proposed this experimental class to CANEJ at Ameristamp Expo in Biloxi in 2003 that recommended and received APS Board approval at the same meeting. The first showing was held in Norfolk starting with five exhibits totaling 19 frames. That rather inauspicious beginning was followed by Atlanta where 15 exhibits totaling 59 frames were on display, many thanks to the support of our Australian colleagues and the same Dr. Pocock. Except for the repeat performance of Ms. Harrison and the second showing of *The Irish Home Rule Movement and its Aftermath*, which incidentally won the Grand Award this year, in

all picture postcards have generated some 27 new exhibits filling 116 frames.

It is the intent of AAPE to make a formal proposal to CANEJ which will recommend an elevation of the experimental basis of postcards to a fully-accepted new Class or even a new Division. One will recall the history of the Display Class and its travels from a "second-class" exhibiting form to full elevation to Division status just four short years ago. The primary purpose of AAPE's petition to CANEJ is to receive approval for this format to become a nationally acceptable competitive exhibiting entity counting towards the qualification frame minimums. Further it is our hope that CANEJ will view our request favorably and propose it to the full APS Board in Chicago this Stampshow in August.

VOTE!

See Page 21 For Candidate Statements

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"The beauty of doing nothing is that you can do it perfectly. Only when you do something is it almost impossible to do it without mistakes. Therefore people who are contributing nothing to society except their constant criticisms can feel both intellectually and morally superior."

— Thomas Sowell



"Nothing in the world can take the place of persistence. Talent cannot: Nothing is more common than unsuccessful men with talent. Genius cannot: Unrewarded genius is almost a cliché. Education cannot: The world is full of educated derelicts. Persistence and determination alone are invincible. The phrase 'press on' has solved, and always will solve, the problems of the human race."



— Calvin Coolidge

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When it comes to expertizing stamps, experience matters.



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