

THE Philatelic Exhibitor

VOLUME 12

NUMBER THREE

JULY, 1998

US AIR MAIL TRANSPORT SERIES - SIX CENTS VALUE



SUGGESTED BOOKLET COVER MODEL. In a letter dated December 11, 1942, the Post Office, referring to a book of air mail stickers, advised the BCP that, "It is believed that the red and blue border employed on this book could be used to advantage on the air mail stamp book now under consideration." On January 7, 1943, the Post Office abandoned the red and blue border due to printing costs.



BOOKLET PANE. On March 18, 1943, a booklet pane variety of the 6¢ value was introduced. The booklet contained two panes and sold for 37¢.

Post Office Department
THIRD ASSISTANT POSTMASTER GENERAL
Washington

BOOKS OF 6-CENT AIR-MAIL STAMPS

New stamp books containing two panes of five 6-cent air-mail stamps of the 1941 design will be first placed on sale at Washington, D. C., on March 18, 1943. The sale price of the books will be 37 cents each.

Stamp collectors desiring first-day cancellations on March 18 may send addressed envelopes, not in excess of 10, to the Postmaster, Washington, D. C., with each air-mail book to cover the cost of the stamps. *Foreign stamps and post-office checks will not be accepted as payment.* Envelopes should not be smaller than 3 1/2 by 5 1/2 inches, and should contain sufficient weight equivalent with the flap turned up to avoid. **LETTERS WILL NOT BE RETURNED WITH LESS THAN FULL FACES OF THREE STAMPS, THE COST OF WHICH WILL BE SIX CENTS EACH.** The address must be placed well in the top to allow space for the stamps. Due to conditions at manufacturing, **postmarks cannot be given** that stamps of selected quality will be used on covers at the Washington post office. *Shipping for uncancelled covers must not be included with orders for first-day covers.*

For the benefit of collectors, complete books of 6-cent air-mail stamps will be placed on sale at the Philatelic Agency, Washington, D. C., on March 18, at the rate of 37 cents each, for a limited time. *Customers must be made with orders for books containing stamps of selected quality.* To insure prompt shipment, mail orders to the Agency should not include return postage.

All requests for first-day cover orders should be addressed as follows:

POSTMASTER,
WASHINGTON, D. C.

U. S. GOVERNMENT PRINTING OFFICE 852831

WASHINGTON, DC - FEBRUARY 20, 1943

ANNOUNCEMENT. Postal card mailed by the US Post Office Department to a stamp collector announcing the release of the 6¢ Transport booklet.

The heavy booklet at the top of this exhibit page causes the page to buckle and fall when placed in a vertical exhibit frame. Mounting heavier items near the bottom of the exhibit page will reduce this problem — See page 13.

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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July, 1998

THE PHILATELIC EXHIBITOR

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POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 1023 Rocky Point Court NE, Albuquerque, NM 87123.

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

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

Deadline for the next issue to be printed on or about Oct. 15, 1998, is Aug. 30, 1998. The following issue will close Nov. 30, 1998.

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 5-10 at \$3.00 each; Vol. 11, No. 1-4 \$3.00 each, Vol. 12, No. 1-3 \$3.00.

FUTURE ISSUES

The deadline for the Oct., 1998 issue of **The Philatelic Exhibitor** is Aug. 30, 1998. The suggested topic for the January, 1999 issue of TPE — deadline Nov. 30, 1998 — The suggested topic is "My 2nd Exhibit — What I Did Differently The Second Time Around."

Your experiences, thoughts, ideas and suggestions on these subjects (or any others?) are solicited for sharing with all AAPE members.

If you have an idea for a future suggested topic, drop me a note; address above. — JMH, editor.

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Reprints from this journal are encouraged with appropriate credits.

Editor's AAPE(s) of the Month

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

May, 1998 — **Janet Klug**, who hosted a 'New Exhibitors Web Chat' last May on Delphi's Stamps, Coins & Postal Forum.

June, 1998 — **James E. Lee**, who never misses a chance to talk about the joys of exhibiting, and had a nice write-up about it in the Spring, 1998 issue of his newsletter "Philately."

July, 1998 — **Dr. John Blakemore**, who quietly took over 'The Mail-In Exhibitor' several years ago, and has quietly and professionally kept it going as a service to AAPE members.

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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Albuquerque, NM 87123

SEND:

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

MEMBERSHIP APPLICATION TO: Paul E. Tyler

American Assn. of Philatelic Exhibitors
1023 Rocky Point Court NE, Albuquerque, NM 87123

Enclosed are my dues of *\$18.00 in application for my membership in the AAPE. (U.S. and Canada) \$23.00 elsewhere; which includes annual subscription to **The Philatelic Exhibitor**, or \$300 for a Life Membership. (Life Membership for those 70 or over \$150; Life Membership for those with a foreign mailing address: \$500)

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SIGNATURE: _____ DATE: _____

* Youth Membership (Age 18 and under) \$7.50 includes a subscription to *TPE*. Spouse membership is \$7.50 — *TPE* not included.

Editor's 2¢ Worth

by John M. Hotchner, Editor

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



The story is told of Queen Victoria complaining to Gladstone, her Prime Minister, that there were not many good preachers. He is said to have replied, "Madam, there aren't very many good anything!"

I'm convinced that isn't true. What I've found is that there is an abundance of latent talent "out there" — be it writers, club officers, committee chairs, project volunteers, even editors!

Many of us, though we know we are capable, are waiting for time, for inspiration or for an invitation.

Starting with the latter, consider this an invitation. AAPE needs **your** unique insights, **your** talents and **your** involvement. As new leadership comes to AAPE (please remember to vote!) They will have ideas and will need **your** help to make them reality.

I, on the other hand, can use help **now** to fill TPE with material that teaches, that entertains, that offers the lessons you have learned so that others don't have to reinvent the wheel. If you'd like to volunteer to help the new officers — or to produce something (of any length) for TPE, drop me a note.

Inspiration is more difficult, but as someone said with regard to writing, it's 10% inspiration, and 90% perspiration. In other words, coming up with a subject is relatively easy. For instance: What makes you mad about exhibiting today; and what would you do — or like to see done — to fix it? What's the most important lesson you have learned — and how did you learn it? In what ways have you improved your exhibit(s) since the first showing — and how were you led to make those changes?

Once you have something to convey, there is no substitute for sitting down and starting to write. You don't have to produce the perfect article — better to just get on paper what you want to say. Go back and reread once for logic and to make sure the article answers the questions it raises, and then send it in to me. If it needs further work, we can do that together, but chances are it won't need much. Too many articles go through too many revisions in search of perfection. Better to do what you can and get on to the next project.

"Time" is the real toughie. We all think we don't have enough, but there are two secrets we often overlook. One is that "I don't have time" is more often than not a substitute for "I don't want to make time to risk failing at something, I've never tried before." The other is that any project can be divided into discrete pieces and worked at for 15 minutes a day until done. Hardly any of us can't find 15 minutes a day to do something we really **want** to do.

So what do you say? AAPE is depending on you.

Your 2¢ Worth — Wolfe Spille - Edward Mangold - Ken Trettin - Thomas P. Myers - Murray Heifetz

Obtaining Material

To The Editor:

Further to Gary B. Weiss's letter recommending exhibiting as a means to attract offers of desirable material (TPE 1/98), this is what happened to me at AmeriStamp Expo '94.

Unable to attend the show in person, I found out from the program and palmares included with my returned exhibit, that there had been another exhibit on exactly the same stamp issue as shown by me, identical in scope, and *both one framers were awarded a Gold!*

I contacted the other exhibitor — via APS headquarters — and we exchanged photocopies of our endeavors. As it happened, he was selling off parts of his collection via several auction houses, and was exhibiting the specific material for one last time at national and international shows. The one framer in question was destined to be consigned to a Swiss auction firm a few months later, but never made it there.

Do I have to add that his items greatly improved my exhibit? In conclusion: When you are ready to sell nice material, first consider exhibiting at a prominent show, whether as an experienced exhibitor or for a first time, and the end result might well be a very happy buyer and a well satisfied seller.

Wolfe Spille
Charlotte, NC

To The Editor:

"I exhibited at Garfield-Perry in Cleveland last weekend. The thought has occurred to me over several shows that at every critique, I hear judges complain about the short time to view the exhibits. To test a theory, I organized a club show recently; had the exhibitors provide a full set of photocopies which I provided to the judge well before the show. In that way the entire material (albeit black and white) could be viewed. At the actual show, then, the judge(s) could clean up last minute questions, compare notes and decide

awards. At Cleveland, the judges spent five hours just viewing the exhibits. With advance photocopies, even if it was one copy circulated to each judge sequentially, the time at the frames would be cut down dramatically and the judges would not complain that they have only six seconds per page, or one minute per frame ... I further think that the exhibitors would get a better (call that deeper) review of their material and it also gives the judge(s) more time to get other reference material should they need it."

Edward J. Mangold
Jacksonville, VT

Spotting Mistakes

To The Editor:

We all can help each other by acting promptly whenever we spot a questionable item, an erroneous description, or even a plain typographical error in someone else's exhibit — anything that can lead to potential downgrading down the road if not corrected. The "perpetrator" will be grateful

and the critic has the satisfaction of having helped someone in need. Further, the 'samaritan' might someday be compensated in kind... as happened to me recently.

Regarding 'typos' — many New Yorker oldtimers remember the religious thematic exhibit at Madison Square Garden some twenty years ago, about a pope whose name I have forgotten, where rather large lettering on the title page introduced "HIS LOLINESS [sic] POPE ...". We had a lot of smiling faces at the time.

Sometime ago at one of the MEGA EVENTS in NYC I noticed a typographic error in an exhibit which had already won national Golds and international Vermeils but referred on one page to "an American navel [sic] officer". I mentioned this to the exhibitor at the time and felt very good later on when I saw his Gold award at PACIFIC 97.

Raymond W. Ireson from Canada happens to be 'my samaritan.' He spotted a discrepancy between my 'Before and

After' pages shown in TPE 1/98, where the early version states that the SS *ELBE* sank on Jan. 30, 1895 (which is correct) and then, 22 years later, I show a cover captioned "Per *ELBE*, February 1895." Here we have another 'typo,' it should have read "February 1894" instead. Thanks to Ray's prompt advice, via our TPE editor, I shall be spared embarrassment — or worse — in years down the road.

Wolf Spille
Charlotte, NC

Melbourne World Stamp Expo — A Right Royal Event!

The huge *Australia 99* Court of Honor will feature no less than THREE Royal collections.

Chairman of the organizing Committee, Dr. Edric Druce, announced this week that HSH Prince Rainier of Monaco has generously consented to a part of his exceptional collection being featured in the *Australia 99* Court of Honor.

"I am particularly pleased that HSH Prince Rainier has granted us permission to show part of his fine collection. For the majority of Australian collectors, this will be their first and only opportunity to see and admire this material."

Last year, Her Majesty Queen Elizabeth II granted permission for a portion of the Royal Collection to be made available for exhibit at *Australia 99*. The selection of pages has now been completed and feature a fine range of classic Australian Colonial and early Commonwealth issues.

The third Royal collection has been kindly loaned by Princess Maha Chakri Sirindhorn of Thailand. This interesting collection is expected to attract particular interest from Melbourne's growing population of Asian immigrants. Again it will

be the first time that it has been shown in Australia.

PRINCESS DIANA

It could be argued that there will in fact be a fourth "Royal" collection as *Australia 99* visitors will be able to see a "complete" collection of stamps relating to Princess Diana. From her wedding through to the most recent tribute stamps, the collection includes the various overprints, covers, booklets and varieties.

