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The Philatelic Exhibitor



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

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ARGENTINA 1892

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America's First Commemorative Stamps



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PLAN & NUMBER OF PAGES

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STAMP SIZED PHOTO ESSAY. I

Designed by A. Bosco and proposed by the *Compañía Sud-Americana de Billetes de Banco* (CSBB). Affixed to card, initialed 'JM'.

The *Comisión de Valores Postales*—the world's first Citizen's Stamp Advisory Committee—approved the center design. The frame was deemed unsatisfactory. *Unique.*



[05/2006]

Wolf Spille's Gold One Framer
The Title Page – See Page 11 For The Synopsis

AAPE STATEMENT OF PURPOSE

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

AAPE: THE LEADERSHIP

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SEND:

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

MAIL MEMBERSHIP APPLICATION TO:

Liz Hisey, AAPE Secretary
7227 Sparta Road,
Sebring, FL 33872

Enclosed are my dues of \$20.00* (US and Canada) or \$25.00 (all foreign mailing addresses) and application for my membership in the AAPE, which includes \$17.00 annual subscription to **The Philatelic Exhibitor**. Paypal is available for an additional \$1.00. Please indicate and I will contact you. Foreign airmail is an additional charge, please inquire if interested.

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* Youth Membership (Age 18 and under) \$10.00 includes a subscription to *TPE*. Spouse membership is \$10.00 — *TPE* not included. Multiple year memberships are available; up to 4 additional years may be paid in advance at \$18.00 per year (US and Canada) or \$23 per year (all other foreign addresses).

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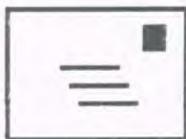
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Mentor Service Needs You!

The mentoring committee is seeking two types of individuals.

One is reading this paragraph right now. That is the member of AAPE that cares enough about their "hobby within a hobby" to read about and keep up to date on philatelic exhibiting. This type of individual is needed to mentor.

The second type of individual is not reading this right now. They probably don't know about AAPE and in fact they may not have previously exhibited. If they have exhibited their collection, they may not have received a medal commensurate with their perceived level or were embarrassed by their medal level to the point of not asking any questions. This type of individual needs mentoring.

I hope I receive e-mails from several of you that can volunteer to mentor.

The second type of individual is going to be referred to the Committee by you, too. This individual is at your stamp club or regional show. They are at WSP shows. They have an interest, but need to be told about how we can help, and then referred. The committee will be happy to contact them. Can you help?

Kent Wilson
P.O. Box 51268,
Billings, MT 59105
turgon96@bresnan.net

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**NEEDED NOW
FOR THE
JULY, 2008
& OCTOBER,
2008 ISSUES**

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Opinions

Titles & Synopsis

Pages

Classifieds, Etc.

Send to:

John M. Hotchner, Editor

P.O. Box 1125

Falls Church, VA 22041

AAPE 2008 ELECTION STATUS

The Nominating Committee composed of Chas. Verge (chairman), Darrell Ertzberger and Tom Lera report the following slate of candidates for the 2008 election:

President

* Tim Bartshe

Vice President

* John Hotchner

Treasurer

* Patricia Stilwell Walker

Secretary

* Liz Hisey

Director (2 to be elected)

* Ron Leshner

Mark Banchik

Don David Price

* incumbent

There is an additional way to guarantee a position on the ballot (which will be distributed with the July TPE). Such number of members from the general membership as constitutes 50 percent plus one of a quorum for the transaction of business may nominate a candidate for any office by submission of a duly executed petition to the Secretary.

In plain English, if nominated by 25 other members, a member will be listed on the ballot for the position he or she seeks; bypassing the Nominating Committee.

Nominating petitions to the Secretary (see address on inside front cover) must be received not later than June 15, 2008. A candidate's statement, not to exceed 150 words, should be sent ASAP to the Editor for inclusion in the July TPE.

THE PHILATELIC EXHIBITOR

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POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 7227 Sparta, Sebring, FL 33872.

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 July 15, 2008 is May 15, 2008. The following issue will close August 15, 2008.

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 5-20 at \$3.00 each; Vol. 21, No. 1-4, \$3.00; Vol. 22, No. 1, \$3.00.

FUTURE ISSUE & THEMES

The deadline for the July, 2008 issue of **The Philatelic Exhibitor** is June 15, 2008. The suggested topic is: **"The unwritten rules: What are the informal do's and don'ts of exhibiting?"**

For the October, 2008 issue — deadline Sept. 15, 2008 — the suggested topic is: **"Why go to an international show — whether as an exhibitor or as a collector?"**

YOUR experiences, thoughts, ideas, and suggestions are solicited on these matters or 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

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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 the following people whose efforts have contributed to AAPE's successes:

- **February, 2008** — **Eliot Landau and Jim Kotanchik**, proposers of the Hennig Award for judges and the Diamond Award for exhibitors, respectively.
- **March, 2008** — **Liz Hisey and Pat Walker**, our Secretary and Treasurer, who work continuously behind the scenes to keep AAPE on an even keel.
- **April, 2008** — **The Women Who Formed Women Exhibitors** to give a voice to, and encourage more exhibiting by this minority but very active group of members.

Attention All Members:

Please make sure that you notify the Secretary — Liz Hisey — of any changes of address so that the database can be updated. Because of the nature of our mailing permit, your TPE is NOT forwarded or HELD (if you are away) but is returned to the secretary, postage due. Save the Society the cost of lost issues and yourself the cost of additional mailing and due fees by getting your change of address by snail mail or e-mail to the secretary as soon as possible.



Festival for Philatelic Women

The Festival will take place in May 2009 at the American Philatelic Center, Bellefonte, PA

Activities & events for all skill levels. Make new friends; learn new skills.

Open to all, but philately is explored from a woman's point of view.

May 28-31, 2009

Women Exhibitors
7227 Sparta Road
Sebring, FL 33875
E-Mail:
WEfestival@comcast.net

Save these dates: May 28-31, 2009
Women Exhibitors (WE) will be conducting a Festival for Philatelic Women at the American Philatelic Center, Bellefonte, Pennsylvania, May 28-31, 2009.

The event will offer seminars, "how-to" demonstrations, workshops, and other programs to help women get the most from their stamp collecting hobby. WE also solicits suggestions for seminars and courses that will be offered. The needs of the attendees will drive the courses offered. Programs are being designed for a wide

variety of interests, from beginner collectors who need the basics of the stamp hobby to advanced exhibitors.

Attendees (and their significant others!) will have ample time to make use of the American Philatelic Center and all it has to offer stamp collectors. The cost to attend the Festival for Philatelic Women is \$85 and includes all activities. Lunch and dinner for all days is included in the price.

Travel costs and hotel expenses are not included.

For more information contact Women Exhibitors, 7277 Sparta Road, Sebring, FL 33875. E-Mail: WEfestival@comcast.net.

WE (Women Exhibitors) is open to all, but philately is explored from a woman's point of view.

China 2009

The APS has appointed the following Commissioners to the CHINA 2009 World Philatelic Exhibition which will take place in LuoYang City from 10-16 April 2009.

Assistant Commissioner:
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If you would like to receive Bulletins as they are issued and an application to exhibit, please send \$5 to help defray postage costs to one of the individuals above. The bulletins and application will be forwarded as soon as they are received.

What's New @ www.aape.org

- There are currently 63 exhibits online.
- New version of the menu system with added items: Digital Philatelic Study, Awards, and a Youth section with information on the Youth 2007 CofC.
- February 2007 had 16,000 page views of exhibit frames and pages — 45% increase over December — keep those exhibits coming.
- "Collecting and Exhibiting Picture Postcards" by Barbara A. Harrison was viewed 125 times in February. See it under the PPCs section.

How To Add Your Exhibit to aape.org

You are invited to add your exhibit to the AAPE website!

- Images should be numbered 1.jpg, 2.jpg, 3.jpg,...160.jpg
- If you want to e-mail the images, please use malariastamps@yahoo.com.
- If you want to send a CD through the mail, please use the following address:
Larry Fillion
18 Arlington Street
Acton, MA 01720
USA
- If you want to upload through FTP, I will send you an e-mail with the FTP information including username/password.

Editor's 2¢ Worth

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

jmhstamp@ix.netcom.com



I hope you have noticed that we are featuring a box (page 4 of this issue) in which our Webmaster, Larry Fillion tells us all what is new on our website. To say that it is a dynamic, growing enterprise understates the matter. If you have not taken a look lately, please do. The website is another benefit of membership in AAPE, and Tim and I think you will be pleased.

The last issue (January '07) reached most of you fairly close to the March 1 deadline for this issue. If this happens in the future, and I hope it will not, please assume that the deadline will be extended so that you have at least two weeks from receipt to write letters to the editor, and submit articles, etc.

In this issue, you will find a letter from Janet Klug in which, among other things, she expresses unhappiness with the Diamond Award. There are few things in life that are unmixed blessings, and I understand her thoughts, and realize that she expresses a feeling that is shared by other members. That said, as one who was involved in the development of the Diamond Award, I want to devote a bit of space here to explaining some background. The Board approved the Award because we believed and continue to believe that its positives significantly outweigh its negatives. It has two aims: to help shows fill their frames with good exhibits that might otherwise be retired having reached their maximum, and to honor and reward those who continue to exhibit after they might otherwise mothball an exhibit, or who test their skills against the judges with multiple exhibits.

In the former case, it is highly doubtful that many exhibiting additional times to become eligible for this award, even after they believe that the exhibit has reached its maximum, truly believe that the Grand Award Fairy is gonna drop one on them. In other words, they are not taking frames away from an up-and-comer; they are filling frames with good exhibits that philatelists and noncollectors in the region of the show will enjoy seeing. And if they get another mug for the mantel, they have earned it.

I am leery of giving the Diamond Award regardless of the award level. To me this has a tinge of protecting the psyches of the exhibitor who has not reached the top. Sort of like the fourth place trophies that my grandkids get (and yes, the league gives 7th place trophies to the last place team) so that no one should feel bad about themselves.

But wait, people – even kids – are not stupid. They generally know where they stand on the rungs of accomplishment, and while no one needs to rub their noses in a less than first place finish, that is not a good reason not to reward those who accomplish at the highest levels.

The fact is that accomplishment should be rewarded, and those who are on the way up the ladder should be encouraged, but not with the same prizes as those who have reached the top. The very fact that those middle rungs can strive for higher recognition IS encouragement. And as they climb the ladder and work to improve, they are continuing to exhibit. Or they have decided that they prefer to give up rather than prove to the judges that they CAN get to a gold! In either case, giving the Diamond Award is not appropriate.

I agree with Janet that everyone deserves to be treated decently and with respect. And perhaps we need to pay more attention to the nonmedal benefits of why people exhibit; and the fact that willingness to put something in the frames – regardless of medal level – marks one as special within the collecting community.

Notice: When we began putting e-mail addresses with letters to the editor, I was concerned that we would lose the benefit of responses in the form of letters to the editor. To make certain that does not happen, I ask that those responding to letter writers copy me on e-mails. I will not print letters without your permission, but I would like to keep up with discussions on the issues.

- JMH <jmhstamp@ix.netcom.com>

Your 2¢ Worth

— Robert Schlesinger • Janet Klug • Larry Fillion • Steve Turchik

17 x 11 Pages

To the Editor:

I have read with interest the letters concerning the use of 17 x 11 exhibition page, and the problems associated with such pages. One issue I think that I can help solve. There has been questions raised on how best to print on such large sized pages. I have what I think is a good solution to this issue. I print, on my PC at home, two 8.5 x 11 pages, both halves of the 17 x 11 page. I then take them (or several sets at one time) to Kinko's, where I use their copy machine capable to handling my 17 x 11 sheet. I overlap the 2 pages slightly, hoping to eliminate the "shadow line" down the

middle of the page. This method enables me to print my own pages AND be able to use the oversized page.

Robert Schlesinger
Buffalo Grove, IL
robertsles@aol.com

Silver Or Below

To the Editor:

I have a beef. We keep lamenting the loss of new exhibitors entering the fray, and yet I constantly hear chief judges open their critiques with a request from exhibits receiving a "silver or below." What message does that send to all and sundry? That the silver, silver bronze, or bronze medal your exhibit received is of lesser quality

and therefore is of lesser value to the collecting community?

