

THE Philatelic Exhibitor

VOLUME 13

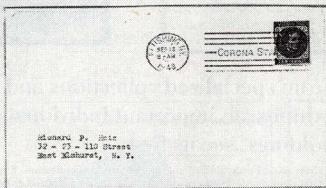
NUMBER THREE

JULY, 1999

1.2: Rummage in the attic of an old lady in a 120 year old house in Hillsboro, Texas

She was an former girlfriend of my father. For fifty years she'd promised me I should have some Confederate covers up in the attic as soon as she had the time to dig them out." When she died last summer and I struggled up rolling stairs, this was what I found. With "Johnny" penciled on it, yet. Evidence showed there had been a packet of the real thing, liberated by men/woman of discernment.

1865 Confederate States of America, used in 1948 without postage due, Flushing to Elmhurst, NY.



The De La Rue (London) printing house's essay 150 (Jefferson Davis), unused because Approximatix happened first. The plates came into private hands and were printed. Note that this postal fraud occurred more than fifty years ago, before automatic machinery. That is, the letter was handled manually several times by clerks not protecting postal revenues.

"Save your Confed'rate money, boys, the South will Rise Again." But not for me.

John Briggs Spoof Continues — See Page 13

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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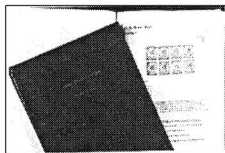
INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

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

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

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

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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 inquiries 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, 1999, is Sept 1, 1999. The following issue will close Dec. 1, 1999.

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. 1-4 \$3.00, Vol. 13, No. 1-2 \$3.00.

FUTURE ISSUES

The deadline for the October, 1999 issue of **The Philatelic Exhibitor** is September 1, 1999. The suggested topic is **"What Will Be Happening In Philatelic Exhibiting When TPE's 100th Issue Is Printed In 2011?"**

For the January, 2000 issue of TPE — Deadline December 1, 1999 — The suggested topic is **"What Are The Elements Of The Perfect Show Venue — And How To Find It?"**

Your experiences, thoughts, ideas and suggestions are solicited for sharing with all AAPE members.

If you have an idea for a future suggested topic, drop me a note; address above. Articles on any exhibiting, judging or show administration topic — as well as "shorts" expressing opinions on what's going on in our corner of the hobby — are welcome at any time. — **JMH, editor.**

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Reprints from this journal are encouraged with appropriate credits.

**Short items — news or opinion —
are needed for TPE.
Send to the Editor**

Editor's AAPE(s) of the Month

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

May, 1999 — **Tom Fortunato**, who is doing a continuing series of articles introducing the elements of exhibiting to Junior Philatelists of America members in their bimonthly "The Philatelic Observer."

June, 1999 — **The APS-Accredited Judges** who assist Harry Meier in reviewing and providing feedback on exhibits submitted to the AAPE Critique Service. More volunteer judges are needed. Write to Harry at the address on page 4.

July, 1999 — **John L. Leszak**, the Editor of *Mekel's*, who often addresses exhibition dynamics and administration in his weekly column in the magazine.

AAPE STATEMENT OF PURPOSE

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

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

4/July, 1999

The Philatelic Exhibitor

Editor's 2¢ Worth

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

Debut Those Exhibits! Favorite Pages Wanted...



A new exhibiting season is just around the corner, and shows need **your** support. I've heard several exhibitors say they are working on a new exhibit, but "it isn't ready to be unveiled yet." I worry that the degree of perfection sought (readiness for the Gold?) may keep such exhibits out of the frames for years.

Please consider the benefits of getting developing exhibits up **before** they are perfect. You can get critique from judges and fellow collectors that will help to improve the final product. You may well get offers of material and information that will add new dimensions to the exhibit. And you will start to educate the judges corps on your subject and material; promoting among other things, recognition of the improvements you make in the future.

We had a good run of members' favorite pages several years ago, and our readers seemed to like them.

We all have at least one page which — for the special material shown, the information reflected, or both — stands out as one we're especially proud of. Why not share it with all of us in the pages of TPE?

Send me a good contrast, clear, black and white, photocopy or velox of your page, and any comments you wish to make about its material or development (or no comments at all!) and send it to me at P.O. Box 1125, Falls Church, VA 22041.

Your 2¢ Worth — Wolf Spille - Alberich von Fafner - Phillip Stager - Robert W. Collins - Ada Prill - Henry Fisher - Stanley J. Luft - Murray Heifetz - Keith Maatman - William of Ockham

Dating the Exhibit

To The Editor:

From time to time we hear from exhibitors who feel that their improvements made between one showing and another were not appreciated by judges who thought they already fully knew the exhibit from an earlier exhibition. To prevent this from happening and, on the other hand, to save a judge's valuable time in cases where exhibits are indeed unchanged from previous occasions, I propose we consider a rather simple solution:

Let's date all our exhibits with a small notation on the title page! A few digits size 9 pt. or 10 pt. in a lower left or lower right corner — 11/98 or [02/99] — either by themselves or in a little box or brackets would be rather unobtrusive yet very clear about the last time an exhibit was updated, whether by additions and exchanges of material or modifications of text and/or presentation.

The title page itself would need very little treatment: A small paper cutout showing the new date and a dab of glue would do the trick.

I strongly believe that this would benefit all exhibitors and judges alike, and invite comments from the membership.

Wolf Spille
Charlotte, NC

Cover Boy

To The Editor:

I have never been a cover boy before

the April 1999 issue of TPE. Thank you, I guess. You even showed my good side, the left profile. It's a good thing for you that you did.

Alberich von Fafner
Dallas, TX

To Collins

To The Editor:

The following is in reply to Mr. Collins' letter in the April, 1999 issue of The Philatelic Exhibitor. Please see my article on show economics in the January, 1995 issue of TPE. The cost per frame was calculated to be \$44.83/year. If I deduct the cost of judging, the cost is still \$37.63 per frame.

I still maintain that exhibitors are getting a bargain whether the exhibit is judged or not judged. If Mr. Collins does not want the exhibit judged, I recommend that he enter it in the Display Class and indicate that he does not want it judged.

Phil Stager
St. Petersburg, FL

Collins Responds

To The Editor:

Shot my mouth off again and now I have someone wanting to show me the "high cost" of frame fees and where they come from. Reminds me of some of our local club members who think the club should be a money making business with a large bank account. Some people look to the clubs account as their own and want to see it growing all the time with nothing

going into, forgetting that most clubs are (I believe) non-profit.

I trash canned your friends FLOREX 99 prospectus as by their rates it would cost me over \$150 for the privilege of showing something interesting to the public, to make the show better. Talk about short sighted people! They should be paying my fees to have something of interest there instead of the same material that has been shown over and over around the country. It would even make for a nice advertisement, as I have several real scarce pieces and some one-of-a-kind material that cannot be seen anywhere else.

I did receive a nice letter from the editor of the Korean Collectors Club bulletin and plan on sending him copies of my collection to see if there is anything he would like to use in the year 2000. There seems to be a lot of interest in the anniversary of the war so some are interested in Korean War material.

Robert W. Collins
Westlake, OH

More On Exhibit Costs

To The Editor:

In response to Robert W. Collins' letter in the April TPE, I would like to explain a few financial matters from the point of view of the show committee, although opinions expressed are mine and not those of the ROPEX committee as a whole.

First, exhibit fees are not allocated to pay the stipends for the judges. Exhibit

fees help pay the general costs of putting on a show, such as site rental, as well as chipping in to help defray the considerable costs associated with storing, transporting, and repairing the exhibit frames. Exhibitors do not pay their own way at shows; the dealers subsidize exhibiting in order to be at a show that has exhibits. (Such shows produce a larger customer base than do bourses without exhibits).

The judges are not paid according to the number of exhibits they judge — there is a flat fee per show. So anyone who wants to exhibit non-competitively at a show that is going to be judged needs to contribute to the fixed costs of the show, which include the cost of judging. The show committee needs a certain amount of income to pay ALL of the show's expenses (of which judging is a very small part), and the frames fees provide some of that income.

Mr. Collins calls the wrapping fee charged by some shows (as yet, not including my own) "idiotic" and says he always sends wrapping paper and tape with his exhibit. He sounds like a very considerate exhibitor; most do not even send return labels. However, there are extra costs that are directly attributable to mail-in/mail-out exhibits. Many shows, for example, rent a bank storage facility for the mail-in exhibits, the size and cost of the facility directly depending on the number of exhibits being mailed in.

Mailing back exhibits is also costly to a show. ROMPEX pays for an armed security guard to stay with the people wrapping the exhibits and to ride along to the post office. The more exhibits, the longer it takes, and professional security guards do not work for minimum wage! In the past we were unable to take the exhibits to the post office on Sunday night because none was open, so we paid for a hotel room for two people and the exhibits rather than risk transporting the exhibits to someone's home. (I am not willing to set up my family as the target of stamp thieves.)

These expenses are not part of the general cost of putting on the show; they are the direct costs of having exhibits mailed to or from the show. I consider it reasonable that the exhibitors who bring their exhibits to the show and pick them up should pay less than those using the expensive security needed for the mailed exhibits.

ROMPEX and many other shows are delighted to have top-quality non-competitive exhibits. But we cannot come up several hundred dollars short in our budget by giving free frames to anyone, especially

not to someone who costs us extra money to mail back his/her exhibit.

Ada M. Prill
Exhibits Chair, ROMPEX
Rochester, NY

To The Editor:

I like and agree with Robert W. Collins letter about the high cost of exhibiting in the April 1999 issue of TPE. Mr. Collins sent an analysis to me of frame fee costs. It was written by Phil Stager and printed in a previous TPE. In it Mr. Stager showed that a frame fee of \$45 would be needed to actually cover the true cost for FLOREX, and wrote that fees of \$7 to \$10 are a bargain.

I, like Mr. Collins, am an exhibitor. We are on the opposite side of the counter from Mr. Stager. It matters not to me if a show needs 45¢ or \$4,500 per frame to cover its costs; I am interested in saving money, not spending it. I do not wish to seem cruel, but if a show loses money that's its problem, not mine, although I prefer that shows make a profit. Some shows now charge admission fees and I think this is a good way for them to cover their costs, not from the exhibitors. If shows NEED exhibitors let them lower their frame fees to attract them. Does anyone else agree?

Henry Fisher
Columbus, OH

Release of Judges Names?

To The Editor:

Ever since Jim DeVoss' massive, room-sized safe was destroyed, a fair number of years ago, while he was out of town on a judging assignment, I've had a queasy feeling each time judges' names appear in pre-show publicity. Especially mine!

This quite unnecessary publicity is an open invitation to those burglars who tend to read the philatelic press: Looky, so-and-so's house will be vacant for an entire long weekend. Time and leisure enough to ransack it...

We at ROMPEX never have, and don't ever plan to, publish judges' names in advance of the show. Your homes and belongings are safe with us. Your names are known only to a select few on the ROMPEX Committee and with the APS Accreditation Committee. They don't appear in print until the show program is given out at the show, and only afterwards to the public at large via dissemination of the Palmars.