"TITANIC OLYMPICS"

The Court of Honor will include a number of other remarkable exhibits. Following the interest generated by the success of the movie "Titanic" and its relevance to the maritime theme of *Australia 99*, an impressive RMS *Titanic* exhibit is expected to be a major attraction. The exhibit is being organized in cooperation with the National Postal Museum of the Smithsonian Institution.

As Sydney is staging the 2000 Olympics it was decided to include a display of Olympic stamps and what better than the International Olympic Committee collection. The stamps will be complemented with the promotional posters produced for each Games including the 1956

Melbourne Olympics.

Among the more traditional philatelic exhibits will be the Royal Philatelic Society's Forgeries of the Sydney Views and Lauredated Issues complete with original manufacturing plates. Also the unique Australian King George V plate proof sheets (printed both sides) loaned by Richard Juzwin Pty Ltd. Plus a superb collection of rare and unique items from the *Australia Post Archives*.

For the very latest news, visit the *Australia 99* website. It contains a wealth of information about the exhibition, travel and accommodation, what to see and do in Melbourne and much more. It is updated on the first of each month and includes a monthly competition with the chance to win a Penny Black.

The address is <http://www.Australia99.com.au> (Note the capital "A" in "Australia").

For general information about *Australia 99* please contact: Australia 99, GPO Box 1999, Melbourne 3001, Victoria, Australia. Contact: John MacDonnell, Phone/Fax: 61 3 9725 7321 or Email: JohnMacDonnell@Bigpond.com

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

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

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

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

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

All U.S. requests should be sent to Bette Herdenberg, P.O. Box 30258, Chicago, IL 60630.

1998 Election — Please Vote

Your AAPE election nominating committee — consisting of Randy Neil and Bill Bauer — is pleased to present to you the candidates for our 1998 election. We hope you will take a minute now to mark your ballot and send it in. We have always had excellent participation in AAPE elections because it is your opportunity to influence the course of our Association by placing into office some of our hobby's most capable leaders.

We have an unprecedented five well-qualified candidates for three Director positions, two to serve from 1999 to 2003 and one to serve from 1999-20001 (replacing Ann Triggles). Statements from all candidates follow this letter.

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

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

Peter P. McCann
Pres., AAPE

For President

Charles J. G. Verge

Philately and stamp collecting have always been a major factor in my life. The hobby has not only allowed me to exercise my passion for collecting but also helped me discover new areas of interests. It has also been a major outlet for my organizing, leadership and communications skills. Over the years, particularly since 1985, I have built a strong and progressive path through organized philately locally, nationally and internationally.

Accomplishments:

1. Stamp and philatelic literature exhibitor, regionally, nationally and internationally.
2. Regionally (1989), nationally (1991) and internationally accredited judge (1995).
3. Stamp trade show, bourse and exhibition organizer; such as ORAPEX, Canada's National Philatelic Literature Exhibition, CANADA 92 and CAPEX '96 (1987 - to date).

The Philatelic Exhibitor

4. Philatelic writer. In addition to books and articles, I am a columnist in two hobby newspapers and a non-philatelic national daily: *The Ottawa Citizen*.

5. Vice-President of The Royal Philatelic Society of Canada since 1991; Chairman of its Judges Accreditation Program (1991-1997); its liaison officer to Canada Post since 1993 and its Historian since 1997. President of the Eire Philatelic Association, 1993-1997; Vice-President of the American Association of Philatelic Exhibitors, 1996-1998 and member of Council of the Writers Unit #30 (1994-2000).

This volunteer service to our hobby has provided me with excellent experience and knowledge to lead the American Association of Philatelic Exhibitors. Although interested in the grass roots of stamp collecting, my natural bent is to stamp show organizing and exhibiting. My past experience as an exhibitor, judge, show organizer and writer will all be put to good use to better our hobby, our association and our membership during my tenure as President.

For Vice President

Ann M. Triggles

It would seem logical that a candidate for an office in the AAPE should be an exhibitor with as wide a field of collecting and exhibiting as possible, in both local and national arenas, and I would like to offer myself as such a candidate.

My collecting interests are diverse — from postal histories of Wales, Muscat and Western New York State to thematics of Fish and Coal to British Guiana postal stationery to traditional collections of Canada and India. In several of these areas I have exhibited locally as well as nationally and internationally.

My service to the American Philatelic Society includes the APS Awards Committee (Chairman), United States Representative to the FIP Thematic Commission, Accreditation of Judges' Committee and where I am accredited as an APS, ATA and FIP judge.

Besides the AAPE, some of my philatelic affiliations include the Royal Philatelic Societies of London and Canada, Welsh Philatelic Society, Postal History Society, American Topical

Association, Great Britain Collectors' Club, Collectors Club of New York and The Marmalades (Co-Founder).

I have enjoyed my previous experience as an AAPE Board member and would welcome the opportunity to serve as Vice President for the next two years.

For Secretary

Nancy Zielinski-Clark

National and internationally accredited judge (international service at five shows, team leader at JUVALUX '98); organizer of APS and FIP (OLYMPHILEX '96) stamp exhibitions (instrumental in founding the newest WSP show); exhibitor of two international gold collections (and many national level award collections); commissioner to numerous international youth exhibitions; former member APS Board of Directors (also service on Judges Accreditation Committee, former chair of Youth Activities Committee); current editor of Georgia Post Roads.

For Treasurer

Dr. Paul E. Tyler

Resumed my hobby in 1962 after a gap for college and medical school. Active in exhibiting (New Zealand material) both nationally and internationally, and a philatelic and literature judge. Am the current President of the Society of Australasian Specialists/Oceania, Secretary of the New Mexico Philatelic Association and editor of its journal. I will continue to insure accurate and complete financial records, computerization of all records, and continue under the direction of the President and Directors preparing a yearly budget for AAPE.

For Director (Vote For 3)

Guy R. Dillaway

I have been collecting stamps since age seven and exhibiting since the early 1980's. My main interests are Great Britain and the Commonwealth, US, world postal history and philatelic literature. Among my philatelic memberships are AAPE (charter member), APS, APRL, APs Writers' Unit, Philatelic Group of Boston, CCNY, BNAPS, BIA, Great Britain Collectors' Club, Postal History Society (US and UK) and the Philatelic Society for Greater Southern Africa.

In 1980 I was one of the founders of Philatelic Show (WSP) and have been

exhibit chairman ever since. I served 20 years on the Board of Trustees of the Cardinal Spellman Philatelic Museum (15 as President). Also, an APS vice-president for four years.

Currently I serve the APS on the Affiliates Committee, the expert committee and as an accredited judge in traditional and philatelic literature.

I am an active exhibitor at the local, national and international levels. I believe exhibiting should be fun and should teach and allow the exhibitor to be taught and create new friendships. These are the reasons I exhibit. I think my experience and philosophy would benefit the AAPE.

Martin Miller

My uncle started me collecting about 42 years ago when I was about eight. (My accumulation grew to several volumes, but college, then a tour in the Peace Corps, put a damper on my collecting interests.

After seven years as a math teacher in Western Samoa, I returned and renewed my stamp collecting. I now specialize in the philatelic and postal history of Samoa. While putting together an exhibit of the 2nd issue (1886-1900), I exhibit a 1-frame (Samoa's 1-Shilling Bisect) which has gotten to the platinum level. I also received the Postal History Reserve Grand at AmeriStamp Expo 98 and the 1-frame grand at ROMPEX 98.

I am a member of APS; Collector's Club of NY; Society of Australasian Specialists/Oceania; Fellowship of Samoa Specialists (Vice President); Royal Philatelic Society of NZ; Pacific Islands Study Circle; Postal History Society of NZ; US possessions Philatelic Society.

Professionally, I am a software developer for a large law firm in New York City.

Alec Unwin

Although the new kid on the A.A.P.E. block, I responded enthusiastically to call for volunteer nominees out of gratitude for generous mentoring and encouragement from judges and fellow exhibitors. Active locally (programs) in Boeing, Puget Sound clubs, chair of Northwest Federation of Stamp Clubs board, and B.N.A.P.S. outreach program coordinator. Interests: postal history of Canada and Prague, and evolution of penny postage and UPU. Currently exhibit, talk and write about Canadian transpacific surface mails; was blown away when my writing efforts received Apfelbaum and Campbell awards. Other memberships: APS, Collectors Club, CPS of GB, USP, PHSC, RPSC, SAS/Oceania, SCP, and two mar-

itime societies. Born Prague 1929, educated England and Canada, retired (Boeing physicist) 1995.

Joan and I have three grown children. I am honored to have been nominated. If elected will try using my non-confrontational but tenacious nature and low-key approach for revisiting and advancing the aims of our society."

Patricia Stilwell Walker

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

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

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

Jorge Wise

I started collecting stamps when I was 12 years old, 24 years ago, I visited different show in Europe, where I lived from 1983-1984.

Around 1986 I started to specialize in different topics, mainly from Mexico (Merida District, UN First Issue, Olympics: Mexico '68, etc.).

I participated in the Organizing Committee for Mepsirrey '88 in conjunction with the annual convention from MEPSI (The Mexico Elmhurst Philatelic Society International, a society that specializes in the stamps of Mexico).

I have been exhibiting since 1989 in Mexico and USA; with my exhibit of the "Merida District" I won a Gold medal in Sandical '96.

I was the General Coordinator for FilRey '96 in Monterey, Mexico (where I live), which was the philatelic event of that year in Mexico and was held in con-

junction with the IV Centenary of the City of Monterey (the third largest in Mexico) and the 55th anniversary of our local club.

Since the 20th of December, 1996 I'm the President of the "H. Sosedad Filatelia Regiomontana" our local club, which is the oldest club in Mexico. Also I was the President of the organizing committee for Mepsirrey '98 in conjunction with the Mepsi Convention. The AAPE Board should include people who have substantial experience in show administration.

APPOINTMENT OF USA COMMISSIONERS FOR THE STAMP SHOW 2000

Ann Triggall and Michael Dixon have been appointed United States commissioners for THE STAMP SHOW 2000 world philatelic exhibition to be held in London, England.

THE STAMP SHOW 2000 exhibition is to be held May 22 to 28, 2000 with full FIGP patronage. It will offer all of the regular exhibiting classes including those for youth, philatelic literature and philatelic software.

For potential exhibitors living in the eastern USA, THE STAMP SHOW 2000 Bulletin 1 and exhibit application forms are now available from Dr. Michael D. Dixon, P.O. Box 60007, Potomac, MD 20859-0007.

For those living in the mid-west and western USA, they are available from Ms. Ann M. Triggall, 4865 Spaulding Drive, Clarence, NY 14031.

No fees should be sent when requesting the application.

Ann Triggall and Michael Dixon will both attend APS STAMPSHOW in Santa Clara and will have copies of Bulletin 1 and exhibit application forms available at that event.

Exhibitors are advised that there is a \$5 application fee to be submitted with each completed application. Successful adult applicants will be required to pay frame fees of \$31 (approx. \$52) per frame, plus \$15 per exhibit commissioner's fee.

All Youth exhibits will be free.

Fees for exhibiting in the championship class will include an additional fee of 100 Swiss francs per frame in addition to the fees of \$31 per frame.

For those exhibitors requesting the commissioners carry their exhibits to and from London, there will be a carriage fee in the order of \$10 per frame.

Completed applications to exhibit at THE STAMP SHOW 2000 must be received by the commissioners no later than April 1, 1999.

The deadline for published literature entries to be received by the show organizers is Feb. 15, 2000.

THE STAMP SHOW 2000 has established a website on the Internet (www.eco.co.uk/poevent/stamp) which will be continually updated with the latest news of the show.

PRESIDENT'S MESSAGE by Peter P. McCann, Ph.D.



