

THE Philatelic Exhibitor

VOLUME 14

NUMBER ONE

JANUARY, 2000

THE EVOLUTION AND USE OF ADHESIVES FOR POSTAGE DUE

A Worthwhile Perspective: 1790 - 1954

Definition: "Postage Due" is any charge, collected by the Post Office Office, from an addressee or recipient.

Scope of the Exhibit: This is a story of how adhesives came to be used in collecting postal charges from *addressees* (recipients) around the world. This is how the specialized concept of a postage due stamp (the "due") evolved from "postage due stationery" and labels and ultimately from the use of postage stamps for postage due purposes. The exhibit finishes with some perspectives on the corruption of the due's specialized purpose through its use for franking.

When postage stamps were introduced in the postal reforms of the mid-19th century, most postal reformers expected the need to collect money from *addressees* to cease over time. But as different postal services and classes of mail were created with differentiated tariff structures, new reasons for postage due collection emerged through this growing complexity in the rate structure. This exhibit has been organized according to the classification of those different postage due charges [developed by the exhibitor] as they evolved from the 19th-century experiments to 1954, when the UPU recognized the diminishing role of postage due collections with a change in the formula of converting charges.

This exhibit is not a study of rates, routings or handstamps, although *knowledge of these elements is necessary to classify the material according to the charges*. Rate information has only been provided in those instances where the rate structure was unusual. *The exhibit contains extensive philatelic knowledge and research.*

Criteria of Selection. In order of priority, the material in this exhibit has been chosen according to five criteria:

Postage Due Classifications (Exhibit Organization)

- Forerunners and Experimental Usages
- Not Paid
- Underpaid
- Franking Not Recognized
- Non-Universal Charges and Usages
 - Official Mail Sent Postage Due
 - Forwarding Charge
 - C.O.D. Charge
 - Returned Letter Charge
 - Reclassification Charge
 - Newspaper Tax Charge
 - Poste Restante Charge
 - Postal Tax Charge
 - Money Order Charge
 - Parcel Post Charge
 - Telegram Delivery Charge
 - Business Reply Mail
 - Customs Charge
 - Postage Due Receipt
 - Due Used For Franking

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- Show the key milestones in the evolution of adhesives for postage due as well as postage due stamps (ie: the first postage-due notice, stationery and labels, first use of a stamp to collect postage due, first postage-due stamp, and the first due to be used for franking, etc. ... in addition to covers showing uses of the first dues to be overprinted, first commemorative dues, first pictorial dues, all known color errors, the only cliché error, etc.)
- Illustrate all postage due classifications — most of the listed types of charges were never used in more than a few countries.
- Maximize the number of postal administrations shown.
- Maximize the differences shown: types of printings, designs, overprints, and specialized purposes.
- Illustrate dues canceled only by handstamps, except in two cases. Some postal administrations actually prohibited their cancellation, or required manuscript cancels, which are common.

Factors of Scarcity. 1.) Much lower printings than for definitives. 2.) Lower survival rate for postage due material. Postage due material was generally not saved in the period of use, suffering from benign neglect in the philatelic world. 3.) Although printed, dues were not always used in the country of issue, such that any dues from some countries and certain date series of other countries are virtually unrecorded and un-covered. Hence, in this exhibit, more than 25 items represent the only recorded example on cover, more than 70 items represent only 2-5 recorded, and more than 60 items represent the earliest recorded uses.

The Title Page From Jamie Gough's World Series of Philately and Grand Prix-Winning Exhibit. See page 9 for his article on Exhibit Techniques and more pages from his exhibit.

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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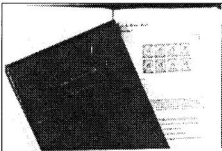
INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

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

Deadline for the next issue to be printed on or about April 15, 2000, is March 1, 2000. The following issue will close June 1, 2000.

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. 1-4 \$3.00.

FUTURE ISSUES

The deadline for the April, 2000 issue of **The Philatelic Exhibitor** is March 1, 2000. The suggested topic is "How To Energize Volunteers To Staff Your Show Committee."

For the July, 2000 issue of the TPE — Deadline is June 1, 2000 — the suggested topic is "Judges' Frustrations in Dealing With Exhibitors — And Exhibitors' Frustrations in Dealing With Judges."

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. **Also**, 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. — JMN, editor.

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Reprints from this journal are encouraged with appropriate credits.

*Feature Articles Needed
For Our Future Issues.
Send To The Editor
P.O. Box 1125
Falls Church, VA 22041*

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:

November, 1999 — Jamie Gough, who is in the midst of planning a campaign for the U.S. Senate from California took time to do our lead article for this issue.

December, 1999 — Anthony F. Dewey, who has volunteered to serve as Chairman of the AAPE Local/Regional Exhibiting Committee. Watch for his first initiatives in the next TPE.

January, 2000 — W. Danforth Walker and the Collectibles Insurance Agency, which has performed in an outstanding manner as AAPE's recommended philatelic insurance carrier, and supported TPE as a major advertiser.

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: Nancy Zielinski-Clark

American Assn. of Philatelic Exhibitors
P.O. Box 451, Lexington, GA 30648

Enclosed are my dues of *\$20.00 in application for my membership in the AAPE, (U.S. and Canada) \$25.00 elsewhere; which includes annual subscription to **The Philatelic Exhibitor**, or \$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) \$10.00 includes a subscription to *TPE*. Spouse membership is \$10.00 — *TPE* not included.

Editor's 2¢ Worth

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



Are Shows Doomed?

Scott Stamp Monthly's editor, Peter Martin, has predicted that "...within 10 years, fewer than 20 of the current 33 APS World Series of Philately shows will survive." This was contained in his "1999 in Review" column in the January, 2000 issue of *SSM*.

He ranks 'Stamp Show Decline Begins' number three in importance for 1999, behind 'Internet Commerce Explodes' and 'Stamp Market Remains Upbeat.' The full text follows:

"While the Internet is exploding, 1999 marked the beginning of the decline of stamp shows as we know them. It's part of the evolution of the hobby. Stamp shows brought about the decline of the local stamp shop and, in that same vein, the Internet is bringing about the decline of stamp shows.

"Attendance at shows is decreasing because collectors find it easier and less expensive to shop on line. Dealers too are finding that it is more cost effective for them to sell online than to travel to stamp shows. They eliminate their costs for travel, food and lodging and table fees and save time that they can devote to other aspects of their business.

"Some dealers have stopped attending shows altogether while others have drastically reduced the number of shows they participate in. It's a trend that will continue. I predict that within 10 years, fewer than 20 of the current 33 APS World Series of Philately shows will survive. The strong, well organized and profitable shows will continue because they offer a social aspect of the hobby that can't be replaced.

"In contrast, International shows, which are usually held once a decade in a country, are thriving. Australia 99, IBRA 99, PhilExFrance 99 and China 99 were all big hits. Most international shows are subsidized by government postal administrations."

There is a certain inevitability to stamp show decline, as Pete explains it; but I wonder if that is really so? While I agree that the trends he mentions are real, a key to the future is his statement about 'strong, well organized and profitable shows.'

In my view, show failure is not inevitable. Any show that has strong leadership, that continues to learn from others, and from its own mistakes, that takes care to develop new talent to take over leadership positions, which fights the temptation to allow the occasional personal animosity to get in the way of a successful show, that does a proper job of publicity, helps dealers to use the show to recruit new customers, that does a good job of financial management, that does not rest on its laurels, but seeks ways to innovate and keep up with the times;... These shows will continue to succeed, because they will continue to draw.

We have had many show failures in the past that had nothing to do with Pete's identified trends. They failed from lack of applied management skills, failure to adapt, or due to what might loosely be called stultified leadership — people gone grey in their jobs who could see only one way — their way — to do the needed tasks. Not only do such people fail to accept help when offered, they almost seek to offend anyone who might threaten their status quo.

The irony is that when the rafters come crashing down, these are among the loudest moaners about the lack of new volunteers needed to carry on.

I don't mean to be overly harsh, nor do I wish to cast stones at people who have indeed given their all over many years, but this is a dynamic I have seen repeatedly over my 20+ years in the philatelic exhibition scene. And we need to recognize that it has nothing to do with the rise of the Internet. What the Internet means to stamp shows is that the margin for error in management has been cut significantly. Where a show needed five to 10 years to fall into disrepair and fail in the past, it can happen like lightning now. And it will unless those in charge are on their toes.

What do YOU think about Pete's prediction? I would welcome expressions of opinion in response to his thoughts, or mine, for publication in a future TPE.

Your 2¢ Worth—Franceska Rapkin - Conrad Bush - Donald W. Smith - Jack Green

Exhibiting in G.B.

To The Editor,

Oh dear, oh dear! I don't generally write to the Editor in response to others letters, but on this occasion, I cannot let Martin Nicholson's comments go unanswered! While I agree that the AAPE is a splendid organization and the PHILATELIC EXHIBITOR is full of articles that are of interest, nay vital, to the would-be exhibitor, I must take exception to his comments about British national exhibitions. Not because I am involved with them, but

because they contain factual errors.

While I agree that things were not as they should have been in the 1970s, that is now twenty years or more ago, and things have come a long way since then. Yes, one can only compete nationally once or twice a year in Great Britain. However, it is a much smaller country than the United States, with far fewer exhibitors and much smaller distances. Martin Nicholson should thank his lucky stars that he doesn't live in Germany. They have a national exhibition only every two or three years.

It has been many, many years since exhibitors could only submit two frames, or 32 pages. This is an option once only now, for first time exhibitors. Thereafter, a minimum of four frames is required. Since British exhibits are marked to international rules and on a points system, the points, as well as the judge's comments, should tell the exhibitor exactly where the weaknesses are situated. I know of no judge who will not respond to a written request for further information about an exhibit if the comments are not clear.

At every Stampex, Saturday morning is devoted to a very detailed judge's critique, firstly to all those present in a general manner and then in front of the frames. After Stampex, I frequently receive a photocopied exhibit and am happy to make my suggestions. I know that other jury members do the same.

Finally, I believe that the British exhibitor has two very large advantages over his American counterpart. British national exhibitions are judged to international rules and international standards. Those who wish to go into the big wide world of the full international can do so in the fairly certain knowledge that they are unlikely to drop more than one medal level. This not true for the American exhibitor. On a couple of occasions I have been almost physically attacked by disappointed American exhibitors for my part in "downgrading" a national gold medal to a large silver internationally.

Secondly, the British exhibitor can be sure that his exhibit will be judged by someone who is qualified in that discipline. Thematic jurors do not judge postal history, nor traditionalists judge revenues. While it is true that no one can know everything about every subject, at least British jurors are experienced and knowledgeable in their own discipline.

Francesca Rapkin, Felden, England
Unsung Heroes

To The Editor,

Sometimes an idea just pops into my head and then I forget all about it (old age). But this morning it stayed with me.

The P.E. has had many articles about how exhibits are returned in great and poor condition. I'm sure there are members that also unpack these exhibits, put them into the frames, take them out of the frames and repack them for shipment. All the while maintaining a high degree of security. I believe these are the unsung heroes of exhibiting and I'm sure that at times they get little to no respect and even abuse.

Maybe we ought to solicit some of the stories they have to tell. It might make a good article or two for the P.E. It could be titled "The GOOD The BAD & The UGLY." I'm sure it would give the exhibitor a new perspective on the complexities of handling their material and assuring its safe return. Sometimes working long into the night.

I would be willing to compile this material for publication. It should be sent to me at the following address. I feel that some of the stories will be "hair raising."

Gen. Conrad L. Bush C.S.A
205 Hughes St. N.E.
Fort Walton Beach, FL 32548-6401

To The Editor, ATA Awards

As Awards Chairman for the American Topical Association (ATA) I read with great interest The Fly column in the October, 1999 issue of *The Philatelic Exhibitor*.

I have been the ATA Awards Chairman for the past three years and have made it a point to mail all awards within 24 hours of receiving the order.