True, we sometimes divulge names to those potential exhibitors who "must know" who might favor, or perhaps even dislike, their exhibits. But we do this only if we know them personally or know them

to be bona-fide exhibitors.

So, show committees, please consider your judges' right to privacy and security. After all, would you publish beforehand the names of your exhibitors?

Stanley J. Luft
Golden, CO

Importance

To The Editor:

In the April issue of the TPE you raise the issue of the "importance" criterion in the evaluation of exhibits — particularly those at international level where FIP rules predominate.

I don't agree that this criterion necessarily creates a two level collector structure, i.e. elitist and plebian, however I do have some problems with the way importance is applied. My comments apply to acrophilately as this is the only area where I have judged internationally but I believe it could be applied to most of the other FIP disciplines. In aero importance can be viewed from at least three different perspectives. The first two — the geographical scope within the area of study and the time frame included are quite valid. Even using difficulty of acquisition as the criterion, it is generally more difficult to properly cover a complete country than a local region and harder to cover the complete time frame of the topic than a smaller period. However, I have great difficulty with the third basis i.e. the role of the country or topic itself in the selected discipline. This starts the exhibitor with a couple of strikes against him/her from the beginning. Thus, a priority, a mediocre exhibit of USA or Germany starts off with a 10, and a highly developed study, such as perhaps Barbara Levine's Haiti, gets a seven. Three points at FIP level is more than halfway to a medal level difference before there is so much as a "hello" to the exhibit. I fully understand the basis for this arbitrary point assignment, but I disagree with it and would like to see it abolished.

I also want to add to the "Fly Bite" in the issue. I have had two occasions to use the AAPE critique service. It is terrific. My last one — a thematic — received careful study by both George Guzzio and Mary Ann Owens. The time they spent on it and the many constructive comments made are invaluable. If there were nothing else, this alone would make membership in the AAPE a valuable commodity.

Murray Heifetz
Don Mills, Ont.

Improvements

To The Editor:

This letter is in response to two articles that you have recently written. The first being "Editor's 2-cents Worth" in the

April, 1999 issue of *The Philatelic Exhibitor* where you asked us to "comment on how TPE could be improved."

The second quote is from the June issue of *American Philatelist* where you deal with the area of the "graying of the hobby" in your article "Is the Hobby in Danger?" It is here that you claim: "The theory goes that in 20 years most of these people will have passed on to the Great Bourse in the sky, and there aren't younger people to replace them...I'd like to see the average age of stamp collectors decrease into the 30s."

It seems to me that two new sections needed to be added to TPE in order to accomplish these goals. In each issue of TPE I would like to see, first, a new section dealing specifically with one-frame exhibiting and secondly, a youth-exhibiting section. As a one-frame exhibitor myself (about ready to cross the fifty-yard line) it is my opinion that both of these concepts would do a lot to make TPE more useful to our present exhibitors as well as attract more newcomers, particularly those still of school-age.

Keith E. Maatman
Chicago, IL

Yo-Yo Awards

To the Editor,

The undersigned, known more for his philosophical observations than for his philatelic achievements, recently had a curious experience. A single frame, 16 page exhibit was awarded a gold medal at THISHEREPEX by a distinguished jury of APS accredited judges, and only a few weeks later, the identical exhibit received a silver-bronze medal at THATTHEREPEX by an equally distinguished jury. Both 'PEXES' were APS WSP level events; both had single-frame competition categories. Most perplexing. A single medal level is within the bounds of reasonableness and merits not so much as the tiniest of cavils, but three levels makes one wonder what, why, and how; the gap between the two is rather profound (or should be). Seeking the grail of truth as do all philosophers, and bearing in mind my own warning to not multiply causes unnecessarily, it would appear that the THISHEREPEX jury findings were generally consonant with the assessment of several prior juries. Now in the bad old days and dark ages before the APS Accreditation system for judges was established, such things happened to exhibitors

from time to time, including your most humble correspondent. The apprenticeship program and the five-member jury panel was intended to minimize just such discrepancies and provide something which at least approached uniform judging standards.

How, then, did this aberration, if that is what it is, come about? How often do discrepancies of two or more medal levels occur on the same exhibit in different but equivalent shows? Or, good grief, is the esteemed Fafner von Alberich really right? Or is it not what you have but whom you know (or, almost the same, who knows you)? Have many others had the same experience? Should Prez John or Soon-to-be-Prez Peter take alarm at such events and consider "doing something" about it? If so, what? Should the show venue make that much difference? Is this a phenomenon confined to William, because the THATTHEREPEX judges personally disbelieve the principle of Ockham's Razor? Who knows? Does anyone care? Does it matter? What is truth?

In the name of Rowland Hill, I beg, sir, to remain

Your humble servant,
William of Ockham

AAPE TO MEET AT PEACH STATE STAMP SHOW '99

The Annual Meetings of the **American Association of Philatelic Exhibitors**, including the **North American Youth Champion of Champions**, and the **Georgia Postal History Society** will be held in conjunction with Peach State Stamp Show '99. Also meeting at Peach State are the Southeast ("Dixie") Chapter of the **British North America Philatelic Society**, and the fall gathering of the **Confederate Stamp Alliance**, October 15, 16, and 17, 1999 in Athens, Georgia.

The **American Association of Philatelic Exhibitors** will hold their annual meeting at Peach State Stamp Show on Saturday, October 16, 1999. The AAPE members study and discuss the manner in which philatelic exhibits are effectively prepared and how the exhibitor can make their philatelic material better understood. Charles Verge is President of AAPE and will be on hand to chair the annual meeting. Details on membership in the organization may be requested from AAPE Secretary, Nancy B. Zielinski Clark, P.O. Box 451, Lexington, GA 30648 or by email at nbc@cape.com

The **North American Youth Champion of Champions** competition will also be hosted by PSSS '99. The excellent exhibits put together by young exhibitors who have won the top youth awards at American Philatelic Society World Series of Philately shows will compete for the ultimate youth exhibiting award. For more information, or to contribute to the special fund which finances the NAYCC, contact Ada Prill, 130 Trafalger, Rochester, NY 14619-1224 or by email at ada@math.rochester.edu

Peach State will also host the annual meeting of the **Georgia Postal History Society**. This association is dedicated to the study of postal routes, facilities, and markings within the state of Georgia. GPHS membership information may be requested from Frank Crown, P.O. Box 99085, Tacoma, WA 99499 or by email at fcrown@telisphere.com

The **British North America Philatelic Society**, Southeast Chapter will hold its second annual meeting. BNAPS members collect and research the stamps, postal history and postal markings of Canada and its pre-Confederation colonies. The "Dixie" regional chapter of BNAPS was organized last year at PSSS. More information on the organization may be requested from Jerome Jarnik, 108 Duncan Drive, Troy, MI 48099-4613.

The **Confederate Stamp Alliance** will hold their annual "fall gathering" at Peach State Stamp Show '99. The CSA members specialize in material from when much of this country was split apart by the Civil War. Membership information from this society may be requested from Richard H. Byne, 7518 Buckskin Lane, San Antonio, TX 78227-2716.

Peach State Stamp Show will take place in the Athens Classic Center, 300 N. Thomas Street. For further information contact Chairman D.D. Gray at 527 San Salvador Dr., North Augusta, SC 29941.

Release contact: Nancy B. Clark at nbc@cape.com or at (706) 743-5044.

Help With New Projects

• Developing exhibit of the **Postal History of the Korean War**. Need help with material and information. Gary N. McLean, P.O. Box 8142, St. Paul, MN 55108.

• Working on composition of the various **Printing Inks Used in the 1854-62 Issues of Switzerland**. John F. Barrett, Ph.D., 2314 Dewitt St., Irving, TX 75062-4209.

• Preparing 2nd edition of **"OAT and AV2 Markings."** The first edition of the book has been sold out and a second edition

is now being prepared since publication of the first edition it has become obvious that a high percentage of covers with the above markings are held by specific country collectors – not necessarily aerophilatelists. Many collectors from all over the world have been most cooperative and, unsolicited, have sent me lists of their holdings as well as photocopies of individual covers.

In order to have as large and accurate a data base as possible, I would ask that collectors who have these covers, and with whom I have not yet been in contact, please

send me photocopies (please have them full size and note the color of the strike as well as the date of posting) or a letter detailing what they have. The results of this research will be of help to philatelists everywhere. Please send to Murray Heifetz, 49 Ternhill Cres., Don Mills, Ont., Canada M3C 2E4. In addition to OAT and AV2 markings, if you have the circular "Air Transit" marking applied in Hong Kong, this is also requested.

• Working on one frame of **Korea & Vietnam Era Hubba Hubba Air Mail**. Need reports of examples and information on how widespread these are, and source of designs. Write to John Hotchner, P.O. Box 1125, Falls Church, VA 22041.

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

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

Name and address: _____
Send to John Hotchner, PO Box 1125, Falls Church, VA 22041-0125

FRAME FEES SLASHED FOR SARASOTA SHOW

The Sarasota National Stamp Exhibition show committee has announced a reduction in frame fees from \$7.50 to \$4.00 per frame for the year 2000. Show co-chairs, David Medeiros and Francesca Lund, noted that the committee has a desire to attract as many new exhibitors as possible. Frames are allocated on a first-come-first-served basis, so early application is encouraged!

For stamp enthusiasts, Sarasota in February offers a very well attended stamp show with great exhibits and a loyal group of dealers. The show's eighteen year history has drawn many collectors to Sarasota year after year. They plan their annual vacations to take advantage of the stamp exhibit, great weather, golf beaches, interesting wildlife, great restaurants and shopping.

This World Series of Philately exhibition will be held February 4-6, 2000 in sunny Sarasota, Florida. There are a total of 200 frames available for this popular show. Ann Triggler will chair the panel of five APS accredited judges.

Exhibitors interested in frames at Sarasota should request a prospectus and application from Jack Seaman, Sarasota National Stamp Exhibition, PO Box 3553, Sarasota, FL 34230. Societies interested in meeting at the exhibition in 2000 or any future year should contact Francesca Lund or David Medeiros at the same address.