The most important issue now facing the AAPE is one that you as a member can act upon and rather easily. Along with this issue of TPE is enclosed the ballot to elect the next group of officers. Charles Verge, our current Vice President is running for President to replace me after I have served the constitutionally allowed two terms. Ann Triggles, currently a Director at Large, is running for Vice President. Nancy Zielinski-Clark, a longtime member, is well qualified to serve as our new secretary, replacing Richard Drews after this two terms. Nancy is both a national and international judge and a past member of the APS Board of Directors. Paul Tyler is running for a second term as Treasurer. In his first term, Paul introduced some financial reforms and innovations into

the AAPE which have given us the strongest financial base we have had in several years. All of the above candidates are running unopposed. However, I urge you to take the time and vote for them as they are as a group and as individuals extremely well qualified to run your Association. We have three open positions for Director at Large and five very well qualified candidates. In alphabetical order they are Guy Dillaway from the Boston area, Martin Miller from Long Island, Alex Unwin from British Columbia, Canada, Pat Walker from the Baltimore-Washington area, and Jorge Wise from Monterey, Mexico. I urge you to read each of their biographies carefully and vote for three of them. I think it is terrific that we have candidates from three countries of

North America and it reflects well on the base of membership that the AAPE has built on over the last twelve years. Please take the time to vote!

A reminder that the AAPE is sponsoring AmeriStamp Expo in Toronto this fall from October 16-18. This will be a major one frame competition with a nine member jury headed by Charles Verge. If you want exhibiting applications, please write Charles or Ann Triggles (addresses on the next page). Ann will transport any USA exhibits personally from Clarence (near Buffalo) to Toronto so there will be no problem with customs or sending an exhibit out of the country.

I look forward to seeing you there.

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The Mail-In Exhibitor

by Dr. John S. Blakemore, P.O. Box 2248, Bellingham, WA 98227-2248

This time my report and comments under the above heading are supplemented by a separately headlined cautionary note, on the subject of "When Time is of the Essence" for any mail-in exhibitor. This was prompted by information about an exhibit that didn't get to Houston in time. For my regular report to you, I begin with a tabulation of scores received since my last column, all for early 1998 shows:-

SHOW DATES (all 1998) SCORES

AIRPEX 98 (Mesa/Phoenix), Jan. 16-18, 100.

Winter STAMPSHOW 98 (AmeriStamp Expo, Houston), Feb. 13-15, 100 (x3), N.S.

ROPEX 98 (Rochester), March 6-8, 98
March Party (Cleveland), March 27-29, 100.

COLOPEX 98 (Columbus), April 3-5, 100+++.

OKPEX 98 (Oklahoma City), May 1-3, 105, 100++(x2), 100(x10), 98.

PIPEX '98 (Vernon, B.C.), May 8-10, 100+.

The 100+ for PIPEX is a score by me, acknowledging Exhibit Chair John Taylor's speedy return of my 1-frame from Canada, including all the expected enclosures, plus a nice Canadian sheetlet to repay my postage payment overestimate. Thanks, John.

Fourteen (!) reports have reached me from OKPEX 98, principally because Exhibit Chairman, Don Hines enclosed with each mailed-back exhibit a "score-card sheet," plus a SASE to me at the above address, franked with a Sylvester and Tweety 32¢ stamp. In this way (extra work for Don, but not very costly for the show), the exhibitor — whether or not an AAPE member — could easily send me his/her reaction. Don did the same thing for OKPEX 97 (using Bugs Bunny stamps, that year), and I am pleased to show above how well the work of his exhibit handling team was appreciated by mail-in exhibitors, this year just as it was in 1997. Comments this year included "Job well done," "Excellent job by the Committee in all respects," and "AAA+ to OKPEX for their care of the exhibit and attention to detail." One of our best-known members added five extra points for "general excellence," and was pleased that a postage overpayment was refunded.

SCORE SHEET, FOR MAIL-IN EXHIBITOR

Name of Show:	Show Date:	
	Points Scored	Maximum Points
Timely acknowledgement of acceptance or rejection.	_____	10
Exhibit mailed back within 3 days of show closing.	_____	20
Exhibit returned as directed.	_____	20
Exhibit returned safely, well packed.	_____	20
Ribbon(s) and certificate(s) enclosed.	_____	10
Award enclosed or notice sent.	_____	10
Program enclosed.	_____	5
Award winner's list enclosed.	_____	5
TOTAL ...	_____	100

OKPEX relocated to a new venue for 1998, and I certainly hope that their show was enjoyed by all who were able to attend in person.

The ecstatic 100+++ for COLPEX 98 came from an exhibitor whose exhibit returned to the West Coast by midday on Monday. (This is something that should never be taken for granted, even if show officials do have an arrangement with a post office for acceptance of Express items on Sunday evening — see my separate note.) Most other scores I received are consistent with satisfaction concerning how their exhibit was repacked for return, how soon they received it, and whether everything expected was included. The ROPEX exhibitor did subtract two points for the category "returned as directed," but without further explanation.

In a recent column, I wrote that there seems to be a general trend in recent years towards fewer mailed-in exhibits. This has been my own surmise from a slow decrease in the numbers of reports I usually get, plus comments to the same effect made to me by four exhibit chairs over the past year. This would seem convincing — except that OKPEX demonstrably attracted a considerable number of mail-in exhibitors from coast to coast (and beyond), in both 1997 and 1998. I would appreciate a brief note (a postal card will do) from any exhibit chair, telling me roughly how many mail exhibits are handled by their show, this year and/or last year.

I think of this enquiry now in view of the large total number of exhibits (about 125 total, I believe) at AmeriStamp Expo,

in Houston last February 13-15. This unusually large number came about because of the show's experimental nature: Display class, and one-frame exhibits. Jay Stotts writes me that a volunteer group stayed until 9 p.m. that Sunday night, packaging "a lot" of 1-frames, as well as a handful of larger exhibits, so that Ken Martin of APS and local Exhibits Chair Georgann Francis could get them to the Houston Airport P.O. (aware that Monday was President's Day holiday). Yet I have received reports on only four out of that much larger number of mailed-in exhibits. Three of these were scores of 100, as tabulated above.

But then there was a would-be exhibitor at Houston for whom I do not have a point score (marked N.S. above), but who was quite chagrined that the exhibit never got into the frames. Despite verbal assurances by a postal clerk that an Express Mail package would reach Texas in time, it apparently did not reach the correct Houston post office until late on the Friday of this 3-day show. Then, locked up in limbo even longer by the President's Day Monday holiday, it could not be claimed from the designated P.O. box (in practice, from a P.O. "Pick-up Dutch door") until the following Tuesday morning. The package eventually got home again, its contents intact but unused, and the wrappings did not include a show program, Palmares, etc., since those were mailed out separately by Ken Martin of APS. Not a happy ending. However, this story has a moral for us. Please see my comments under the heading "When Time is of the Essence."

Traditional Philately: Part Four: The Importance of Treatment

by Karol Weyna

I've touched on various techniques and methods which fall under the general heading of Treatment in other parts of this series, but it's time to address this subject as a whole. Simply put, Treatment is the way in which you organize, structure and tell the story of your chosen subject, illustrated by the material you put in the frames.

Once upon a time, Traditional exhibiting went by a relatively rigid formula: show proofs and essays and specimens (if any) first, then a page of mint, a page of mint multiples, a page of varieties, a page of used, pages of covers. If your exhibit consisted of more than one issue, then you repeated such a formula until you were done. This was not much different from the way many collectors structured their collections, and harks back to a time when "selected pages" were shown in the frames and the balance of the collection was relegated to the "bin room" at major shows. Just as collectors needed little write-up in their albums, so the annotation on exhibit pages was minimal, usually limited to facts not visible from the items themselves: inverted watermarks, plate positions, overprint varieties, backstamps and the like.

Judges were expected to have well-rounded knowledge, particularly of classic philately, and were not expected to do much if any homework. The late Herbert Bloch, for example, could judge a show in a quick walk-through, and recite chapter and verse of every major item missing or present in each exhibit. Medal standards were based on completion above all, and presentation (as opposed to Treatment) was downgraded if it varied significantly from the rigid organization of Traditional exhibiting. Creativity was undertaken at considerable risk of offending someone's ideal of what an exhibit "should be." Thematics, Postal History, Special Studies were exotic flowers, not yet accepted as disciplines in their own right. How the world has changed!

Today, all exhibiting disciplines are held to a paramount criterion, expressed in such normative guides as the A.P.S. Manual of Philatelic Judging: an exhibit must tell a story. The considerable amount of thought put into an exhibit, even a Traditional one, to achieve this successfully is something that collectors putting their

album pages into exhibit form must face, after they learn (sometimes the hard way) that it is necessary to do so. Presentation no longer has the importance it once did; with the use of computers, electronic typewriters and the like, the physical elements of presentation are no longer a burden, and if an exhibit has no major gaffes (e.g. miscut mounts, huge black borders, obtrusive repetitive page headings) the playing field at most shows is a level one.

To tell a coherent story, one that has the mandated "beginning, middle and end," one must start with the facts. To ascertain the facts, it is often sufficient to consult a handbook, a specialized catalog, or the material itself. Points at the international level are granted for "Philatelic Knowledge" (or rather, subtracted) if the exhibitor makes major misstatements about some aspect of his story or his material (e.g. wrong cover descriptions, erroneous classification, unrecognized forgeries, etc.). To tell a story well, one can go back to the journalistic "Five W's" of "who/what/where/when/why" and try to dig a little deeper into the background, reasons, or history of any given issue or practice which resulted in the artifacts one will be showing in the frames, not forgetting the "how" in technical matters.

Just as an international judge must consider a host of criteria in evaluating an exhibit, so should an exhibitor consider these underlying questions when creating it. When the emphasis shifted from a straight collection-style mounting of mint/used/covers to the need to introduce, demonstrate and conclude a story in whole or part, it became imperative to consider story-telling from the first: to conceptualize the framework of the exhibit as a story, with the material as illustrations. Far from being something that constrains an exhibitor, this in fact liberates him or her to use good judgment in including or excluding Traditional elements which advance or detract from the story line. Thus, pages of cancels arranged in design order may be condensed to a few examples that carry the story line; completion is no longer as important as it once was, provided the story is advanced despite the absence of a few unobtainable items.

More good news comes through the ability, or "permission," to include in the write-up pertinent facts such as the num-

ber of an item recorded or known, the provenance, or other factors which relate the significance of a particular item to the overall story being told. Such "bragging rights" are relatively new to exhibiting; some exhibitors still ask if this is acceptable! Acceptable? It's downright mandatory in an age of judges who lack Herbert Bloch's encyclopedic memory and knowledge of the world's stamps and covers, judges whose knowledge was built on one or another narrow subject in a vast sea of exhibitable areas, judges whose collective knowledge of technical philately may vary from panel to panel. Fortunately, judges nationwide have by and large endorsed the idea that a certain amount of "homework" is part of their duties, and take pains to prepare for their encounter with the frames.

I suppose many of us, when pressed, would be able to come up with what we'd like to see in an exhibit of a given subject. The specifics would depend on the depth of our knowledge, whether acquired over many years or in an evening of "homework." Thus, one of the great joys of seeing exhibits is to find in the frames items we didn't know existed, or we'd forgotten about, or that just charm our socks off. Great exhibits go from strength to strength, from surprise to surprise. Largest known multiples, uses to exotic destinations, a novel treatment of cancels or plating — all of these can "make" an exhibit, even of an area or subject that some would consider boring or trivial.