And our WSP shows are talked about as being "weaker" or "stronger." I even once heard two exhibitors talking about awards their exhibits had received hither and yon. One said to the other, "my Postal History of LaLaLand exhibit received a gold at BrandXPex." "Oh, that is one of the weaker shows," came the reply. What is implied? That the gold medal was inferior? Or is it only the show that is allegedly inferior?

PLEASE, can we start building people up and encouraging them to do better without inferring their exhibit is junk? Can we

recognize that some shows are struggling to survive and serve the philatelic communities in their area without calling them weaklings?

I always thought of exhibiting as being a big tent where everyone was welcome, but suddenly it doesn't seem so welcoming to "silver and bellows" and the "weaker"

shows.

And for what it is worth, I just don't understand the Diamond Award. It sounds like the "mug hunter" award for those who keep showing the same gold medal exhibit all over the place hoping to get a grand and go on to the C of C. This award is likely to

make the mug hunting even more obvious than it already is. Is there really a need for this?

If it truly was geared to help shows fill their frames, then give the award as an incentive for those who exhibit regardless the award their exhibits have received. If a show is lacking frames and Joe Blow sends them a silver or a vermeil or a bronze exhibit to help them out, isn't that just as helpful in frame-filling as somebody showing a gold exhibit? It just seems as though we are sending out a lot of negative messages. Perhaps they are subtle negative messages ("silver and below"), but the Diamond Award seems like a jackhammer negative message, at least to me.

Janet Klug
Pleasant Plain, OH
TongaJan@aol.com

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

AAPE is pleased to have these examples and asks YOU who exhibit to take pen in hand (or, keyboard in lap) to create such a guide to your exhibiting area. Your contribution can be one page or longer, but it should address such things (as appropriate) as highlights of geographic and governmental history and their relation to the types of material that can be shown, difficulties inherent in the area (which might include such things as low population/literacy, disorganized postal system, weather conditions that affect philatelic material, etc.), what to look for in the way of scarce stamps and usage, effective methods of organizing, and an overview of research in the area that is available (a bibliography) and what remains to be done. These categories would change for thematics and other exhibiting categories. Get creative! Send monographs to the editor, for future listing in TPE.

Still available:

Judging:

- **South Australia Railway Parcel Stamps 1885-1965** (3 pp) 60¢
- **Queensland Revenues 1866-1965 At FIP World Exhibitions (Parts 1 and 2)** (8 pp) \$1.50
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- **The Philately of Aden, 1839-1967** (14 pp) \$2.50 per copy
- **British North Borneo** (5 pp) \$1.00
- **Australian States Revenues** (4 pp) 75¢
- **(Nicaragua) Airmails** (4 pp) 75¢
- **Of U.S. Federal Embossed Revenue Stamps** (3 pp) 60¢.
- **Queensland Postal History.** (8 pp) \$1.80
- **Traditional Victoria.** (8 pp) \$1.80
- **Western Australia Revenues — DeLaRue Issues 1881-1903** (7 pp) \$1.60.
- **Ceylon Postal Stationery** (3 pp) 60¢
- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** (55 pp) \$8.50 per copy
- **Introduction to Confederate States Stamps and Postal History.** (8 pp) \$1.80

Lesson From A Five Year Old

To the Editor:

I mentioned to my five year old daughter as I was preparing my title page "this exhibit may take a while before it does well." She replied with "you get what you get and you don't get upset." She mentioned that it was a lesson in kindergarten about getting Valentine's Day cards. Maybe we could apply it to exhibit awards.

Larry Fillion
Acton, MA
malariastamps@yahoo.com

Hardware

To the Editor:

I am new to this exhibiting thing and have exhibited three times in the last year. Along with the ribbons hung on the frames, I received two fancy show medals from Boxborough and a clock from Ameristamp. I display the clock but I am not sure what I would do with three clocks if I had had three exhibits in the Ameristamp show, as some did.

I would like to ask show chairmen to think about whether exhibitors could opt to only get the ribbon and not the medal award. Maybe a piece of paper could be handed out at the awards dinner instead if this option were taken? This would also save money sending the awards through the mail if the exhibit is a mail-in. Maybe there could be a reduction in entry fee if an exhibitor took this option?

Larry Fillion
Acton, MA
malariastamps@yahoo.com

Historically Important

To the Editor:

This letter is in response to the article in January 20, 2008 issue by Mr. Henry Fisher, Rarity – A Response To Bell and

Ramkissoo.

On page 21 Mr. Fisher stated "in my opinion there is too much good material in my exhibit. I am sure that Steve Turchik (who had an article in the October TPE) has more philatelically rare material than I do, but I probably have more historically important items."

First of all I would like to thank Mr. Fisher for submitting his nice article to TPE and for noticing and mentioning my article. I really enjoy reading the articles that are written, particularly those of Mr. Robert Odenweller and John Hotchner.

Having read your statement, I am now curious to know just what historically important items you have that are so much superior to mine, and get some idea of your thinking that makes an item historically superior.

Please allow me to give you and our readers a bit of an idea of what my exhibit is about so you can be a little more specific in your response. Having been working on my exhibit for over 45 years, my exhibit as Mr. Odenweller has suggested has been a living thing – completely revised after every showing.

The title of my exhibit is The Usage of Switzerland's Sitting Helvetia Issue of 1854 - 1863, a ten frame exhibit. There are 34 recognized items according to the Swiss

Zumstein catalog classification, divided by 159 exhibit pages, which gives one about 4 pages to each stamp to tell its story (as part of the story of the entire exhibit). Below listed are the usage items that are already included in the exhibit: Single use covers, multiple use (pairs, blocks, etc.); Mixed frankings; Postage Due; Domestic usages to different zones; Registered with stated value or without; Nachnahme (C.O.D.) –accepted or refused; International Usages = Destinations (common and remote); Production color shades; Production varieties and errors; Cancellations: color varieties, straight line, grill, circle date, etc.; Postal markings of special uses; Bisected stamps; Paper thickness – Munich and Zurich papers (there are several different thicknesses); Colored embedded threads including thread locations in stamps; Wrong color of embedded threads; Double threads or no threads; Spacing between stamps of sheets of 25, 50, or 100 stamps; EKV=Earliest known use; Mixed usages – Imperforate issues used with perforated issues.

It is possible to have another item or two to this list, but to get to this point it has been necessary to have a tolerant wife, do much study and research of sales, be able to bid and buy items – and have lots of luck. One can't do too much on a retired teacher's pension. The last showing of the

exhibit can be viewed on line at AHPS Members Exhibit Archive.

Now, Mr. Fisher, to get back to the original question: Which of the items lack the historical importance (compared to yours), and what items can you show that overshadow ones I have selected? Your response will be appreciated.

Steve P. Turchik
Santa Paula, CA
Sturchik@msn.com

Editor's Note:

Having reread Fisher's piece, I think the problem is the meaning of "historically." What Henry is talking about is historically important documents upon which the impressed revenue seals he collects are found. What Steve is talking about is material important in the context of telling the philatelic story. Thus, the two are ships passing in the night, talking about different things. Henry can't answer Steve's question because there is no answer. The item quoted from his piece is precisely true. Steve has more philatelically rare material than Henry does. But Henry has more historically (in the wider meaning of non-philatelic "history") than Steve does. The question that must be answered is "So what?" Does his historically important documents, entitle him to a higher award in a philatelic exhibit than what he has been getting? It is a reasonable question.

Life is the art of drawing sufficient conclusions from insufficient premises. — Samuel Butler



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(Left to Right)
Ron Strawser,
David McNamee,
Joe Crosby,
Tim Bartshe.
Not present:
Kent Wilson



AmeriStamp One-Frame Results And Rules Changes For 2009

by Anthony F. Dewey

A highlight of AmeriStamp Expo is the 1-Frame exhibits, a reflection of the event's origin as an AAPE event. In conjunction with AmeriStamp Expo this past February in Charlotte, NC, AAPE sponsored the third annual 1-Frame Team Competition. There were eight teams involved. Special thanks are given to Dana Garvey and the staff of the APS for making this a very successful, exciting and enjoyable event.

Each team was required to include, as part of its 5-exhibit entry, three "new" exhibits that had never been shown at the national (or international) level prior to the show. Of the 40 exhibits participating in the team competition, 30 were new. This exceeds the contest's goal of 24 new exhibits by 25%! In fact, one team, the "Collectors Club of San Francisco," entered five new exhibits.

This year there were no foreign entries. In the prior editions we had teams from Canada, Australia, France, and Macau. Two teams, "Fab Five" and "Not Grumpy Old Men" were comprised solely of women.

The teams and their scores were:

- 438 The Untotally Called For
- 431 American Helvetia
- 424 Collectors Club of San Francisco
- 423 Capital Punishers
- 417 Worthington Stamp Club
- 408 Not Grumpy Old Men
- 401 Fab Five
- 366 Portuguese Philatelic Phanatics

The exhibits of the winning team were:

— "Registration Marcophily of the South African Republic (Transvaal) 1881-1900," Tim Bartshe Type=PH, New Score=97 Gold, also Reserve Grand (candidate for Grand)

— "Belgian Congo 3, 3.50 and 10 France Mols Issues of 1898-1921," Ron Strawser Type=TR, New Score=92 Gold, also APS Award of Excellence (1900-40)

— "Tasmania Registered Postal Stationery," David McNamee Type=PS, Score=91 Gold, also UPSS Award

— "Selling the Twin Territory Towns: Civil Advertising Covers and Cards from Oklahoma Territory and Indian Territory, 1841-1907," Joe Crosby Type=IM, New Score=80 Vermeil

— "The Geologic History of Yellowstone Park," Kent Wilson Type=TH, Score=78 Vermeil

RULES CHANGES

For the 2009 edition of the 1-Frame Team Competition, there will be two rules changes.

1) Instead of requiring each team to include three "new" exhibits, give a 5-point bonus to a team for each new exhibit.

2) Instead of requiring each team entry to be from a separate Type, give 5-point bonus to a team for each Type represented.

The rules changes reflect a change in philosophy. Instead of hard-and fast rules, incentives are offered to achieve the same goal. A 5-point bonus is a significant incentive given the closeness of the scores listed above. The two rules targeted had

been protested by a number of potential participants citing that the restrictive rules prevented a number of teams from forming and entering the contest.

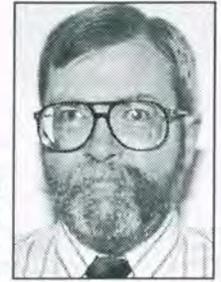
As noted above, three of every four exhibits participating were new exhibits. The rule requiring each team to have three new exhibits was intended to promote the creation of new exhibits that would be shown at national shows, as local and regional shows. We have been highly successful in this objective. Let's hope the points incentive is just as effective.

The rule requiring exhibits on a team to be of five different Types had the intention of promoting diversity in the exhibition to make it more interesting to the public and the jury, as well as the participating teams and their members. This year, all but one of the eleven Types were represented: Traditional (7), Postal History (6), Display (6), Postal Stationery (5), Revenue (4), Thematic (3), Cinderella (3), Illustrated Mail (3), Aerophilately (2), and Special Studies (1). Astrophilately was the lone exception.

After the show in Arlington, Texas we will be able to measure the degree to which each of these goals is achieved and to compare the results against those of the three prior years.

An updated copy of the rules, along with the team registration form for 2009 will be posted on the AAPE website. Start organizing your teams now for a real Texas-style shoot-out!

PRESIDENT'S MESSAGE by Tim Bartshe



My goodness, here it is the second quarter of 2008 and it seems that I was just finishing off the Thanksgiving turkey just last week! Firstly, an update on the Diamond Award and where the award recipients stand. Ron Lesher reported to me in mid-March that 16 persons had submitted for this award to honor the exhibitor and not the exhibit. The split of 10 gold medals for a single exhibit versus six gold medal exhibits is about 60/40. Congratulations to all recipients and again many thanks to Gregg Hopkins for his help in getting this off the ground, Ron Lesher for handling the details.

As exhibitors we have many ways to assist the judging process; a good title page, a succinct and focused synopsis, use of a plan and page headings and a useful bibliography. In this day and age of shows sometimes scrambling to fill frames and the lateness of the frames being filled, sometimes the jury may not see the complete exhibit lists and material until only weeks prior to the show. Unless one is lucky enough to live close to a philatelic library, there is scant time to go to the RMPL for article and book shipments. The exhibitor can help measurably by listing

things that are available on the web. There are so many web sites out there now devoted to various philatelic subjects that can help the judge achieve a basic understanding of an exhibit he may not have time to research via more traditional means. I would encourage each exhibitor to include such references he knows are active to help his exhibit receive the best evaluation possible from the jury.