So far this year, of the 56 shows that have ordered awards, seven have ordered them after the show. (Of these, two are APS WSP shows). Usually I get the excuse "we wanted to make sure we had exhibits that qualified for the ATA awards." But I think this number of late orders is excessive.

One club mailed their order three days before their show and I received the order the first day of the show. They included a note: "Please send the award immediately, as we want to put it on display at the show."

But the ultimate was two years ago when I received a letter from an awards chairman stating that, for the previous three years they had given the ATA awards, but "somehow" forgot to order them. He asked that I please send the three awards and he would forward them to the winners.

So the blame for not having awards in time for the presentations many times falls on the procrastination of the awards chair. If you are at an awards banquet and it is announced that "we have not yet received the ATA awards," ask, "Have you sent for them?"

While on the subject of awards, there is another rather irksome problem. After the show, at least a quarter of the awards chairmen fail to return the Report Form indicating who won the awards and the name of the winning exhibits. We like to publish this information in *Topical Time*. After 30 days, if I haven't received the Report Form, I send a reminder. For some shows it has taken up to five reminders over a six-month period to get the needed information. So, chairpeople, make sure your awards chairman completes his/her obligations after the show by notifying the donating societies who won their awards.

The ATA donates the First Award and only charges for the Second and Third Awards, if wanted. The cost of each award, with postage and mailing bag, is over \$10.00. Chairpeople should show their appreciation by (1) ordering the awards well in advance, (2) properly announcing the awards in their show program, and (3) completing and mailing the Report Form after the show. Make the Awards

Director's job easier!

Another problem that has cropped up is show juries not following the instructions. The ATA First Award is to be given to the best topical/thematic exhibit in the show, provided it has won at least a show bronze. This year, two juries have given the ATA Second Award to the best exhibit because they felt they "did not deserve the ATA First Award" even though the exhibits won a show silver and a show silver-bronze. In both cases, the awards chairman stated they gave the jury chairperson the "Instructions to the Judges" sheet that accompanies all awards.

I really appreciate the many clubs that order their awards early and remit the Report Form immediately after the show. Many send along a show program and palmars for my collection. These are super people who are a real credit to their club and the hobby.

Donald W. Smith
Johnstown, PA

Single Frames

To The Editor,

The exact nature of competitive single-frame exhibits is an unknown in the minds of many exhibitors. I eagerly looked forward to the 5th edition of the "Manual of Philatelic Judging" for some answers. The article discussing single-frames was the same that we all have seen for the last few years. It did NOT clear up the controversy of exhibit content.

The judging criteria do NOT indicate that limited material is a "must." The judging criteria do not even suggest that the exhibit contain only limited material. There is a hint in the article that material should be of the limited type; but the reader has to infer this. With the present judging criteria, anyone can exhibit anything in any single-frame competitive exhibit. For instance, I could summarize the Apollo program, and not be graded down because of the large amount of material available. The judging criteria pertain only to the exhibit as it stands before the judges.

To require that material be of limited extent would require the jury to have almost infinite knowledge of the philatelic world. Granted, the jury is chosen for great knowledge and wisdom. However, the burden of actually knowing availability of chosen exhibit material might be expecting too much.

As the judging criteria stand right now, single-frame exhibiting is a mine field with different judges pushing different buttons at will. If the judges need to enforce the limited-material "rule," maybe we had better have a rule that states that need. Otherwise the judging criteria DO NOT

allow bashing an exhibit because of what is shown, regardless of how much is not shown.

Jack H. Green
Madison, WI

(Editor's Note: the scoring sheet for single

frame exhibits, which has been published in TPE, has a category for coverage and development. The category is explained thus: "The major aspects of the subject are developed, balanced and presented using philatelic material." To meet this criterion

well the subject exhibited has to be narrow enough that its major aspects can all be demonstrated in 16 pages." The subject is again addressed in an article in this issues. (Page 19).

PRESIDENT'S MESSAGE by Charles J. G. Vergé



Your AAPE Board of Directors had a very successful and productive meeting in Athens, Georgia, October 15-17, during our 1999 Annual Convention. A large number of items were discussed and I would like to bring you up-to-date on many of these.

First of all, the Board decided to take a look at what the AAPE had evolved into over the last 15 years and where we felt it should go in the next Century. This introspection resulted from a comment made to me in Cleveland last August by one of our members, Tom Mazza, President of the Collectors Club in New York. After a fair amount of discussion, the Board decided to start by taking a look at creating new Mission and Vision statements for the AAPE and charged the Immediate Past-President, Peter McCann, to draft proposals for our next meeting. I encourage all our members to participate in framing the future of the AAPE. What do you see us doing in the short- and long-terms? What main areas of interest should the AAPE concentrate on? Do we have a future? Please feel free to send your comments on to Dr. McCann and/or myself.

Our next item for discussion was the long standing vacancy of our Director for Local and Regional Shows. I am pleased to announce that A. (Tony) F. Dewey has offered to step into this important position and you should be hearing from him very shortly in the pages of TPE. Tony has been

Exhibits Chairman for MANPEX, the local show in Manchester, CT. The 1999 version of our Youth Champion of Champions Competition was held in Athens during our Convention. Once again it was a success from the exhibit point-of-view; however, none of the 13 exhibitors competing was able to attend. On the suggestion of Ada Prill, the program's Director, we agreed to move the Competition, on a trial basis, to the summer for one year to see if we could attract more young people. As a result it will be held at INDYPEX in July 2000. I am delighted that the organizers of INDYPEX have agreed to be the host to the 2000 Youth Champion of Champions competition. The Board agreed to sponsor a mail-in title page and synopsis page competition in 2000. We used the title and synopsis pages from the entries at Peach State Stamp Show '99 to test out the judging criteria. The results encouraged us to go forward with the mail-in competition. Rules and regulations about the competition will be announced shortly.

Your Board then concentrated its efforts in dealing with many of the financial issues including reviewing interim financial statements, determining life member trust fund amounts, etc. The AAPE owes a great debt to our official insurer, Collectibles Insurance Agency. Because of CIA and Dan Walker our financial situation has improved dramatically. So much so that the Board has

agreed to provide every member with a complimentary copy of *The Best of TPE* when it is published in early 2000. In addition, we will have additional copies printed to distribute to new members who join. This offer will be available for a limited time so I would encourage all of you to seek out and recruit at least one new member. In addition to the many services we offer new members will get this informative and interesting new AAPE publication. I encourage our members who are not insured by CIA to take a look at their advertising page in the TPE and contact Dan and his staff to get information about the best collectible insurance program available. Thanks Dan for helping make the AAPE better.

Finally the Board of Directors awarded an Honorary Life Membership in the Society to Bette Herdenberg our Director of Conventions and Meetings. Bette has been responsible for ensuring that AAPE meetings are held in more than 35 national shows a year and untold regional and local shows. She makes sure speakers and materials are available and follows up regularly with Board members on comments made at these different meetings. Bette has been responsible for this program virtually since the creation of the AAPE. Her dedication and services to the AAPE are commended and appreciated. Congratulations Bette on a job well done.

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

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

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

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

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

All U.S. requests should be sent to 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, here are the latest monographs we have 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.

Exhibit Techniques

by James Peter Gough

At the close of PhilexFrance'99, the recent FIP show in Paris, a member of the jury asked me for some copies of pages in my exhibit. He was planning a speech on exhibiting techniques at a symposium in Switzerland this autumn. He stated that my exhibit would be helpful to his purposes and would I kindly choose pages which demonstrated interesting layouts as well as challenges of presentation.

After copying some of the pages and sketching out my reasons for what I did on the pages, it occurred to me that by writing a long explanatory letter for him, I had the essence of an article for the AAPE. So here it is.

I first exhibited when I was 9 years old in 1965. I won my first [adult] national gold at 16 years old in 1972; my first international was Stockholm'74. In these last 25 years of international exhibiting, I've evolved my exhibit largely to diminish easy attacks while also trying to make my exhibit more inviting to the non-specialist in my fields!

I long ago figured out that much of the challenge of exhibiting revolves around anticipating casual and fast misreads, as well as some intentional sabotage by other peoples' friends on the jury (as you rise in the level of competition) and challenges driven by the BMOC' judges.

The evolution of my exhibits was not easy because I was pioneering a new definition of postal history when the field itself was a new one (largely born at Interphil'76, not that long ago). I have always asked the question "why" things were done this way or that and how they came to be used. I wasn't interested in merely having a handstamp marking (which was the traditional definition of postal history: a collection of pre-stamp markings) — I wanted to know how this came about. That is how I chose to show the collection of postage due usages — to explain the process of why. But in doing so, I never lost sight of showing mostly "pretty" material.

PAGE BASICS:

CONSISTENT LAYOUT

I chose seven different single pages to demonstrate the different aspects of my page layout. Please refer actively to the exhibit pages for better comprehension of the statements.

Headings are used to demonstrate

importance of the page and all relevant, quick information:

Upper Left Corner

- All-Capitalized Headings (**upper-left**): track the sections of the exhibit
- Headings (**lower-left**): track important sub-sections and then the country of use of the dues.

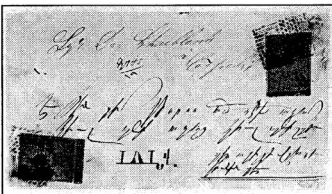
Upper Right Corner

- Headings (**upper-right**): emphasize what is most important about the page or where the material contributes to the story line.
- Headings (**lower-right**): are lesser important but still interesting aspects of the material.

II. EARLY MILESTONES Ottoman Empire

Only Used On Mail Posted at Rural PO's
Not Stocked With Definitives
Printed From Same Plates As Definitives. Color
Differentiated the Intended Use: Franking vs. Due

Issued on 1 January 1863 (coincidentally the same day as Italy's first due) concurrently with the country's first postage stamps called the *Tughras*. Neither the definitives nor the dues of the Ottoman Empire carry any inscription indicative of their purpose. The color of the stamps (blue; brown) indicated their purpose. Prepayment of mail was mandatory in all areas supplied with postage stamps; insufficiently paid mail would not be delivered from areas where postage stamps were sold. But mail from PO's not supplied with definitives could be sent postage due with no penalties. There was no penalty postage due in the Empire pre-CIP/IAUPLI. [See article by exhibitor in The Collector's Club Philatelist, Nov/Dec 1996, Vol. 77, No. 6.]

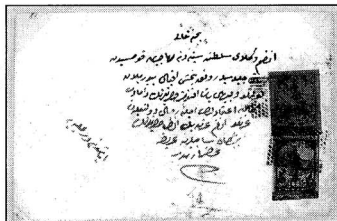


18 Piasters (or Kurus) Charge collected with the Tughra Dues! Circa 1863

Two singles of the 5 piaster due high value for the fee collected on arrival in Istanbul from a rural PO not supplied with postage stamps. Properly used "10" in Arabic numerals (upper left) Languages on face of cover: Italian, Copic, and Armenian (written phonetically in Turkish Arabic) Circa 1863, Turkey

1 and 2 Piaster Tughra Dues: Brown & Brick Printings Circa 1864

Printed in Ayaz, which was noted in definitives. Hence charge of 1 Piaster on delivery in Istanbul at the simple deficiency (no penalty per regulations). Rating based on simple zone chart introduced at concurrent with the Tughras. Circa 1864, Turkey



Paragraphs Above the Material explain broad philatelic or postal history concepts and issues supported by the material on the page.

Paragraphs Next to the Material: are cover-specific. While the country of the due usage is mentioned (to avoid confusion as to exactly what is being shown since much of this is trans-border) and the date for quick understanding, I avoid describing details obvious on their face about the cover. Elements of philatelic interest dominate these paragraphs and rates are only mentioned where they are unusual or interesting (as stated in the Title Page).

OTHER EXHIBIT OR PAGE ELEMENTS

Footnotes: are used for

- definitions of each section
- parenthetical discussions
- "active-defenses" against what a non-specialist might assume to be the case or understanding of something if that is different from my research (eg: what is the world's first postage due stamp and why)

Certificates: are extensive in my exhibit/collection. I only mention those for items which might or already have drawn questions/challenges from jury members or the esteemed experts (challenges most often come from those lacking knowledge of the field — but all jurors and experts must pretend to be awake and vibrant anyway). To mention the certificates on every item in an exhibit becomes monotonous, like reading descriptions in a catalogue, and therefore they are a distraction to the normal viewer.