It's up to the exhibitor to take a judge by the hand from the title page on, to explain how the exhibit is organized, what aspects are covered, where any original research is particularly evident, and any other pertinent facts that relate to the exhibit as a whole. Though most judges will comment that the title page is not the place for history or geography lessons, sometimes a key fact (e.g. that the population of the subject country was only 480 in the period) will color the perceptual set of the judges to a major extent (e.g. by explaining, by implication, why covers from there are so rare). Remember, a little of this goes a long way!

The title page should also express any self-imposed limitations; in essence, it should explain why this particular issue or

group of issues was selected as the subject, and what if any aspects normally considered part of the subject are not represented or are present only in token form (that is, having one or two items from an issue take the place of a complete showing). If an exhibitor restricts his or her subject too stringently, the exhibit may lose out in judging because items normally expected as part of the story are excluded for some reason which the jury may consider arbitrary rather than logical or necessary. In other words, judges can and will judge your intentions before they judge your performance.

When you consider story-telling as the operative paradigm of Treatment, you can see the need to gracefully bridge from issue to issue. For many classic countries, the First Issue was often an experiment; what was done there was changed for the second as a result of experiences with the first (e.g. the Penny Black gave way to the Penny Red so cancels could be more easily seen, to avoid fraudulent reuse of stamps). Cancels, likewise, developed in form as those on the First Issues (often hold-overs from the pre-adhesive period) were succeeded by those mandated by experience with these new-fangled bits of paper. Rates changed, treaties with other countries were enacted, the U.P.U. was formed — such changes were reflected in the stamps or usages, providing the *raison d'être* for certain values or practices. Thus, if you answer the "why" questions for each stamp, each set, each period, you will have an organic, coherent narrative ready for illustration — even if the reason is obvious, such as a change of monarch, a war or revolution. Focusing on the story line will color the way you write up the material; even a word or two in an introductory paragraph for an issue will serve to advance the story line, and make the transition between chapters less of a clanging shift of gears and more of a smooth flow.

The beginning of a Traditional story answers a "why" question of its own: why start here. Sometimes, the answer is obvious: it's the first issue of a country or in a currency or of an era. At other times, the exhibitor needs to do a little work to explain why this issue or period was chosen — what makes the exhibit hang together — and this should be answered with material as much as possible in the course of the exhibit. The middle of the story advances the themes begun with the first pages, and the organization of issues into chapters, succinctly introduced, should set up what could be called a "harmonious rhythm" — judges should see things in roughly the same order from

chapter to chapter. If your group covers in franking value order, or chronological order, or by face values for one issue, those for a subsequent issue should also receive the same treatment unless there is a clear, easily expressed reason for doing otherwise.

All along the way, exhibitors have choices to make in the planning stages. Do you show sets value by value, with mint/used/covers for each, or do you group covers by issue, or do you move all consideration of covers into a "Part 2" of the exhibit, a section sub-titled "Usage?" Obviously, it depends on the nature of the issues, the depth of the material, and other factors. Also along the way, each item that can carry forth more than one aspect of the story must be mulled over. Do I have a cover to a scarce destination that shows an important plate variety? Is so, then it should go where it can do the most good — either in a section showing plate varieties or in a section showing usages to foreign destinations. Sometimes, such questions can only be answered after the exhibit has taken shape. Do I need an extra page in this frame to kick something over to the next? Am I weaker in one important aspect than in another?

One technique that I have recommended over the years is to make up index cards for every item that you have earmarked for the exhibit. On each card, put down the aspects covered by this item, as many as apply (e.g. mint — plate variety — inverted overprint). Then, as you shuffle and reshuffle the cards in laying out the story, you can group the cards for each issue, and deal the items which demonstrate more than one aspect into the spots that need the most help.

One of the most maddening things about exhibiting, one which often takes the most time and the most finesse, is laying out the exhibit so great items don't end up in the bottom row, where many judges will not stoop to find them, or to keep mundane material out of the 'sweet spot,' the four pages in the center of the frame. Sometimes, adjustments can be made by spreading out a page of material into two, or condensing two into one. At other times, the limits of creativity can be approached to find a logical-seeming rationale for rearranging the order of a frame to achieve such objectives. If all else fails, mention of a great item on the title page or in a paragraph introducing a section will at least flag its existence, so a judge can't criticize you in the critique for not having it. Keeping great stuff off the bottom row and in the 'sweet spot' are merely objectives to shoot for, not hard and fast rules, and every exhibitor will

eventually have to settle for less-than-perfect placement of one or two items. Oh, well!

If the exhibitor has organized this Treatment well, a judge or a viewer will be able to follow the story easily, even when "grazing," because every page is in a logical place, and follows the preceding and precedes the following in a logical manner. As the exhibit goes from issue to issue (or chapter to chapter), use of headlines to mark the transition and short paragraphs to help as both *segue* and introduction, all serve to advance the story line. The old idea of "a place for everything and everything in its place" is even more critical when an exhibitor is telling an unusual story or organizing familiar material in unusual ways — except, in today's exhibits, the exhibitor dictates the placement. In some exhibits with many layers of complexity, a page following the title page is acceptable to outline a plan for the exhibit (a concept borrowed from Thematic exhibiting). Though some judges might bemoan its presence (if no material is shown on it), one or two relevant philatelic items on it might remove any objection, and the information it conveys will allow greater understanding of the specifics of the exhibitor's Treatment.

Novelty of Treatment for its own sake is a bit like using too many typefaces in an exhibit. After all, if one can find a simpler way to convey the facts, why not use it? A convoluted treatment is a bit like Victorian prose — three paragraphs to tell you a fact that Hemingway would have conveyed in a phrase. Write-ups have, by all criteria, to be distilled to the absolute essence needed to convey the information. Likewise, Treatment should tend to be as clear, straightforward and concise as possible to carry the story line. To achieve this, consider outlining your story the way you would outline a report. Make the story flow from subject to subject. The fewer details, the better. If your outline is too complicated, get busy distilling.

Any time you devote in the planning stages to make your organization absolutely clear and logical will be repaid in the ability of judges and viewers to follow your exhibit. And don't get hung up on the way some handbook organized its presentation of the story. Its categories and chapter order may be arbitrary, whimsical or just plain accidental. Why tell the story of the 1908 Provisionals after you've covered all the 1899-1935 Definitives? Why present the story of the first issues by face value, when the four blotnik stamp was issued and used weeks before the rest? If there is a compelling reason to do so, then make it **your** reason, not somebody else's.

Fads and fashions in exhibiting change. The last generation's ideal exhibit may contain much of the same material as today's, but the way it is presented has changed — and, by all probability, will

change for the next generation as well. For example, covers to exotic destinations and multi-color frankings count for more today than they did a generation ago. If someone should read this article half a

century from now, will its notions seem quaint, outdated, or just plain wrong? Time will be the judge of my efforts — and yours.

For The Beginner ... Some Exhibit Preparation Tips

by G. H. Davis

This article provides some less than glamorous but hopefully practical exhibiting tips. Included are tips on acetate page holder care, mounting heavier material and reducing static cling.

The standard practice is for exhibitors to place their exhibit pages inside an acetate holder. Often exhibitors go to great lengths to present their material in a pleasing manner and then "showcase" the material in page holders that are severely marred by scratches and serious wear. Page holder scratches are often the by-product of the holders rubbing together while stored in either a box or binder. A tip for reducing this wear is to place a piece of onion skin paper between the acetate page holders. This paper separator eliminates direct contact between the holders and reduces wear. Recognizing that someone

mounting/taking down an exhibit will not want to handle up to 160 pages of onion skin paper, I remove them before taking/shipping my exhibit to an exhibition.

Here is a tip that may eliminate a nuisance during exhibit mounting/take down when efficiency is important. The exhibit page shown on the cover looks relatively harmless. However, when mounted in an exhibit frame, it constantly falls. In an effort to retrieve it, I usually manage to step on it or kick it across the exhibit floor. The problem is the heavy booklet of labels at the top. When I prepared this page on a flat horizontal surface, I did not consider that when placed in a vertical position, the heavy booklet would cause the page to buckle and fall. The lesson learned is to mount heavier items at the bottom of an

exhibit page.

Here's another tip that can be helpful when taking down an exhibit. Today, many exhibit frames at the national shows have a glass front that swings up and out to permit retrieval of exhibit pages. When these fronts are lifted, static electricity can cause the acetate page holders to cling to the glass in the frame. The result can be exhibit pages all over the floor if care is not taken. I have found that a collapsible pointer can be a helpful tool in preventing the pages from becoming airborne. Extend the pointer and while gently lifting the frame front, reach in from the side and use the pointer to separate clinging pages from the frame glass. Start at the bottom row and move upward while slowly lifting the frame front.

Attention "Gold" Exhibitors:

In an era where people place a premium on instant gratification, it is no surprise that today's exhibitors are impatient for the big prizes and that some threaten to quit the process because they aren't getting there fast enough.

It seems to me, as I contemplate my own quest which took nine years to gold

and another four to a national Grand Award, that it might be useful to take a census of gold winners to see how long it took. I suspect that, with some exceptions, my experience is not too far from the average. I'd like to be able to publish something in *The Philatelic Exhibitor* to help newer exhibitors to put into perspective

their own expectations.

Would you please help me by taking a moment to fill in the questionnaire below and returning it to me?

Thank you, very much,

John Hotchner, TPE editor

I began exhibiting in 19___. My first national gold was awarded in 19___. I had been working on that gold medal exhibit for ___ years. If that first gold subsequently won a grand, it was awarded in 19___.

Any comments? _____

(Continue on a separate sheet)

Name of Exhibitor (not mandatory): _____

Name of 1st Gold Exhibit: _____

Clip (or photocopy), and sent to John Hotchner, P.O. Box 1125, Falls Church, VA 22081

Show Listings

★ **August 27-30, 1998, APS STAMPSHOW '98.** Sponsored by the American Philatelic Society at the Santa Clara Convention Center, Santa Clara, CA. 16 page frames at \$10 each for adults, \$5 for youth. Further information and prospectus from APS, P.O. Box 8000, State College, PA 16803. Phone 814-237-3803, fax 814-237-6128, e-mail kpmartin@stamps.org.

★ **September 4-6, 1998, Omaha Stamp Show '98.** Sponsored by the Omaha Philatelic Society, Holiday Inn Convention Center, I-80 and 72nd Street, Omaha, NE. 16 page frames, \$6 per frame for adults. Youth will exhibit at no cost. Admission free. Further information and prospectus contact Richard Bouma, 5220 Jones St., Omaha, NE 68106. (Phone 402-551-0636). The Mobile Post Office Society will be at the show and will hold meetings.

★ **September 18-20, 1998, Greater Houston Stamp Show (formerly HOUPEX).** Sponsored by Houston Philatelic Society at the Humble Civic Center, 8233 Will Clayton Parkway, Humble, Texas 77338. One hundred twenty-16 page frames are available at \$6 for adults, no charge for youth exhibits. 30+ dealer bourse, beginner's booth. Friday and Saturday hours are 10 a.m. to 6 p.m. and Sunday hours are 10 a.m. to 4 p.m. Prospectus available from Denise Stotts, P.O. Box 690042, Houston, TX 77269-

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

0042.

★ **September 25-27, 1998, AIRPEX XXIII.** Hosting the annual meeting of the Bureau Issues Association. Sponsored by the Dayton Stamp Club. Held at the Dayton Convention and Exhibition Center, 22 E. Fifth St., Dayton, OH 45402. 250+ 16 page frames available at \$7.00 per frame for adults and \$2.00 for juniors. Bourse of 30+ dealers, youth table, USPS substation, meetings and seminars. Free admission. Hours: Friday 11 a.m. to 6 p.m. Saturday 10 a.m. to 6 p.m. Sunday: 10 a.m. to 5 p.m. Further information and prospectus from: Martin Richardson, P.O. Box 1574, Dayton, OH 45401-1574 (E-Mail: maryR@cerinet.com)

★ **October 2-4, 1998, Philadelphia National Stamp Exhibition.** Sponsored by PNSE at the Valley Forge Convention Center, 1200 First Ave., King of Prussia, PA. 16 page frames at \$10 each, Juniors \$2. Annual Conventions of the Meter Stamp Society, Canadian Society of Russian Philately, the U.S. Cancellation Club, and Pennsylvania Postal History Society. Further information and prospectus from: PNSE, Box 358, Broomall, PA 19008-0358.