Just two years ago the Washington 2006 FIP event was held and proved to be the biggest and most successful event since AMERIPEX in Chicago 20+ years ago. On the heels of that international philatelic extravaganza comes the SESCAL/Americas 08 exhibition this coming October. For those unaware of the international scene, the United States of America under the umbrella of the APS is a member of FIAF or Federación Interamericana de Filatelia which is the Continental federation covering countries of both North and South America. Through the hard work of Dr. James Mazepa and Dr. Jerome Kasper, this marriage of SESCAL and FIAF will bring international level exhibiting and judging to the US once again. This show will still be a qualified WSP show though it

is also under the auspices of FIAF with recognition from FIP, the international philatelic body which Washington 2006 was associated with.

This means that the Grand Prix winner will be able to participate in the C of C competition in Pittsburgh in 2009 and each exhibitor will be evaluated using international standards. The dealer bourse will have an international flavor as will the exhibit area itself with over 450 frames of material being judged by 10 internationally qualified judges. This event will help form a more cohesive philatelic union between the American States, both north and south, as collectors from many countries converge on Los Angeles on October 10-12. For more information on this event please visit www.sescal.org.

Finally, don't forget to help support Larry Fillion, our webmaster by submitting your exhibits digitally to him. I want to further thank publicly each and every one of you who freely donated monies to AAPE last year.

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

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

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

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

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

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

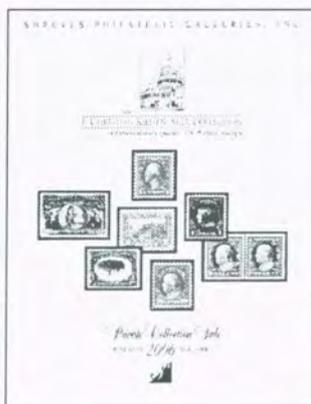
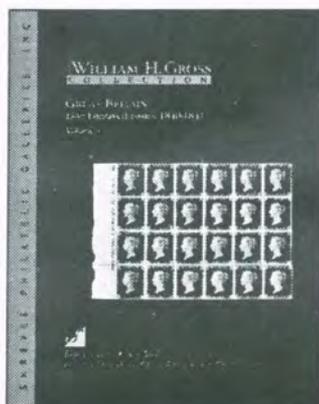
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AAPE Annual General Meeting

Ameristamp, Charlotte, NC • January 12, 2008 1:00 p.m.

Meeting called to order 1:05 p.m.

Introduction of Board Members.

State of Society. President Tim Bartshe announced that there are over 900 members and has plans of adding to these numbers this year. Finances of Society are in fantastic shape. Good working capital. Team Exhibiting has been well supported for the third year with eight teams taking part, and plan to hold again next year. Picture Postcards were approved as a separate class in Portland 2007.

Details from Board Meeting.

Secretary reported that database was current. Pleaded with members to advise her if they were going to be away when the magazine came out, so that they would not be returned. Also pleaded for change of addresses.

Critique Service — very popular.

Title and Synopsis — Service is being utilized very well.

Mentor — this is going well, planning to advertise in other stamp magazines to promote service and encourage new exhibitors to join AAPE and use the service.

TPE2 — Nancy Clark is reviewing entries and it is hoped the issue will be printed this year.

By-Laws and Constitution. Steve Zwillinger has reviewed and the Board will review changes and make comments.

Bud Hennig Award — Tim spoke re the criteria and that the selection committee will be Eloit Landau, Ron Leshner and Jerry

Jensen, until there are enough awardees. Also spoke about the presentation to Bud at CHICAGOPEX 2007.

Diamond Award. Several applications have been received. Eight exhibitors have met the criteria.

Website — Larry reported the statistics, over 7000 hits for the month of December alone, spoke of the need for more exhibits to be loaded onto website.

Critique evaluation sheet. This was discussed but will be further reviewed.

Contributions. There has been an increased level. Contributors will be noted in TPE and on the website.

Neil and Jennings Literature Awards — a standing committee will be appointed to select awardees for 2007 and future years.

TPE — colorization still under consideration and a makeover is planned.

WE — has requested funding for start up costs for their proposed convention in May 2009.

Youth — Janet Houser of APS came before the Board asking for support and help in encouraging young exhibitors.

Outreach — still a work in progress.

2009 Elections. Charles Verge has been appointed Nominating Chairman.

Awards. President Tim Bartshe presented Tony Dewey with the Randy Neil Award for the best article in TPE in 2006.

President Tim Bartshe presented Diamond Pins to Steve Washburn and Tony Dewey. Other awardees not present: Richard Wilson, Harlan Stone, Nick

Lombardi, Andrew MacFarlane, Robert Hohertz and Steve Turchik.

President Tim Bartshe, Tony Dewey and helpers scored the Team Competitions.

Meeting adjourned 2:45 p.m.

Respectively submitted,

Elizabeth Hisey
AAPE Secretary

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Title And Synopsis Pages by Wolf Spille

It started out in Buenos Aires in 1961 when my girlfriend (now my spouse of 44 years) presented me with two little blue stamps showing the fleet of Columbus, issued in 1892 (Scott 90/91). This happens to be the first commemorative stamp issue of the Americas! Over the next 30 years I added a number of proofs, covers, and souvenir sheets pertaining to this pioneering emission. And when AmeriStamp Expo 1993 became a reality, dedicated specifically to 16-page one-frame exhibits, I reentered the field of competitive exhibiting

after an 18 year hiatus from the exhibit scene.

Right away, my presentation of these inexpensive stamps was awarded a Gold. Now I was truly hooked and embarked on a quest to find the elusive items I knew existed, dispersed among a number of Argentine collections. And I was lucky. Fellow philatelists and a few astute dealers assisted my endeavors and scarce and unique items got added to the exhibit. Jury critiques were invaluable, and my OFE kept garnering top awards at national and

international shows.

As it would be extremely difficult trying to improve the exhibit any further (although I'm aware of a few gems still out there in Argentina that *I would love to get my tongs on*) I contemplated retiring it from the exhibition scene. But then it got invited to WSC Israel 2008...

So, it will be one more time...and I'm having FUN!

Editor's Note: Please see front cover for Mr. Spille's title page.

Argentina 1892: The World's First Columbians

America's First Commemorative Stamps

FIVE PHILATELIC FIRSTS

On Columbus Day, October 12, 1892, Argentina issued two stamps honoring the 400th anniversary of Columbus' first American landfall. The 200,000 specimens of each denomination, 2¢ and 5¢, became —

- ◆ **America's First Commemorative Stamp Issue.** 1, 2
- ◆ **The World's First Commemoratives honoring an event of global—not just national—significance.**
- ◆ **The World's First Stamp Issue to be on sale—and valid for postage—for one day only.**
- ◆ **The Occasion for The World's First Commemorative Souvenir Cards with FD Cancels.**
- ◆ **And a Proud Achievement of The World's First Citizen's Stamp Advisory Committee.**

Proposed by Dr. José Marcó del Pont, president of the Sociedad Filatélica Argentina and chairman of the world's first Citizen's Stamp Advisory Committee, and based on a sketch by marine painter Eduardo de Martino, the stamps were designed and produced by the Compañía Sud-Americana de Billetes de Banco (CSBB), founded 1887.

Their artistic design, meticulous engraving and superb printing were widely praised by contemporary philatelists worldwide.

The exhibit covers the issue's development from its conception to emission, postal usage, and its aftermath.

It is the culmination of a 30-year search for elusive materials—among them six items that are unique—previously distributed among several prominent Argentine collections.

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SCOPE & KEY ELEMENTS OF EXHIBIT

Essays, Proofs & Commemorative Cards. [8 Pages]

- ◆ A *unique* stamp sized CSBB photo essay.
- ◆ A *unique* artist's pen-ink-and-wash drawing, one of the first three essays presented by the printers.
- ◆ A large engraver's *first* progress proof (ex-Bose, ex-Nüesch, from engraver's estate), one of three existing.
- ◆ A *unique* progress dual die proof, one undenominated, the other with 5¢ value. Both defaced by pen strokes.
- ◆ A rare undenominated die proof from the master die which became the finally authorized design version.
- ◆ Large die proofs — and scarce perforated presentation plate proofs.
- ◆ Trial color plate proofs — *The two only known entire sheets with still attached plate numbers*, #127 (2¢ red) and #119 (5¢ blue).
- ◆ Two commemorative souvenir cards, one a scarce variety with text omitted, the other canceled on the day of issue.

The Emission & Its Only Varieties. [1.5 Pages]

- ◆ Unused sheets of both values with matching sheet nos.
 - ◆ Two blocks-of-four of the double impression variety, one of them *unique*, found on just one 2¢ sheet; an unused single with double transfer, and, with 'kiss impressions', another single and *the only known used copy*.
- All five items with APEX certificates.

One-Day Domestic & Foreign Usage. [4.5 Pages]

- ◆ Representative examples of urban, inland, and overseas covers—regular, registered, special delivery, and letter cards—including a rare if not unique 2¢ strip-of-ten on cover, and a bisect 2¢ on piece (magazine rate for 51-100 grams).

Post-Issue Proofs. [1 Page]

- ◆ Defaced die proofs—one signed and dated by the Postmaster General—and defaced plate proofs sent with news releases to the philatelic world.
- (Mislabeled by Victor Kneitschel as '*unadopted designs*').

Outside The Law. [1 Page]

- ◆ Italian forgeries and a contemporary fake cover.

TRACK RECORD

BANGKOK 2003.....	Gold & Special Prize
APS AMERISTAMP EXPO 2004.....	Prix d'Honneur & Single Frame 'Champion of Champions'
ESPAÑA 2004.....	Gold
ROSARIO CENTENARIO 2004.....	Gold & Special Prize
WASHINGTON 2006.....	Gold & Special Prize
BELGICA 2006.....	Gold & Special Prize

1. ...*And The World's Fourth*, preceded only by New South Wales' 'One Hundred Years' issue (1888), Romania's 5-stamp set for King Carol I's Silver Jubilee (1891), and Hong Kong's one overprint celebrating the colony's 50th anniversary (1891).

2. *Scott* and *Michel* assign this honor to Peru's 5¢ 'Trencito' stamp supposedly issued for a railroad anniversary in 1871, yet both Juan G. Bustamante ("*Catálogo Especializado*", 1981) and Herbert H. Moll ("*Historia Postal y Filatélica del Peru*", 1983) have documented its *definitive* use on mail carried between Lima/Callao & Lima/Chorrillos as early as June 1870. [12/06]

Philatelic Judging Down Under

by David McNamee

I was privileged to be invited to Australia to participate as a judge for the National Exhibition held in Canberra in March of this year. The American Philatelic Society and the Australian Philatelic Federation have an agreement to recognize each others' medal level awards and judges, as well as a formal program to exchange philatelic judges each year. This year it was the APS turn to provide a judge for Australia; next year, we will welcome an Australian judge to one of our shows. There is an application process — a letter to the APS (CANEJ) volunteering to participate. In my case, I had attended and exhibited at several shows in Australia, so I was familiar with the people, the process and the cost of such a trip. APS judges furnish their own transportation to and from Australia. The Australian Show Committee was generous enough to provide a hotel room and most meals during my assignment.

Things Down Under are a bit different from what an APS philatelic judge normally encounters. We could learn a few things from each other, which is why the exchange program exists. Here is my experience:

The Australian-based InterNational Association for Philatelic Exhibitors (NAPE) publishes the *Handbook for the Australian Exhibitor* (138 pp., illus., A4 size, card cover, A\$20), a comprehensive guide for the exhibitor and judge. Articles include "Guidance for the New Exhibitor," "Title Pages," and "Self-Evaluation of Exhibits." The meat of the *Handbook* is the complete set of rules and regulations governing each class of exhibiting, generally following the FIP "GREX" (General Regulations of the FIP for Exhibitions), "GREV" (General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions), "SREV" (Special Regulations for the Evaluation of [insert Class of Exhibit here] Exhibit at FIP Exhibitions), and Guidelines for judging each class.