FUTURE INTERNATIONAL EXHIBITIONS

YEAR	NAME	CITY	DATE	FIP-COORDINATOR
1999	China '99	Beijing	8/21-30	S.C. Koh
	Bulgaria '99 (EU)	Sofia	10/5-10	
2000	Bangkok 2000 (Youth)	Bangkok	3/25-4/3	J. Wolff
	London 2000	London	5/22-28	K. Mohr
	WIPA 2000	Vienna	5/30-6/4	J. Wolff
	Olympihlex 2000	Sydney	July/Aug.	P. Pearson
	Indonesia 2000	Jakarta	8/11-20	S.C. Koh
2001	Espana 2000	Madrid	10/7-15	P. Pearson
	Belgica '01	Bruxelles	6/6-17	M. Adler
	Armenia '01	Yerevan	9/14-23	J. Wolff
	Hafnia '01	Copenhagen	Oct.	
	Philanippion '01	Tokyo		S.C. Koh
2002	Spain '02 (Youth)			
2006	Finlandia '06	Helsinki		
	Washington '06	Washington	5/25-6/4	

FIP THEMATIC COMMISSION BULLETINS AVAILABLE

Thanks to APS Representative to the FIP Thematic Commission, we are pleased to offer copies of the September, 1998 and January, 1999 "Thematic Commission News" to AAPE members. If you would like these, send \$2, to cover photocopying of the 21 pages and postage, to

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

JUST RECEIVED: June, 1999 "TC News" – 7 pages - Send 50¢

PRESIDENT'S MESSAGE by Charles J. G. Vergé



In my January President's Message I told you that I would share with you Paolo Vollmeier's response to my letter concerning the need to clarify the rules under which Expert Committees at World Philatelic Exhibitions review exhibits for fakes and forgeries. I was particularly interested in finding out what information an exhibitor should put in the item's write-up when the philatelic element displayed has minor or major faults.

Mr. Vollmeier, the President of the FIP's Commission for the Fight Against Forgeries, indicates in his reply of February 10, 1999, that exhibitors "have to **note** (Mr. Vollmeier's bolding) the items which have received any kind of restoration. All the rest is up to the jury." This clearly clarifies one aspect of the problem. An exhibitor must indicate in the write-up that the item has been repaired, cleaned, reperfected and regummed. What it leaves unclear is what's left up to the jury to decide. One jury could very well say that cover fronts should be identified as such while another might say that what the

judge can see need not be indicated in the text.

In an accompanying letter, Patrick Pearson, Vice-President of the FIP and President, RPSL Ltd, the expertization arm of The Royal Philatelic Society, London, says that when the exhibitor mentions comments found on the certificate in the write-up, the exhibitor should limit them to the significant comments found on the certificates. He gives as examples: an internal tear not readily observable by the judging team; repairs to such as the teeth of Finland serpentine roulettes; added margins; removal of a cancel; stamps lifted and reattached with reason (inspection of watermark or paper); creases removed; tears repaired; extensive restoration of covers and letter-sheets particularly the rebuilding of such covers and the cleaning of faded or discolored stamps. Mr. Pearson also says that Expert Groups "need not be told of short perforation, etc. which can/should be seen by the judging team and appraised by them under the condition criteria."

At the end of his letter he says that "It

might be sensible if a guidance note is prepared for Expert groups setting out what you (Vollmeier) decide should be the criteria." Hopefully the FIP Commission President will heed this suggestion and provide such direction.

In the meantime, as I recommended in January, if you wish to exhibit anywhere where there is an Expert Group, including STAMPSHOW in Cleveland next August or Stamp World 2000 in London, I would advise you to take no chance. Be as explicit as possible when you describe your important item. Use the comments above only as guidelines for what should be written-up or not.

I have provided copies of Mr. Vollmeier's letter to Ken Martin and John Lievsay of the APS for their information. I hope that they will provide this information to the Jury members at Cleveland so that we do not have a repetition of the confusion in Santa Clara at STAMPSHOW '98.

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

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

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

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

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

- U.S. & Canadian Shows of 500 or more pages — Two Silver Pins.
- U.S. & Canadian Show of fewer than 500 pages — One Silver Pin.

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

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

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

With thanks to The Asia Pacific Exhibitor, we have two new monographs to offer:

- **How To Judge: Queensland Postal History by Bernard Beston (8 Pages)**
- **How To Judge — Traditional Victoria by Geoff Kellow (8 Pages)**
They are available from the editor's address below for \$1.20 each to cover copying and mailing (postage stamps ok)

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 thematic 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.
- **How To Judge British North Borneo (5 pages).** By Derek A. Pocock \$1.00.
- **How To Judge Australian States Revenues (4 pages).** By Dingle Smith 60¢.
- **How To Judge (Nicaragua) Airmails (4 pages).** By Derek A. Pocock 60¢.
- **Guide To The Judging Of U.S. Federal Embossed Revenue Stamps (3 pages).** By Henry H. Fisher 50¢.

APS PUBLISHES UPDATED JUDGES MANUAL

APS Manual of Philatelic Judging, Fourth Edition, compiled by the APS Committee on Accreditation of National Exhibitions and Judges, Dr. Peter P. McCann, chairman. Edited by William H. Bauer. Published by the American Philatelic Society, P.O. Box 8000, State College, PA 16803. 88 pages, 8-1/2" x 11", softbound. \$12.00, postpaid, from the publisher (\$9.60 to APS members).

This fourth edition of the very popular APS guidebook for accredited judges, those seeking accreditation as APS judges, philatelic exhibitors, exhibition organizers, and others merely interested in judging and exhibiting, is a complete revision of the previous 1991 edition. In addition to a thorough revision of the existing sections of the work, several new sections have been added, expanding the content of the new Manual to almost twice that of the prior edition.

Featured additions include sections on Single Frame exhibiting and the new popular Display Class exhibits. There also is a new section on judging in Canada as well as essays on international exhibiting and judging. The Manual includes all relevant scoring forms and a short bibliography of other recommended literature on the theory and the practice of exhibiting and judging.

A necessity for judges at the national level, the Manual is of tremendous benefit to anyone judging competitive philatelic and literature events at any level. Although it is not a guide for preparing and presenting philatelic exhibits, it does provide insightful information about how judges view philatelic exhibits — a critical consideration for all competitive exhibitors.

NAPEX Inaugurates Critique Innovation

by Gordon C. Morison

Exhibitors at NAPEX 1999 in June in Washington were treated to an illustrated Judges' Critique that, as one exhibitor stated, "let me know what exhibit the judges were discussing when it wasn't mine."

For the first time, as far as is known, at any World Series of Philately stamp exhibition, NAPEX showed computer projected images of exhibitors' pages at the Judges' Critique. As the exhibits arrived, the title page and selected other pages were photographed with a digital camera. Then, during the Critique as an exhibitor asked for comments, the title page and next page were immediately displayed on a 16-by-12 foot screen to remind the viewers of the subject matter and the layout of the early pages.

The judges had available up to eight additional pages which they could call up to illustrate points they wished to make. The pages available for screening had been selected by the committee from the same position in everyone's exhibit and were reviewed with the jurors who had been assigned specific exhibits to critique.

NAPEX President Steve Luster told the audience that the undertaking was a test project. "We wanted to see whether the technology would work to make the Judges' Critique more informative."

Steven Frater, an exhibitor at NAPEX but also an APS accredited judge, commented that this undertaking was a "worthwhile improvement that could be used at any stamp show."

Proposed by NAPEX Vice President Gordon Morison and executed by NAPEX Director Nick Carter, the project was developed, tested and refined over a period of several months. The project originally envisioned optical computer scanning of exhibit pages, but scanning ultimately was discarded for a digital camera, which was faster and exhibit friendly. Notice to exhibitors had been given in the prospectus and each exhibitor had the opportunity to decline participation. Several did decline, but when they saw the camera setup and realized only indirect incandescent light was being used, they readily wanted to participate.

Carter used a digital camera mounted on a camera stand, with two exhibit pages side by side. The pages were illuminated with indirect lighting. Pages remained in the transparent sleeves in which the exhibitors had submitted them. Those sleeves caused minor reflection problems, but overall the quality of the projected images was satisfactory for their intended purpose. It was interesting to note that the less expensive sleeves caused the least reflection, and the "better grade" proved to be more difficult.

Photography took about five minutes per exhibit. All the mail-in exhibits were completed before exhibitors started arriving and mounting began. There were never more than two people waiting in line to have their exhibits photographed.

The committee chose to show two pages from each frame. In the first frame it was the

first row; the second frame, the second row; the third frame, the third row, and the fourth frame, the fourth row. Thinking perhaps the arthritic knees of the judges precluded their getting a good look at the bottom row and that sometimes exhibitors might run out of "quality" material, the committee also photographed the last two pages of each exhibit. In addition, for one-frame exhibits, the first two pages in the second row of that frame also were photographed. Thus, there were a minimum of six pages and a maximum of 10 from each exhibit available for the judges to call up.

In addition, it proved possible to photograph an acceptable image, though of lower quality, of particular items after mounting in the frames. Two judges were able to enhance their critique through selection and presentation of items that had been photographed only hours before the Judges' Critique.

A floor check of all the images against the actual positioning in the frames precluded errors. A Macintosh computer drove an In Focus machine which projected the images onto the large screen. As the judges spoke about the exhibit, all they had to ask was "frame (three) pages" or the "end pages." Since the pages had been appropriately identified in the computer, it was a simple process to respond immediately with the appropriate selection for the audience to view.

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For the beginner...

Try the Display Class

by G. H. Davis

I have been fortunate to achieve some success as a philatelic exhibitor. However, I'm writing this article as one beginning exhibitor to other beginning exhibitors. I say that because I have recently discovered exhibit preparation for the Display Class. In this area, I'm a beginner.

Although my Display Class exhibit is still under construction, I'm convinced that this class offers a great avenue for the beginner to enter the exhibiting world. Consider these three supporting statements:

1. Display Class rules are more flexible than the rules for conventional exhibit classes.
2. Material for a Display Class exhibit can be more readily available.
3. The successful Display Class exhibit can provide the springboard for the beginning exhibitor to move to conventional exhibit classes.

Let's look a little further at each of the above statements.

Judges reviewing a Display Class exhibit are advised as follows:

1. Any type of category of philately

may be shown in any proportion.

2. Value and scarcity of material should be given only minimal consideration.

3. Extended write-ups should not be penalized.

These and other allowances make it easier for the beginner to avoid mistakes that can be discouraging in the early going of traditional competitive exhibiting. Having some room to maneuver increases the odds for success and the resultant boost of confidence.

Conventional exhibiting classes have strict rules about what type of material can be included. This can make the challenge factor of locating the proper material so great that a beginning exhibitor abandons a planned exhibit early in its life cycle. However, acquiring material for a Display Class exhibit can be easier and the thrill of the find enjoyed more often. Contributing to this is the Display Class exhibitor's "right" to include up to one-third non-philatelic material. This has allowed me to take my exhibit material search beyond stamp dealers. I have found Display Class material at antique shows (my wife loves these),

flea markets (my wife says these are even better than antique shows), ephemera shows and post card shows. With my wife's help, I'm sure I'll have my Display Class material assembled and in the frames years before I could do the same for other exhibit classes.

Display Class exhibiting can be a great training ground for the beginner. Although the rules are more flexible, the following are rewarded:

1. Creativity, ingenuity and originality.
 2. Accurate knowledge, whether philatelic or non-philatelic.
 3. Presentation neatness.
 4. A story told with breadth and logic.
- Mastering the above will be helpful to the Display Class exhibitor who plans to move up to exhibiting in the conventional classes.