When I include certificates in the back of the pages but do not mention them on the front of the exhibit page, this frustrates the "expert" on the Expert Committee who "needed" to see the item up close for two reasons: 1) challenging too many items with certificates diminishes his/her personal credibility with his colleagues in challenging a host of other items; 2) they feel cheated at not getting you right away as a certificate protects you from immediate action and penalties.

However, a new twist at "getting you" is that the expert committee will now claim that the certificate is too old (even if only 14 years old) or they, an august and all-knowing body, are unaware of the issuer's expertise in the field.¹

This game and end-games is a fast exploding field at internationals and may soon become the main action for participants and spectators alike.

Articles Supporting Contentions:

10/January, 2000

I. FORERUNNERS ... POSTAGE DUE LABEL Netherlands East Indies (Indonesia)

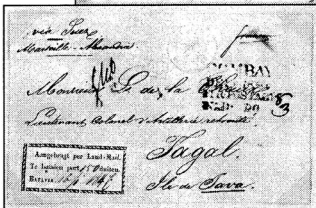
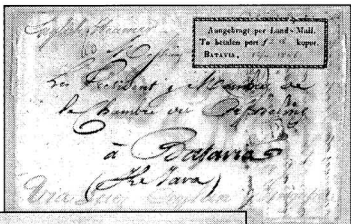
World's First Standardized Use of a Due Label: *Te Batalan**

Both Types: *Koper and Duitan*
Last Day of Use: January 16th, 1947

Introduced in 1945 after establishment of a regular postal link with Europe. Mail was routed to Alexandria (Egypt) by French mails, then by British "Land Mail", usually across India, to Singapore or later to Bombay to agents of the Dutch colonial government. Labels were developed to: 1) make the final charge more visible among the numerous rate markings and 2) negate various paid markings ("PD" or "PP" as prepayment was generally not possible to destinations in NEI).

"Koper" Type
"PD" to Batavia
April 1946

Routed via Singapore.
Major acidification of
the ink on these covers
is normal.



"Duitan" Type
"PD" to Tagal
16 January, 1947

This type was in use only 4 months: from Sept. 11th, 1946 until this, the last day of use.

Routed via Bombay.
Accountancy mark of the
Netherlands Indies Post
Agent in Bombay.

*Some philatelists consider this the world's first postage due stamp. However, it lacks a fixed value tied to an accounting system for bulk settlement of charges between offices. These letters were still individually recorded and accounted for as in all then-existing systems.

Are often mentioned in brackets ("[]") and are frequently included in the back of the exhibit page. The experts will mostly ignore these articles unless your commissioner knows they are there.

Don't include your only example of the article on the back of the exhibit page as such inclusions of articles frequently don't come back from the Expert Room.

Drawings: included where the concept can be more easily seen than described. This is also used to highlight an item that may not be obvious on a casual glance, such as:

• se-tenant pairs of stamps in the same color

• a manuscript overprint or any other overprint difficult to see in a walk-by

• a high value which could be mistaken for a lower value

(see my Victoria 2 shilling due on cover; the dealer sold it to me as a 2 penny!)

• subtle differences in designs of stamps

Scanned images are now the best method of doing this.

The Philatelic Exhibitor

II. EARLY MILESTONES...
France

World's First Postage Due Stamp (10c.)
Post Office Announcement

World's first postage-also stamp was issued on January 1st, 1859 but its use was not mandatory until June 1st 1862. The note for a brief history.

1859-1862: Simple Delicieux Postage Only (10c.)
1862: Introduction of 50% Penalty Postage (15c.)

The first due note for most on usual weights was: (1) unpaired, (2) locally addressed, and (3) not for use in Paris. There were no cancellations prior to different values, the 10c. was withdrawn the day before the 15c. was issued.

First Due: First Printing: Lithography
19 January 1859

Multiple receipts are used national
This being a triple local rate
Subsequent printings of the
10c. were by typography

DIRECTION GÉNÉRALE DES POSTES.

AVIS AU PUBLIC.

A dater du 1^{er} juin 1859, la taxe de toute lettre *non affranchie*, née et distribuée dans la circonscription d'un bureau de poste, sera figurée au moyen d'étiquettes dont le spécimen est ci-joint, et qui seront appliquées sur la suscription de la lettre en nombre suffisant pour indiquer, selon son poids, la taxe à percevoir conformément aux tarifs ci-après.

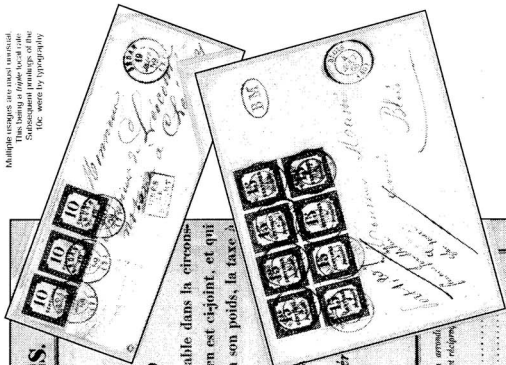
Le destinataire d'une lettre de cette catégorie qui lui serait présentée non revêtue de la taxe, doit en refuser le paiement, et signaler le fait à l'Inspecteur des postes du département, et à l'Administration des Postes.

Le Conseiller d'Etat directeur général
STOURM.

TARIFS.

Lettrés la commune siège de bureau pour la mise commune, et de bureau principal pour bureaux annexes, et respectivement.	
Au-dessous de 15 grammes.....	10 ^c
De 15 à 30 grammes exclusivement.....	20
De 30 en 30 grammes.....	10 en sus

Lettrés de la commune siège de bureau pour un arrondissement, et respectivement pour les distributions de la circonscription, et réciproquement.	
Au-dessous de 7 gr. 1/2.....	15
De 7 gr. 1/2 à 15 exclusivement grammes.....	30
De 15 à 30 gr. exclusivement.....	45
De 30 en 30 gr.....	10 en sus.



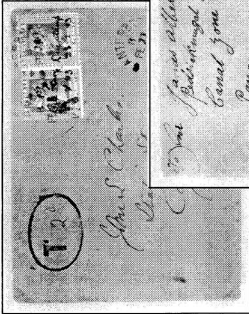
Penalty Postage in Rural France Triple postage between bureau 11.20
4 August 1868

Placed in a Boute Mobile ("BM", mobile mail box) attached to a stopcoach. Largest block of the 15c. recorded on cover front.

III. NOT PAID
Victoria (Australia)
and Canal Zone

Victoria, 23 February 1893

The only manuscript overprints of the British Empire/ Commonwealth to change a definitive to a due. Only recorded example on cover. *See* Chawson, "See 'Postage Due Stamps of the British Empire,'" *Collectors Club Philatelist* of July-August 1989

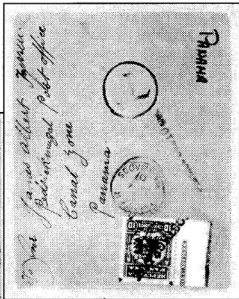


Manuscript Overprint:

NJ
Due Stamp
23-2-93

Postmaster Provisionals:
Victoria: Canterbury Provisional. Exhausted Supply of Dues
Canal Zone: Blue Provisional. Forerunner of First Dues

Canal Zone, 10 September 1907
The US postmaster Bates, was not supplied dues, but wanted them to deal with the rush of "mail calls" when the immigrant workers on the canal would receive largely unpaid mail from relatives on their home islands in the Caribbean. Unknown cancelled by cuts this being 1 of 2 cancelled by initials. Posted in Barbados. 6 covers recorded.



III. NOT PAID
Trinidad and Grenada

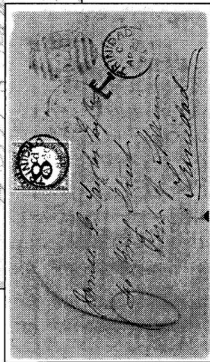
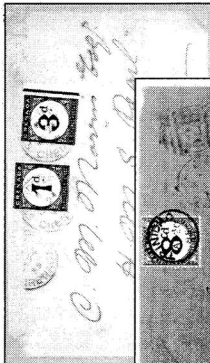
First Issuer of Dues in the British Empire: Trinidad
The "British" Basic Colonial Designs Used By The Crown Agents
Trinidad: The Earliest Recorded Example of Stamps on Cover

The first due issued in the British Empire was by Trinidad on January 1, 1885. This was partially owing to the influence of the French colonies in the Caribbean, such as Guadeloupe. De la Rue won the Crown Agents (CA) contract for the Trinidad issue, using a keyplate design to save on the cost of the design. The design was similar to the design used in the 1880s. The design was used for almost 100 years.



Crownline
1885-1916
Rectilinear Design
1882-1897

Grenada, 24 July 1899. Rectilinear Design
Although issued April 19, 1892, there are no more than 12 covers recorded with dues before 1898.

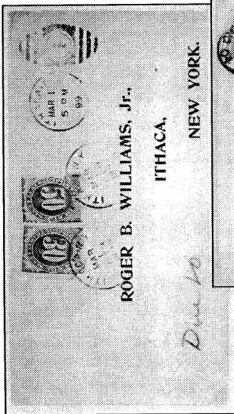


Trinidad, 20 April 1885. Curvilinear Design

First printings are green-black white all subsequent are black (name for Grenada). The "1" in blue pencil is an accessory mark for the amount payable but was not for carriage from England. Only 7 covers recorded pre-1950, only 40 recorded on cover.

**NON-UNIVERSAL ...
BUSINESS REPLY MAIL™**
United States of America
and Grenada

As a service and as a demonstration of being modern,™ businesses began to provide preprinted envelopes to customers with which to pay for their purchases in 1989. Many customers felt that if they were sending money, the envelope should be postage paid. Most countries had a double-deficiency rule for unpaid, domestic mail. In a few countries (ie. USA and colonies (ie. Grenada)) rates of single-deficiency for unpaid drop letters created the best environment for business reply mail resulting in its standardized introduction around the world starting in the 1990s.



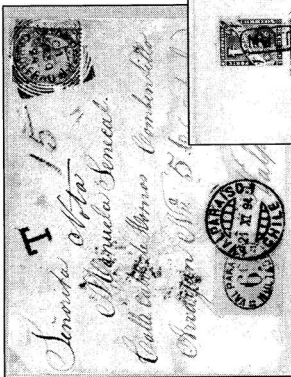
USA
1 March 1999
Only 4 covers are recorded for all the 3 shades of the business 50¢ die

Grenada
4 November 1992
New research on these provisional 'surcharge postage' dies indicates they were legitimate issues - not being used on unpaid drop letters.

™ postage die arrangement with businesses which guarantees the PD payment of the amount due in exchange for a postnormal rate (with a fee) and expedited handling

Origins of Business Reply Mail: The Pre-Printed Envelope
USA, Grenada and the Colonies With "Bower" 50¢ of 1879
Grenada: Drop-Letter Rate Was A Comsumer

IV. UNDERPAID
Chile



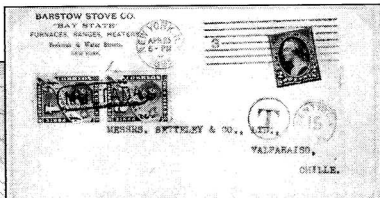
Valparaiso Provisionals: 21 November 1894
In use for 88 days. Commercial usage on an incoming foreign letter. 2 such usages reported.

First Permanent Issue 5 May 1895
Six-tenant Pse. Produced in sheets of value from 1 to 100 centavos. Counter clerks would start their day by tearing up the sheets and putting the stamps in envelopes or on necessary.
Only reported six-tenant pair on cover for this combination out of 4 covers known with six-tenant multiples.