GREX are the rules for running the competition. GREV are the general rules for judging and medal levels, and SREV supplement the GREV by focusing on the specific aspects of each exhibiting class, and guidelines further explain and define the SREV down to practical nuts and bolts for each class. In addition to the FIP classes, Australia has extended the range of exhibit classes by adding Social Philately and Polar Philately; and from time-to-time, they put forth other experimental classes. I found the *Handbook* to be an immense help in preparing for the judging process.

Preparing for the exhibition is similar to what we do in the USA, except that synopses are rarely provided by the exhibitor. Australian

exhibitors like their FIP counterparts, place their primary references on the title page at the bottom in small type, so the lack of synopses was not as big a handicap for preparation had that not been the practice. There is more emphasis on an effective title page that defines the exhibit and provides a plan for treatment of the subject and how rare items will be displayed — things that USA exhibitors sometimes place in the synopsis. But because the exhibitor is relying only on a title page, there is only one chance to get it right. In one case, I had not the foggiest notion what the exhibit was going to be about because of the vague statements in the title page and references which were all privately published by the exhibitor. A synopsis would have been a second chance to effectively communicate with the judges.

The juries at Australian shows are much larger than at USA shows. There were 21 judges for 85 entries displaying 367 frames plus seven literature entries. Judges worked in small teams of three or four judging those exhibits that they are qualified to judge. In the USA, every judge evaluates exhibits in all of the exhibition classes. In Australia, a judge has to qualify in each separate class and may only judge classes for which they are qualified. I qualified in both Postal History and Social Philately; however, I was assigned to work with only the Postal History team. The Australian approach puts more specific and relevant knowledge and experience in front of the frames; however, the overhead cost must be considerable.

I worked as part of a team with two other judges (Postal History Team Leader Malcolm Groom and Team Member Geoffrey Lewis) who are FIP international judges in Postal History — a special opportunity to learn from some of the best. The judges are provided forms with space to make notes under each of the categories of Treatment and Importance, Knowledge, Condition and Rarity, and Presentation. The forms had boxes to enter the consensus scores for each of the elements (Australia uses the FIP points method of scoring exhibits). We studied the exhibit and talked among ourselves raising questions and pointing out good and poor aspects of the display. We then each offered up our assessment in points and debated any differences until we all felt comfortable with the points awarded. The points were totaled, and a tentative medal level assigned. On a few occasions, we ended up on the border between medal levels, and we discussed further if we could find more in the exhibit or not. We worked from noon to 10 p.m. on the Thursday before the exhibition opened. Our team had eleven exhibits to evaluate, so we

could spend much more time with each one.

Because some USA judges and exhibitors have strong views on using points to evaluate philatelic exhibits, I want to give some additional insights learned from actually participating in the process:

Actually, only half the points are used: it was rare to give anyone less than 50% of the points available. A principle was always to leave the exhibitor some dignity.

It was equally rare to give 100% of the points available. Australian judges equate 100% with "perfection" instead of merely "very good." Presentation garnered a few "5s" (100%), but no other element did that well.

The toughest call for me was gauging Philatelic Importance. No one got all 10 points, and very few got as much as eight. Australian judges score Importance on a worldwide basis — they often referred to how the exhibit would fare internationally — which biases the scores to more classic material from major countries. I tended to be more generous, but I can see that their exhibitors may be better prepared to compete internationally with a world-view assessment of Importance in their subject.

Noted for comments/feedback for the exhibitor were recorded on our forms, and great care was to make these comments specifically relate to the strengths and weaknesses reflected in the point scores. This caused us to focus on where the exhibit needed to improve, and how it could do so.

An observed key to success was the exhibitors' understanding of how points are awarded. In the USA, much of the debate focuses on judges' issues.

The scores were entered into an Australian-developed database program "Showman," and a summary was printed out of all of the scores from all the teams immediately Thursday evening. The database has the history of each exhibit if it has been shown before. If the final medal level was greater than two levels or more from prior history, we were asked to "have another look." We had one case where there was a 20-year gap since the last time it was shown, so a jump of two or three levels was not unexpected. Chief Judge Ian McMahon asked everyone to go out to the frames Friday morning and resolve any unusual cases, as well as look at the exhibits outside of our assigned group so that we could be comfortable with the scores overall.

There were a few cases where a judge petitioned a Team Leader of another group to reconsider the points awarded for an exhibit, usually one on the border between medal levels. A healthy debate ensued, and negotiation did not always result in a change of score. Final results were due on Friday at noon to give the

A man's accomplishments in life are the cumulative effect of his attention to detail. — John Foster Dulles

Show Committee sufficient time to prepare the awards to be given out Saturday evening.

Friday afternoon was spent writing out the feedback for the exhibitors on clean copies of the forms we had used at the frames. We were free to go back to the frames to refresh our memory, and I took some advantage of that opportunity to focus on the four exhibits that I was responsible for feedback.

Saturday morning was a VERY brief Critique session compared to USA practices. The Jury Chairman made introductions and gave a few general remarks about the exhibition. The Chairman then stated that the purpose of the meeting was primarily so that exhibitors could make appointments with the appropriate judge(s) to review the exhibits at the frames. No specific questions were allowed in the room. It was over in 20 minutes. The USA practice of allowing one question from each exhibitor in the Critique session allows for some "cross-fertilization" of ideas and tips for improvement, and this was missing from our session in Canberra.

Our team leader made the appointments (about 20 minutes apart), and we went to the frames together as a team to meet and discuss

each exhibit with the exhibitor. We had our rough copies of the scoresheets and notes we had taken. Our meeting at the frames is when specific questions were encouraged. The process took several hours, and the exhibitors seemed genuinely satisfied with the process. Overall results were not too different in medal levels achieved from my estimation of how they may have fared under the USA scoring system; however, the quality of the feedback was very much higher than I have observed in a number of USA critique sessions, although about the same when the USA exhibitor asks for a session at the frames.

It has been my experience at USA shows that few exhibitors ask for a session at the frames, yet this is where the best coaching can be done. The USA critique sessions are held late on Saturday afternoon, and there is often little or no time then to go to the frames. If coast-to-coast flights are involved, some of the judges will be leaving too early on Sunday to make appointments at the frames. There are a lot of other factors involved, but this is perhaps an area for further study.

Probably because there are only a few national level shows each year in Australia and

New Zealand, opportunities to exhibit or judge are limited unless the person goes offshore, and that is the emphasis on their coaching: preparing their best exhibitors and judges for success in the highly competitive FIP world. The USA has more than 10 times the opportunities, so our emphasis is on developing exhibitors and judges for success at our national level shows where we define our criteria to maximize enjoyment of the hobby equally among all classes of exhibits and collections. In the USA, FIP competition is an afterthought rather than a goal for most participants.

At the conclusion of the exhibition, all of the exhibitors got the clean copy of the feedback/scoresheet for their exhibit together with the certificate and medal when they picked up the exhibit.

I am grateful for the hospitality of my Australian hosts, and the opportunity to participate in the exchange. I was exposed to a different way of doing things, and the experience stimulated my thinking about how we can improve our service to exhibitors in the USA. I think that was the purpose of this exercise all along.

Congratulations To The Following Members Who Have Qualified For The Diamond Award

Nicholas A. Lombardi - The 1903 Two-Cent Washington Shield Issue
Harlan F. Stone - Swiss Perforated Sitting Helvetia 1862-83
Andrew MacFarlane - First Days of the 1929 George Rogers Clark Commemorative
Richard S. Wilson - British Forces in Egypt and Sudan 1882-1898
Robert Hohertz - Revenue Stamped Paper of the Spanish-American War Tax Era
Steve P. Turchik - The Usage of Switzerland's Imperf Sitting Helvetia Issue of 1854-56
Steve Washburn - 6 golds for different exhibits
Anthony Dewey - The First UN Issue - 1951
Bob Rawlins - 6 golds for different exhibits
Cheong-Too Choi - 6 golds for different exhibits
Gregg A. Hopkins, Sr. - Forerunners - The Philatelic Truck & Souvenir Sheet
Jerry H. Miller - 6 golds for different exhibits
Arthur H. Groton - Internal and Foreign Surface Rates of Mandate Palestine
Charles J. O'Brien III - Joint Issues with the United States
Eric A. Glohr - Hawaiian Postal Cards and Envelopes: Kingdom, Provisional Government and Republic Issues
R. Timothy Bartshe - 6 golds for different exhibits
Ronald E. Leshner - The Two Cent Revenue Stamped Paper of the U.S., 1865-1883

Diamond Award Applications

The Diamond Award is given to an exhibitor who has supported national level shows through consistent excellence and frequent entry of their exhibits. To qualify, the exhibitor has to have achieved 10 gold awards with a single exhibit or six gold awards with six separate exhibits over a span of 10 years in **U.S. and Canadian national level shows**. International, regional and local shows do not meet the criteria for the award. Only one Diamond Award is given to an individual exhibitor. Exhibitors can apply for the Diamond Award on the AAPE website (www.aape.org) or use the following URL, which will take you directly to the application:
http://www.aape.org/diamond_award.asp

"Getting Started in Philatelic Exhibiting" & "Collecting And Exhibiting Picture Postcards" **Offered For Distribution At Club Exhibitions & Shows**

AAPE's pamphlets are available for a 41¢ stamp for postage for one or 58¢ for both. Requests should be sent to Denise Stotts, P.O. Box 690042, Houston, TX 77269.

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.

Member comments and critiques are welcome. Also we need two to four pages of your exhibit — one of which will be the title page — for future critique. Send to John Hotchner, P.O. Box 1125, Falls Church, VA 22041 or jimstamp@ix.netcom.com.

OFFICIAL STAMPS OF THE SUDAN TO INDEPENDENCE

Sudan's first official stamps, issued in 1900, were remainders of the 1897 5 millimes overprints which were perfined S.G. (for Sudan Government or Service Gouvernemental). These stamps were superseded in 1901 by similarly-perfined 1m camel stamps of 1898, which were in turn replaced in 1903 by stamps overprinted O.S.G.S. (for On Sudan Government Service). Early issues were apparently used as a token or frank, or as an 'inland etiquette' within Sudan and Egypt, rather than as payment for postage. Only single stamps are known used on cover.

Beginning in 1904, official mail had to be paid at the regular rates. Perfins returned in 1913. Usage of official stamps on internal mail was discontinued in 1932, and most internal official mail was sent unstamped, but with hand-written authorization, or with regular issue stamps. A new S.G. overprint was introduced in 1936, and remained in use on the prevailing regular issue stamps for the balance of the time covered by this exhibit.



The scarcest stamp of the Sudan; four issued.

In 1902 (or 1903 or 1904 according to other sources), 30,000 copies of the 1m of 1898 were overprinted O.S.G.S. for official use. The overprint was applied to half-panes of 30 stamps, using an overprint plate with a round letter 'O' in 29 positions and an oval 'O' in one position. Four half-panes are believed to have received the inverted overprint, and thus just four stamps received the inverted overprint with the oval 'O'. (Charles F. Hass, A.P.S., and R.P.S.L. certificates.)

1902 - 1906

The 1m of the First Regular Issue of 1898 with rosette watermark was locally overprinted O.S.G.S. The quality of workmanship was not good. The 10 piaster was overprinted in London in 1906.



Usual square periods, or 'stops'



Round periods appeared on one row of six (positions 25-30)



Left, pair shows the oval 'O' (left), which appeared on one stamp (position 19) in the setting of 30, and the round 'O' (right). Right, a true double impression, with each impression being fully inked, misplaced upward, one of 60 issued (Hass certificate).

You Be The Judge by Paul Schumacher

1951

The Sixth Regular Issue, with new pictorial designs, was overprinted in 1951.



Position 45 from the unique pane of 50 with inverted overprint (signed Herbert J. Bloch; A.P.S. and P.F. certificates).



1903

Scarce usage of O.S.G.S. London overprint, July 1, 1903, Khartoum to Cairo (ex Hass).



Faint Cairo backstamp, July 7, 1903.



Member comments and critiques are welcome. Also we need two to four pages of your exhibit — one of which will be the title page — for future critique. Send to John Hotchner, P.O. Box 1125, Falls Church, VA 22041 or jmhstamp@ix.netcom.com.

“You Be The Judge” Results by AAPE members

Comments on “Ludwig Hesshaimer (1872-1956) Passion For Philately” by Wolf Spille —
See pages 14-15 of the Jan, 2008 Issue.