★ **October 3-4, 1998 VICPEX 1998.** Sponsored by the Greater Victoria Philatelic Society, The Vancouver Island

Philatelic Society, and the Victoria Junior Stamp Club. At the Holiday Inn, 3020 Blanshard St., Victoria, B.C. 16-page frames at \$5 per frame. 6-page junior frames @ \$1. Information and prospectus from Show Chairman, Box 5164, Station B, Victoria, BC V8R 6N4, Canada Telephone (evenings): (250) 721-1940.

★ **October 17-18, 1998, CUY-LORPEX '98.** Sponsored by Cuy-Lor Stamp Club at Lutheran High School West, 3850 Linden Rd., Rocky River, Ohio. Open competition, 9-page frames at \$3 per frame (max. 10 frames), 18 dealer bourse, youth table. Saturday 10:00 a.m. to 5:00 p.m., Sunday 10:00 a.m. to 4:00 p.m. Prospectus and information from Clint Many, Cuy-Lor Stamp Club, P.O. Box 45042, Westlake, OH 44145.

★ **October 30-31 & November 1, 1998, FLOREX '98.** Sponsored by the Florida Federation of Stamp Clubs. Held at the Orlando Expo Centre, 500 W. Livingston St., Orlando, FL 32816. 16 page frames at \$9 per frame. Annual meeting of China Stamp Society. Show admission free. Prospectus available from James Pullin, 2837 Wright Ave., Winter Park, FL 32789. Other show info from General Chairman, Phil Stager, 4184 51st Ave., S. St. Petersburg, FL 33711-4734.

Attention Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, P.O. Box 8338, State College, PA 16803. Doing so will help Gini and staff to locate background literature of help to the judges, and thus facilitate the accuracy of results! Please cooperate.

When Time Is Of The Essence

by Dr. John S. Blakemore

Many readers of my regular "Mail-In Exhibitor" column in *TPE* have used the mail-in method in the past for one or more exhibits. Those readers who have not, may have contemplated doing so, but have mental reservations. Several active exhibitors have told me that they enter a national show only if they can attend it (which certainly is a richer experience), and insist on hand-carrying their exhibit themselves. I respect their concern for the security they thereby feel. However, security is not the only issue.

One important aspect of entrusting one's exhibit to another individual or to a delivery service (USPS or private carrier) is that exhibit revisions cannot continue to the last minute. Transit by carrier to a show may be to a show volunteer's street address (in which case Express Mail or a private carrier such as FedEx are possible), or to a P.O. box (USPS only).

The show prospectus/entry form for a show usually quotes a time "window" for mailed exhibits: not to arrive before a certain date, or after a specified cut-off date.

In some instances, the show committee deliberately sets the cut-off date to be several days before the start of the show, to minimize the risk of surprises. Whatever time "window" is specified by the show, it is prudent to adhere to it. I try to aim so that, if my Express Mail package gets there during the time it is supposed to, it will arrive on the second day of that "window." My own "aim" is not perfect, of course, but my intent does give some margin for any delay in transit.

Note that such unanticipated delays are bound to occur from time to time, not only with USPS, but also with any private carrier service. Description of USPS Express Mail as an "overnight" service simply expresses the ideal from one major city to another. Overnight can by no means be guaranteed, especially if the item is mailed at a non-central post office, or addressed to a smaller town, or to a subsidiary post office in a big city. So, please leave yourself adequate time. If you are delayed by sickness, burst water pipes, whatever else, please phone the exhibit chairperson by

that cut-off date, and see if anything mutually helpful can be worked out. Maybe one day exhibitors will routinely be allowed to e-mail radiant color copies of the exhibit pages at the last moment, but I am old-fashioned enough to hope that this will not become a routine replacement for *real* exhibits anytime soon.

It is sad, if unintended and unsought lateness does require that your exhibit be scratched from a show, but it's a help if the exhibit chairperson knows that some different material will have to be conjured up at short notice, to occupy otherwise empty frames. I write from recent experience at our local show, where on the first morning my exhibit chair duties required me to produce material to substitute for three exhibits that failed to materialize. These were not lost in the mail: they had been promised months back, but just never got created. Ah, well, next year? Little local shows need encouragement, and lots of cheerful volunteer effort, just as much as their bigger siblings.

"The Fly" Attends A "National" Show



"The Fly" was all excited. His (her? Its?) wings were all aflutter. He (she? It?) had invited a number of his (her? Its?) friends, who share the same collecting interest, to attend and exhibit at a national-level, World Series of Philately (WSP) show here in the United States. For many of "The Fly's" friends it was going to be the first time at a WSP show — even though most had attended national-level shows in their own country.

In order to be fair to all friends, "The Fly" had picked a show in the middle of the country. This helped people who had to fly (all of "The Fly's" friends fly) from their countries to the show, via either coast in the United States. "The Fly" went out to the show site a day or so early just to make sure that all arrangements were being attended to by the show committee.

Here is what "The Fly" found:

The show venue was a barn. Now on a good day, "The Fly" wouldn't have minded. After all, he (she? It? Oh, what the heck, let's use her for the rest of this article) spends a lot of time in or around barns. However, it seemed inappropriate to "The Fly" to have a WSP show in a barn. A complaint was lodged with the show committee.

"Isn't there some rule governing the quality of the venue?" It seemed to "The Fly" that a WSP show should have to adhere to a certain standard of excellence. Don't worry responded the chairman of the show committee's site selection committee, all of the animals are scheduled to be removed and put in the adjacent outside pasture before we have to start setting up the frames — and they are not supposed to be returned to the barn until after the last dealer has left the show.

"The Fly" couldn't help thinking that if first impressions were correct, the dealers would be long gone before the exhibits were taken down.

There were supposed to be 20 dealers in the bourse, but ten had cancelled in favor of doing one of the three commercial bourses being held in the same city, on the same weekend as the WSP show. One other no-show dealer, we later found out couldn't find the barn and was observed out on the highway, selling postal history and Disney stamps from the back of his utility vehicle.

When "The Fly" asked about exhibit arrangements, she was told that it was first-come, first-served. The show exhibits chairwoman pointed out that rather than assign exhibits to frames, and be subject to some potential "favoritism" criticism, the committee felt that its method was the most impartial. "After all," she said, "we can't be criticized if we don't make the frame assignments. If an exhibit wraps around a pillar or two, it's not our fault, it's the fault of the exhibitor for not arriving early enough to get the choice spot."

One additional item of note — there were five fewer frames set up than the total accepted by the show. When asked about that situation, the exhibits chairwoman indicated that the committee enjoyed playing the philatelic version of *musical chairs*. She indicated with no small amount of pride that DEVOIDPEX (yes, that was the name of the show), was offering a special prize for the exhibit left at the end of the game. She indicated that it was the least the committee could do, in light of the fact that the exhibit could neither be mounted nor judged. Additional pride was shown when she let "The Fly" see the "surprise-o-bag" of used recent U.S. commemoratives, being offered as the special prize.

On to the hotel. "What reservations?" After recovering, "The Fly" indicated to the hotel reservation clerk that all hotel reservations were made through the show committee and had been confirmed by the committee's booking agent. "So go talk to them and stop bothering me" yelled the hotel clerk. "We have no reservations for either you or your friends." "Besides, we have a policy of not accepting animals at this hotel." I tried to explain that I was not just any animal — but an INSECT. It did no good.

"The Fly" finally got the room reservations straightened out. It seems that she got the name of the hotel correct, but it was a part of a chain. The show committee had used the chain, but made reservations at the chain's hotel three towns distant, because that hotel gave the show committee a \$5.00 rebate, for every reservation made.

"Are you kidding?" was the answer to the question asked about whether or not there was going to be transportation

between the hotel and the show. "The Fly" didn't get to the hotel until late in the afternoon, which in hindsight was okay since the hotel didn't guarantee to have a room cleaned and ready until after 4:00 p.m.

Dinner at the hotel was a nightmare, the chef had quit and all food service had been terminated. Ever vigilant, "The Fly" called the show committee to report on the situation since the awards banquet was scheduled to be held at that hotel. "No problemo" replied the show committee's banquet chairperson. "We already knew about the problem and have made alternative plans." It seems that there were several vending machines in the hotel lobby. The show committee had arranged for continuous stocking of those machines during the time scheduled for the banquet. They had changed the banquet souvenir to a roll of quarters and the banquet program had the words "ala carte" added in large block letters." All was well.

I could go on, but I think you get the idea. Now "The Fly" is the last person to say that everything has to be perfect. But having said that, I cannot help but think that we should be asking the American Philatelic Society to set minimum standards for WSP shows. Now would be a good time to take care of that loose end since the philatelic judging manual is being rewritten. Why not have the APS add some minimum standards to the criteria for qualifying as a WSP. C'mon, what do you say APS?

Postscript — "The Fly's" friends came to the show and despite everything that went on, they still had a wonderful time. Ain't philately great?

And now...

GOLD FLYSWATTER — To Peter McCann, Chairman of the APS's Accreditation of National Exhibitions and Judges Committee and Bill Bauer who have worked their way through most of the chapters in the revision (4th edition) of the *Manual of Philatelic Judging*. It looks now like we will soon have that updated edition. Exhibitors everywhere (and judges) will welcome this update.

GOLD FLYSWATTER — to the Rocky Mountain Philatelic Library in Denver, Colorado for being helpful and able to provide a substantial amount of reference material to judges doing homework

in preparation for a judging assignment. Wouldn't it be wonderful if more philatelic societies in more cities sponsored such wonderful libraries. Contributions can be sent to the RMPL, 2038 South Pontiac Way, Denver, Colorado 80224. (303) 759-9921.

PREVIOUS FLY BITE CORRECTED — By popular demand, I have been

asked to correct a "fly bite" I gave to a jury for imposing its own international standards in downgrading a national exhibit — indicating that the award was a "wake up call" to the exhibitor. I have been informed that the offending comments were made in public, at the critique (so much the worse). Would someone send me the name of the offending judge so that

a complaint can be filed with the accreditation committee?

FLY BITE — To the judge, overheard at the frames, telling an exhibitor to acquire a certain type of material — even though that type of material is not known to exist. Is this yet another example of international judging at the national level? Could I please have the name of the judge?

Add A Little Spice

by Clyde Jennings

Very few things can be more boring than monotony, agree? Whether it's eating the same things, seeing the same people, or even looking through a stamp collection in an album. Page after page of nice even rows of stamps, as in Figure 1, which is a page from my unused U.S. collection.

So a few pages further I jazzed it up a little, just to break that same look on every

page, Figure 2, also from that same collection. We are told not to do fancy scroll work, multi-colored backgrounds for mounting, plus a horde of other frowned upon presentations. So, little is left to spice up a collection, right? I believe something like this type of mounting does a lot to alleviate the sameness.

Actually, were you to see it in the flesh,

so to speak, the color arrangement even adds to the page's attractiveness — green, red, purple, and arranged symmetrically. Picture it in your mind, if you can. Copy it if you like, but — Go For The Gold!

Photos courtesy of Walter Henderson, Melrose, Fla.