2	centavos
4	centavos

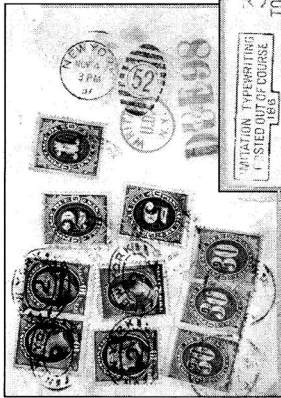
36-tenant pair

From Experiment to First Issue
Valparaiso Provisionals: 6 cent and 10 cent
First Permanent Dies: Six-tenant Pair



**NON-UNIVERSAL ...
BUSINESS REPLY MAIL ...
United States of America
and Grenada.**

As a service and as a demonstration of "being modern," businesses began to provide preprinted envelopes to customers with which to pay their bills in the late 1800's. Many customers felt that if they were sending money, the business could pay the postage. Most countries had a double-deficiency rule for unpaid, domestic mail. In a few countries (ie: USA) and colonies (ie: Grenada) rules of single-deficiency for unpaid drop letters created the last environment for business reply mail resulting in its standardized introduction around the world starting in the 1920's/30's.



USA
1 March 1959

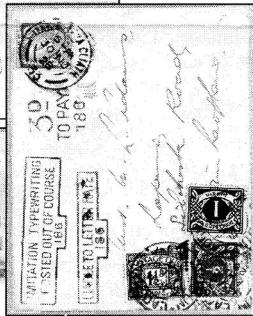
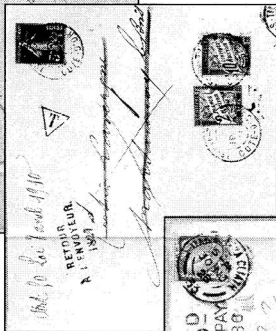
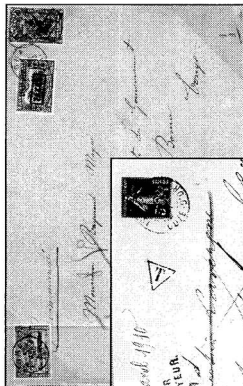
Only 4 covers are recorded for all the 3 shades of the banknote 00¢ die

Grenada

4 November 1952
New research on these provincial surcharge postage stamps issues - many being used on unpaid drop letters.

*A postage due arrangement with business which transpires the PDG payment of the amount due in exchange for a permissual rate (with 8¢ fee) and expedited handling.

**Origins of Business Reply Mail: The Pre-Printed Envelope
USA: Only Covers recorded for Grenada: Drop-Letter Rule West of Performance**



France 10 Dec. 1911 †

Use of the 2 franc Duval orange due for its intended purpose: to collect penalties on letters fraudulently sent under the business papers and calling card rate. Charge: F2.10 (deficiency on the double weight) 8 Apr. 1910; the 1st postage package due 2 francs issued July 1910. However, the penalty was stopped on 2 Jan. 1913.

Belgian Congo 27 May 1911 †

The colonial PDG penalties for this type of infraction are not yet known. While an exceptionally high charge, postage due specialists and a Belgian specialist believe it is not platonic: "The cover sent free between colonial officials with a pro forma for registration. Upon examination, the PDG did not register the wrapper but charged it for inclusion of mail subject to letter rates. Total calculation was: F16.75 against postage F16.75 + penalty of F12.00 - similar to France at this time). The weight is plausible for this size of wrapper. Collected with "TAXES" handstamped on high values: the F15.00 of 1910 and the F13.50 of 1908, with additional overprint "Congo Belg"

Reproductions/Photocopies: are done, usually in color but not always, where the other side of the cover is interesting/prettier or supporting an explanation of the use being shown. If in color, and often in black/white too, the copies are done at 2/3rds normal size.

Use enlargements of material sparingly as marginal judges will get you through their "art" critic eyes. ("distracts from the material....")

Double pages are used primarily for material that is too large for a single page or where there is closely related material and I wish to emphasize the relationships of the pieces. You can also get more creative in the placement of the covers to make the whole exhibit more attractive and interesting (artistic flair).

My double pages are merely two separate, normal sized pages, planned together, printed separately, then carefully glued next to each other on a mat.⁴

Double pages use the same basic layout and heading formats as the single pages.

TITLE PAGE

My **Title Page** is crammed because for postal history, a second page (Plan of Exhibit) is not yet an acceptable format at FIP. I believe more postal history exhibits would do better if they included such a Plan so that the viewer can grasp what the

approach is going to be. I was heavily inspired by the topical and thematic exhibits over the years in this approach. The other major inspiration was the organization of the judge's approach to judging laid out in the APS Judges Manual.

I have 5 distinctive sections on the Title Page which I believe are relevant for a postal history exhibit:

1. **Definition** of the exhibit or field of study.

Don't leave it to a member of the jury to define your field for you or you'll get some very interesting interpretations and usually not pleasant ones.

2. **Scope** of the Exhibit

What is it and what is NOT in it.

3. **Criteria** of Selection

Why these items? Or because they're your entire collection? Or is there a logic and flow to the selection?

4. **Factors of Scarcity**

The judges don't have the time or reference collection to gauge rarity; tell me about what is and why.

5. **Exhibit Organization**

The Plan of Exhibit; how will the exhibit flow? This helps the judge organize his approach and thoughts in trying to understand what you are doing.

Title Pages will help tremendously by your category and the need for the detailed

explanations.

CLOSING COMMENTS

While the above approaches and descriptions of techniques have worked for me, exhibiting approaches and techniques are not static. I hope that some philatelists will be inspired by this article to move the realm of exhibiting along a few more notches, making it more enjoyable and an easier form of communication.

¹ Initially I exhibited Irish Postal History and then switched to an exhibit of worldwide postage due usages as a postal history study.

² "Big Man on Campus" I am not a psychologist, but this is my name for judges who challenge "facts" in exhibits with extreme authority only to be dead wrong. These judges seem to derive great personal pleasure and a boost in self-esteem among their fellow judges from slamming exhibits where they feel they can get away with it. As a phenomenon, these types are not now common on the USA national circuit thanks to the APS Judges Accreditation Committee.

³ These new games are not relevant in the USA for those exhibiting at WSP shows since US judges are required to give the benefit of the doubt to the exhibitor in most cases. Consequently, there is a lot less "gotcha" mentality at WSP shows than at FIP shows.

⁴ All of my exhibit pages are on mats.

⁵ *Editor's Note:* "Jamie" Gough recently was honored by the jury at PhilExFrance'99 in Paris with the Grand Prix d'Honneur, where it was said that this was only the second time a Grand Prix d'Honneur or International was ever won by a non-traditional entry (i.e. postal history). Jamie was previously the 1992 Champion-of-Champions of the USA. He is currently a candidate for the US Senate from California.

Show Listings

AAPF 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 *¹. 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.

FEBRUARY 26-27, 2000—VICTORIAL 2000 Sponsored by the Greater Victoria and Vancouver Island Philatelic Stamp Societies. Held at the Holiday Inn and 3200 Blanshard Street, Victoria, BC. 100—16 page frames. Adults \$5.00 per frame. Juniors \$1.50 per entry. Admission by donation. 16 dealer bourse. Further information from Don Shorting, Box 5164, Station B, Victoria, B.C. V8R 6N4.

FEBRUARY 26-27, AUSTIN STAMP SHOW 2000. Held by the Austin Texas Stamp Club at the Ben Hart Shrine Temple, 4300 Westbank Drive, Austin, Texas. Frames hold 16 pages and are \$6 for adults and \$3 for juniors. Limited to 60, 24 dealers. Show hours are 10 a.m. to 6 p.m. Saturday, 10 a.m. to 4 p.m. Sunday. FREE admission and parking. A beginning level U.S.P.S. Substation. Show cachet and cancel. Data from Bob Gray, Publicity, P.O. Box 12531, Austin, TX 78711-2531. Phone 512-298-4890 or email bobgray@worldnet.att.net.

MARCH 11-12, NASHVILLE STAMP SHOW 2000. Sponsored by the Nashville Philatelic Society, Clarion Hotel—Airport, 733 Briery Pkwy @ I-40 East, Nashville, Tennessee 37217. Sixteen (8 1/2 x 11 1/2) pages per frame. \$5 per frame (maximum of 8 frames). Entries by February 25, 2000. Bourse, USPS, Prospectus and information from Bob Powell, 301 Greenway Ave., Nashville, TN 37205.

MARCH 11-12, FRESPEX 2000. Sponsored by Fresno Philatelic Society, At the Fresno Fairgrounds, Industrial Arts Building, Kings Canyon and Chance, 100 16 page frames: 80 page frames, \$5 adults, \$1 youth. FREE admission. Further information and prospectus from Ruth Selbert, 6159 N. College, Fresno, CA 93704 or e-mail: FrespeX@aol.

MARCH 18, OXPEX AND OTEX 2000. Sponsored by the Oxford Philatelic Society at John Knox Christian School, 806 Joliana Dr.,

Woodstock, Ont. (Hwy. 401 and Hwy. 59 North), 160 6-page frames no charge. 12 frame limit. Judges critique. 16 dealers. Canada Post Counter. Admission Free. Further information from G. Stephens, P.O. Box 20113, Woodstock, Ont. N4S 8J8.

MARCH 24-26, EDMONTON SPRING NATIONAL & REGIONAL STAMP SHOW. At Conference Centre, West Edmonton Mall, Edmonton, Alberta. 200—16 page frames at \$10 Can. youth 21 & under. Bourse of 25 dealers. Youth room, banquet, seminars including AAPF. Entry starting at \$8. Prospectus & information from John Powell, Edmonton Stamp Club, P.O. Box 399, Edmonton, AB Canada T2J 2J6. Phone (780) 435-7006; email mpowell@tbn.net

APRIL 1-2, 2000 "DELPEX," Delaware Valley Federation of Stamp Clubs, Concord High School, 2501 Exempt Rd., Wilmington, Delaware 19810. 40+ 16 page frames available for Display Class Exhibits available at \$5.00 per entry! Single frame exhibits are welcome! Theme is "Trains on Stamps" and "Railroads." Prospectus available from A. F. Chadwick, 2607 Turner Road, Wilmington, DE 19803.

* **MAY 5-7, PHILATELIC SHOW 2000.** Sponsored by the Northeastern Federation of Stamp Clubs, Hosting the North American celebration of the Fiftieth Anniversary of the Erie Philatelic Association. Held at the Holiday Inn at Bobcough Woods, Route 149S, Exit 28 (Rt. 111 East), Bobcough, MA. 300+ 16-page competitive exhibit frames. Standard frames are \$9 each, competitive youth exhibit frames are \$3 each. Noncompetitive hall frames (6 page) exhibits for New England school children up to age 15 is on charge on a space available basis. 60 dealer bourse, auctions, children's area, seminars and meetings. USPS and UN booths, cachets and cancels. Hours are 11 to 6 Friday, 10 to 5

Saturday, 10 to 4 Sunday and admission is free. Prospectus and children's informal exhibit information (marked "children's exhibit") from Guy Dillaway, P.O. Box 181, Weston, MA 02453-0181. Other information from Jim Warner, 25 Riverdale Road, Wellesley Hills, MA 02481-1625.

* **MAY 19-21, ROMPEX 2000.** sponsored by Rocky Mountain Philatelic Exhibitions, Inc. Held at the Holiday Inn-Denver International, 1-70 and Chambers Road, Aurora, CO. Hosting national conventions of the American Air Mail Society, France & Colonies Phil. Society, and Colorado Postal History Society. 300+ 16-page frames at \$8.00 per frame (adults), \$15 for one-frame exhibits. No charge for youth exhibits. Bourse of 50+ dealers. USPS station, youth activities, cachets, meetings and seminars. Admission \$1-\$5/day, \$3.50 for all three days (exhibitors gratis, of course). Prospectus and other show information from Exhibits Chairman, P.O. Box 2044, Englewood, CO 80150-2044.