Obviously, here's a potential 1-frame subject. But the title does nothing to tell the judge what the exhibit is about. Flush “Passion for Philately” subtitle and replace with “Austrian Stamp Designer and Show Organizer.” Statements such as “most important,” “unfortunately,” and “shocking” are opinion, not fact and should go. I fail to see who was denied participation in WIPA adds to the story.

Then we read the plan and notice a woeful imbalance problem. Maybe the title should be “Iceland's 1930 Parliament Issue.” The rest of the Title Page is fine, provided the picture of Hesshaimer is an actual photo and not a cropped image from the web. I personally don't care for roman numeral plan divisions, or any numbering when there are only six divisions, but that's personal.

Page numbered “1” has a big problem. Traditionally we start with the preliminary

designs, essays, then proofs, etc. So the last page should be first. Then I have a problem with that page itself. The 5Kr stamp shown, the top value of the set, apparently NOT designed by Hessheimer, has only a miniscule ship. Why not show the 5 Au stamp? Or why show any stamp? The essay beautifully shows the crow's nest. And couldn't that page be shown horizontally, perhaps with a little overlap.

So back to the page with the stamps. No need to tell us about the rest of the set—we don't want to see it anyway. While the catalog value of used is substantially higher, and covers astronomical, the one cover shown is pretty obviously philatelic. Facit tells us Hesshaimer designed the frames of the entire set and that they were printed in Vienna. So wouldn't those be “his stamps” too? I hope somewhere in the eight pages not shown Wolf tells us that. And tells us about the Facit listed varieties.

Other questions come to mind. Why are these the only Icelandic stamps printed in Vienna, at least until much, much later, if ever. (de la Rue and Danish houses had the business.) And as these were Iceland's first large format commemoratives, could this not have been a put up job. We'll print 25,000 for you at no, or little, cost. Did Hesshaimer have an interest in the printing company?

Knowing Wolf's interest in proofs and essays, and success with his Argentine Colombians, I suspect he's got all the proofs there are to be had and hunts a big mug or two. For that, he needs to either rebalance, or change the title, and if that, to do more with the issued stamps.

For now, I make it Treatment: 20, Knowledge 25, Condition and Rarity 27, Presentation 3, the barest of bare vermeils.
(Steve Washburne)

TPE Survey Responses

23 responses were received to the survey in the October 2007 issue of TPE. More are welcome—access the survey on www.aaape.org. The following are the average scores received by the regular features. The range was 1-I hate it; to 10-I love it:

Letters to the Editor (Your 2¢ Worth) 8.9	Editor's AAPE of the Month 7.5
Show Listings 7.0	Ask Odenweller 8.4
Thematic Exhibiting 8.4	Classified Ads 7.4
News From Clubs and Societies 6.9	Future Issues 6.6
As I See It 8.9	Advertising 8.1
Yearly Index 7.5	Information on Critique Service 7.4
AAPE Convention News and Reports 8.2	Help With New Projects 8.3

Many comments and suggestions were included. A selection of them—so as to eliminate duplication includes:

*It might be nice for an article to show a page from an exhibit that was criticized and changed for the better, and to show that with a list of changes and why they were made.

*What we really need is “Back to Basics”: Starting a new exhibit; Exhibiting for the first time.

*If the magazine is intended to attract new exhibitors, it should include where to find material.

*Could we put past issues up to last five years on website such as the British North American Philatelic Society has done (www.bnatopics.org)?

*The letters to the editor beat to death the same old topics. Cut them down to 1/2 page. Not useful. Need articles on preparing exhibits, tricks of the trade, how to ship unusual items, how to prepare for international shows.

*Want articles profiling exhibitors and telling why they exhibit what they do, more articles for beginners, Detailed article on how an exhibit is built.

*A serialized set of articles that address various topics such as “Selecting and Composing a 1-Frame exhibit”—it would be interesting to have a didactic essay from an accomplished exhibitor, and an observational essay written by a judge...all on the same theme. Another title I'd like to see is “Lost In Translation – reading and understanding the Judges Guide.” I have to admit I still have a tough time figuring out why the definition of a philatelic item changes by class. Would also love to see chapters from various exhibits with the exhibitor's commentary.

*More illustrations and more color!

*More “How To” articles. Many of the feature pieces are of value and/or are needed to inform the membership. The letter to the Editor feature is essential as it keeps a dialogue open, even if it does tend to sound whiney. Bob Odenweller should consider restricting his column to FIP and international exhibiting issues and rename the column. His insight in FIP affairs is enlightening. Phil Stager's “Thematic” column is good. We can use more from accomplished exhibitors in the other disciplines: FDCs, Postal History, Display, etc.

Thanks to all who responded.

-JMH

Diane D. Boehret¹ (1927-2008)

Diane Dumble Boehret died January 21, 2008, at Sentara Bayside Hospital in Virginia Beach. She was born in 1927 to William D. and Margaret E. Dumble of Manhattan (the one in New York, not Kansas) and graduated in history from the College of Mount St. Vincent. She worked as an account executive on Madison Avenue for ten years, until she left to marry Jesse Boehret in 1960. The Navy took them to Bremerton, San Diego, Hawaii, Philadelphia, and back to New York City. In retirement, the couple lived in Syracuse, State College, Brookhaven, and Virginia Beach. She and Jesse were happily married for almost fifty years, and their partnership was a pleasure and benefit to all of philately.

Postal History Society Diane joined the Postal History Society in 1976 at the urging of Abbott Lutz, chaired the membership committee from 1979 to 1981, was Treasurer from 1981 to 1985, Secretary from 1985 to 1989 and President from 1989 to 2005. Her twenty-seven years of service were instrumental in the survival of the Postal History Society.

With Harlan Stone and Kalman Illyefalvi, she organized the 1991 International Postal History Seminar at FLOREX in Orlando. The seminar's goal was to define postal history, and provide ideas about areas for research, exhibiting, cataloging, writing about and collecting postal history. Dr. Roberto Rosende was chairman, Paul Jensen of Norway, Robert I. Johnson of Great Britain, Richard Winter, and David Phillips were panelists.

American Philatelic Congress Diane joined the Governing Council of the American Philatelic Congress in 1980, at the Congress meeting in Kenner, LA. The next year, the Congress meeting in her home town of Virginia Beach, VA cemented Diane's significant role in the Congress for years to come. Diane and her husband, Jesse, won the 1981 Walter R. McCoy award for their 1981 *Congress Book* article "German Troop Ships in the Boxer

Rebellion." At the same meeting, Diane was nominated and elected Secretary-Treasurer for a three year term 1981-1983. She and Jesse published another article "The German Navy in the Boxer Rebellion" in the 1982 *Congress Book*.

In 1984, Diane was elected President of the American Philatelic Congress, serving through 1990. She was the third longest serving President of the Congress in its now 74-year history. When she retired from the Presidency, the Council created the Diane D. Boehret awards in her honor. These awards are given each year to the "best of the best" philatelic handbook and journal exhibited in the preceding year. Diane was deeply touched by this honor.

Diane remained a member of the Council until 2007, having thus served the Congress for 27 years. Her successors as President, Peter McCann, Roger Schnell, and Steve Schumann, remember that she remained active in promoting the American Philatelic Congress even after her Presidency ended. She was an outstanding President and Council member, and regularly attended the annual Congress meeting. Diane was always ready with innovative and imaginative suggestions and advice on how to strengthen the ACP. One of her successors said "Diane was one tough cookie who had an outstanding career in organized philately as a woman — not an easy task!"

Other Service to Philately In addition to her exemplary service to both the Postal History Society and the American Philatelic Congress, Diane was convention liaison and a member of the board of directors of the Philadelphia National Stamp Exhibition. In 1997 she and Jesse were honored with both the local and national merit awards of PNSE — the first time both awards were presented simultaneously to a husband and wife team. They repeated that achievement in 2003 when she and Jesse jointly received the Military Postal History Society's Outstanding Service Award.

Diane served on the board of the Council of Philatelic Organizations

(COPO) for ten years and served on the American Philatelic Society's board of vice-presidents 1999-2001. In 2004 she received the APS' John N. Luff Award for exceptional contributions to philately. When she and Jesse moved to Virginia Beach, she became active in the Virginia Philatelic Federation as a board member, first as secretary and then as second vice-president, and worked on the VAPEX show committee.

Diane spent many hours staffing booths for the Postal History Society, the American Philatelic Congress, and the Military Postal Society at various national exhibitions. It was a task that she willingly took on for the benefit of those societies.

She was an accredited APS philatelic and literature judge, and an active philatelist — her special areas of interest being the German Post Offices Abroad. Diane's exhibit "German Post in China during the Boxer Rebellion" won the grand at VAPEX in 2000 (and participated in the Champion of Champions competition at Stampshow 2001 in Chicago), and her "The Post of the German Military Mission in Turkey, 1914-1918" won the grand at BALPEX 1993 (and participated in Champion of Champions competition at Stampshow 1994 in Pittsburgh). The Military Mission exhibit was also shown at Israel 98 (Vermeil), IBRA 99 (Vermeil) and China 99 (Large Vermeil).

Appreciation Diane was a mentor to many collectors, exhibitors, judges, and workers in organized philately. She was a friend to many philatelists, for as long as forty years. Diane was always ready to have a lively conversation, always remembered those she had met, and was always friendly. She exchanged ideas with friends and supported them even in controversy. She threw herself into each of her many roles in organized philately, with great intensity and great commitment. She was a formidable force for philately in the United States, and a good lady — we are better for having known her, and remember her fondly.

1. My thanks to Jesse Boehret, Diane DeBlois, Lloyd de Vries, Barbara Mueller, Peter McCann, Bob Odenweller, Roger Schnell, Steve Schumann, and Alan Warren for notes, appreciations, suggestions, and contributions to this remembrance. — Kevin Doyle

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- **MOURNING COVERS**, Yemen oddities, "Hubba Hubba" Korean War Covers, 1934 and 1935 Christmas Seals on cover, Pentothal cards, and US Auxiliary markings on domestic and incoming mail wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125 or jmhstamp@ix.netcom.com.
- **SEEKING**: Interesting material related to dogs for Labrador retriever exhibit. Please contact me before sending. Jane Fohn, 10325 Little Sugar Creek, Converse, TX 78109-2409; janekfohn@sbcglobal.net.
- **BASUTOLAND WANTED**: 1935 Silver Jubilee 2d — Diagonal line by Turret (S.G. #12f), 6d-dot to left of chapel (S.G. # 148), 1965 Self-government 2-1/2¢ watermark inverted (S.G. #94w). Patrick Delmore, 511-521 Riverside Dr., London, Ont, Canada N6H 5E2 or e-mail patrickdelmore@hotmail.com.

Ask Odenweller

by Robert P. Odenweller

The APS CANEJ Survey: Feedback from Exhibitors

The return rate on the CANEJ survey was very strong, but not unusual for philatelists. Typically philatelically inclined people who are asked to participate in an individual survey will respond at about the 50 percent level, as was the case here. The results with percentages are interesting, and reveal what may be interpreted in more than one way.

For example, with a sizeable number of the respondents (43%) having exhibited "only at the local/regional level," their expectation of critiques at the national (and international) level may be unrealistic, if only because they have never tried exhibiting at that level. I can't speak for the local/regional level, except to say that the judges at those shows could be APS accredited, but also could come from anywhere and are not necessarily subject to any standards.

At my first local show experience, some 45 years ago, I seem to recall that the three judges were the photographer from the local newspaper, a history teacher at the local college and one other, whose credentials fail me at the moment. None was a stamp collector. My exhibit of definitive issues of New Zealand, complete with mint examples from 1855 to 1960, received no award, even though a similar exhibit had received golds in two preceding national shows. The only comment I received in critique was that "anybody could go out and buy those new issues across the counter." My only lesson from that was not to make it look too easy.

For this and other reasons, I would tend to discount the usefulness of the answers from the local/regional group, only on the basis that we have no way of telling what was expected of the judges at those shows. It could be that their responses were based on what they thought they would want if they did exhibit nationally, but that is hardly realistic. At the national level, where CANEJ responsibility really starts, certain things are expected of judges. Even though those could be suggested at the local and regional level, such suggestions are considered to be only advisory.

At the same time, I find the statement that "only 2% of all respondents felt that the feedback they received from judges was adequate" to be very misleading. Forget that "50% felt that adequate feedback was available to them if they attended the show." Forget also that "11% seldom and 7% never discuss their exhibit with a judge." Forget that "55% do not attend the Critique and 17% attend 'sometimes.'" That pattern suggests that this is a self-inflicted wound!