In summary, the Display Class allows the beginner to enter exhibiting with a simplified set of rules, greater opportunities for acquiring material and provides a pathway to more challenging exhibiting fields. It can be a satisfying and ego safe way for beginners to enter exhibiting. Give it a try.

ATA 50TH ANNIVERSARY CONVENTION IN MILWAUKEE READY TO BLAST OFF JULY 30

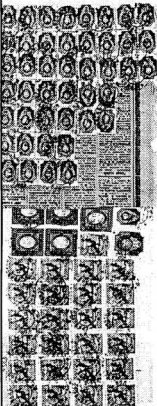
The American Topical Association 50th anniversary convention and National Topical Stamp Show, set for July 30 to August 1, 1999, in Milwaukee, Wisconsin, offers a wide range of activities. Among the highlights will be a series of symposia covering virtually every aspect of topical collecting. They include: Donald R. Agar on creating philatelic society newsletters. Denise McCarthy on "sex, drugs, and rock 'n roll." Barbara Mueller on proofs and essays in thematics. Daniel Olsen on the role of maximaphily in topicals. Mary Ann Owens on "one frame thematics." John Schmidt on "sacred art on stamps." Bernard Rosenfeld on worldwide Columbus exhibitions." Renee Seiler on "patchwork quilt of topical collection." Augustine Serafini on religion as the "universal topic." Dalene Thomas on topical postal stationery. Karen Weigt on publishing a thematic handbook. Fred Ziemann on "three basic options in thematic exhibiting.

In addition, there will be sessions of ATA affiliates Americana, biology, Christopher Columbus, embroidery-stitchery-textiles, Europa, lighthouses, masks, medical subjects, Napoleon, religion, Scouting, ships, and wine. The traditional APS Thematic Judging Seminar, and the AAPE Exhibiting Seminar have also been scheduled, and both the U.S. Postal Service and the United Nations Postal Administration will staff postal stations.

For information on the National Topical Stamp Show '99, or for membership in the world's largest organization for collectors of philatelic material by theme, write to the ATA Central Office, P.O. Box 50820, Albuquerque, New Mexico 87181-0820.

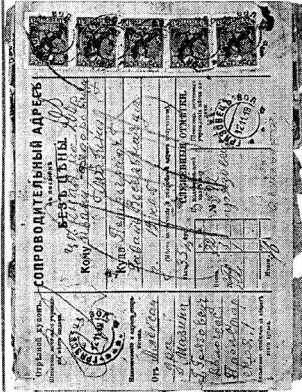
"How To Win A Gold Medal" continued

(More pages from the tongue-in-cheek collection of the celebrated Alberich von Fafner!)




11. Choose a manageable piece of your chosen country to exhibit. No one can win a gold medal with a postage stamp. The Russian Russian relief stamp. Load with a spontaneous piece. Maybe someone will think it's all that good.

Parcel post receipt. Dnyazobets 12 November 1919. 81 stamps. 75.5 rubles. Pink back. (80% photo at top) is scrap cardboard hand-attached with thread to receipt. First Soviet issue. (Brom stamp) is Russia on cover. By the time it appeared in use, 1918, Russian had made it obsolete.



11. Prerequisite of a thematic show is a sort of primitive Dewey-Decimal System

THE TONGAN PACHYDERM



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 1.88 The Mammom
 1.89 The Mammom
 1.90 The Mammom
 1.91 The Mammom
 1.92 The Mammom
 1.93 The Mammom
 1.94 The Mammom
 1.95 The Mammom
 1.96 The Mammom
 1.97 The Mammom
 1.98 The Mammom
 1.99 The Mammom
 2.00 The Mammom

Alberich von Fafner, in
 honor of the 100th
 anniversary of the
 Tongan Pachyderm

1.2. Check the Yellow Pages

when traveling. Let's say you're going to Minneapolis, a city you don't know. Arrive early in the afternoon before your Wednesday meeting. Instead of rapping, look up the Yellow Pages. You'll find say, four stamp shops listed. Pick any one of them. Get it open, but don't ask if they have "Soviet covers from the 1930s," or what you want, because they always say they don't. Just go there. If the postages are all right, you may be right. You may be looking for. Somewhere in that great city is a dealer who has a sign on his door with a bundle of your kind of goodies.

Opening of the Moscow Metro

From American
Tourist, Moscow
9 August 1935
to Minneapolis.



Overprinted
"Spodiment"
from post-
mark packet.
Source.



R. V. Shaban
1120 Ross Turner
Minneapolis
U.S.A.

HOTEL "ARTISTOPOL"
Moscow
Soviet Union

Only 50,000 sets of four, 25 February 1935, for a justly praised artistic and architectural achievement.



Moscow, 28 May 1935.

Dear Comrade Nelson,
The second important occasion that Moscow celebrates was the first
day opening on 17th of May. I did not see the Metro yet, but you
could not miss it. It was a splendid construction. Now the building
of the new 2 km line of subway is projected and beyond 25
be finished in 1938.

1.1. Stay clear of the unlikely or impossible-to-illustrate topic

such as "Celebrating the 75th Anniversary of America's Criminal Invasion of Siberia • Private Philanthropy in the Soviet Union" seems equally unpromising, but twist it a bit and voila, you get

INVOLUNTARY SOVIET PHILANTHROPISTS
The Moscow merchants Sergey Shchukin and Ivan Morozov, accumulated beautiful collections of Fifth Impressionists and Post-Impressionists right through the 1910s. Shchukin, with all the others, were dual citizens and today reside in the National Pictorial Museum in Moscow and The Hermitage in St. Peter. All these paintings are known to have belonged to one or the other family.



20 LITVA LCCPE

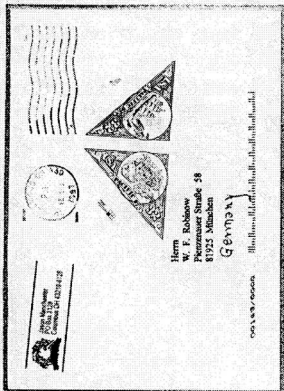


PAS AMEN



MR. PEELSTERS
BRANCHROAD AVE
TORONTO ONT
M6C 2T3
CANADA

2. You can find something unique about any cover. Call it "Discovery Copy."



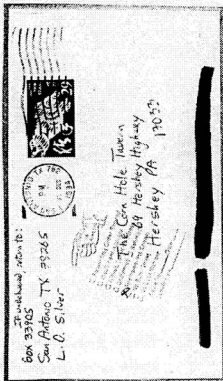
One of two recorded "pointing up" pairs of PACIFIC 97 publicity issues used December 1967 to Munich, one of which (with pane position blocks) escaped cancellation, to slightly oversay the airmail rate by US \$0.04. Discovery copy.

-dr. John M. Hochber

2. Try to display "commercially-used" covers

as opposed to covers contrived by some lowly philatelist. Sometimes it's hard or impossible to do.

The 26c New Year stamp for 1985 first-day on 30 December 1984, on sale 31 December, was valid for one day as carriage by itself for a commercial letter. The rate changed to 26c on 1 January 1985.



Resourceful philatelist L. O. Silver used it on an envelope cancelled 31 December 1984 - to a nonrecurrent vesting-hole in Hershey, PA. The undeliverable envelope was returned to him in San Antonio. Is this tsocher? Yes. Will it pass a judge's eye as nonphilatelic? Not bloody likely.

"If you can't annoy someone,
there is no point in exhibiting."

- Dr. William Reiner-Deubsch

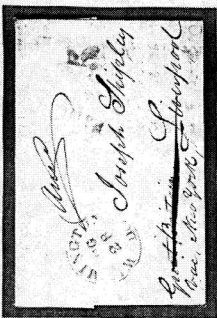
Before And After — Improving Pages

By Wolf Spille

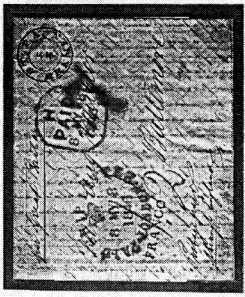
1975 - Before

1845 - Today

S.S. GREAT BRITAIN (cont.)



1845 - Letter carried on maiden voyage, returning from New York to Liverpool, Aug. 30 - Sept. 15 - 5¢ rate prepaid at Milington, Del., for overland postage to New York



1846 - Carried on 2nd westbound trip - Postmarked at Bremen, London, and with 7¢ prepaid (4¢, UK inland - 6¢, ship) and 7¢ collect (5¢ US inland + 2¢ ship) rate markings

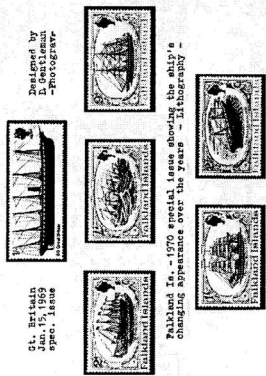
1845 - Today

British Passenger/Cargo Vessel

S.S. GREAT BRITAIN

Great Western S.S. Co.
Built 1843/5 at Bristol from 3,970 tons
Length 324', beam 48' - 1,500 GRT - 10 decks

Designed by
D. Gentleman
-Photographer



Gt. Britain
Jan. 15, 1969
spec. issue

1922 - 1960
definitive
-reissues-

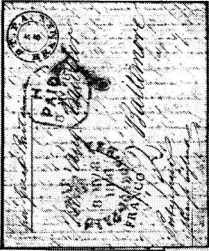
Reached at
Spring Cove
1938 - 1970

Falkland Is. - 1970 special issue showing the ship's changing appearance over the years - Lithography -

The largest ship of her day, the first large vessel built of iron and the first screw steamer to cross the Atlantic. Several times re-rigged after 1850 and converted to sail in 1882. Walked in the Falklands from 1866-1970, she is now under restoration at Bristol


AHEAD OF HER TIME — 1: SS GREAT BRITAIN
THE FIRST OCEANGOING VESSEL BUILT OF IRON.

Performed just four North Atlantic roundtrips, then went hard aground near Belfast. Salvaged six months later, her remains went to Brno.





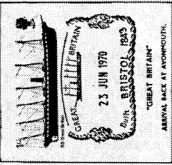
With 3d redwood stamp GBK.

1851-52, employed in UK/Australia emigrant trade and as iron ship in Chinese War & Indian Mutiny. Several times re-topped. From 1852, as pure sailing ship, in UK/San Francisco run. Severely storm damaged off Cape Horn in 1858, she became a storage hulk in the Falklands.



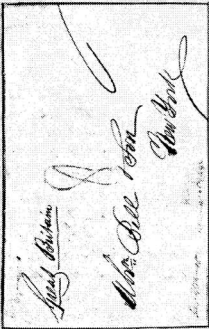
Her strong iron hull and double bottoms saved her to this day. In 1970 the GREAT BRITAIN was brought back to the same place where she was built 125 years before.

Today, successfully restored to her original 19th century appearance, powerful museum exhibit at Brno.