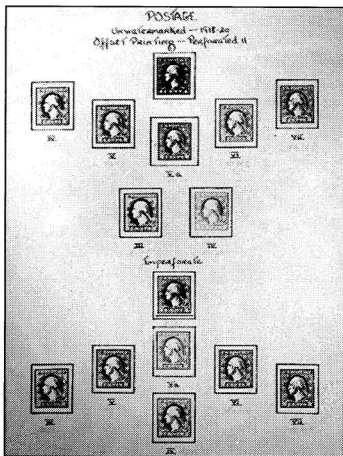


Figure 2.

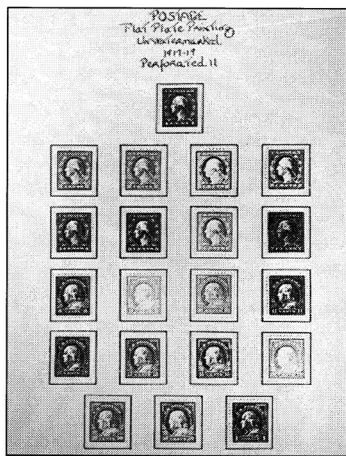


Figure 1.

SYNOPSIS PAGES OF THE ISSUE

by Wolf Spille

SYNOPSIS

THEMATIC ONE-FRAME EXHIBIT

Cruising Today!

For the past ten years or so *Ships on Stamps* has been among the top three or four themes favored by members of the American Topical Association [Source: ATA's annual polls], yet, sadly, this is not reflected by the low number of 'Ship Exhibits' seen in any of our national shows.

Cruising Today!, using exclusively 20th century material, aims to inspire fellow collectors and ship enthusiasts to follow suit and visibly share their respective maritime specialties with philatelists everywhere.

THE STORY

Today's cruise ships show more diversity than USPS-issued *Love* stamps, yet serious ship lovers see them as just two distinct major groups:

- Formerly exclusive superliners, survivors from the halcyon days of regular transatlantic ocean travel—represented by just two unique vessels, the *QUEEN ELIZABETH 2* and the *NORWAY* (ex *FRANCE*). Both ships, superbly rebuilt for their current roles (although with distinct differences—one remains rather high-class, the other is unabashedly mass-oriented), still offer priceless reminders of a bygone era.

- All other cruise ships, purpose-built or adapted for pleasure afloat, as presented here in six categories according to their peculiar idiosyncrasies:

1. Moderately expensive, classy and traditional ships for seasoned travelers with time, money, and good taste.
2. Very expensive vessels for those who want—and can afford—the *very* best.
3. Mass-market 'Fun Ships' for mostly first-time cruisers.
4. Adventure-themed vessels for the 'studious' traveler, retired biology teacher and would-be anthropologist.
5. Ships offering different vacations "under sail" (Club Med style) and Under Sail.
6. Refurbished economical oldtimers cruising mostly in the Mediterranean or other waters far removed from U.S. Coast Guard jurisdiction.

AFTERTHOUGHT

The last page, meant to be taken lightly, recommends no-frill 'mini cruises' across four of the world's most scenic harbors as inexpensive alternatives to the vessels shown on the preceding

15 pages (and other cruise ships existing on several dozen more related stamps not represented here).

PHILATELIC ELEMENTS

This one frame alone aptly demonstrates the wide variety of material available for—and expected to be seen in—a 20th century ship thematic exhibit, represented here with one or more examples:

- Stamps and their variations—souvenir sheets, gutter pairs, se-tenant strips, coil numbers, booklets, overprints, and errors.
- Essays, artist's drawings, die proofs and trial color plate proofs.
- Postal stationery.
- Franking meters, slogan cancels, and one-day handstamps; commercial and philatelic usage.
- Maiden voyage covers and paquebot mail.

KEY ITEMS

- All three British *QE2* missing color—ens of 1969 (including the black-omitted—in this exhibitor's opinion—visually most spectacular ship-on-stamp printing error of all times!).
- A *FRANCE* essay, Dahomey, ca. 1964.
- A *SEA GODDESS 1* artist's watercolor from the British Virgin Islands, 1985.
- Elusive one-day handstamps (*QE2* launch) and postal meters (*QUEEN MARY*, *QE2*, and *FRANCE*).

There are twelve examples of the slitting & windowing technique first introduced to U.S. philately by this exhibitor in 1970-71... and now a routine component of many top award-winning exhibits across the nation.

TRACK RECORD

<i>TOPEX '96</i>	Verneil.
<i>AIRPEX XXI ('96)</i>	Gold.
<i>STAMPSHOW 97</i>	Silver.
<i>AmeriStamp Expo 98</i>	Gold.

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- *Cruise Travel*, Mount Morris, IL, bi-monthly issues, 1996-97.
- *Seatrade Review*, Colchester, U.K., monthly issues, 1996-97.

Philatelic Exhibitions — Stamp Shows

by D. N. Jatia, FIP President

(Reprinted from *The Canadian Philatelist* of January-February, 1997)

Following the lead of the RPSC and the Canadian Stamp Dealers' Association (CSDA), AAPE would like to ask for reaction from among the members to the following letter from D. N. Jatia, President of the Fédération Internationale de Philatélie (FIP). It is an important step in seeking ideas for improving and enhancing stamp shows at all levels. We would like the views of AAPE members to see how our stamp shows can better serve the needs of show patrons, dealers and organizers. Please send your input to The Editor. Thank you.

Philatelic Exhibitions — Stamp Shows — on all levels, may it be a World, International, National, Regional or even a Local Exhibition — they seem to have something in common — they do not attract the general public. Those uninitiated to the hobby of stamp collecting seldom take notice of a stamp show even though exhibitions could be the best platform to promote our hobby. However, organizers of philatelic exhibitions tend to be traditionalists and it seems that they abhor new ideas. Looking back at the exhibitions of the last 20 or 30 years (and longer) the appearance and layout of philatelic exhibitions remained unchanged, even the visitors do not seem to change. You can see the same faces year by year at exhibitions all around the world. With some few exceptions the local public is usually not even aware that a major event is taking place in their city because the "major event" is designed to attract one genre of people "philatelists!"

As exceptions to the general outlook of exhibitions we have to mention the shows organized in Asian countries enjoy a very successful influx of visitors. This is mainly due to the very wide and thorough publicity and in many parts the close co-operation between the postal administration and the philatelic association.

How can we change the lack of interest of the general public? How can we make people aware that stamp collecting could be an exciting and rewarding pastime? How to attract young people to visit a stamp show? The answer: "We have to change the appearance of these shows!" We have to get rid of the image that these shows are only for the "Rich" and the "Old."

Let's take as an example National shows (and this applies to most countries of the world) of industry, agriculture or electronics etc. You will have activities related and unrelated and unrelated to the subject of the show. The media are present throughout the show with live transmissions, there is entertainment of every sort imaginable. Special activities designed to attract a special public and so on.

To tackle this problem FIP has planned to organize another workshop during Israel '98. The aim of this workshop is to create a "model" exhibition, which can be adapted to local requirements — a guide to the successful organization of a philatelic event at every level. The guide should give an outline of the appearance (layout) of the show, suggestions and ideas to activities and special events, suggestions of how booths could be arranged and decorated etc. including an estimate of the cost.

There are three partners interested in the organization of a stamp show — the postal administrations, the dealers and the collectors. These partners should also be greatly concerned about the promotion and development of stamp collecting. Therefore the first step would be to have a better and closer collaboration between those partners and therefore we will invite representatives of all the three partners to the workshop.

At the present the usual layout of the stamp show contains one hall with rows and rows of frames of admittedly fantastic philatelic material but presented in an unattractive way and a second hall with the equally unattractive booths of dealers and postal administrations.

We want and have to change the appearance of our exhibitions and we would like your suggestions, ideas of how a stamp show should present itself in the year 2000.

We assume that the competitive side of the exhibition should remain to a certain extent, but there should be more space for creativity, space to show new ways of collecting and presenting a collection. There should be more collaboration with other organizations i.e. special shows with the involvement of organizations interested in environment, peace, sports, folklore, fashion or ...there is no limitation of possibilities as we all know every subject can be

backed up with stamps. Guided tours among the competitive classes to explain the exhibits could be of great interest to many people but it must be advertised, of course.

Dealers and Postal Administrations should endeavor to present their booths in a more attractive way — especially Postal Administrations who could work together with their tourist board and promote their country as a tourist attraction at the same time. Special events for a target public (i.e. for children, teens, women, early-retired people etc.) should be organized and widely advertised. Get local champions and celebrities for special events during the show. In this way you also have the interest of the media.

There are lots of ideas around no doubt — but we would also like to have your input. Therefore, please send us your thoughts on the following questions:

- What do you expect a stamp show to look like?
- How would you convert a stamp show to an optimum platform for promoting the hobby?
- What could make philatelic exhibitions more attractive to a general public and to stamp collectors?
- How would you present stamp collecting as an exciting hobby?
- How would you get the local public and the press to take notice of a philatelic event?

Note: Please send your ideas and suggestions to John Hotchner, AAPE Editor, P.O. Box 1125, Falls Church, VA 22041.

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Can Corner Cards Be Used?

by Fran Adams

(The following letter has been submitted to the editor of *Topical Time*. It is presented here because the subject should be of wide interest to the exhibiting and judging community.)

The topic of corner cards in exhibiting recently appeared in two 1998 *Topical Time* 'Helpline' and 'Postline' columns. Corner cards have a very specific purpose in the exhibiting world, one worth exploring further as we are not exploiting their full potential. I therefore wish to add my views to the current commentary as I believe the discussion oversimplifies the issue. This subject is not limited to thematic exhibits but is of concern to social history, marcophilately, special studies, aerophilately and more rarely postal history as well as other areas.

Philately's historical attitude toward corner cards in exhibits has been less than cordial and they are generally not tolerated at either the national or international exhibiting levels. There are various reasons why they are ignored, but I believe the basic reason has its roots in the following.

As an exhibitor, I attend shows and ask other collectors, exhibitors as well as jury members their opinions on exhibits I'm associated with. In listening, I occasionally hear statements which provoke thought. One such is "Corner cards are unimportant. It's what's on the cover's upper right corner that matters." Corner cards usually appear in the upper left corner.

When I ask what that means specifically, the person generally answers with something like, "If the stamp, meter or cancel doesn't illustrate the subject using text or graphics, the cover is irrelevant and should not be shown." That simple explanation, in my opinion, propagates a habit of ignoring the left cover side during exhibit review. The practice is happily employed without delving into reasons why it may not be a good habit, afterall, it's an accepted practice handed down for generations.

There are however, instances when the right corner of the covers does not graphically or textually illustrate the subject; specifically when the cover in question has a perfin or postage meter without advertising indicia paying the postage fee in that position.

In the United States, a great deal of cor-

respondence from firms, personages and organizations is franked by postage meters. In the last 15 years or so, exhibiting has come to accept the inclusion of such postage meters with either text or graphic advertising indicia which are part of the postage imprinting process.

These advertising indicia are optional as far as the physical meter and prepayment of postage is concerned. Many meters do not have an advertising slug installed. All meters however, have a unique serial number in the franking design. Postal meter machines are generally leased by one customer over a long period of time from the manufacturer and the serial number identifies the user of the machine.

Let's say I include a cover in my thematic exhibit which has a simple, unadorned postage meter used to pay postage fees. The cover includes a corner card from organization 'xxx'. Using the 'ignore the left' practice, the meter stands alone and appears to have no associated reason for inclusion in the exhibit as there is no textual or graphic indicia to make the association evident. The typical initial reaction would be to simply reject the item and mark the exhibit down depending on the number of such items included.