In judging national level shows I have found that, of those who attend the critiques and the at-

the-frames talks both before and afterwards, the great majority are satisfied, absorb advice and go on to improve their exhibits and their award levels. A few exhibitors may have ongoing problems, but other judges have offered comments that parallel what I have seen: that often it is the nature of the individual involved rather than the critique itself. Most of the judges I have worked with usually ask whether the exhibitor has any other questions or if the suggestions have been clear enough in an at-the-frames critique before they move on to other exhibitors who may be waiting patiently for their turn. Occasionally these individual sessions have lasted as much as an hour. In essence the final question we ask before moving on is "are you satisfied?" The shorter time frame available at the formal critique session may not give sufficient time to give a full answer, and some exhibitors who take only that opportunity are likely to feel that not enough has been said, but usually everyone is given a chance to have a later "personal" session.

One "popular" outcome of all this might be to suggest that all exhibits receive written critiques, even for those categories that do not call for it in the judging regulations. If so, I would question how much the remarks would help those who "don't bother to go to critiques," or "seldom or never discuss their exhibits with the judges." The extra workload on the judges, already a fairly demanding task at the larger shows, would be significant. Even if the "first responding" judges were to flesh-out their notes on a standard form, it may be difficult to convey some of the finer points observed without resorting to detailed notes or illustrating material that might require considerable time and resources. The best critiques, I've found, are those at the frames.

Quite a few years ago I initiated the creation of a category of evaluation called the F.I.P. Option, which had two uses: First, to give an evaluation to those who wanted to see how they would fare under the international judging criteria, which are different from those used in the United States, and second, to give those who wanted an extensive written critique to get one, even though they may not be interested in international exhibiting. The exhibitors were required to pay for the critique, since it was done by a separate panel of F.I.P. qualified judges, and who were given an honorarium from the pool of fees collected from the exhibitors for the special evaluation. The F.I.P. Option is offered only at APS Stampshow, and those judges who do the evaluation usually find that the work, even for a much smaller number of exhibits, nevertheless takes a considerable amount of time. More on this later.

All of this suggests to me that it might be

premature to rush to expand the work of the judges. This is particularly true, based on the equivocal numbers quoted, where almost half of the respondents have not had the national level experience to be able to make a proper statement based in practicality of what they may imagine to be their needs.

If the decision is made to have written critiques for all exhibits, there may be one benefit; far fewer people may find it necessary to attend the critiques so more time could be devoted to the few who do. The thinking may go "Why sit there for an hour waiting to ask your three minute pair of questions?" Finally, I've seen some judges who write extensive notes on the "required" forms, while others, who would seem to detest paperwork, give the skimpiest of responses. Although each would satisfy a mandate to give written critiques, it is possible that neither would contain the information that would really be helpful to the exhibitor.

On the occasions where I have been in charge of the F.I.P. Option, I prepared as much as two full introductory pages (on the computer), which were sent to each exhibitor in addition to another sheet that had the points breakdown and remarks specific to the exhibit. The remarks on the latter sheet may have referred to the general "problems" observed in the exhibit, as well as praising the exhibit for various features. The cover sheets usually summarized the common problems observed in many of the exhibits in the group, commenting in detail on them and giving suggestions on how to remedy them. All of this was done on my return home, since there was not time to do it at the show and also since it was not possible to know in advance what those common problems might be. In spite of that, the remarks were quite successfully received, judging from the feedback from some of the exhibitors who responded to the critiques.

Bottom line: Communication between judges and exhibitors has always been a major force in helping exhibitors to prepare for the next show. Critiques are useful, but only to those who are willing to listen. As I've said in the past, it is often helpful to ask a judge who is not on the panel at the show to take the time to evaluate your exhibit and to suggest ways to improve it. Without the pressure of time, the exhibitor and judge can discuss the finer points. In Charlotte I managed to spend well over an hour with one exhibitor, discussing the strengths of his exhibit and how to improve the few weaknesses. In my opinion, putting a heavier burden on the judges may not be the best way to solve the problem.



All generations are dangerous, even this one. — Alexander Dumas

Judging And Critiquing — A New Paradigm

by Tom Fortunato *stampmf@frontiernet.net*

As philatelic judges, our number one goal should be to fairly review the exhibits before us and justify the medal levels we believe they should receive. But our second goal seldom receives the time and attention it deserves — communicating that information back to the exhibitor. The critique truly starts with pre-show preparation by the judges and ends with the verbal and/or written exchanges on what was found.

Is the current way we handle pre-show preparation and post-deliberation critiquing serving the best interests of the exhibitor? Here are four personal thoughts on how these areas might be improved.

1. **Before the show** have the chief judge assign a first responder for all exhibits based on the interests and expertise of the jurors.

All judges have strengths in certain collecting areas or exhibiting classes that lead to preferences in who on the jury wishes to be a first responder. Knowing who is assigned to each exhibit in advance helps the juror focus his or her pre-show studies better and perhaps “dig deeper” into the subject. Collaborating in advance also helps expose those exhibit subjects beyond the expertise of the panel and allows for alternative resources to be sought. This does not preclude the juror from doing “homework” on all exhibits to have at least minimal knowledge on the subject.

Certainly the onus is always on the exhibitor to first prepare a well-written synopsis and other support documentation for the judges’ review, and on the exhibits chair to distribute them in a timely manner to the jury. In the ideal world we work in, let’s assume this is a “given.”

2. **Know in advance** which exhibitors (or their agents) are expected to meet with the judges in person.

In more cases than not the exhibits chair should have this information available.

Knowing those exhibitors not expected in-person should signal the first responder judge to write more extensive notes for them than if the exhibitor were present.

I hate to admit it, but I have judged some national-level shows where judges for one reason or another never “got around” to filling out a written critique. This is inexcusable.

3. **All written critiques** should include judging contact information on them, with contact encouraged to take place within one week of receipt should there be any questions.

Addresses, e-mail addresses, and if necessary phone numbers should be included on all written critiques to allow the exhibitor to contact the first responder judge. Some exhibitors have contacted me months after an assignment expecting me to comment of their display in great detail. Generalities, yes; examples, yes; great detail, forget it!

4. **Hold a brief gathering of judges and exhibitors** to schedule appointments at that time for the first responder to meet the exhibitor at the frames instead of a critique.

We all know the routine. Under the best of circumstances exhibitors at the critique get to ask one question and one follow-up, which typically turn out to be: Why did I get the medal level I did, and what should I do to make it better? Two or three minutes at best is given to answer them and in no way is adequate to respond to these fundamental questions. A frame followup is almost always requested for a more in-depth response anyway.

So why should exhibitors be spending two hours of precious time with all of the judges in one room, often far from the frames, hearing about other exhibits that are mostly not of interest to anyone except to a single exhibitor?

At local and regional shows I judge at I always ask to hold the critique right at the frames, taking each exhibit in order until all

exhibitors (or their agents) get their turn with at least 5-7 minutes of interaction, not only with the judges but others in the walk-around as well. The exchange of questions and answers is especially crucial for exhibitors looking to move on up to higher levels of competition or beginners looking for guidance. It works best when no more than 15 to 20 exhibits are reviewed in this way and often-times negates the need to go back with the exhibitor to the frames for additional review.

This approach would probably not work at a national level show where there are far more exhibits, unless specific blocks of time were scheduled for particular exhibit frame numbers or exhibit types. So try the method that works for our Aussie counterparts by holding just a 15-minute meeting among judges and exhibitors. The chief judge would introduce the panel, make initial remarks about the overall quality of the exhibits, and follow up with a reading of the judge first-responders based on the exhibitors or agents present in the room. Each judge would have his or her personal blocks of times available for meeting exhibitors at the frames (maybe even in the following two hours!), and exhibitors would fill the blocks on a first-come basis. Cookies and light refreshments would be a nice touch during this meet-and-greet as well!

Think about it. Eight 15-minute blocks per judge would fill the same two hours as a current critique and allow for 40 exhibits to be reviewed in depth, serving both the exhibitor and judge better in the long term. Of course exhibitors would be welcome to contact other judges on the panel about their opinions as well, but outside of any judge’s blocked times.

There you have it — four ways we can additionally build bridges between judges and exhibitors. What do you think?

Help With New Projects — Free Listing

• **Latvia 1918-1940** — Stamps, covers and postal stationery wanted for developing exhibits. Larry Huebner, 319 Lemira Ave., Waukesha, WI 53188.

• **WWII Serbian Civil Censorship** Box 31x15 Zensuriart/#/Sekt. IV/ Cyrillic. Henry Laessig, 117 Pearl St., Westfield, NJ 07090-1771.

If you would like a **free listing in TPE** to help you with a new exhibiting project, please complete the form below, and send it to the Editor ASAP:

I'm developing an exhibit of _____, and need help with (material) (information) (organization and presentation) and/or _____.

Name and address: _____

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

A Proposal To The APS Committee On Accreditation of National Exhibitions and Judges (CANEJ) For Additional Exhibiting Classes At APS World Series Of Philately Competitive Exhibitions by Kwame Obeye-Amin, PhD

There are commonly several definitions of philately. *Inter alia*, and retrieved from the "web", are the following:

The hobby of stamp collecting. www.stamps.org/kids/January/stamps_vocabulary.htm

The collecting and study of postage stamps and related items such as is known as philately — a coined Greek word meaning, literally, "love of what is free of further tax." stampsofpakistan.tripod.com/glossary.htm

(phil-at-ely). (Greek Philo - lover, or fond of; ateleia - free of payment-or tax). The intelligent study of postage stamps and their production. A philatelist is a student of philately. www.adminware.ca/esg/esg-glossary-p.htm

The study and collection of stamps as a hobby. www.acfmd.com/438523.html

The collection and study of postage stamps. wordnet.princeton.edu/perl/webwn

Philately is the study of Revenue or postage stamps. This includes the design, production, and uses of stamps after they are issued. Although many equate it with stamp collecting, it is a distinct activity. For instance, philatelists will study extremely rare stamps without expecting to own copies of them, whether because of cost, or because the sole survivors are in museums. wikipedia.org/wiki/Philately

Note that the common thread in each of these alternative, but not exhaustive, definitions is their reference to **stamps and their usage**. The scope of these definitions has hitherto set the boundaries of the hobby and the societies which those pursuing the hobby have established, notably in the USA, the American Philatelic Society.

Now that CANEJ has recommended, and the APS Board has approved, competitive exhibiting classes at APS World Series of Philately which, to the minds of a majority of philatelists, at best, have only tangential relevance to philately, e.g., picture post cards, it is herein suggested that two other collecting areas are given equal recognition and that CANEJ gives its approval and recommendation to the APS Board for WSP shows to provide for exhibiting in these classes. Concomitantly it is suggested that CANEJ, or some subgroup of judges knowledgeable in these areas, formulate judging rules and guidance for potential exhibitors. Exhibits in these classes should be single or multi-frame. The usual range of exhibiting awards (medal levels and participation certificates) should be available to exhibits in the proposed classes and, in the event that an exhibit in these classes receives a Grand

Award, the exhibit would be eligible to participate in the annual Champion-of-Champions event.

The classes suggested are (a) **e-mail**, and (b) **road, rail, sea and air system tickets**.

(a) E-mail

In the current age of electronic communication, it should be recognized that communication by electronic means is supplanting the more traditional "ink on paper" media for written communications. With this ever increasing popular transition, APS should appreciate that the era of the postage stamp, and by extension, *philately*, is facing a major paradigm shift. Now is the time to prepare for the future and to encourage the collecting public to embrace a new facet of APS activities.

Moreover, there are many similarities between traditional (hard copy) mail and e-mail. In my personal exhibit I have examples of local e-mail, national mail, international and cross border e-mail, redirected e-mail, returned unopened e-mail, e-mail rejected by servers because of content or incorrect named user. I also have e-mail sent by different services, e.g. AT&T, AOL, Yahoo, etc. E-mail with different priorities (comparable to express mail etc.) and mail with return receipts (as in A.R.). I have also a section in my collection (not my exhibit) showing the different paths taken by the mail between different recipient servers. Furthermore, I can show pre-Internet electronic mail exchanges — the precursors of the current services. One could also extend this aspect to include teletype machine transmissions.