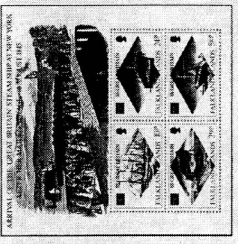




AHEAD OF HER TIME — 1: SS GREAT BRITAIN
THE FIRST SCREW DRIVEN STEAMER TO CROSS THE ATLANTIC.

In 1845, Great Western S.S. Co.'s innovative 3,270 ton, 324' long vessel made her maiden crossing Liverpool/New York in 14 days time.



Cloned on main origin.

Too large for contemporary commerce, in need of huge amounts of coal per day, and without mail subsidies, she was no threat to Conard's dominance of the North Atlantic.

The Mail-In Exhibitor

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

I have a fairly good number of scores to report this time — largely because three exhibit chairs courageously sent with each mailed-in exhibit a rating sheet or card, requesting that it be sent directly to me. As he has also for the past two years, Don Hines (exhibit chair for OKPEX 99) also enclosed in each returning exhibit box a SASE addressed to me. His envelopes this year were graced with the beautiful Sonoran Desert stamps. Thanks, Don! Your virtue, hard work, and attention to detail (this year as in preceding years) really pays off in terms of the compliments paid by your mail-in exhibitors. Even one person who noted that his award was an unpleasantly low one, still rated your team 100+ for the handling of his exhibit. There were remarks such as "very professionally handled," "very well organized," "receipt of application and of exhibit acknowledged by e-mail," and so on.

Not only Don Hines, but also the entire OKPEX committee, was praised in several of the mail-in reports I received, for managing to put on a full-fledged show so soon after Oklahoma City's terrible tornado assault. Perhaps elsewhere in this issue there will be comments from someone who as at OKPEX. As with theater productions, the motto is evidently that "The Show Must Go On."

In chronological order of show date, I can now report the following new data:

ARIPEX 99	100
SANDICAL 99	100
Sarasota)NSE (1999)	100
AMERICAS 99	100, 100
SPRINGPEX 99	95
FRESPEX 99	100, 100, 100, 100
ROPEX 99	100, 93, 90, 85
WESTPEX 99	100
OKPEX 99	100+++ , 100++ (x2), 100+, 100 (x3)

I have already explained the large number of responses for OKPEX. The four scores of 100 for FRESPEX happened because exhibit chair Ruth Seibert provided each of her mail-in exhibitors (one from as far away as the British Virgin Islands) with a scorecard addressed to me. In a "My 2¢ Worth" letter in the January 1999

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

TPE, Ms. Seibert asks for help in developing/ evaluating a non-WSP show. The above scores show that she is keeping one aspect of that show going great, and exhibitors who do attend FRESPEX also are reported to like their friendly greeting. Yet, persistently she has a hard time garnering enough entries to fill the frames. As an Association concerned with exhibiting and its future, none of us can afford to let regional shows wither away.

The other early-1999 show for which I received four reports was ROPEX, the well-run and well-established WSP March show in Rochester, NY. As exhibit chair, Ada Prill also had the courage to include a score-sheet with each mailed-back exhibit (to be sent on to me), and she probably expected her zeal to yield a string of 100 scores. Alas, this was not so. Three of the four respondents marked ROPEX down, for items that did not materialize in the boxes containing their returned exhibits: awards, ribbons, certificates and/or palm-ares.

As to how this happened, I don't know. I wrote to Ms. Prill to tell her my sad news, but did not hear back prior to my submission deadline. (Maybe I'll have an update next time). My guess is that the task of wrapping up mail-in exhibit packages to be returned from the 1999 show might have been delegated to a new and inexperienced helper. If so, I feel confident that the importance of including all the requisite goodies in each exhibit package will be vigorously stressed to all volunteers when ROPEX 2000 comes around.

All for now. Mail-in exhibiting is still alive and pretty well.

20 Page Mini Christmas Seal Album with 50 Seals FREE to Youth

20 Page Mini Christmas Seal Album with 50 different seals (1932-81), providing spaces for single seals from 1907 through 2002, is being offered FREE to youth (under 18) attending club affiliated stamp shows.

Stamp Show Chairmen may request up to 25 albums (with seal sets) FREE and Postpaid.

Please state Show Name, Club Affiliation, Date and Location.

Written requests from youth (Limit two, please) will also be honored for a \$2 postage and handling charge per album.

Send requests to

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234 East Broadway
Granville, OH 43023
(740) 587-0276, or E-Mail
xmaseal@juno.com

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Ask Odenweller by Robert P. Odenweller

Synopsis Sheets

Even though nobody but the judges get to see them, good synopsis sheets remain a problem for most exhibitors. If the observation of two recent national shows is any indication, most exhibitors are still squandering a wonderful opportunity to make serious points for their exhibits. I should single out ROMPEX as exemplary — the organizers, particularly Exhibits Chairman, Jerry Eggleston, managed to get 100% of all exhibitors to submit title pages and/or synopses. For judges who do not regularly see a very large number of exhibits, (and even for some who do), the synopsis is an exceptional opportunity to show what is important and what is present in your exhibit. It can also guide them when they do the work to research what to look for in your exhibit.

Generally, the opportunity is wasted. Many exhibitors, if they even bother, send a copy, or a mildly regurgitated copy, of their title page, as a synopsis.

That's not helpful.

If you can't think of anything to say beyond what you have on your title page, then it's probably better not to try to make a separate synopsis sheet.

The synopsis should go into the detail that you don't have room for on the title page. In it, you are allowed to thump the tub resoundingly to have material recognized. (If you have any urge to do so, it is best to give the "shopping list" here — to tell what are the most important items — and to leave them off the title page altogether. If you make it more subtle than a raw shopping list, all the better. But leave off the frame and page number. If they're important enough, they should be showcased so that they stand out.) But over all, the synopsis should give an analysis, in more depth than you can give in the exhibit, of the concept of the exhibit, the difficulties of finding the material that may be expected for the exhibit, and the concept of how you, as the exhibitor, have constructed the exhibit.

The synopsis may include remarks about how difficult it was to obtain certain material, giving an appreciation for some of the more unusual items in the exhibit and their difficulty of acquisition. Certainly it should include the anomalies that one might not understand from reading the catalogues. Rare but underappreciated items can be put into their place. The

ultra-rare item, which may not have a correct appreciation in the catalogues, may be either super-rare, or in some cases non-existent. It would help the exhibitor to be able to point out such problems rather than to have a judge expect to see something that would only be expected in a grand prix exhibit. For example, a statement that "four examples are known, one damaged, and all are unused" might help a judge to save himself from saying "yes, but he doesn't have a used copy."

One warning: Don't exaggerate. It would be a serious mistake to assume that no judge will have knowledge to prove that your assertions are wrong. If you get caught in such a statement, or series of statements, you might as well pack up and try again, hoping for a more gullible audience. You won't get far with one that has "caught" you.

One very fine synopsis analyzed itself on the international criteria: Treatment and Importance, Knowledge, Research, and Personal Study, Condition and Rarity, and Presentation, in four well reasoned statements, backed up by concrete examples. The case was a compelling statement for an area that was sure to be unknown, or at best, little known, to the judges. The result was a grand award.

Suggestions for Better Synopsis Pages. Using that as a leaping off point from which to make suggestions, try this:

Discuss how you have chosen to **treat** the subject you are exhibiting. Point out differences or limitations that you have decided to employ in the construction of your exhibit, such as "used examples of this issue are normally trivial compared with the unused, so the exhibit will concentrate on unused, with used examples being added selectively to show unusual shades or other varieties." If you are using a computer, you may choose to use bold or italics to emphasize certain points.

The **importance** of the material (difficulty of acquisition) may be given prominent coverage in the synopsis. One or two examples of difficult to find but low catalogue value could set the stage. This also holds true for the ones that are of high value and rarely seen, but varieties that would only be known to the specialist. An example might be "When this item appeared in an auction, it was the first time that the exhibitor had heard of one in over

30 years of looking. Since then, only one other has appeared."

You may also show the importance of your exhibit by pointing out your concept of where it stands in the pantheon of similar exhibits. Naturally, you have to be careful, and this could backfire, so a little modesty may be the best bet. The late John Hill made the point nicely by saying about his Confederate Postmasters' Provisionals "The Alfred H. Caspary sale included examples from 65 different towns, and was acclaimed as the greatest ever formed. This exhibit shows 81." No claim about being better, but you could draw your own conclusions. A good refinement might be to show how an exhibit stands on both a worldwide level, and how it would compare against others at the national level.

Knowledge, Personal Study and Philatelic Research is a mouthful that wants to know what you know about the subject. New study is not expected in a lot of heavily researched areas, but if you have managed to do some, then by all means let the judges know on the synopsis page. The more, and the more significant it is, the better. You won't be penalized for not having done some, so don't try to dream up something to say in this regard. It may be enough to show your understanding of the subject and the various sources of reference by a few well chosen remarks, or by telling how you use a special technique to show various aspects. An example would be "All rate information is given in italics whenever a new rate is introduced. Large rate changes will be boxed, showing the breakdown of the rates, with the applicable rate for the item shown being in bold italics."

Condition and Rarity are always linked, and for good reason. Very rare material in horrible shape is not worth much to look at, nor is very common material in outstanding shape. The two when taken together are something different. Think of it as in Olympic events that are judged for degree of difficulty and then how well the dive or maneuver was performed. If the material you are showing is notable for certain features, such as "the stamps were placed extremely closely together on the sheet so full margins are exceptional," then point it out. There may be judges who do not know the material well enough to tell, and you may suffer

unnecessarily as a result.

Presentation should not normally be worth much mention, but in unusual cases you may find the need to do so. For example, you may wish to comment on how you show the reverse of covers where important features are necessary to be shown. If you have an unusual way of showing an important sequence of marks or other items that are spread through the exhibit, this may be the place to point out

how you have done it and how the viewer may follow what you have done. You may not be quite on target with your choice on how you handle some such material, but talking about it here will avoid a harsher result than if you leave it to the judges to figure out for themselves. (if at all).

As with all the other things that have to do with exhibiting, there is no "best" way to do anything. But there is plenty of room

for the average synopsis sheet to be improved. The only person you will be helping is yourself, so spend a little time, and see how it can be used to your best advantage. The extra one or two pages (but never more than four, and if you go that high, it should be for a good reason) should be a challenge, and yet can be more fun if you let your hair down and give it your best shot. You may be pleasantly rewarded.

Reprinted from "Setempe," July/August 1998

Exhibition Inhibition by Alewyn Burger

One of these days there will be a huge stamp exhibition in Midrand near Johannesburg. You may want to go there to see the exhibits, but before you do so, you had better read this very carefully.

From the outset you must realize that you will not see any exhibits that were made to be seen by you. There will be thousands of pages filled with stamps, other philatelic paraphernalia and text, displayed on frames, but they will be there solely for the benefit of the jury. Just as hospitals are designed to suit the doctors rather than the patients, stamp "exhibits" are designed to impress the jury. They are competition entries extracted from albums and are not exhibits. You, the viewer, are not part of the equation. Anybody who knows anything about display will tell you that the primary objective of any exhibit is to make sure that the viewer can see whatever is displayed, without strain to physique, eyes or patience. This is obvious to everyone except persons "exhibiting" stamps.