* **MAY 27-29, NOJEX 2000.** Sponsored by North Jersey Federated Stamp Clubs, Inc., at the Meadowlands Crown Plaza Hotel, 24 Harmon Plaza, Secaucus, NJ. About 250 16-page frames at \$7 per frame for both the open competition and the 1-frame competition. 40 dealer bourse. \$2 admission, free parking. Prospectus from Robert Rose, P.O. Box 945, Morristown, NJ 07962-1945.

* **JUNE 24, PIPEX 2000.** Sponsored by The Northwest Federation of Stamp Clubs and hosted by the Victoria B.C. philatelic societies. Held at the Holiday Inn, 3020 Blanshard Street, Victoria, B.C. Canada. Frames hold 16 pages and are \$12 per frame (16 page) and \$5 per frame for youth exhibits. Literature Class is \$10 per entry. 20 dealers, children's area, seminars and meetings. Canada Post Counter. Show cachet and cancel. Admission by donation. Prospectus and information from Don Shorting, Box 5164, Station B, Victoria, B.C. Canada V8R 6N4.

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.

An Easier Way

by Janet Klug

I never complete a judging assignment without thinking to myself "there's got to be an easier way!" I usually end up using two — maybe three — binders full of title pages, notes, and reference material. Then I integrate the pages the exhibits chairman has prepared for the judges to take notes. If I have enough advance warning how the exhibits are mounted, I'll spend the evening prior to judging arranging the binders in frame order so that it only means I have to switch from one binder to the next while moving through the frames.

A decade ago when I was apprenticing I had all this stuff in one huge piano-hinged binder. It weighed about three and a half tons, or at least it seemed as though it did by the end of the day. My shoulders ached. My back ached. And I was a lot younger then! There had to be an easier way.

The quick fix was to switch to a couple of one inch 3-ring binders and have most of my notes in my briefcase. That, however, requires a lot of fishing around if I need to refer to my reference material. And I am still left monkeying around with a 3-ring binder that doesn't fit very well into the crook of my arm.

I thought about this often. The ideal arrangement, I thought, would be one of those headsets like they wear at fast food

restaurants. I'd speak into the headset giving my medal level and a few supporting comments. At the end of the judging day I'd press a button and get a printout of my spoken notes. Let the deliberations begin! It would eliminate note-taking at the frames and would most certainly be easier. OK, so maybe it's not practical.

What I really wanted was a clipboard, but I didn't see any I liked. The clipboards were usually masonite or plastic with a big, lethal-looking clip that I visualized guillotining off my finger. What I wanted was a clipboard with a more modest clip, a drawer arrangement of some sort that could hold maybe 50 pages of notes and score-sheets. And a spare pen. And a calculator. And maybe it would have a handle. Of course, I couldn't find anything like it.

I considered constructing one myself, either out of masonite or plywood, but I scrapped that idea quickly because the resulting product would be too heavy.

I usually try to get into one of the big office supply warehouse stores every couple of weeks. Everyone has their own special idiosyncrasies, and one of mine is an unabashed fascination with office supplies. I frequently investigate the clipboards at Staples, Office Max, and Office Depot. The closest to what I had in mind was an

aluminum one called a "form holder." It has a small clip, is hinged at the top and there is a very thin compartment that might hold ten sheets of paper, but certainly no place for a pen or calculator. I resisted the urge to buy one.

Then today — oh! I'm so excited! — my eyes landed on a display of Christmas gift ideas of various art supplies, drawing kits, and watercolor paint sets. There was my clipboard! It was made of a nice, sturdy, lightweight plastic; hinged at the top. It has a small but tenacious clip on the outside. The top lifts up to reveal a container that will hold about 50 sheets of notes, a calculator, and a pen in its own special compartment. The clipboard is called a "Doodle-Case" and came packed with a supply of inferior art supplies that I immediately discarded. I am left with a treasure of inestimable value for which I paid \$7.99 at my local Office Max.

I probably should actually USE this clipboard while judging before extolling its virtues, but I know it's going to be perfect. If you've been looking for an easier way, perhaps you should pay a visit to an Office Max near you.

Did I mention my Doodle Case even has a handle?

AN OPEN LETTER

EDITOR'S INTRODUCTION: The following letter has been shared with TPE by the letter writer. We will print the reply if it becomes available. In the meantime, what do YOU think?

Mrs. Janet Klug, Chairman
APS Judges Accreditation Committee
P.O. Box 250
Pleasant Plain, Ohio 45163

Dear Janet,

I need to be given some logic, please, and I need to be shown some rationale. I am referring to the '99 Midaphil show. The Christmas Seal Society was convening there, and as a result there were either 10 or 11 exhibits of these seals — 3 in Open Class, rest in Display Class.

At the Critique the Chief Judge, who just happened to be the current APS President, opened by saying that the seals had been judged the way the ("real," my word) were. That, after all, they are in Scott's catalog. Thus my first question is Amos Press now setting the exhibiting parameters?

Ever since I can remember "stamp," or "philatelic," exhibits have included "real" stamps, things used to carry the mails. These seals won't even take a letter across the street, much less around the corner.

It was also mentioned at that time that revenue stamps were also in the Scott catalog and had been accepted in exhibits, even FIP, for some time now. Let's face it: expanding on a decision today based on an earlier decision that never should have been made in the first place only tends to compound the situation.

Please don't misunderstand me. I want to see as many people brought into our hobby as possible, see it expanded to include as many facets as possible. My point is I feel there should be exhibits of "real stamps" versus "real stamps" as we have always known them, and a separate category of Cinderellas, if you will, to include revenues, Christmas seals, Easter seals, trading stamps (they were at Midaphil also), state fishing licenses, and what-have-you, the more the merrier. But, please, do not tell me a bunch of "seals" could be better for a Reserve Grand than a 10 frame traditionally presented US exhibit with a track record of four national level Grands and three Reserve Grands at the same level.

What is the logic, the rationale in this kind of thinking? Where is it going to end? Baseball cards, too? I feel this needs to be addressed by the APS, and the sooner the better.

Sincerely,
Clyde Jennings

**YOUR
SYNOPSIS
PAGE NEEDED
FOR A
FUTURE ISSUE
OF TPE
Send A Clear
Black And White
Copy
To The Editor**

What Value Expert Opinion?

by Ernst M. Cohn

Expert opinion is sought for a number of reasons, primarily exhibiting, buying, and selling. Some collectors accept opinion unquestioningly. Occasionally it is challenged and, even more rarely, changed as a result. Some opinions include statements about faults and repairs, others don't. The methods by which opinions are derived are usually not given. Neither individuals nor teams of experts seem generally to consider their reasoning important, because they do not state it. Opinions backed by monetary guarantees are expensive and dying out.

One point that, as far as I am aware, has rarely been raised is that a bare opinion is not really worth much; I may *think* the earth is hollow or *believe* that one can, without destroying matter, get more energy out of a device than was put in. Unfortunately, some philatelic experts have strange opinions as well. Hence it is vital to have not just opinions but reasons therefore, expressed by experts in their signed certificates. Perhaps then we shall get more meaningful, valuable opinions.

Meaningful Certificates

1. A meaningful certificate ought to show
1. picture(s) of item certified
2. description as concerns appearance
3. description of hidden points uncovered, if any
4. list of examinations performed, with findings resulting from each
5. reasons for conclusions drawn
6. usable citations of references, if any

Tyranny of Catalogues

A widespread opinion, not only among expertizers, is that catalogues should be treated with awe and reverence. In brief, whatever is listed in 'my' catalogue should be in my collection and vice versa. Which catalogue is meant depends upon country of residence. If that country supports more than one catalogue — specialized or general — the individual is free to select his favorite brand. Is it mere laziness to let some catalogue maker decide what we should or should not collect and have expertized? If collectors realized the basis on which cataloguers have accepted or rejected listings of items, blind trust in favorite catalogues would not be so great.

Similarly, mere opinions about authenticity sometimes do not hold up under

reexamination. Opinions about nonauthenticity may not stand up either, as will be shown. Experts, whether individuals or committees, are not infallible. Refusal to explain how they arrived at conclusions deserves to be treated with mistrust, because it may be based on ignorance and/or prejudice. Experts' findings should be verifiable, as are conclusions from scientific research.

Expert Committees

The first doubts I had of expert opinion arose when reading a collector's complaint about a wrong opinion held by the Royal Philatelic Society of London's Expert Committee concerning a Swedish stamp printed on thick paper. They thought it was faked; he thought he had proven the Committee wrong by soaking the stamp in warm water for half an hour without any separation of paper layers. His test was indecisive, because someone might have used water-insoluble glue, so I proposed he put the stamp between two microscope slides, and put the 'sandwich' on edge, and examine it under a microscope on a traveling stage. That non-destructive test should show whether more than one layer of paper was involved. While he thanked me for that simple idea, I never found out whether he used it.

The 1999 handbook of the Association of British Philatelic Societies shows that committee's acceptance conditions to begin with the boldly printed phrase **ALL STAMPS SUBMITTED TO THE EXPERT COMMITTEE...** Does that mean the Committee accepts no covers? The application form in the same book asks for the property to be identified by country, catalogue number, and catalogue description, which seems to bear that out. Yet the text for Terms & Conditions of Acceptance starts with "Stamps or other philatelic items..." It looks as though more thought needs to be given to careful wording of official documents.

In any case, I found no information on what kinds of tests the Committee can make nor whether it gave or intends to give explanations, citing test results and reasons for conclusions. The latest celebrated 'patient,' a second 1-cent British Guiana, was declared to be a forgery, with exactly the same (unsupported) claim as made for the first one by Burrus, many years ago. To a rank outsider like me,

without access to either stamp, color pictures make the two look like twins. Must we accept such judgments without detailed proof? I, for one, should like to know what distinguishes one from the other, and what, if anything, made Burrus wrong and the Committee right.

An individual expertizing a philatelic item brings to it his own experience and opinions in his approach. A committee has more collective experience and opinions in its approaches, though they are not necessarily superior to those of an individual. Both may have to reverse themselves, if honest.

That point is beautifully illustrated by the case of the *Confederate 10-cent Knoxville*, a Postmaster's Provisional, as summarized by Richard B. Graham in *The American Philatelist* for April 1994, p. 332-343. The stamp on cover, declared bogus by the Philatelic Foundation (PF) at first, was later found to be genuine as the result of extensive research, detailed results of which were published by Graham in *The Confederate Philatelist* between 1989 and 1991.

The PF was confronted with evidence that it could not ignore and made a complete about-face. It is now much closer to the truth than it was before, even if no reasoned justification of the PF's final conclusion appears to be in print. If an item is unique, like the British Guiana stamp or the Knoxville cover, how can one be absolutely sure of its authenticity? Yet that is what naive philatelists seem to expect from experts and their certificates.

Whereas expertizers cannot be expected to perform research as part of their service, one should hope that they read pertinent literature before signing certificates, particularly if that literature has been brought to their attention. When the PF gives a first opinion, we normally have no way of determining whether the pertinent literature has been consulted. When it changes its mind, that is normally the consequence of having seen evidence new to the committee.

Non-Certifiable Philatelic Material

At the end of 1998, the editor of the *Collectors Club Philatelist* published my *Balloon and Cruiser*, which cited the cases of a private label (Buffalo Balloon) and a government stamp (the German *Vineta*

provisional) as examples of adhesives that were produced with genuine materials for indefinite periods of time without any control, so that it is impossible to authenticate anything that *looks* original, though obvious fakes and forgeries will be recognizable. The two examples were picked because I happen to know about them, each spectacular, commanding high prices, and listed in at least one catalogue — each with a disreputable history, suppressed as much as possible.

These two philatelic items are by no means unique nor limited adhesives. I have shown the bogus nature of a French cachet found on genuine 1870 Paris cards, claimed to have been put there by the Paris post office, though manufactured in the 20th century. No matter, some French merchants are still offering the item, which managed to sneak its way into specialized catalogues years ago. I do not know whether one can still obtain expertizers' certificates claiming they are authentic postal markings.

Reactions to Critique

In any case, the paper *Balloon and Cruiser* was written as a warning concerning such merchandise generally for all philatelists, expertizers included. Expertizers' reactions, specifically concerning Buffalo Balloon labels and Vineta provisionals, including also an owner of the latter, have been interesting. No one argued with my facts. That would, of course, be the best point of attack, and one that I should be interested in seeing, to correct whatever mistakes I might have made.