The parallels between e-mail and traditional mail are many. The exception is the total absence of postage stamps *per se*. But since the presence of postage stamps or their precursors and successors no longer seems to be a prerequisite for participation in World Series of Philately competitive exhibits, this should not represent an impediment to CANEJ recommending an e-mail class at future shows.

Finally, since it seems that an objective of offering more and more, seemingly less philatelicly relevant, exhibiting classes appears to be a desire to attract new members to APS, attention is drawn to the many millions of e-mail users in the USA, let alone on a worldwide basis. Sooner or later, FIP will recognize this facet of collecting and promote it at the international level.

(b) Road, Rail, Sea and Air System Tickets

In broad terms, philately is concerned with prepayment of fees to move a communication

(letter, parcel, etc.) between a sender and a recipient. Between people. There are countless examples, especially in the world of commerce, where there is a necessity to send people to engage in verbal communication as written or telephonic communication do not meet needs. Personally, I cannot recall the number of journeys I made for my career, including several years of commuting between the USA and UK every six weeks.

If evidence of sending a written communication is acceptable at WSP exhibitions, why not also a class showing how an *individual* was carried from one place to another, viz., the collection and exhibiting of prepaid road, rail, sea or airline tickets.

Once again, there are parallels with traditional philately. There are countless examples of passengers being delayed for equipment, congestion or weather problems. There are many redirected passengers (how many times did I arrive in Boston instead of Washington?). Then, too, there are different carriers (airlines, bus services or railroads). Intra- and inter-country and inter-continental passengers, trans-Atlantic and trans-Pacific passenger tickets, different routes to the same destination, e.g., London to Tokyo via trans-Siberian, Polar and Silk airline routes. The possibilities are almost limitless.

One could exhibit a collection by, for example, different ways of traveling between two places, or by a particular railroad/airline, by travel class, and for ocean liners, by deck or cabin, and so on and so forth.

Once again, think of the thousands of people who regularly undertake paid travel, whether it is the daily commute by bus or light rail to the office, or the vacationer en route to an exotic overseas destination. An as-yet-unorganized area of collecting and exhibiting. Now is the time for CANEJ to provide the incentive to APS to expand its horizons.

By extending its boundaries in this manner, APS would expose itself and the benefits of membership to a whole new community of collectors.

* **Editor's Note:** The name is the nom de plume of a well-known exhibitor who does not wish to be known any further than he is already. He advises that it is written only partially tongue-in-cheek. Personally I rather like the concepts as I am working on one frame exhibits of revenue stamps and tax markings on airline boarding passes, and another on baggage inspection tags!

— JMH

Have a good plan, execute it violently, and do it today. — Gen. Douglas MacArthur

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 2008 or 2009? Why not invite inquiries here?

Have you an award you'd like shows to give? Advertise it here.

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

• **Milcopex 2008 to Promote State Postal History And Collecting/Exhibiting on a Shoestring** The Milcopex Committee has announced the theme for this year's show: **Skinflint Philately**. Micopex will also host the Midwest state postal history exhibiting competition.

The "Skinflint Philately" theme is intended to show that one does not need buckets of money to enjoy philately or exhibit successfully. Milcopex 2008 plans to execute this theme with educational programs focusing on how one might start or develop an enjoyable collection without spending a lot of money.

Milcopex will host the inaugural "Exhibiting on a Shoestring" competition. Exhibits in that competition will be limited to philatelic material costing no more than \$100 per frame. The exhibits will, however, still be judged by regular APS standards. In addition to the usual medals and special awards available to all competitive exhibits, "Shoestring" exhibits will compete for the top cheapskate award.

Established exhibitors and others should view this as an inexpensive introduction to exhibiting, or as another way to add some fun and a new challenge to their exhibiting.

Milcopex will also host the Midwest

state postal history exhibiting competition, modeled after one originating at Ropex 2004 in Rochester, NY. It is intended to encourage state and local postal history exhibiting by members of state postal history societies in the Midwest.

Milcopex 2008 will be held September 12-14, 2008, at a new location, in the Alumnae Dining Room in Bergstrom Hall at Mount Mary College, 2900 N. Menomonee River Parkway, Milwaukee, WI. Thirty-five stamp dealers from around the Midwest and across the nation are expected.

Milcopex will include up to 220 16-page frames for exhibitors. As an APS World Series of Philately show, the Grand Award winner is eligible for the annual "Champion of Champions" competition at Stampshow.

For a bourse application, an exhibitors prospectus and entry form, or to obtain additional information, see the website: www.MilwaukeePhilatelic.org, or contact by mail, Robert Henak, Milcopex 2008 Show Chairman, P.O. Box 170832, Milwaukee, WI 53217-0832, or by e-mail at henak8010@sbcglobal.net.

• **Military Society to Convene** at the Rocky Mountain Stamp Show on May 16-18, 2008. The venue will be the Holiday

Inn Denver International Airport at 15500 East 40th Avenue, Denver CO 80239.

The MPHS membership meeting will be held from 1-3 p.m. on Saturday, May 17, in the Aspen Room of the Hotel. In addition to the regular business, there will be a special presentation by Vice President, Tony Brooks, on the mail services in Occupied Berlin following World War II. In addition, two special awards will be announced during the meeting.

In addition, there will be an informal dinner for members and visitors at the nearby Applebee's restaurant on Friday evening. The show awards banquet will be held on Saturday evening, at which time the MPHS will present two special awards to exhibits judged by the RMSS jury.

The MPHS promotes the study of the postal aspects of all wars and military actions of all countries, including soldiers' campaign covers, naval mail, occupation and internment covers, patriotic, propaganda, V-mail, censorship and similar related material. Information about the Society can be obtained from Secretary Ed Dubin, P.O. Box 586, Belleville MI 48112 or from our website at www.militaryPHS.org.

Before & After by Mike Ley

I would like to pass along my recent experience with our new Title/Synopsis Page Critique Service being run by Dr. Guy Dillaway. Years ago I used the Exhibitor's Critique Service and found it to be useful. I have always read in Randy Neil's book and Robert Odenweller's columns how important the title page can be. I thought I had a pretty good idea what to do.

I have had some recent exhibiting success winning a couple of golds and a reserve grand. At critiques nothing was ever said about my title page. When I have met with judges at the frames on Sundays they have never commented on my title page nor have I ever asked. At my most recent critique one of the judges had nice things to say about the exhibit but did say he never could find one of my key items. I thought I could solve that by slightly fine tuning my title page. I went home and did that and decided I would try the new service.

First off it is extremely easy to use by just

sending a scan of the title page and synopsis page to Guy's e-mail address. He then forwarded everything electronically to two judges. When he received their comments he e-mailed everything back along with his comments. The whole process seemed like it only took a week but it was probably two.

The gist of the comments were that while my title page was adequate it could be so much better. My thinking has always been if I hear something from a judge that makes immediate sense then do it. If it doesn't make sense then don't do it but if I keep hearing the same thing then I had better reconsider. Nearly every idea I received on the title page made perfect sense to me. I excitedly redid the page in a evening. I also got some good ideas for improvements in synopsis page but that is going to take me a little more time to redo.

I highly recommend this new service to all our members even if they have already been pleased with their exhibiting results.

Title/Synopsis Page Critique Service

- 1) Submissions should be sent to Dr. Guy R. Dillaway either by electronic format in WORD or some other easily readable format or hard copy by USPS. Please include \$1 for return of hard copy.
- 2) Please send your title page and synopsis — the latter not to exceed two single-spaced typed pages.
- 3) Items will be forwarded to one or more experienced accredited judges for comments on the strengths and weaknesses. Suggestions will be returned to the owner either by e-mail or USPS.
- 4) Please include a release for the material to be published in "The Philatelic Exhibitor" as a training article. No identities will be indicated. This is not a requirement for the critique but we would appreciate the cooperation.

E-mail: PHBRIT@comcast.net
USPS: Dr. Guy R. Dillaway,
P.O. Box 181, Weston, MA 02493

BURMA: THE FIRST TWO ISSUES



1937 ½ anna official stamp with inverted watermark

Not listed in Bridger & Kay nor by Lawrence Burness in *Watermark Varieties of the 1937 P* (The Burma Peacock, vol. 14, no. 4.) He is now aware of the existence of this stamp and it is now unpriced in Stanley Gibbons

This exhibit is a traditional look at the 1937 and 1938 issues of Burma. It is organized as follows:

1937 Issue

Forerunners

The issued stamps including shade and watermark varieties

Usages

Officials and usages

1938 Issue

Essays and proofs

The issued stamps including varieties

Usages

Officials and usages

Additions to the issue (1 pie, stamp centenary overprint, 1 anna typographed)

1937 & 1938 Issue Wartime Usages

Surface mail

Commonwealth airmail

Non-commonwealth airmail

The closing of the Mediterranean-The Horseshoe Route

Trans-Pacific airmail and Two Ocean airmail

The closing of the Pacific-The Japanese invasion

Many unusual items are shown. Some of the highlights include:

Edward VII essays for the 1937 issue (frame 1)

Two covers from the crash of the Cygnus (frame 2)

Designs for the 1938 issue sent to the King for his approval (frame 4)

Covers to England intercepted by the Germans (frame 7)

Three examples of 15 rupees of 1937 on cover (frame 9)

One example of the 25 rupees of 1937 on cover (frame 9)

The earliest recorded use of the Chin Hills provisionals (frame 10)

The only documented cover from Fort White during the Chin Hills period (frame 10)

The latest recorded use of the Chin Hills provisionals (frame 10)

Some of the more significant or difficult items are matted in Itan

Burmese currency

12 pies = 1 anna

16 annas = 1 rupee

Some rates use the tola as the unit of weight rather than the ounce. 1 tola = .41 oz.

BURMA

The First Two Issues

A traditional study beginning with the separation from India in 1937 until the Japanese Occupation in 1942.

Exhibit Plan:

1937 Issue

Forerunners

The issued stamps including shade and watermark varieties

Usages

Officials and usages

1938 Issue

Essays and proofs

The issued stamps including printing and plate varieties

Usages

Officials and usages

Additions to the issue (1 pie, stamp centenary overprint, 1 anna typographed)

1937 & 1938 Issue Wartime Usages

Surface mail

Commonwealth airmail

Non-commonwealth airmail

The closing of the Mediterranean-The Horseshoe Route

Trans-Pacific airmail-Two Ocean airmail

The closing of the Pacific-The Japanese invasion

Many unusual items are shown. Some of the include:

Edward VII essays for the 1937 issue (frame 1)

Two covers from the crash of the Cygnus (frame A listed but unpriced 1937 ½ annas official with watermark (frame 3)

Designs for the 1938 issue sent to the King for his approval (frame 4)

A wrapper with the 1 pie stamp of 1941 (frame 6)

Covers to England intercepted by the Germans (frame 7)

Three examples of the 1937 15 rupees on cover (frame 9)

One example of the 1937 25 rupees on cover (frame 9)

The earliest use of a Chin Hills provisionals (frame 10)

The latest use of a Chin Hills provisionals (frame 10)

Burma currency:

12 pies = 1 anna

16 annas = 1 rupee

Some rates use the tola as the unit of weight rather than the ounce. 1 tola = .41 oz.

The only recorded cover from Fort White during the Chin Hills provisional period.



Fort White-November 9, 1942

Backstamped: Falam-November 10, 1942; Aijal, Lushai Hills (India)-November 19, 1942

One of two documented covers during the period franked with regular stamps with no **SERVICE** or provisional **OHMS** overprint

After

Before

Think wrongly, if you please, but in all cases think for yourself. — Doris Lessing

Frugal Philately — Some Reflections by Dingle Smith

Alan Warren, in *The Exhibitor* for October 2007, drew attention to Frugal Philately as a competitive exhibiting class available at shows held under the auspices of the Australian Philatelic Federation (APF). This contribution adds to the story.

The first opportunity to enter a Frugal Class exhibit was at Canberra Stampshow 96, also known as the 9th National Philatelic Convention (NPC), held in March 1996. These shows are unusual in Australia and New Zealand as they are a biennial event organized by a single society, The Philatelic Society of Canberra, which in November 2007 celebrated its 75th anniversary. Australia only holds one full national exhibition each year, although sometimes divided between two venues as "Half Nationals." The Canberra shows therefore, are often based on State level exhibits with only a small selection of classes available at national level.