Other important principles of public displays are that they must have good graphic design and interesting content. They must catch and hold the layman's attention. A competition entry of sixty pages showing minute difference between stamps that all look the same, and written up in letters of 2mm high, can hardly qualify. It may win an award, though.

This time the competition frames are four pages wide and three rows high. Giants and leggy blondes on platform heels

can see only the top two rows and children and midgets the two rows at the bottom. Ordinary humans to somewhere in the middle and, if you are very lucky, everyone gets to see the equivalent of two rows whole or in part. Each row will read from left to right. If there are many viewers, you must read your rows in unison, on the trot, because there is no turning back to start the next row from its beginning — just keep on moving. You will have to practice the fine art of bobbing your head up and down while moving it from side to side. It is called random scanning.

Here are a few ground rules to help you survive the exhibition:

Rule 1: Start immediately to exercise every morning, so that you can assume the correct viewing posture without injury to your back.

Rule 2: Should you wear bifocals you may as well give up now. The upper row will be too near to focus on and the lower one too far. It is extremely tiring to move to-and-fro in the viewing posture while scanning randomly. If you are intent on actually seeing the exhibition, get new glasses.

Rule 3: Wear comfortable shoes, you will walk approximately three kilometers very slowly, sideways like a crab, frozen in the viewing posture. After a while, your feet will be killing you. By far the best procedure is to hire a wheelchair and get your nephew to push it while you sit side-saddle. Just watch out for those spokes.

Rule 4: Buy a catalogue. For some reason, all entries are anonymous, the jury and other *cognoscenti* know who the competitors are but you are somehow not supposed to know and have to look it up in the catalogue. Be warned that this may be a very complicated procedure. Most catalogues are produced in a hurry because they rely heavily on the timeous provision of information by the competitors. Human nature being what it is, the catalogue usually ends up with the ink still wet and crawling with mistakes.

Rule 5: Bring your own flask of coffee or tea and a few sandwiches. Experience shows that the quality of the fare at exhibitions never matches the price. Moreover, you can expect a footsore and irascible crowd at the counter, demanding service and using its elbows to get it.

Rule 6: It is good form to criticize the jury. You will not only prove that you actually saw some of the competition entries but will also display your own superior knowledge of philately.

Rule 7: Bring your checkbook. There are always many dealers at such exhibitions and you will no doubt see something that you will want to buy. On second thoughts, it may be a good idea to restrict your visit solely to the dealers' area. You will see many old friends there and will have a good chance between chats to browse through the merchandise.

There you are. Go, if you must, but go prepared. Good luck!

PROSPECTUS AVAILABLE

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- WSP show • 28 dealers •
- Balmly Florida weather! •

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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.

The Philatelic Exhibitor



"The Fly" — Comments On Protests

Over The High Cost of Exhibitions

King Ndongo II (the Lion of Bongoland, may his tribe increase) was upset. He had just been informed by the Royal Exhibitionist (that's the title given in Bongoland to the person who heads up an international philatelic exhibition), that the S.P.E.W. (the Slobovian Philatelic Exhibition Wimps) was removing its limited support for Bongopex 1900, the world philatelic exhibition held in Bongoland every 10 years. Actually, the support was being pulled for Bongoland 2000 but due to a Y2K problem, the SPEW pulled their support for the wrong exhibition year.

"What's the problem?" the King wanted to know. The R.E. told the king that SPEW indicated it was very upset by the amount of money being charged for the bourse tables at Bongopex 1900 (i.e., 2000).

"What do they mean?" asked the King. Aren't the bourse table fees in line with those of other shows? The R.E. admitted they were a bit higher than some recent show but explained that the situation was caused by several factors: **Inflation**. In fact when escalated from then-year to now-year dollars based on the intervening annual inflation rate, the table fees were right in line with what might have been expected.

Lack of income from admission charges. It seems that the SPEW was against charging admission to exhibitions. As a result, the BPS (Bongoland Philatelic Society) had to raise the money required to run the exhibition from other revenue-producing sources. **Lack of government support.** It was a long-standing tradition in Bongoland that all discretionary income became the personal property of the King. As a result, the exhibition organizers were not receiving any financial support from the government. Money had to be raised from somewhere.

The R.E. also explained to the King that the SPEW was also upset by the cost of frame fees. "Why do they feel that the frame fees are too high?" the King asked. "I don't know" replied the R.E. The amount we are charging is within a few dollars of what other exhibitions are charging. When escalated for inflation, they don't seem to be too high. "Besides," stated the R.E., "the per capita income of the average Bongoland citizen is five billion Euros per year. With that kind of income, the frame fees don't seem high to us. Perhaps the members of SPEW are poor."

"Wasn't some SPEW big-shot involved

in helping us organize our exhibition?" asked the King. "Yes indeed," came the reply from R.E. "In fact, he was involved in every phase of planning and development of our exhibition. He was fully informed about everything that was going on; everything that we were planning on doing. Now, in the 11th hour, he seems to be firing "cheap shots" from the sidelines." "Who was that person?" demanded the King. "Well, I don't have that information in front of me — but if I remember correctly, I think this name sounded something like Hair Added." "It figures," replied the King.

"What is SPEW going to do?" asked the King. The R.E. replied that as far as he knew, SPEW was going to pull its commissioner and not allow SPEW members to serve on the Bongopex 2000 jury. "So who cares?" asked the King. "Good point," replied the R.E. "We have gotten along very well without them in the past and I don't see why we need them now. We have more than enough people on the jury and if we don't accept any exhibits from SPEW members, the issue of having a commissioner is mute."

"Exactly my point" replied the King. "Frankly, I'm sick and tired of outsiders meddling in our affairs. "We're doing the best we can and if they don't like it, there is a proper forum to raise questions." "Why are they trying to bring down our show?"

"It seems to me that if they don't want to support Bongopex, they don't have to." "Why are they making a public issue over their apparent displeasure with how we are running our exhibition?" "I have no idea," replied the R.E. "Perhaps they don't know any better, or are insensitive, or are trying to play international philatelic politics."

The King replied that such behavior was doomed to fail. "It's worse than you think," stated the R.E. "It seems that SPEW is also trying to enlist the help of other philatelic societies in its efforts to bring our show down." The R.E. then related a rumor he had heard that SPEW had approached someone in the Kingdom of Acirema about joining their effort. It seemed that a SPEW was using a local Acireman sympathizer to approach the Acireman Philatelic Society with an idea that it should support SPEW in its efforts to bring down Bongopex 2000.

"Thank God the Aciremans rejected the idea out of hand," stated the R.E. "Good for them," replied the King. "Add several more

Aciremans to the jury and increase the number of their commissioners to 25. Also, accept all exhibits from Acireman exhibitors..."

Okay — enough of the spoo. But the message in this column is important. It seems to this insect that the correct behavior for people unhappy with the way Bongopex was being run, was to simply not support it. There is no requirement to nominate people for the jury or to have a commissioner for every country.

Surely Bongopex doesn't need commissioners from all countries. Traditionally, international exhibition frames are greatly oversubscribed. If one country doesn't want to exhibit, it will make more room for exhibitors from other countries. Failing to nominate a commissioner will, in the larger scheme of things, have virtually no impact on the show. Ultimately, failure to provide a commissioner hurts a country's exhibitors since if accepted, they will be responsible for making their own delivery/pickup arrangements. It doesn't have an appreciable impact on the show. It may result in few or no exhibits being accepted from a country failing to nominate a commissioner.

"The Fly" for one is might happy that our national society categorically rejected the notion that it should stand in support of the effort to bring down Bongoland. I'm proud to be a member.

If Hair Added or others like him want to go on a crusade, let them. But keep them away from Bongopex. They have shown a singular lack of good behavior, demonstrated a lack of understanding of what it takes to put on a world philatelic exhibition and they have publicly meddled in areas that should have been left alone — or been better discussed in other forums.

The bottom line is this. If someone isn't happy with the way a show is being managed, try to work from the inside to improve it, or stay away.

The instant effort to hurt Bongopex was doomed to fail from the outset and it gave international philately a "black eye." From this insect's perspective, the effort on the part of a few to take their ball and go home was ill advised. IT WASN'T THEIR BALL TO BEGIN WITH!

And now, for our regular feature:

Gold Flyswatter: To the ROMPEX Committee which deserves very high marks for its friendliness and hospitality, especial-

ly Lewis Bussey, Jerry Egleston and Stan Luft, BUT —

Fly Bite — To the ROMPEX Committee for sticking with the Holiday Inn convention center venue. In the experience of one assistant fly who was there, the lighting in the exhibits area left much to be desired, breakfast service in the hotel was notably poor, hotel rooms were in need of maintenance and refurbishing and the banquet meals were either overcooked or overly spicy. Suggest the committee start looking for a better place to hold a WSP show.

Gold Flyswatter: To the OMAHA Committee which deserves very high marks for its friendliness and hospitality.

Fly Bite — To the judge at a recent WSP show who felt compelled to repeatedly brag about his international awards in relation to his mini discourses on exhibiting techniques which he erroneously claimed to have invented.

Fly Bite — To judges who, in their attempts to be helpful, continuously preface their remarks with the phrases "I liked" or "I didn't like." It seems to this insect that exhibit critiques are not to be renditions of the judges likes and dislikes, but rather constructive comments designed to improve one's exhibit — and based in the rules and regulations contained in the fourth edition of the APS judges manual. With one or more members serving on the "CANEI" it seems to me that there is ample opportunity to counsel and remove those judges who do not perform up to standards. Peter — can you assure us that you are staying on top of the poor performing judges?

Fly Bite — To the judge who as has been reported to me, recently told an exhibitor during the critique, to get rid of "that bunch of crap" in the exhibit. It was then reported to me that the same judge then offered to sell the exhibitor several items.

Now I was not present at that critique. But, if the assistant fly who reported the story to me is correct, then we have a serious breach of the judges oath. In order to clear up the situation, I am, by this "bite" formally asking the Chairman of the CANEI to launch a formal investigation into the matter. I am also asking for the removal of the Judge's accreditation if the reported situation proves to be correct.

Gold Flyswatter: To the Plymouth Show Committee when upon hearing that some very important medicine had been left behind by a dealer, provided help by contacting the local hospital for support, driving the person there to pick up the necessary medical items and making it seem totally comfortable and run-of-mill, rather than an imposition on an already busy show committee. The members of the Plymouth Show committee who were involved, really went out of their way to make a visitor welcome.

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet in 1999? Why not invite inquiries here?

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

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

BALPEX '99 The souvenir covers for BALPEX '99 will call attention to Baltimore's long association with rail transportation. The cacheted covers will be franked with one of the new Train stamps to be issued in August and will be carried to the stamp show by rail.

Sponsored by the Baltimore Philatelic Society, this World Series of Philately show will be held September 4-6 at Marriott's Hunt Valley Inn, just off Interstate 83 a few miles north of Baltimore.