In the item's description however, I state this meter was used by organization 'xxx', which has some relationship to the subject I'm showing. I base this description on the serial number of the postage meter imprint. This piece is shown as organization 'xxx' is related to the exhibit's subject and because this is a 'philatelic element' important in developing the subject through philatelic knowledge, i.e., the organization's mailing processes.

Now that we've established that postal meter franking is legal prepayment of postage, it appears in the upper right corner of the cover and has a relationship to the subject, we're talking validity. But how does the judge know I've done the homework necessary to write that description correctly? One judge might check postage meter company records to ensure the serial number was used by that organization, but it's easier to look at the corner card to determine its origin.

I witnessed exactly this judging practice recently (not my exhibit) after a very

important piece was relegated to the trash bin judging-wise as it didn't have a 'picture' or 'text' in the postal meter relating to the subject. The jury dismissed the item as not relevant when in fact it was the only known piece from that international organization.

The difficult part of this experience was that the exhibitor failed to explain this relationship and there were a number of covers involved. As a result of the 'ignore left' rule, and perhaps a general lack of knowledge concerning meters in general, the jury misunderstood the rationale for these covers and awarded a lesser medal. An 'informed' jury would have brought that gem of knowledge to the exhibitor's attention in the critique, chastising him perhaps, but letting him know they understood the significance of the covers at least as well as the exhibitor did.

The habit of ignoring everything but the upper right corner and nurturing this 'practice' needs review. There are instances where philatelic knowledge must take precedence and the absence of a graphic or textual indicator should not immediately disqualify an item from an exhibit.

Corner cards are an important asset when reviewing either perfined or metered items in particular. As with all things, they should be used within guidelines. By employing elasticity in engaging 'rules or practices' and educating our juries to do the same, we can develop reasonable guidelines for inclusion of corner cards based on rational criteria.

Show Organizing Handbook Available

The published result of the 1996 Philatelic Leadership Conference, *Running and Promoting Stamp Shows*, is available for \$6.00 postpaid from:

APS

P.O. Box 8000
State College, PA 16803

COVERS Defining Expectations, Site Selection, Youth and Beginner Issues, Obtaining First Day Ceremonies, Recruiting and Working With Dealers, and Much, Much More.

Things You Already Know That I Just Found Out

by Bill DiPaolo

Some folks spend a lifetime in a single collecting area. Not me. I flit from one thing to the other, usually with an eye to exhibiting. It's not the exhibiting I like. It's building the exhibit. Don't get me wrong. I love to gather the gold and get ticked off at ignorant judges that don't see it my way. But the real kick is the discipline exhibiting requires. It's a discipline that helps you build a truly meaningful collection and the essential learning that goes with it. Speaking of kicks... after you get a few from the judges, you begin to get the idea that this "exhibit thing" is not quite as subjective as it might first appear. There really are some common denominators that can be applied to produce a more effective exhibit. Here are a few ideas I keep in my own exhibitors' handbook.

1. The story is the key. This is what sets an exhibit apart from a collection. A collection is usually an artful accumulation. An exhibit requires that you edit the accumulation to tell a clear story. In my view this is where many exhibits fall short. Lots of times there is plenty of "stuff," but you wonder why it's there. What's the hook; what ties it all together? Sometimes the opposite occurs. There is a big promise in the title, but sparse material to tell the

story. The story is the star. The material, no matter if rare, expensive or common is a supporting player. Exhibit pieces of the highest philatelic quality are not enough. To be effective it must be part of a well-told story.

2. Be objective about your material. It's natural to love every piece so much that judgment becomes clouded, and it becomes tough to edit properly to support a clear, concise story. When the material gets the better of you, there is a good chance the exhibit will be redundant and boring to just about all but the exhibitor.

3. Listen to your friends. It's always good to review what you're up to with your philatelic friends. Let them see your outline, layout pages and eventually the whole exhibit. They will give you the viewers' reaction. You'll know if the story is coming through. The key word here is "listen." They don't love every stamp and cover the way you do. They will be much more objective.

4. Be prepared to remount. Once you start getting feedback, you'll start to figure out ways to communicate your story more effectively. This may well involve format changes. How as this done before computers?

5. Know your stuff. You can't be an effective exhibitor without extensive study of your subject matter. If not the judges will see through it in an instant. Though you must tell a story, it isn't fiction.

6. Synopsis, synopsis, synopsis. You've heard it before now you've heard it three more times. This is the road map for the judges. The clearer the map, the less chance they end up in the wrong town. The trick here is to establish the proper level of expectation for the judges. Then the exhibit must deliver it. Promise too much and the town you'll be in is Certificate of Participationville.

7. Be prepared to spend some dough. "Expensive" is a relative term. Even at that exhibiting isn't cheap. If you go for the gold there is almost always some item or two that will set you back a pretty penny no matter how careful you were to select an inexpensive collecting area. And it goes beyond that. Good, acid free cover stock and the page sleeves aren't cheap. Then there are frame fees and shipping costs.

8. The story is the key. Oh, was that number 1? Well, it always gets back to that.

The Anatomy of a Vermeil by Ted Bahry

Assigned as a judge, I traveled to a big city and checked into a hotel. Walking from the hotel to the exhibition hall on the evening before the show was to open, I was accosted by an acquaintance, hanging out on the sidewalk. Low and behold, the acquaintance was an exhibitor and guess what he had for me? A copy of the first ever title page for his new exhibit "just finished at 2 a.m." Prior to then, all I knew was the title of the exhibit (an "esoteric" area) for no title page or synopsis page had been submitted to the exhibition committee.

The exhibition was judged by a highly experienced panel that awarded the new exhibit (first time out) a Vermeil. At the critique, the exhibitor and his (few) followers were "horrified" that such rare, high quality material should get such a low award. The judges pointed out specific areas that needed improvement and went on to other exhibits. Some nine months

later the exhibitor was still whining about the judges until threatened with censure by an anonymous judge, me.

The exhibitor went on to improve his exhibit and get many higher awards with it. But I wonder how his exhibit would have fared if he had submitted a timely title and synopsis page. Further, I wonder

if he has ever learned that "great" material by itself does not necessarily make a "great" exhibit.

And yes, in and out of the frames, that exhibitor failed to educate the judges. We don't all know or pretend to know everything.

Get Your Stamp Show Listed

Write to the following outlets to find out what information they need, in what format, and what lead time is required:

The American Philatelist

P.O. Box 8000
State College, PA 16803

Linn's Stamp News

P.O. Box 29
Sidney, OH 45365-0029

Stamp Collector

700 E. State St.
Iola, WI 54990

Global Stamp News

P.O. Box 97
Sidney, OH 45365

Mekeel's Weekly and Stamps

P.O. Box 5050
White Plains, NY 10602

Paper Collectors' Marketplace

P.O. Box 128
Scandinavia, WI 54977

Memoirs of a Philatelic Judge

by Herman Herst, Jr.

(Reprinted from *The Trans-Mississippi*, January-March, 1998)

There are many who have judged more philatelic exhibitions than I have. But I recall judging decades before the American Philatelic Society set up its Accredited Judges System to assure that those who are chosen to decide the awards are competent to do so. Because of this system, judging has improved immeasurably, but none can deny that it still has a long way to go.

No one, unless he or she was a judge in the old days, can realize how much improvement the judging at that time needed. I will never forget a Midwestern show which I judged. As the jury sat down to begin deliberations, the show chairman walked by. "I can't tell you your business," he said, "but you should know that the exhibitor in Frames 10-20 (or whatever numbers they happened to be) is dying of cancer. He has exhibited many times, but has never won a prize. The club thought you ought to know that you would be making a dying man very happy if he were to win the Grand Award."

On another occasion, the owner of an exhibit, seeing the judges conferring, excused himself for interrupting with the words, "I was standing by my frame when the five of you were judging. All of you walked right by my exhibit without even a glance. Who paid you to spend five minutes at the very next exhibit when you completely ignored mine?"

Perhaps we should not have answered at all, but we did take the trouble to tell him that in the previous six or eight hours we had examined thoroughly every exhibit in the show. We were now at a point of deciding which of two deserved a silver award. His collection had been judged, and fairly; the current five-minute examination was to determine whether the collection next to him or another one, merited the silver. The unhappy exhibitor then said that he understood, and apologized for the interruption.

The growing policy of having "post mortems" (more often called "judges' critiques") is a good one. Usually on Sunday morning, after the awards have been given the previous night, the panel of judges faces questions from exhibitors, the principal one being, "Why didn't I get a higher award?"

Sometimes this question is difficult to answer. If collectors ever sat in on the

judges' discussions they would learn how hard it is for a judge to be objective in rating an exhibit. Frankly, I like to know what I am looking at when I am studying an exhibit. It may be a collection of Griguland West, with which I am not as familiar as I would be with a collection of Hawaiian Missionary covers. Because judges do not walk around with a Scott Catalogue in their hands, and no mind can memorize everything in the five volumes of Scott, a judge is dependent on the exhibit's write-up. How else would he know that on the Griguland West issue of 1877, the single capital Letter "G," overprinted on stamps of Cape Hope, comes in no less than seventeen different forms, ranging in value from \$10.50 to \$750.00? Then there is the problem of trying to reach some sort of agreement among all the judges' personal preferences. "Too much write-up," we hear from one judge. "Not enough write-up," we hear from another. "Photos of the main street of Kimberley do not belong in a Griguland West collection," says one. "I like the extraneous matter — that brings the collection to life," says another. "The condition of the top value was pretty poor," one judge says, "and I know that it is a rare stamp." "Yes," replies another, "but do you know that no example of it has come up at an auction in the past fifteen years, and that he is lucky to have even a poor one?"

But these little differences are not all. How do you handle the complaint of the exhibitor who has won a gold award at the annual exhibit on the Texas Philatelic Association, and a silver from the Oklahoma Philatelic Society? Well, at best, the latter problem is handled more easily than that of the complainant who won nothing at all at the OPS. The collection that won a gold in Texas did not win it in Oklahoma because the competition was an entirely different matter. The judges in each case may have been perfectly competent, and were calling their shots as they saw them. The collection that won a gold in Texas may have been head and shoulders above anything else in the exhibit, in the Oklahoma exhibit it may not have appeared as special at all.

Judging a stamp show in some ways resembles judging a criminal action. One man who steals a loaf of bread to feed his starving family gets two years at hard labor. Another man kills a bank clerk dur-

ing a robbery, and gets four years, sentence suspended. A judge cannot help but be influenced by his prejudices, much as we dislike using the word. But we have to face it. When a collection of postal stationery, to which a collector has devoted a lifetime without sparing the checkbook, comes up against one of the U.S. 1847 covers, which are found in almost every auction, which will win the prize? When did a collection of precancels, or topicals, or Christmas Seals, win a gold, unless it was in a section limited to that particular field?

Some exhibits dispense with judges entirely, and let visitors vote for the one they feel is the outstanding exhibit. There is not much to recommend this system, at least in a major show. Aside from the possibility of stuffing the ballot box (which invariably happens), how competent are the viewers to judge? The winner under this system is the exhibitor who has the most friends. But that thought aside, what does the average viewer know of the value of ALL of the exhibits, or their condition, or even whether the stamps are genuine or counterfeit? If the show gives an award for the "Most Popular Exhibit," that is one thing. But to supplant a jury of competent judges with votes of the public is about the worst way to find out which exhibit philatelically is the best in the show.

There is one other aspect of judging that is unfortunate, and that makes a competent judge see red. It is customary for the panel of judges to have a foreman, just as a jury does, although in court procedure the first person named to the jury generally is made the foreman. In philatelic custom, the exhibit committee often names the foreman. The foreman should lead the discussion, call for a vote, adjudicate minor differences, keep the notes, record the final verdicts, and sign the report.