I hear that the experts of the Philatelic Foundation have decided to continue expertizing Buffalo Balloon stickers as long as they continue to be listed in Scott's! I have inquired whether that catalogue intends to continue listing the label as a 'semi-official' stamp (or at most a cinderella, which, in fact, it is). At the time of writing it is too early for an answer.

The responsible editor of the *Michel* catalogue, while denying that my essay had anything to do with his decision, thought it was time to correct an almost 100-year-old cataloguing error, by removing the provisional from the regular listing and putting it under ship mail, where it should have been in the first place. The president of the Federation of German Philatelists (BDPh) first agreed with the editor. Later, however, he modified the agreement by saying that, though it was an error, he would recommend leaving this provisional where it has been listed all along.

The expertizer for the provisional, the only German specifically authorized to expertize that stamp, denigrated my survey by recommending that I read more demanding literature than that quoted, assured me indirectly that the color of the surcharge is violet (not black, as photos seem to show), and said that it takes a long study, which he has behind him, to tell originals. I have followed his advice and meanwhile read relevant material in two books (Brühl and Doberer) and three recent articles (Billion, Heimann and Maassen). Though I could have used material from all to strengthen my points further, I found no disagreement between what they and I had written.

The owner of the only cover with five provisionals, a block of four and a single, with ship's cancel on front, arrival postmark on back, and still containing its original message, thought my remarks did not in any way concern his letter, because it does not arouse the slightest doubt of its being genuine. He thought that I could not seriously assume that an official of the Imperial German Reichspost would have accepted a tip for putting a favor cancel on the back of a belatedly manufactured envelope.

He showed the piece at Monaco '99 and at IBRA '99, which latter published pictures of front, back, and message in its catalogue, of which I had a copy on loan. The owner also objected to moving the provisional from the main part to ship's mail in the *Michel* catalogue, claiming that would make Germany ridiculous and that, anyhow, international agreement within ASCAT would be needed to do so. He already raised his objection at an ASCAT meeting at Philexfrance '99.

Other commercial philatelic objections were voiced in the Billion article but, being emotional rather than factual, need not be considered here.

'Expertizing' From Photographs

The photos of front, back, and contents sufficed to prove it a fake, and that by two means: (1) Its 'message' is nothing but a philatelic advertisement, as I have shown elsewhere, and (2) its arrival postmark was struck with a handstamp withdrawn from use in 1892, whereas the provisional was first created in 1901. The front, with ship's cancel suitably backdated, looks absolutely genuine, as it *should*. It is stamped and signed by two expertizers.

A favorite trick is to draw the viewers' gaze away from the worst portions of faked and forged items. In this case, the weakest parts are arrival marking and mes-

sage. The spectacular front automatically draws eyes towards itself. Am I the first to merely glance at the spectacular part but rivet my attention to the tell-tale evidence? Aren't expertizers trained to examine the whole object?

As concerns the Monaco catalogue, one cannot tell the real story from its single picture. On the other hand, its Shohola cover with Buffalo balloon cinderella shows all one needs to know, i.e., destination and complete absence of all postal markings. I suspect a third cover in that catalogue but, not knowing any provable details, I have refrained from commenting upon it. Meanwhile I learned that two further covers pictured there are suspect. Again, I know no details.

Recommendations

Perhaps even photographs of rarities should be accompanied by certificates from reliable experts, if owners, agents and publishers don't know enough about the nature of items to be pictured?! Whenever show organizers want to impress prospective viewers with the treasures to be seen, they might think of reasonable precautions to take so their rarities and treasures (IBRA called its special exhibit a 'treasure chamber') really are what they are claimed to be.

Instead of protesting against reform, as apparently some philatelic merchants have done, they ought to welcome it and have their own organizations work with expertizers and their organizations to clean up a hobby that can stand having a better reputation.

Deliberations

The scene is a jury deliberation in the hospitality suite at a recent national show. The judges are hard at work when there is a rapping on the door. The proceedings are suspended momentarily when the door is answered, and there stands a hotel waiter with a cart of food for the impending open house.

Since the jury is working on the last of the special awards, there is general agreement that the waiter should be invited in to do his work. One of the judges observes that the waiter will not know what we are doing anyway. Another judge answers that some would say WE don't know what we are doing!

Well, it seemed funny at the time... And the exhibitors did seem happy the next day at the critique!

New Exhibit Classes Update

(Editor's Note: It is always nice to see one's babies turn into bright and perky children. Such has happened with two 1990s expansions of exhibiting alternatives. The first was the creation of AmeriStamp Expo (Kansas City, 1993) as a forum for Single Frame exhibiting. Randy Neil and I collaborated on this project for AAPE as a means of promoting one framers as an exhibiting class. The second "birth" was the 1996 creation of Display Class exhibiting within the context of APS administration of World Series of Philately (national) shows.

Both were proposed with the idea that they would start at the intended venues and, if popular, spread and become a means of luring more people and more exhibits into what I believe is a very important part of the hobby. If I may carry forward the baby theme, exhibiting is the

cradle for much of philatelic scholarship, a high percentage of philately's leaders, AND can be a major means to draw newcomers into the hobby. It would be a tragedy if we were to let it wither away for lack of vitality and relevance.

The intended has happened. One frame exhibits are now welcomed virtually everywhere, and are increasingly being evaluated according to the criteria drawn up for the first AmeriStamp Expo. Display Class is being used by many regionals and locals. Both have generated enthusiasm for exhibiting and resulted in exhibits and exhibitors we might not otherwise have attracted. Do we have enough? No, and we never will. So we need to continue to look at what we are doing and be creative.

The original concepts for Single Frame and Display Class have had good long test runs, and have been in need of reevalua-

tion and fine tuning. The two articles that follow do just that.

I appreciate the work of AAPE Vice President Ann Triggler, who took on the task of updating Single Frame rules; and of Janet Klug, Chairman of the APS Committee on Accreditation of National Exhibitions and Judges (CANEJ), who has worked on Display Class. They and the people who worked with them have done an excellent job, and have made a contribution to our future.

It only remains to say that the One Frame presentation governing judging is now the official guidance of AAPE. The Display Class presentation is now the official guidance of the APS. Should the reader have any questions, it is suggested that you address the authors, care of [or copy to] the editor of TPE.

Judging One Frame Exhibits

by Ann Triggler

One frame exhibits can be found at local, regional or National (WSP) shows, and at Ameristamp Expos (AAPE Shows). The type of judging is similar in all cases the actual mechanics may differ in operation.

Mechanics of Judging

1. In Local or Regional shows:

These juries are usually composed of three people and consensus is often achieved at the frames. If an AAPE Judging point form is used, the point totals for each of the one frame exhibits are obtained. If only the best of the one framers is to be determined then it's optional whether this form is needed to achieve that. In either case all competitive one frame exhibits are treated for the critique in the same manner as any of the multiframe exhibits i.e. even after consensus additional notes are taken by the assigned judge.

2. In National (WSP) Shows:

The five-person jury with or without apprentices will judge all the exhibits including the one framers either individually or part of a team. The show organizers will inform the Jury beforehand whether the one frame exhibits are competitive and whether they are to be judged using an

AAPE point form or whether a selection of the best (1st, 2nd, 3rd, etc.) is all that is required from the jury. In most cases it is an AAPE form that will be used.

Consensus between the team members can be done at the frames. It is recommended, if a show has both single frame and multiframe exhibits, that all the one frame exhibits should be judged consecutively so that the mind-set of the judges for this type of evaluation is not disturbed by the different judging procedure which is used for the multiframe exhibits. At jury deliberations the one frame exhibits are discussed and treated in the same way as the multiframe i.e. Apprentices give their award levels and points and also a couple of sentences to justify their evaluations. If there is any wide disparity, individual parameters are discussed and consensus reached (even if it means returning to show floor). For each one frame exhibit, the Chairman will often use a fresh form to enter these consensus points and will circulate this form to the rest of the jury for them to add any comments. All these consensus copies are collected by the Chairman and if possible they are duplicated, one copy for each exhibitor and one copy of each for each judge.

The one frame exhibits are assigned for

the critique in the same way as the multiframe exhibits. The assigned judge will take additional notes to supplement that particular consensus form.

3. In Ameristamp Expos (AAPE Shows):

The number of the one frame exhibits in these shows can be much larger. The first show in Kansas City had 160 exhibits, and subsequent shows have had 80-100 exhibits (sometimes the one frame exhibits could be a separate section of a show containing multiframe exhibits which may be judged by a different jury). As the preparation, research and time taken, both beforehand and during the show, to judge is almost the same for one frame exhibit as for multiframe exhibit, a larger jury is obviously needed. A nine person jury is common and the judging is done in teams of two for the specific philatelic disciplines or classes: e.g. Traditional (2) Thematic (2) Postal History (2) Special Studies etc. (2) with a Chairman (1)

It is helpful to have a seminar for all nine judges, the night before the judging for the purpose of:

1. Reviewing the judging criteria for consistency between teams

2. Sample judging a few exhibits
3. Discussing the procedure

In AAPE Shows Two Phase Judging is often used:

The First Phase:

Judging and consensus at the frames is done by each team.

The chairman collects the forms from each team and duplicates them for each of the other teams.

The Second Phase:

An additional 40-50 minutes is allowed for each team to review the points awarded and the relevant frames (if necessary) for the other disciplines, noting any challenge they would wish to make to their colleagues' evaluations.

The challenge is usually accompanied by an additional point form prepared by the challenger.

At the deliberations, the chairman will read the medal level of exhibits, announcing the assigned team's points and inviting any challenges. Often this invitation is only for selected exhibits, e.g. Silver and above. All challenges that are not resolved by discussion are referred to a trip to the show floor for further exhibit examination.

The Chairman will write the final consensus points on fresh forms and arrange for the duplication of these for the jurors and the exhibitors. Each team will write any additional notes on their forms and be responsible for their assigned exhibits at the critique.

AAPE Judging Forms

The AAPE point judging form had been in use for several years and it was appropriate that its parameters and their values be reassessed. For some time it had been felt by judges that the current form should be adjusted to give a more accurate evaluation of one frame thematic exhibits and two new forms were approved by the AAPE Board dated Sept. 99:

1. A general one frame form was developed with more weight given to Coverage and Development and the parameters of Knowledge and Accuracy considered

together. The resulting eight parameters; Clarity, Coverage and Development, Relevance, Knowledge and Accuracy, Quality, Brevity, Challenge Factor and Presentation would give a maximum of 100 points. The two other parameters Research and Creativity could give an additional bonus point each.

See One Frame Exhibit form

2. A one frame thematic form was developed which reflected the contributions made to a thematic exhibit by the Plan and the variety of Philatelic Elements. The parameters are as follows: The Plan, Coverage and Development, Relevance, Knowledge and Accuracy, Elements, Quality, Brevity, Challenge Factor and Presentation. Research and Creativity parameters are assessed if appropriate.

See One Frame Thematic Exhibit form

Evaluation Procedure for One Frame Exhibits

The initial walk through of all the exhibits is important, to obtain a feeling for the depth of the exhibition. During the judging procedure the parameters are assessed closely, with care taken to ensure that the exhibit is not docked twice for the same infraction or deficiency. For example, if the Coverage and Development parameter is weak and points are subtracted, the exhibit is not further penalized by subtracting points in the Knowledge category as well.

The judging method of taking points away from a perfect exhibit score of one hundred is preferred rather than adding points for each positive criterion. Every exhibit is judged against its own potential.

The order in which each parameter is considered may vary with the judging class.

The Thematics class will usually have the Plan assessed first while Postal History will often have its Coverage and Development assessed first.

The initial use of the AAPE judging forms by new judges can be a surprise to them — the forms do work. However if a

new judge is not comfortable with the medal level that the form indicates after he has done an evaluation then it is a good idea for him to reevaluate the exhibit with a more experienced colleague.