The American Revenue Association and the Scandinavian Collectors Club will hold their 1999 annual conventions during BALPEX and the International Society of Worldwide Stamp Collectors will hold its very first convention and a special showcase of exhibits.

Fifty-four dealers will be at the show.

The panel of judges includes William H. Bauer, of New York; Ivar Sundsbø, from Norway; Kenneth Trettin, of Iowa; Dr. Paul E. Tyler of New Mexico, and Alan Warren, of Pennsylvania, with Thomas Fortunato, of New York, as an apprentice judge.

The souvenir covers, bearing a special slogan cancellation, will begin their trip to BALPEX at Cromwell Station, the southern end of Baltimore's new trolley line, and will get a receiving mark at the show.

The trolley line passes close by one of

the nation's oldest railroad stations, built a generation after the Baltimore and Ohio Railroad started in 1829, and for a short distance runs parallel to the route of this country's first electric streetcar line.

The cost for one cover is \$1.25. On the final day of the show, sets of three covers, each cancelled on a different day, will be on sale for \$3.

Collectors who cannot attend the show can order souvenir covers by mail by sending a large stamped, self-addressed envelope with their payment to the Baltimore Philatelic Society, 1224 North Calvert Street, Baltimore, MD 21202.

Collectors coming to Baltimore for the show by air might consider using the trolley line from Baltimore-Washington International Airport to Hunt Valley. No speed records will be set, but the \$1.35 one-way fare compares very favorably with taxi fare.

The American Topical Association will hold its 51st annual convention, and National Topical Stamp Show, June 23-25, 2000, in Buffalo, New York, according to an announcement of Paul Tyler, executive director. The all-topical exhibition will be held in the Buffalo Convention Center, while sleeping rooms are being held at the adjoining Hyatt Regency Buffalo.

An on-site inspection of the facilities was made in mid-May by ATA treasurer David A. Kent of New Britain,

Connecticut; *Topical Time* editor George Griffenhagen of Vienna, Virginia; ATA past president Alan J. Hanks of Aurora, Ontario, Canada; FIP thematic commission representative Ann M. Triggler of Clarence, New York; and well-known Buffalo stamp dealer and editor of *Mekeel's and Stamp Magazine* John Leszac.

This will be the first time in its 51 year history that the world's largest all-topical philatelic society will meet in Buffalo. Prior ATA annual conventions have been held in New York City in 1959, and in Rochester, New York, in 1967 and 1974. Because of its proximity to Ontario, it is anticipated that a number of local Canadian philatelic societies and Canadian stamp dealers will be participating at the 2000 annual convention.

ATA executive director Paul Tyler reports that committee chairs for the first ATA annual convention of the new millennium will soon be announced.

For information on the National Topical Stamp Show '99 and ATA's 50th anniversary which will be held July 30 to August 1, 1999, in Milwaukee, Wisconsin; or to seek membership on one of the various show committees at ATA's 2000 annual convention and all topical stamp show in Buffalo, New York, write to the ATA Central Office, P.O. Box 50820, Albuquerque, New Mexico 87181-0820.

The Philatelic Exhibitor

How An Exhibitor "Recruited" Me — Go Thou And Do Likewise!

By 'Basel'*

I first heard the strange word "Strubel" when I was about 20 (MORE than a few years ago!) at one of the early NOPEX shows in New Orleans. Two old guys were sipping 'cafe au lait' down on Royal Street and I was with another up-and-coming 'collector' at the next table. I knew they WEREN'T locals because 1) they were wearing suits and hats, and 2) they had thick foreign accents. At first I thought they were talking about a (their?) currency...like 'rubles' or such.

Then was heard 'framelines' (paintings?), 'sheet margins' (musicians?), and 'cliche positions' (wrestlers?). I was blatantly eavesdropping ('lisnen' in New Orleans). Only during my second cup did one of them turn to face the nosy kid...and then I spotted his EXHIBITOR'S BADGE OF NOPEX. Here was a real genuine 'philatelist'! After telling him I 'collected' (accumulated) Switzerland, he seemed to forgive my impudence and agreed to show me some of these "Strubels" the next day at the show. I couldn't believe my luck (gaff!).

Sure 'nuff, next day I spotted him at a dealer and he said he would first show me his exhibit of 'soldiers stamps' — Wow! All Swiss soldiers get free stamps, he said, and each battalion had its own distinctive stamp design, with insignias, etc. I had to listen through five frames of technical German/French/English before the 'Strubels'! Then I learned that 'Strubel' comes from a German story about a boy named 'Strubelpeter,' a young vagabond who was constantly in trouble and who never combed his long shock of hair. My 'old' friend then opened up a springback album and what a sight! Page after page of beautiful pastel grays, browns, blues, pinks, oranges, greens...all had been cut-out with scissors! Real imperforates! Must be worth a fortune!

The embossed figure in these stamps is 'Helvetia,' and she has rays of light coming from the head, which looks just like tossed hair...Now we know! These last imperforates of Switzerland were first issued 14 Sept. 1854 and the last one in July, 1862.

Now, after some (A lot!) years have passed, I have continued my fondness of them, as well as improving my German so I can translate the latest info being pub-

lished. By the way, they are known in the English-speaking world as 'the silk threads,' as various colored silk threads were imbedded within the handmade paper during manufacture. The first two printings were done, not in Switzerland, but in Munich, as the Bern mint was not yet ready for stamp production on a large scale.

These printings (Scott #14-19) are the most expensive, and were printed in 10x10 format with large spacings, thus giving us a larger percent of 'four-framelines' stamps than the later printings done in Bern. BUT, the quantities printed were quite low (5Rp=100,000; 10Rp=200,000; 15Rp=250,000; 40Rp=150,000). Scott #20-23 were printed in Bern, but used MUNICH-supplied paper. All so far had GREEN threads. #24-31 is called the '2nd Period' (Bern printing AND paper of varying thickness) and different colored threads with each value (supposedly for security, but quickly became confusion in production!). The '3rd Period' (#32-40) reverted back to the green thread, but used both thin and thick papers.

The catalog prices are for four FULL FRAMELINES (you can see white margin; OUTSIDE the lines), 40-75% of catalog for three frames, and 20-30% for two

or less. 'Strubels' on cover are usually double the used price, with 'combination' values higher still.

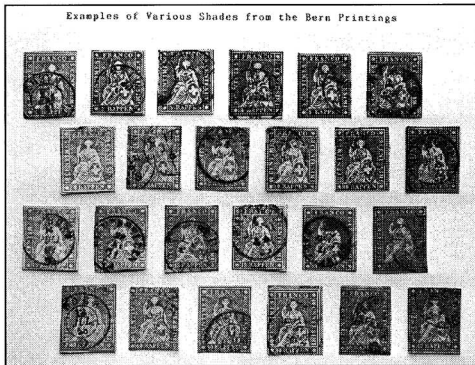
To those interested in stamp production of these 'Strubels' at Bern: two men working 11 hrs./day could produce up to 500 sheets (10x5 impressions) of a single value per day with a handpress. Proper ink mixing for the desired color was a huge problem, AND had to be used within three days as it faded. Don't forget that this was BEFORE oil-based pigments were developed, and all components were NATURAL PRODUCTS (lampblack, madder plant extracts, cuttlefish 'blues,' linseed oil, etc.). As a chemist, I am particularly interested in these early natural pigments and am researching just which ones were used and formulations (no records exist at either Munich or Bern).

I would invite any reader to contact me to help shed more light on these inks!

By the way, the 'old' guy became a life-long friend and was undoubtedly the most knowledgeable Swiss collector in the U.S. (AND concert pianist)...the late Dr. Felix Ganz.

*Dr. John Barrett, Ph.D.
2301 Crown Court
Irving, TX 75038

Examples of Various Shades from the Bern Printings



Collecting and Exhibiting Postal Stationery (Part 1)

by John Sinfield

(NOTE: This article is the general text of a lecture given by Mr. Sinfield to the Royal Philatelic Society of Victoria in 1996. Minor modifications have been made to delete now irrelevant aspects. It is reprinted with permission from the Feb., 1999 "Postal Stationery Collector," Journal of the Postal Stationery Society of Australia.)

My interest in Postal Stationery dates back over thirty years, when this form of philately was out of favor and most items were comparatively cheap. Prior to Australian currency decimalization, I can recall picking up our scenic lettercards for 9d or 1/-, but nowadays these probably cost around \$100 or more. It sometimes pays to collect against the tide of popularity, for now that stationery collecting has once more returned to vogue, to attempt to put all my collections together these days would require a budget much greater than I could cope with. I was introduced to stationery by the late Julie Resch of Melbourne. She had a very fine assembly of Australia, and it was her enthusiasm for this collecting area that extended my interests from mere adhesive stamps.

What is Stationery?

The FIP defines Postal Stationery as "comprising postal matter which either bears an officially authorized preprinted

stamp or device or inscription, indicating that a specific face value or related service has been prepaid." Bear in mind however, that some departure from this definition can occur as some countries issue, or have issued, stationery without a stamped impression or indication of face value. When considering this discipline of philately, perhaps I should start with a summary of the two broad physical types of forms we normally encounter. The first could be deemed "enclosing" forms and embrace such items as envelopes, wrappers and, of more modern vintage, posting boxes. The second type of stationery is "message" forms which are printed or written on, such as lettersheets, postcards, lettercards, labels, telegrams, postal notes, etc. Before I get into the various types of stationery and their description, perhaps a few "firsts" could be of interest, since some items are not a new phenomenon, and in fact several predate the adhesive stamp as we know it.

The First Issues

The very first stationery form may be deemed an 1818 sheet of Sardinia which was sold there by post offices and tobacconists from November of that year. Officially termed "carta postale bollata" (or stamped postal sheets), these were

available in three values 15¢, 25¢ and 50¢ showing a hornblowing postman on horseback, and hence are known as "Cavallini" or "little horsemen." Some controversy surrounds this issue as far as its actually being a piece of postage prepaid stationery. In effect, the horseman impression applied regardless of whether the form was mailed and the imprint was really just an indication that appropriate fiscal tax had been paid on the paper per se, rather than for the postage. I therefore discount the Cavallini as postal stationery, which places much closer to home the first pre-stamped sheets intended specifically for postage transmission, and which date from 1838 bearing the embossed seal of the colony of New South Wales. These were sold for 1d to prepay correspondence around Sydney, and were still available in 1850 when postage stamps were introduced into the Colony.