In practice, however, sometimes the judge with the extensive experience dominates all the discussion, though not necessarily from any desire to do so. It is simply that other members of the jury feel themselves less competent to express themselves, especially if they have espoused a collection which the rest of the panel did not like. "I gladly defer to the views of my friend, Mr. blank, since he has had so much more experience judging than I have had," says the dissenter, humbly.

An isolated instance? By no means! If a dealer of national repute expresses an opinion on a certain stamp, or a certain exhibit, his views are more likely to sway the rest of the panel than those of a collector who has spent his philatelic life in one special field.

I am glad to have seen just about the last of the times when professional philatelists were excluded from philatelic juries. In Europe, this prejudice still exists. It is our British cousins who deserve the credit for putting an end to a system which denied the juries the knowledge that dealers have. It was the Federation Internationale de Philatelie (FIP), a group that sees itself as the Supreme Court of philately, which tried to enforce the stupid rule that only amateurs could serve on juries. When several Internationals held in Britain ignored the edict (thereby losing the blessing of the FIP), its doom was sealed, although on the Continent the FIP

still tries to exercise control.

Today, at some Internationals, professionals dominate international juries, add few question that their award selections are competent — more than could be said for the old days, when national favoritism often won out. No one can question that a dealer who has spent a lifetime with stamps, never knowing today what new situation he will encounter, tomorrow, will have a wider knowledge of the stamps he is judging than a collector whose knowledge of the stamp is restricted.

The constitution of the jury should reflect the most widely followed collecting fields. Happily, the growing popularity of topical collecting now assures that each jury will have someone not only familiar with topical collecting itself, but also with the very different rules by which a competitive exhibition is judged. There should be a judge familiar with European stamps, one who knows aero philately

inside and out, and someone who has spent a good portion of his philatelic life with covers. Too often the jury is composed of those men and women who the committee knows will be attending the show anyway, rather than of judges who are capable of giving a balanced decision.

And, finally, now that the gender line is disappearing from philately, I would like to see more women on philatelic juries, especially on the international scene. Female collectors are doing research today that benefits us all. They are editing some of our most prestigious magazines, and they are writing articles for the philatelic press that give the lie to the ridiculous theory that they cannot become competent philatelists. I have judged exhibitions with women, and find they can be fully as objective and able as any male — and on occasion, as subjective and incompetent as some male judges with whom I have worked.

How To Get Good Publicity For Shows: by Maj. Ted Bahry, USMC (Ret.)

1. Find someone who knows advertising and pay them, if necessary, for consultation and plan.
2. Call a stamp collecting show just that.
3. Advertise highlights that the average person can understand e.g. local postmarks back to 1840, upside down stamps, Bugs and Marilyn, etc.
4. Advertise early using all media. Include all post offices in local area, newspapers, TV and all stamp journals.
5. Pass the word to every stamp club in area w/fliers, etc.
6. Send mailings to every known collector in area.
7. At show, greet people warmly and show them around. Get started for next show.

RECRUIT A FRIEND TO
JOIN AAPE

MEMBERSHIP FORM ON
PAGE 4

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

Thanks to The Australasian Exhibitor and author Derek A. Pocock, we have two new monographs to offer:

- **How To Judge British North Borneo (5 pages)**
- **How To Judge Australian States Revenues (4 pages)**

Both are available from the address below for \$1.00 to cover copying and mailing; 60¢ if only one is wanted.

AAPE is pleased to have these additional examples of what we hope will be many such monographs, 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 address below, and I will make them available in future TPES:

John M. Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125

Still available:

- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** Order from address above. \$7.50 per copy.
- **A Guide to Judging the Philately of Aden, 1839-1967.** Order from address above. \$2.50 per copy.
- **Introduction to Confederate States Stamps and Postal History.** Order from John L. Kimbrough, 10140 Wandering Way, Benbrook, TX 76126. \$1.00 per copy.

Stamp Exhibitions

by Ernest A. Kehr

(Reprinted from *Weekly Philatelic Gossip* of Sept. 15, 1944)

With stamp exhibitions becoming ever more difficult to judge because an antiquated system of grouping and classifying the entries still exists, it seems necessary to scrap this hold-over of the last century and inaugurate an entirely new method that will be both equitable and efficient.

The hobby and art of philately has expanded to the point where geographical division of the globe as a basis for entries is as obsolete as the glue-pot manner of mounting. Most exhibitors and exhibition chairmen are agreed on that issue, but so far little of merit has been offered as a solution. Knowing that the following suggestion will undoubtedly cause complaint and criticism I nevertheless offer it as food for thought or as bait to lure a more practical idea into the open waters of serious philatelic consideration.

1. Let a representative committee examine a standard catalogue and examine the listed issues of every country contained therein with a view to determining the number of stamps, the relative rarity of its stamps, the popularity of the issues, the opportunities the country affords for collecting purposes, and then tabulate the individual nations, countries or colonies according to classes.

The United States, Switzerland, Canada, British Guiana, France, Brazil and Newfoundland, for instance, would in my opinion fall into Class A since each of them has about the same number of stamps, the same number of great rarities, the same number of fields for specialization and about an equal popularity.

At the other end of the scale we could find a class to take care of such countries as White Russia, Kionga, etc., whose issues are so common that even a school-boy can complete a collection without any strain on either his budget or his philatelic

activities.

In between these two extremes would come a number of classes to take care of intermediate countries such as Togo, Liberia, Australian Commonwealth, Egypt, Poland, Aitutaki, etc.

2. Grand Awards for "The Best in the Show" should be either entirely eliminated or at least minimized at large shows, for no matter how much study a collector of say, Iceland, put into his display, he will never be able to compete with a collection of United States or Canada.

The various classes ought to have trophies of their own as representative of "the best entry in a certain class" so that a man who enters a "class E" country will rate as high philatelically, as one who enters a Class A" country. Awards, after all, ought to represent a reward for philatelic proficiency regardless of whether the collector has a \$100 or a \$500,000 collection.

3. Entries representing the specialized study of any single postage stamp or set of stamps ought to be grouped together regardless of what country has issued them. The basis for judging such an entry should consider the quality of the stamps contained in the display and the amount of information the collection has contributed to the knowledge of the stamp or issue. A collection of 10-cent '47s, for instance might be thrown into competition with a collection of Poland Number Ones, and even while the former are much rarer, the latter may represent a more thorough study.

4. The matter of philatelic research ought to be more clearly defined, and considered as a major factor for judging only in an exhibition group specifically designated. To allow 40 or 50 or 60% for "philatelic knowledge or research" in judging a collection of United States against a collection of Russia under the current set-up is neither fair nor possible. Research on

the stamps of the United States, with very few exceptions, requires but the reading of a mountain of literature which covers virtually every phase of our postal history and which is readily available to any serious philatelist. The reading of that literature is in itself "research" but it cannot compare in merit with the "research" of a collector of Russia who must go to Russian philatelic literature and either translate it himself or have it translated.

The element of "research" is an integral part of philately and ought to be regarded as such at exhibitions. If on the other hand, a collector devoted his time and energy in the study of a certain country's stamps and solved a problem or added to existing information concerning that country's postal history or its stamps through the ORIGINAL study of his stamps he ought to enter his collection in a "research class" regardless of whether his particular country is a "Class A" or a "Class X" country.

5. Special or novelty collections, such as collections of air-mails, semi-postal, postage dues, etc., ought to be classed on a par and judged accordingly.

6. Topical collections ought to be grouped as they now are for nearly all of them have approximately the same scope, value, popularity and the difference between them lies in the originality with which the owner has treated them and the completeness with which they have been assembled.

As I said at the outset, this idea will probably provoke criticism. I hope it does, for it is only when a plan is subjected to constructive criticism that something worthwhile is born. I hope that readers will give the matter some thought and then reply, offering suggestions for improvement. We all know exhibitions must be re-organized so let's at least try to do something constructive towards modernizing our exhibition entry classifications.

NEWLY ACCREDITED APS JUDGES

A free copy of the current list of APS Judges is available from Frank Sente, APS, P.O. Box 8000, State College, PA 16803. Enclose \$1.90 in mint postage to cover the cost of mailing. Please identify yourself and the show with which you are connected.

Donald E. Green, P.O. Box 2357, Sunnyvale, CA 94087. **Specialties:** United States-US Match & Medicine-Revenues-Hungary.

Danny C. Ko, 22622 Baltar, Mission Viejo, CA 92691. **Specialties:** China-Taiwan-Hong Kong-US-Manchukuo-Postal History-Flight Covers-Thematics.

Correction to earlier published listing, with apologies:

Eljot A. Landau, 5329 Main St., Ste. 105, Downers Grove, IL 60515. **Specialties:** Japan-China-Postal History, Thematics-US, FDC-US-Canada-UK-France.

24/July, 1998

The Philatelic Exhibitor

Critique Sought!

You are invited to participate in this new feature. Submit one or two pages you would like to improve and invite your fellow members to make suggestions. The pages shown are the first two of my exhibit on the 1934 US and UK Christmas Seal. Drop me a line with your pages or your thoughts on mine. John Hotchner, P.O. Box 1125, Falls Church, VA 22041.

"THE LITTLE RED"

The 1934 Christmas Seal Of The United States

Dr. Edward L. Trudeau established the first tuberculosis sanatorium in the U.S. at Saranac Lake, N.Y., in 1885. The 50th anniversary is celebrated on the 1934 Christmas seal. Shown on the seal is "The Little Red" - the first cottage in Trudeau's "Cottage Plan" sanatorium. The seal was designed by Herman D. Geisen, generating \$3,701,344 in contributions.



"The Little Red" is the 28th in a continuous series of U.S. Christmas seals that began in 1907. It was the most complex issue in terms of varieties to that time, and few have equaled it since. The seals were offset printed in sheets of 100 with straight edges at top and sides. At the bottom, the first commemorative strip on U.S. Christmas seals gives essential background facts on the issue.



Because no single printer could produce the numbers of seals needed, four private companies produced this issue:

Eureka Specialty Printing Co.
Strobridge Lithography Co.
Edwards & Deutsch Lithographing Co.
U.S. Printing & Lithographing Co.

There are four design variations of the issued seal. Two perforating methods and perforation sizes exist. Colors vary somewhat from printer to printer, and a wide variety of printer's marks, plate flaws, errors and freaks exist. The task of forming a comprehensive representation is a significant philatelic challenge, the more so because the person at NTA responsible for developing this and other contemporary seals allowed much of the relevant material to be disbursed or destroyed. Thus, much information on the development process was lost.

This exhibit brings together material and research that allows as much of that story to be told as possible. It also includes a wide range of contemporary usage of the seal, and related publicity material to bring home the tenor of the times, and the importance of the seal campaigns.

The 1934 U.S. design is one of several that was adapted for use in Great Britain. The essentials of the British version are included in this exhibit because they are an integral part of the story of "The Little Red".

Design & Color Variations

The lettering and stars in the top third of the seal started out in Stage I to be defined by both the ultramarine and light blue plates which, printed one above the other, resulted in the night sky. The light blue plate was subsequently altered to highlight the lettering and double barred cross.



Stage I



Stage II



Stage III



Stage IV

Stage I: "Season's Greetings 1934" is outlined exactly on the light blue plate.

Stage II: The area of "Season's Greetings" has been cut away; "1934" has been opened up.

Stage III: The area of "1934" has also been cut away.

Stage IV: The area of the cross has been cut away from the double barred cross, outward to the stars.

Printer Types and Colors



Eureka
All Stage I



U.S. Printing &
Lithography
All Stage II



Edwards & Deutsch
All Stage I



Stage I



Strobridge
Stage III



Stage IV