Points and Medal Levels

Six award levels and a certificate of participation are possible.

Platinum 96-100 Silver 76-81

Gold 89-95 Silver Bronze 68-75

Vermeil 82-88 Bronze 60-67

The decision to have ribbons or medals is the responsibility of the show committee.

Awards

1. In a show not using the AAPE forms the actual medal levels or awards are decided by the show committee.

2. It is common for those National (WSP) shows which offer only a best one frame award and not medals to give a suitable prize in keeping with their other special prizes. Some shows require a minimum of 10 one frame exhibits to be considered for this purpose.

3. AAPE shows (AmeriStamp Expos) usually give 4 Best in Class awards, they are usually named the Four Reserve Grands. The overall Grand Award is chosen from these.

4. The APS Winter show will showcase the best one frame exhibits each year in a Champion of Champions Competition. Those exhibits which will be eligible to compete will have won either a Best in Show or a Platinum award at a WSP show in the previous year.

Final Thoughts

One frame exhibits are growing in popularity not just in USA but also in other countries around the world. Some of these countries have developed their own rules and point scores as we have, while others have developed more along the lines of the international treatment for exhibition (FIP/SREVS). However the essential features for one frame exhibits are still the same, and the various evaluation procedures will probably lead to similar results.

CLASSIFIED ADS WELCOME

Your AD HERE — up to 30 words plus address — for \$5.00 per insertion. Members only. Send ad and payment to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125.

- **AUXILIARY MARKINGS** Showing delays in U.S. Mail, 1934 Christmas Seals on cover, Pentothal Cards, U.S. oddities wanted. Write John Hoitchner, P.O. Box 1125, Falls Church, VA 22041-0125.
- **WANTED FOR EXHIBIT:** (Scott U.S.) 313-E1; 313P1; 313P2a (Panama-Pacific Reprint); 537a-E1; 537b-E1; 537c-E1; 537-E1; 537P2; 965P. Philippine Bureau of Lands (Lehmann/Lueck's Warren Update W-903 and W903P). Dealers welcome. BILL KIRKPATRICK, 4103 Woodland Drive, Fairfax, Virginia 22030-5105.
- **WANTED** for new exhibit: Almost anything philatelic relating to hemp, *Cannabis* sp., marijuana including DEA, NIDA, Fed. Bureau of Narcotics, Dept. of Treasury ca. 1937, & similar agencies. Phil Stager, 4184 51st Ave., S. St. Petersburg, FL 33711-4734 philstag@aol.com

Judges Evaluation Form for One-Frame Exhibits

Exhibit Title: _____ Frame No. _____

Category: Postal History Traditional Revenue Virtual Special Study Other

JUDGING CRITERIA	POINTS POSSIBLE:	SCORE:
CLARITY: A sharply-defined, easy to follow subject with a title reflective of the exhibit.	10	
COVERAGE & DEVELOPMENT: The major aspects of the subject are developed, balanced and presented using philatelic material.	30	
RELEVANCE: Every philatelic piece presented is essential to the subject being developed.	10	
KNOWLEDGE & ACCURACY: A high level of knowledge shown in the exhibit's development of subject, as the material used to illustrate it, and/or the write-up. The material is correctly identified and the information is correct.	25	
QUALITY: The highest possible level of quality that exists for that material is presented. Commercial usage is preferred where it exists.	10	
BREVITY: The write-up is the minimum essential to conveying reference of philatelic material and answering questions the material, itself, must.	5	
THE CHALLENGE FACTOR: The material goes beyond that which is most easily available for the subject.	5	
PRESENTATION: The material stands out. Exhibit encourages the viewer's attention.	5	
RESEARCH: New conclusions on the subject or individual items included are reached and properly stated.	1 Bonus	
CREATIVITY: Development of the subject (unusual or not) is from an unusual perspective and/or using unusual philatelic material.	1 Bonus	
COMMENTS:	TOTAL SCORE:	
	MEDAL LEVEL:	

Medals	96-100	Silver	76-81
Platinum	89-95	Silver Bronze	68-75
Gold	82-88	Bronze	60-67
Vermel			

Evaluated by: _____

Criteria developed by the American Association of Philatelic Exhibitors (AAPE)

Sept. 1, 1999

Judges Evaluation Form for One-Frame Thematic Exhibits

Frame No. _____

Exhibit Title: _____

JUDGING CRITERIA	POINTS POSSIBLE:	SCORE:
CLARITY: A sharply-defined, easy to follow thematic structure, with a title reflective of the exhibit.	10	
COVERAGE & DEVELOPMENT: The major aspects of the theme are developed, balanced and presented clearly using philatelic material.	25	
RELEVANCE: Every philatelic piece presented is essential to the subject/theme being developed.	10	
KNOWLEDGE & ACCURACY: A high level of knowledge shown in the exhibit's theme, the material used to illustrate it, and/or the write-up. The material is correctly identified and the information is correct.	20	
ELEMENTS: Usage of the widest possible variety of philatelic elements consistent with the theme.	10	
QUALITY: The highest possible level of quality that exists for the material is presented. Commercial usage of the philatelic material, other than stamps, is preferred where it exists.	10	
BREVITY: The write-up is the minimum essential to conveying relevance of philatelic material to the theme and answering questions the material, itself, raises.	5	
THE CHALLENGE FACTOR: The material goes beyond that which is most easily available for the theme.	5	
PRESENTATION: All materials stand out. Exhibit is balanced and encourages the viewer's attention.	5	
RESEARCH: New conclusions on the theme or individual items included are reached and properly stated.	1 Bonus	
CREATIVITY: Development of the theme (unusual or not) is from unusual perspective and/or using unusual philatelic material.	1 Bonus	
COMMENTS:	TOTAL SCORE:	
	MEDAL:	

Evaluated by: _____

Medal Levels	Adult
Platinum	96-100
Platinum	89-95
Gold	82-88
Vermel	76-81
Silver	68-75
Silver-Bronze	60-67
Bronze	

Criteria developed by American Association of Philatelic Exhibitors (AAPE) revised September 1999

Display Class Revisited

by Janet Klug

A few years ago John Hotchner developed a new breed of exhibiting he named "Display Class." Like all births, the process was painful but the end result was worthwhile. We now have a venue for collectors to exhibit their creativity, non- and semi-philatelic treasures, and tell a story that will appeal to the viewer.

After serving on several panels who judged Display Class exhibits using the original score sheets, I found a couple of problems with the process.

1. Virtually every judge was having to jury-rig the scores to come up with the appropriate award. The 10-point spread between gold/silver/bronze was just not working.

2. The judging criteria that came with the instructions (and indeed are published in the *Manual of Philatelic Judging, Fourth Edition*) did not match the categories to which judges were awarding the points.

I noted these problems to Dr. Peter McCann, then Chairman of the Committee on the Accreditation of National Exhibitions and Judges (CANEJ). He handed my suggestions back to me with the instructions to fix what was not working.

We toyed with a 15-point spread between the medal levels and finally settled on a 20-point spread. This seemed to work well, and virtually eliminated the need to bump up the scores to arrive at the correct medal level.

The larger problem remained that the judging criteria in the instructions did not match up with the criteria on the score sheet. Judges were instructed to consider the story, interest and originality, philatelic content, value and scarcity, condition, knowledge, and presentation when evaluating a Display Class exhibit. The score

sheets, however, listed only five criteria: story, interest and originality, condition, knowledge, and presentation. Problems in the judging process arose frequently when juries defined a noticeable lack of philatelic content and tried to figure out where the points should be deducted.

I personally struggled with awarding points for "interest," defined in the instruction sheet as "the material shown should be of general interest." Who was I to decide what interests the general public? This was highly subjective.

With the advice of members of CANEJ, I set about to revise the criteria by which Display Class would be judged. The new guidelines are:

STORY (30 points) — The material presented should tell and support a story that has breadth, is logical, and is well developed. Any non-philatelic material included in the exhibit is used in such a way to support the story.

ORIGINALITY (10 points) — The material presented and the story blend in such a way to optimize the looser restrictions of Display Class. Originality can be evidenced by choice of subject or choice of material used to illustrate the story.

PHILATELIC CONTENT (20 points) — The Display Class exhibit should have a primary philatelic focus. Non-philatelic items, including but not limited to picture postcards, photographs, maps, Cinderellas, cachets, corner cards, advertising and patriotic covers, are appropriate for Display Class exhibits but should not overwhelm.

CONDITION (10 points) — The condition of the material need not be perfect, but should be "fine" in the context of the material being shown.

KNOWLEDGE (20 points) — Knowledge presented in the display is

accurate and compliments the material being shown whether philatelic or non-philatelic.

PRESENTATION (10 points) — The display should be neat and reflect the creator's care in using this factor to contribute to an attractive presentation. No deduction should be made for use of color in the display materials, preprinted pages, and type of page preparation, or extended write-up that is helpful to understanding the material.

The new guidelines are now printed on the score sheets. This was done because shows may choose to have the Display Class judged by a locally appointed panel who may or may not have experience judging. By having the criteria published directly on the scoresheet it is hoped this will establish some uniformity in the way the criteria are applied.

Please remember these are only guidelines. As more exhibitors try their hand at Display Class it is likely that creativity will escalate and we will begin to see things in frames we would never have dreamed possible. The guidelines are specifically flexible and should remain so to encourage creativity and experimentation.

In participating in various AAPE seminars throughout the country I have heard the comment that Display Class is second class. This is a puzzling comment. Perhaps it stems from the notion that Display Class is judged on only three medal levels and that a Display Class exhibit does not qualify for the Grand Award. Display Class was never intended to compete on equal footing with the open class. It is judged by different criteria specifically to give collectors an alternative arena to show their collections and experiment with new ideas. Display Class is most decidedly not "second class," but it is separate and different from open class.

Help With New Projects — Free Listing

- Developing an exhibit of "Mexico Exporta," and need help with (material) and/or Commercial uses to Asia, Africa, South America. Kenneth Pruess, 1441 Urbana Lane, Lincoln, NE 68505-1971. email: kppruess@aol.com
- Starting on an exhibit of Yemen EFO material from classic to modern. Stamps, usage, specialized listings and other information wanted. John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

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

Scoresheet for Display Exhibits

JUDGING CATEGORY	POINTS AVAILABLE	POINTS AWARDED
Story	30	
Originality	10	
Philatelic Content	20	
Condition	10	
Knowledge	20	
Presentation	10	
Total	100	

STORY (30 points) – The material presented should tell and support a story that has breadth, is logical, and is well developed. Any non-philatelic material included in the exhibit is used in such a way to support the story.

ORIGINALITY (10 points) – The material presented and the story blend in such a way to optimize the looser restrictions of display class. Originality can be evidenced by choice of subject or choice of material used to illustrate the story.

PHILATELIC CONTENT (20 points) – The display class exhibit should have a primary philatelic focus. Non philatelic items, including but not limited to picture postcards, photographs, maps, Cinderellas, cachets, corner cards, advertising and patriotic covers, are appropriate for display class exhibits but should not overwhelm.

CONDITION (10 points) – The condition of the material need not be perfect, but should be "fine" in the context of the material being shown.

KNOWLEDGE (20 points) – Knowledge presented in the display is accurate and compliments the material being shown whether philatelic or non-philatelic.

PRESENTATION (10 points) – The display should be neat and reflect the creator's care in using this factor to contribute to an attractive presentation. No deduction should be made for use of color in the display materials, preprinted pages, and type of page preparation, or extended write-up that is helpful to understanding the material.

POINT RANGE	AWARD LEVEL
81 - 100	First Place Ribbon or Display Gold
61 - 80	Second Place Ribbon or Display Silver
41 - 60	Third Place Ribbon or Display Bronze
40 and below	Certificate

COMMENTS _____

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 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 to the judging corps.

• **Balog Award Turns Full Circle In First Year.** Detroit Area stamp and cover clubs bestowed nine awards in 1999 in honor of John A. Balog, a former Detroit postal boutique operator died October 11, 1998. Created shortly after his death by Tom DeBoever, the award is intended to not only honor the highly esteemed WWII veteran, and U.S.P.S. retiree, but to promote philatelic exhibits in general, and cover exhibiting in particular. Balog was a well known specialist in covers adorned by the autographs of famous, or popular sports people, political figures, and entertainment personalities.