Other countries also put more early faith in stationery than in stamps, and an interesting chronological comparison of first stationery versus stamp issues comes from:

Rebirth of Stationery Collecting

Postal Stationery as a form of philately has been through several peaks and troughs as far as popularity with collec-

First Stationery

Russia
Finland
Thurn & Taxis
Hanover (Germany)
Poland

1845
1845
1846
1849
1858

First Stamp

1858
1856
1852
1850
1860

Britain's first envelopes and lettersheets were the well known 1d & 2d 1840 Mulready, but these were predated some 3-1/2 months by parliamentarian's official envelopes. Other stationery "firsts" include:

Newspaper Wrappers
Postcards
Reply Postcards
Registered Envelopes
Lettercards
Reply Lettercards
Airmail Stationery
Airmail Envelopes
Air Lettersheets
Aerogrammes
Military Stationery
Charity Envelopes
Commemorative Stationery

USA
Austria
Bavaria
Britain
Belgium
Portugal
France
Newfoundland
Colombia
Iraq
Germany
Prussia
USA

1857
1869
1872
1871
1882
1910
1870 (for siege of Paris)
1922
1923
1933
1870
1867
1876 (Philadelphia Cent.)



Specimen overprint of the first aerogramme - 1933 for BME Forces, Iraq

tors. The class was first separately and officially introduced for FIP exhibiting only as recently as 1974. Since then guidelines have unified standards worldwide, and we have seen a tremendous increase in the number of internationally exhibited stationery collections, and an overall improvement in the standard of these collections. The culmination of this was probably at Finlandia in 1995, where 128 stationery exhibits filled 737 frames — 44 of these receiving Large Vermeil or better, including six out of 15 entries from Australia.

Stationery has always been a particularly interesting collecting field for the Germans, and it is thanks to the early Australian settlers from that country that much of our own Australian, and our Colonial/State stationery now survives. The USA has also been long interested in this form of philately, but one area for which we definitely should not be grateful to them, was their early stamp albums which made provision only for cutout impressions from the forms. Consequently, many rare early items now survive only in this manner. Until the FIP made separate provision for stationery exhibitions, interest in this field has peaked and waned several times. Many collectors now recognize that stationery virtually bridges the gap between the adhesive stamp and postal history, and partly because of this, and also because it is now considered an independent class of philately, stationery has again become an extremely popular collecting discipline. This was not always the case — we find that because of its wide popularity up to and around the turn of the 20th century, much material from this early period still survives. Popularity had waned by about 1915, and from then until the mid 1950s, not much material was put aside by either dealers or collectors. The late KGV, KGVII and early QE reigns can be quite difficult

periods from which to now find material and with the possible exception of Germany and some Asian regions, this scarcity tends to apply to stationery of a majority of countries. When we consider this in combination with the actual issued number of items compared to stamps, survival rate of some stationery can be very small indeed.

Types of Stationery

Expanding on the various types of stationery, we can have diverse material comprising parcel labels, postcards (commemorative and definitive), lettercards, lettersheets (private and post office), envelopes (mint and used), registered envelopes, wrappers and aerogrammes (used and specimen). Variation to the basic form can be added by additional adhesives, registered or airmail usage, either letterpress or embossed stamp impression in single or compound format, addition of private advertising and UPU or printer's specimen items, and printing errors eg. albino embossings or reverse side offset, miscuts, etc.

Postal stationery can also be divided into classes according to the specific issuing authority and its manner of availability and usage. Broadly these are:

(a) Post Office Issues: these forms are prepared to postal authority specification and issued for public use. They can be modified for philatelic or business purposes, and as such are called "répiquages."

(b) Official Service Issues: stamped stationery for use only by government instrumentalities. Stamps may be identical to Post Office issues, or may be of special design or overprint. In Australia, up to 1933, OHMS forms bore a stamp bearing the letters "OS" = official service.

(c) Forces/Military Issues: for use by members of the armed forces. Stamp impression may be varied as for above-mentioned official issues, or may even be entirely absent.

(d) Stamped to Order Private Issues: A few countries, Australia included, but probably no more than a dozen or so in all, permitted private stationery to be printed with post office stamp impressions. This was particularly prevalent in the days prior to franking machines, but usually invoked a small printing charge by the authority. Such issues, referred to as STO, PTO or PTPO (or similar), tend to cover a far wider range of stamp impressions than postal authority issues. This is most certainly the case for Australia. An interesting private variation to Post Office issues is the addition, usually after purchase, of advertising collars around the stamp impression.

(e) Local Post Issues: stamped stationery produced by private postal agencies, which carry varying degrees of post office recognition or support.

(f) Caricatures, Bogus and Forged: Take care here that any additions of this sort in your exhibit are clearly labeled as such. Penalty points will be deducted if this is not clearly carried out. Caricatures are acceptable, but preference is for them to be postally used, or in a separate display of their own.

We can then further sub-classify according to the type of postal service for which the forms were produced. Such services include Postage — surface or air carriage, local or domestic or foreign letters, cards, parcels, newspapers, etc. Registration, Telegraph, Receipt, Fees such as postal and money orders which bear impressions of stamp designs. Other less common services have been accommodated by stationery such as balloon and pigeon posts, pneumatic posts, special or express delivery, postage due, lottery and/or greeting cards, advertising matter and tourism cards. These may in turn be either definitive or commemorative in nature.

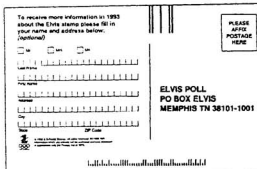
The Grey Areas

Most of what I have described so far is fairly straightforward, but there are still some "grey areas" in stationery collecting. We can debate the status of "Frank Stamps." Some believe these fall within Postal History, while others (myself included) are definite in the belief that they are Postal Stationery. What then of internal Post Office stationery, ie "Official Mail — Post Free," and the like? Traditionally the presence of a printed stamp impression has been basic to an item being accepted into the definition of Postal Stationery. In the early days, and more frequently now being seen again, countries issued "formula" items which were sold to the public bearing adhesive

stamps, and these may fall definitely within the gambit of postal stationery. They certainly may be exhibited. More recently a growing number of forms, which although sold to the public at a specific price, bear no postage value per se, but merely an indication that a particular service/postage rate has been prepaid. These are termed "NVI — non-value indicators" and may be included in stationery exhibits.

Other look-alike forms which are printed and sold by the Post Office, but require the user to add a stamp prior to mailing, are deemed "fringe items" and are less clear as to exhibiting acceptance. The current FIP Guidelines' comment on these fringe items states: "the position regarding items which are similar or identical in format to normal postal stationery but which do not bear either a stamp impression or indication of

value or service is more open to debate, and at present time, exhibits consisting entirely of such unstamped items are probably best shown out of competition in FIP International Exhibitions. The situation is however a developing one and the Commission may well wish to produce further guidance on this aspect in due course." In other words, by all means collect, but take care with exhibiting for now.



U.S. Postal Service "Fringe Item." This 1992 postcard does not fit the definition of postal stationery, and at this time should not be included in a competitive stationery exhibit. The US Post deemed it an "official ballot" card for the public to vote for their preferred "A" or "B" design for intended 1993 Elvis Presley stamp issue. Despite US Post Office full involvement, and obtainable only at Post Offices, the card is still deemed private, and for mailing required a separate stamp to be purchased and affixed.

"Protect Your Philatelic Estate" At STAMPSHOW '99

(A guide for collectors and survivors)

Collectors and spouses take note. A seminar aimed at helping collectors and their survivors prepare for the disposal of their philatelic estate will be presented at the annual APS STAMPSHOW Event in Cleveland, Ohio, on Saturday, August 28 at 11 a.m. in room 206.

The hour-long Protect Your Philatelic Estate — A Guide for Collectors will feature a panel discussing three topics: "Organizing your Philatelic Property

for your Estate"; presented by Marjory J. Sente, Professor at Penn State, a collector and journalist.

"Methods and Means of Disposing of Philatelic Property" presented by Phoebe MacGillivray, owner and manager of Victoria Stamp Co. a stamp company and auction house.

"Financial and Legal Aspects of Disposing of your Property" presented by Thomas F. Allen, Counsellor at Law

whose practice emphasizes tax and estate planning.

A question and answer period after the seminar will address questions originating from the audience. Pamphlets for both the APS and ASDA will be available to each attendee.

The seminar is sponsored by Women In Philately and is being offered at the request of the American Philatelic Society and the American Stamp Dealers Association.

Show Listings

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

* **AUGUST 26-29, APS STAMPSHOW 99.** Cleveland Convention Center, 500 Lakeside Avenue, Cleveland, Ohio. 300+ 16 page frame open competition including single-frame and display class, \$10 per frame-adult, \$5 per frame-youth. 150 dealer booth, seminars, Champion of Champions competition, literature competition, youth area, and first-day ceremony. Admission is free. For more information contact: Ken Martin, P.O. Box 8000, State College, PA 16803. Phone: (814) 237-3803. Fax: (814) 237-6128. Email: kpmartin@stamps.org

* **SEPTEMBER 17-19, 1999, MILCOPEX 99.** Sponsored by the Milwaukee Philatelic Society at the Wisconsin State Fair Park Youth Center, South 84th Street & West Schlinger, Milwaukee, Wisconsin. Celebrating the 100th Anniversary of the Milwaukee Philatelic Society. Frame Fee \$6.50 per frame (adults). Juniors Free. Entry deadline: August 1, 1999. Bourse: 40 dealers. US & UN postoffices; youth activities; show cachet & postmark; meetings &

seminars. Free admission & parking. Prospectus from: Gaylord Yost; Box 1013, Milwaukee, WI 53201-1013.

SEPTEMBER 25-26, CUY-LOPEX 99. Sponsored by Cuy-Lo 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 Stan Fairchild, Cuy-Lo Stamp Club, P.O. Box 45042, Westlake, OH 44145.

* **OCTOBER 1-3, PHILADELPHIA NATIONAL STAMPS EXHIBITION.** Held at Fort Washington Expo Center, 1100 Virginia Drive, Fort Washington, PA. Hosting conventions of the Postal History Society, Erie Philatelic Association, Pennsylvania Postal History Society. 16-page standard frames are \$10 per frame. USPS station, special cancels and cachets, bourse of 40 dealers. Hours 11-7 Friday, 10-6 Saturday, 10-4 Sunday. Admission \$4. Information

from PNSE, Box 358, Broomall, PA 19008-0358. Email: pnse@worldnet.att.net

* **OCTOBER 24, THAMESPEX 99.** Sponsored by the Thames Stamp Club held at Waterford High School, Route #156, Waterford, CT. 16-page frames at \$3.00 per exhibit. Juniors free. Admission free. Hours 10-4. Prospectus from Alan Bentz, RR #1, P.O. Box 174, Stonington, CT 06378.

* **FEBRUARY 4-6, 2000, SARAPEX 2000.** Sponsored by Sarasota Philatelic Club, Inc. Held at the City of Sarasota Municipal Auditorium, 801 North Tamiami Trail. Up to 200 16-page frames at \$4.00 per frame; Youth \$2.00 per frame. Deadline December 15, 1999. Bourse of 28 dealers. Free parking & admission. Youth area. USPS substitution. Special cancel & admission. Youth area. USPS substitution. Special cancel & cachet. Prospectus from Jack Seaman, Sarasota National Stamp Exhibition, P.O. Box 3553, Sarasota, FL 34230.

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.