The Philatelic Society of Canberra is justifiably proud of its record of having staged a major show every two years since 1980. These shows have also initiated and promoted a number of exhibiting and judging innovations. For instance, we think that the National Show in 1984 was the first major show worldwide to hold a critique session that provided the opportunity for judges and exhibitors to discuss entries in front of the actual frames. An approach that has only recently been adopted at a selection of FIP shows.

The innovations have also included fostering new ("experimental") classes and competitions. There were two major reasons for this:

- The need to provide a philatelic attraction to give impetus to the events when National Classes were held elsewhere,
- An enthusiastic Show Committee who were keen to widen the scope of all aspects of exhibiting.

The second of these was in no small way greatly aided by the philatelic expertise,

unbounded energy and lateral thinking of Ed Druce. Ed, who died suddenly and unexpectedly in April 2001, has been described as the Australia's leading philatelist of his generation. It was Ed who was responsible for introducing Social Philately as an exhibiting class, first available at Austamp 90 (6th National Philatelic Convention). This class progressed to become one of the most popular exhibiting classes in Australia and New Zealand and peaked with acceptance as an experimental FIP Class at Australia 99 held in Melbourne.

It was no surprise therefore to report that Ed was the brains behind the Frugal Class in Canberra in 1996. My own involvement was that I have been a member of every Canberra Show Committee since 1980 and I well remember Ed floating the concept of Frugal Philately to the Committee in 1985. Alan Warren gives a summary of the rules and notes that the full account is available on the APF web site, www.apf.org.au. The critical difference to other classes is that there is a strict limit on the monetary value of the exhibit which is assessed by a separate team of experienced philatelic traders. The original concept as proposed by Ed was that the winning frugal entry would be sold by auction at the conclusion of the show. This raised some intriguing issues as the auction would be conducted after the judging was complete and the awards announced. If the auction price exceeded the permitted monetary value of the exhibit there would be a problem. Indeed the more Machiavellian-minded attendees would sense the opportunity to run up the price!

The show organization was such that it would have been my responsibility to organize the auction! I still think that the Committee decision to decline the auction proposal was the correct one. I should add that while a great admirer of Ed Druce, I had on several previous occasions been the person who had the task of implementing the plans that arose from his lat-

eral thinking. To mention one example, Ed proposed for the 1984 show that we had a goat mail delivery run through the city on a Sunday afternoon as an event to capture the attention of both the public and the media. Ed was correct but finding someone with a tame goat, a goat cart and arranging a police motorcycle escort were organizational achievements that I would not wish to repeat!

The inaugural Frugal Class attracted seven entries, and it transpired that all were from well-established Australian exhibitors. The titles are listed below: Postage Paid-Australia, CFC-Toshiba TSC 17-RAP, June 2, 1953, Consul in Paradise, Tonga—the Philatelically Sticky Period, You have been served, Counter Printed Stamps of Australia.

It will be no surprise that Ed's exhibit of the self-adhesive, free-form banana stamps of Tonga, commercially used on cover, won the class prize. At the time these were widely ridiculed although I suspect the contemporary market price of the material would now exceed the permitted frugal limits. Several of the other exhibits could be classified as "wastepaper basket" philately but all were well-researched and intriguing displays.

It is perhaps sad to relate that although Frugal Philately has on occasion been offered at later Australian Shows, including Sydney Stamp Expo 2007, the number and range of entries has never exceeded the number in 1986. However I would not discourage show organizers from "giving it a go" and perhaps someone braver than I will spice up the event with an auction of the winning entry or perhaps all of them!

I am glad to report that Canberra Stampshow 2008 (the 15th National Philatelic Convention) will be held in March 2008. We have nearly four hundred 16-sheet frames and innovation for this show is a 1-frame postcard class. Sadly we did not include Frugal!

Editor's Notes by Tony Shaman, FRPSC

(Reprinted with permission from The Canadian Philatelist of March, 2008 — Recommended reading for show committees — JMH)

It is probably true that only a small proportion of philatelists, perhaps 2 to 3 percent, have a spouse or partner that also collects stamps. If this percentage is correct, it means that upwards of 97 percent of individuals accompanying their significant others to a Royal convention have no interest in the dealer bourse, seminars, exhibits, and the many other stamp-related activities going on at a typical show.

What, then, can convention organizers do to make this annual trek to a distant city, that for many members is half way or clear across the

country, more appealing for these noncollector spouses? Equally important, what can organizers do to attract a greater number of society members to attend these conventions?

First of all, organizers must recognize that members of The Royal are more likely to attend a convention if they have the support of their spouses. This begs the question if more members would attend and bring along their significant others if the trip could be planned as part of a family outing. Past Royal conventions have frequently been held in areas of the country that

in themselves are vacation destinations. To take advantage of the attractions that are readily available in the backyards of places where conventions are being held, all it would take is a little additional planning on the part of organizers.

Providing a list of local attractions in registration packages or on the society's website that spouses can visit is not enough. Organizers must do more. They are in a much better position to plan and arrange visits to local attractions than out-of-town visitors who do not know the area.

Planned excursions need not be costly to arrange. Nor do they need to be peerless destinations. For example, a walking tour of an historic part of town, or some other local attraction, guided by a knowledgeable individual could be hugely successful. Other possibilities are shopping excursions or a visit to a bistro or restaurant serving a local dish or some other unique fare.

Providing a designated area during the convention where significant others could meet

and relax would be another plus. Admittedly, space at stamp shows is always at a premium but could not a small area or a room somewhere, be made available where spouses could meet, chat, or just get to know one another in a relaxing atmosphere?

Convention organizers could perhaps go a step further. Get-acquainted sessions or workshops focused on nontechnical aspects of stamp collecting could be of interest and prove to be beneficial. Best of all, sessions such as these are

comparatively easy to arrange.

It is a given that organizing committees of Royal conventions want to attract the largest possible number of members, and convincing their spouses or partners of the enjoyment to be had from attending a convention would go a long way in meeting that objective. For that reason, why would organizers not make it as compelling as possible for significant others to attend ROYAL/ROYALE conventions?

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.

June 14-15, 2008, COALPEX, sponsored by the Contra Costa/Alameda County Philatelic Societies, will be held at the Civic Park Assembly Hall, 1375 Civic Dr., Walnut Creek, CA. Hours are 10 a.m. - 5 p.m. Saturday and 10 a.m. - 4 p.m. Sunday, and admission and parking are free. There will be 15 dealers and 50 16-page frames of competitive exhibits. COALPEX is hosting W.E. (Women Exhibitors) in a special exhibition. No frame fees; maximum exhibit size is 5 frames. All entries will receive written feedback. For more information or to request a prospectus, e-mail dmcnamee@aol.com or write to Tom Hoffman, 17266 Via Annette, San Lorenzo, CA 94550.

July 12-13, 2008 Greater Reno Stamp & Cover Show. Hosted by the Nevada Stamp Study Society. Held at the National Bowling Stadium, 300 N. Center St., Reno, NV. 60 frames of exhibits. Exhibitors at all levels are welcome. Exhibits that have won vermeil or higher at a national show will be judged separately. \$6 per frame (\$2 per frame for juniors). 15-dealer bourse, St. Pierre et Miquelon Post Office, and USPS substation. Show hours are 10 a.m.-6 p.m. Saturday and 10 a.m.-4 p.m. Sunday. Free admission and free validated parking. The show is part of the annual Artown festival, a month-long arts festival featuring more than 300 events by more than 80 cultural organizations in over 90 locations city wide. Major funding for the festival is provided by the City of Reno. For the prospectus or show information contact Harvey Edwards, P.O. Box 2907, Sparks, NV 89432 or by e-mail at renostamp@earthlink.net. Additional information is available at the Society's website:

<http://home.earthlink.net/~renostamp>.

★ July 18-20, 2008 Minnesota Stamp EXPO 2008. Sponsored by The Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. A WSP show. Held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 200 16-page frames available at \$8 per frame, \$20 minimum per exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission. Youth table, seminars and meetings, 40+ dealers, USPS and UN booths. Further information, prospectus and entry form from Paul L. Hempel, Jr., 401 22nd Ave. NE #3, Minneapolis, MN 55418, or by e-mail from rossvole@aol.com. Printer friendly version available on our website: www.stampsminnesota.com.

★ September 5-7, 2008. Philadelphia National Stamp Exhibition. 68th annual stamp show at the Valley Forge Convention Center, 1160 First Ave., King of Prussia, PA. Hosting the annual conventions of the American Air Mail Society, the American Society of Polar Philatelists, the International Society of Portuguese Philately, and the Pennsylvania Postal History Society. 60-dealer bourse. Frame fee \$10, Juniors free. Show hours Friday 11 a.m.-6 p.m., Saturday 10 a.m.-6 p.m., Sunday 10 a.m.-4 p.m. Admission \$4. Show details and

prospectus from PNSE, P.O. Box 176, Lafayette Hill, PA 19444 or pnse.info@verizon.net.

★ September 12-14, 2008. Milcopex 2008. Sponsored by the Milwaukee Philatelic Society. A WSP show. Held at Mount Mary College, 2900 N. Menomonee River Parkway, Milwaukee, WI. 16-page frames available at \$25 for first three frames per exhibit (total, not per frame), and \$10 for each additional frame. No charge for youth exhibits. All Classes of exhibits welcomed. Free admission. Youth table, 35+ dealers, USPS and UN. Show cachet and cancel. Further information and prospectus from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217-0382, by e-mail from henak8010@sbcglobal.net or from the website at www.MilwaukeePhilatelic.org.

October 19, 2008 — THAMESPEX 2008, hosted by the Thames Stamp Club at Waterford High School, Waterford, 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); non-competitive \$2; juniors free. There are 80 frames available. The Prospectus is available from Bill McMurray, P.O. Box 342, Westerly, RI 02891 or by E-mail at McMurraypnc3@att.net. The show commemorates the 45th anniversary of Bathyscape Trieste's search for USS Thresher.

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.

Report From The Secretary

by Liz Hisey, 7227 Sparta Rd., Sebring, FL 33872

MEMBERSHIP STATUS AS OF APRIL 15, 2008:

U.S. Membership	
Active and paid up	676**
Life Members	75
2008 New Members	24
Foreign Membership	
Active and paid up	120**
Life Members	13
2008 New Members	6
Total Membership April 15, 2008	796
Life Members	8

**Dues renewals are still in progress.

Special congratulations go to the Novice Award Winners: Paul Ortega, San Matero, CA (Filatelic Fiesta), David Bartlett,

Calgary AB, (Edmonton 2008). They have earned a complimentary membership to AAPE for one year.

Welcome to new members for 2008:

Joseph Murphy, Cinaminson, NJ
George DeKornfeld, Millerton, NY
Jorge Galloway, Deltona, FL
Richard Hall, Asheville, NC
Andrew Winter, St. John's, Canada
Roger Rhodes, Mentor, OH
Ann Eggers, Sarasota, FL
Pedro Ortiz, Las Vegas, NV
John Adams, Columbia, SC
Elizabeth Nettles, St. Louis, MO
Geoffrey Dutton, Nederland, CO
Olech Wystotsky, Verona, NJ
Ronald D. Smith, St. Petersburg, FL

Rufus Wilson,
Dalton, PA
Michael Turrini (LM)
Vallejo, CA

William Pletke, Mission, KS
Larry Hueber, Waukesha, WI
John McEntyre, Montreal, Canada
Khaled Abdual-Mughni, Kuwait
Raymond Dubeau, Callander, ON, Canada
Steven Staton, Tucson, AZ
David Crocker, Montague, South Africa
Diane Sadler, Manchester, MO
David Heckman, Bel Air, MD
Lisa Caccese, Van Nuys, CA
Akthem Al-Manaseer, San Jose, CA
Greg Shoults, Cuyahoga Falls, OH



Success is a lousy teacher. It seduces smart people into thinking they can't lose. — Bill Gates

Can you tell if this stamp is a #64 or #64a?



The Philatelic Foundation Can.

Can you tell if the stamp pictured above is a #64 or #64a pigeon blood? The truth is most collectors cannot.

The Experts at the Philatelic Foundation Can

This stamp was sent to the Philatelic Foundation for certification as a U.S. #64, which has a catalog value of \$1,000. The Philatelic Foundation's experts identified this stamp as the more scarce pigeon blood, #64a, with a catalog value of \$4,000. This collector is now a "true believer" in the value of Philatelic Foundation Certificates.

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