DeBoever passed the inaugural Balog Award to Charlie Bloch of Warren, Michigan at BirPex '99 in Bloomfield Hills in January. Conversely, Bloch bestowed the eighth award on DeBoever at GrossePex '99 in Grosse Pointe Woods on December 8 for his "Admirals & Generals" handprinted of J.T. Dye of WWII, which have garnered eleven awards at six venues including four "Most Popular" awards. The collection was featured in a five page color article in the September 1998 AP, journal of the American Philatelic Society.

Other winners included Mathilda Archer, John Bendzick and Maurice Ouellette (co-winners), Cary Johnson, Bob Rinke, Jackie Quintero, Frank Whitehouse, and Naum Levin. DeBoever states that while awards are granted to the cover exhibit accorded the highest point total by venue judges, non-competitive exhibits qualify wherein DeBoever grants the award to those who display the most creative, or exhibit-standards criteria that show attention to proper writup and effort.

DeBoever stated that he was particularly pleased with the exhibits of Mathilda Archer, and Jackie Quintero, two area ladies who each displayed especially eye-catching and well prepared exhibits. Both ladies were very elated to receive the award. He mentioned that his hopes are that more ladies and youth will be thus encouraged to prepare viable exhibits that are the impetus for a renewed enthusiasm in local exhibiting.

The Balog Award is funded by contributions from clubs and individuals who share both Balog's and DeBoever's zest
24/January, 2000

for appealing cover exhibits. Any collector or organization that is interested in helping DeBoever promote cover exhibiting is invited to make any donation to Tom DeBoever at 19925 Woodmont, Harper Woods, Michigan 48225.

• **Prospectus For SLSE 2000.** The St. Louis Stamp Expo will be held March 3-5, 2000 at the Henry VIII Hotel, St. Louis, Missouri. An exhibitor's prospectus is now available for those who wish to participate.

The St. Louis Stamp Expo is an official APS World Series Show. The Grand Award winner will qualify for the APS Champion of Champions Show. Over 3,000 pages of exhibits will be featured at the Expo along with a Court of Honor, participation of 50 dealers, philatelic speakers and societies, a Youth Area, and a national public auction by Regency Stamps, Ltd. The U.S. Philatelic Classics Society will hold their annual meeting at the Expo.

The United Nations will have a booth at the stamp show, plus the U.S. Post Office will have a sub-station at the Expo with a special show cancel to go along with the show cancel.

The St. Louis Stamp Expo will feature a special display category as well as a competition open to one-frame exhibits. Ten frames each of display and one-frame category exhibits will be accepted.

The judges for the St. Louis Stamp Expo will be Stephen D. Schumann (chief judge), George J. Kramer, Dr. James P. Mazepa, Martin D. Richardson, Hubert C. Skinner, and Matthew Kewriga (apprentice).

Participants wishing to attend the St. Louis Stamp Expo at the Henry VIII Hotel should call the hotel directly for room reservations at (314) 731-3040, and mention that you are with the St. Louis Stamp Expo to receive the special show rate.

To obtain an exhibitor's show prospectus, write to the St. Louis Stamp Expo, 10411 Clayton Road #106, St. Louis, MO 63131, or call (800) 782-0066 or (314) 997-2237.

• **ATA Annual Meeting for 2000 Date Change.** The annual meeting and exhibit of the American Topical Association will be held at the Convention Center, Buffalo, New York on June 16, 17 and 18, 2000. The dates have been moved up one week from the previous announced dates. The

convention hotel will be the Hyatt Regency Buffalo, which is next to the Convention Center, site of the stamp show and exhibition. Special hotel rates will be in effect for ATA members attending the show.

It has been announced that David Kent will be the overall Convention Chairman. The Bourse Chairman is John Lesak. Dealers wishing a booth at the show should contact John Lesak, P.O. Box 173, Niagara Square Station, Buffalo, NY 14201-0173.

For further information on the show or information about ATA contact the ATA Office, P.O. Box 50820, Albuquerque, NM 87181-0520.

• **The Organizing Committee for BELGICA 2001,** the World Philatelic Exhibition to be held in Brussels, Belgium, June 9-15, 2001, has announced that Bulletin #1 and the Provisional Entry Form have been issued.

This large exhibition will be held at the International Convention and Exhibition Center of Brussels, known as "The Heysel."

This World Exhibition commemorating 500 years of European Post will include all FIP competitive classes including Literature. Additionally, there will be an "Open" class, similar to the U.S. Display class.

The deadline for receipt of completed provisional entry forms by National Commissioners is May 31, 2000. Philatelists who are seriously considering making an application to exhibit should contact their National Commissioner as soon as possible.

Exhibitors living East of the Mississippi should contact Stephen Reinhard, National Commissioner USA-East, P.O. Box 110, Mineola, NY 11501. (e-mail SR1501@aol.com)

Exhibitors living West of the Mississippi should contact Stephen Schumann, National Commissioner USA-West, 2417 Cabrillo Drive, Hayward, CA 94545. (e-mail Stevesch@peoplepc.com).

As a courtesy to Professional Philatelists who may wish to rent booth space an application for such space can be obtained by sending a self addressed stamped envelope to Stephen Reinhard. All arrangements must be made directly with the Organizing Committee.

The 1999 AAPE Youth Champion of Champions Competition

by Charles J.G. Verge

Held in Athens, Georgia, October 15-17, 1999, in conjunction with the Peach State Stamp Show (PSSS), 15 exhibits competed in the prestigious AAPE Youth Champion of Champions competition. They were sent in by 13 young exhibitors ranging in age from nine to seventeen. Each exhibit had won the right to be in the Championship by winning the Youth Grand Award at a national show in the U.S. or Canada. Two of the exhibitors, Dzintars Grinfelds and Kristen Elizabeth Ollies won two Grands with different exhibits. One exhibitor, Wayne Lord, who won the Grand Award at ROYAL * 1999 * ROYALE in Fredericton, New Brunswick, lives in Perth, Australia. A really international event. The list of participants and prize winners follows:

YOUTH WORLD SERIES OF PHILATELY

1-4 Robert Caudill, European and North African Occupations of World War II.
5-6 Justin Colton, Prehistoric Animals of the Past.

7-8 Dzintars Grinfelds, Central Lithuania.
9-11 Dzintars Grinfelds, Railroading in the U.S.

12-14 Danny Handelman, Canadian Town Cancels with Animal Names.

15-17 Laurie Harris, Children's Art from Around the World.

18-20 Danielle Henak, Horses Around the World.

21-22 Sara Henak, Puma Concolor.

23-24 Wayne Lord, Railways.

25-28 Devin Luster, Basketball.

29-30 Theresa Meegan, Foxes.

31-33 Kelly Lusz, Christmas in Canada.

34-36 Kristen E. Ollies, Love Through My Eyes.

37-38 Kristen E. Ollies, Her Majesty Queen Elizabeth II.

39-42 John Ryle, An Overview of Indiana 4-bar Cancellations.

43-44 John Ryle, Stampless Covers From the Correspondence of Cornelius O'Brien.

1998-99 AAPE Youth

Championship Palmeares

YOUTH CHAMPION OF CHAMPIONS: Devin Luster, Basketball. Also Ralph Herdenberg Award and ATA Youth Award.

LIBERTY AWARD for the best traditional exhibit: Dzintars Grinfelds, Central Lithuania. Also APS Membership Award for the best exhibit by a non-member.

WELSH PHILATELIC SOCIETY POSTAL HISTORY AWARD: John Ryle, An Overview of Indiana Four-Bar Cancels.

HOWARD HOTCHNER AWARD for the best depiction of American History: John Ryle, Stampless Covers From the Correspondence of Cornelius O'Brien.

NAPEX TITLE PAGE AWARD: Kristen Ollies, Her Majesty Queen Elizabeth II.

NAPEX CREATIVITY AWARD: Danny Handelman, Canadian Town Cancels With Animal Names.

NAPEX TOPICAL AWARD: Wayne Lord, Railways.

NAPEX THEMATIC AWARD: Danielle Henak, Horses Around the World.

GERTRUDE FITCH NORTON AWARD for an outstanding exhibit by an exhibitor

less than 10 years old: Justin Colton, Prehistoric Animals of the Past.

JPA MEMBERSHIP AWARD for the best exhibit by a non-member: Laurie Harris, Children's Art From Around the

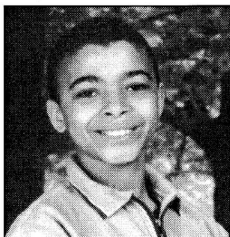


Figure 1. Youth Champion for 1999, Devin Shane Luster

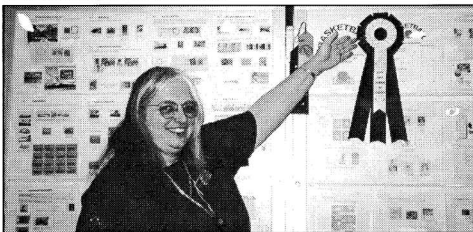


Figure 2. Ada Prill, AAPE Director of the Youth Champion of Champions Competition pinning the 1999 Champion's ribbon to Devin Shane Luster's Basketball.



Figure 3. The judges of the 1999 Youth Champion of Champions competition. From left to right: Nancy Zielinski-Clark, Peter P. McCann and Ann Triggle.

World.

INTERNATIONAL SOCIETY OF WORLDWIDE STAMP COLLECTORS AWARD for the best use of worldwide material: Robert Caudill, European and North African Occupations of World War II.

FRAMED AWARD: Kelly Luisz, Christmas in Canada.

MILLENNIUM AWARDS: Dzintars Grinfelds, Railroading in the U.S.; Sara Henak, Puma Concolor; Theresa Meegan, Foxes; Kristen E. Ollies, Love Through My Eyes.

Any viewer attending PSSS and who admired these great youth exhibits had to

agree that the future of philately is in good hands. The exhibitors are very busy young people who lead active lives and have found the time to prepare excellent philatelic exhibits. They all are involved in other activities and hobbies such as playing sports, participating in Scouts or church activities and just being kids. In the April issue of TPE we will picture each of the 1999 participants and present their own words as they introduce themselves to you.

We seek your help in maintaining and improving the AAPE's Youth program and the Youth Champion of Champions competition. World Columbian Stamp

Expo (WCSE), a great supporter of AAPE programs over the years has offered a matching grant of up to \$5000 for money raised by the AAPE for its youth activities. Our generous members have enabled us to raise just over half that amount but we still need your additional help to get the full grant. Not only will your money contribute to the AAPE's youth activities and program but it will be doubled by WCSE and it is fully tax-deductible. Contributions can be sent to Ada Prill, Director, AAPE Youth Championship, 130 Trafalgar Street, Rochester, NY 14619 or directly to the Treasurer. Checks should be made out to the AAPE.

The Mail-In Exhibitor

by John S. Blakemore

My most recent column in this series, in the July 1999 issue (Vol. 13, No. 3), had numerous scores to report, principally because three exhibit chairs had given written invitations to all their mail-in exhibitors to inform me. One of those exhibit chairs was hard-working Ada Prill of ROPEX, who has confirmed to me her chagrin that after the 1999 show, some exhibit boxes got packed by an assistant with ribbons and/or certificates left out. She is sure — and so am I — that this will not happen again in March 2000.

Though six months have elapsed since the July issue, I had a shorter list of scores to report this time. In chronological order of show dates (all 1999) these are:

FRESPEX	100
ROPEX 99	97
ROMPEX 99	100
NOJEX 99	97
NAPEX 99	100
Minnesota Stamp Expo.	100
STAMPSHOW 99	100
INDYPEX	99
SESCAL 99	100

You will see that no score fell below 97; every writer was at least close to being fully content with mail-in handling of his/her exhibit. (The 99 score for INDYPEX came about via a balance of debits and extra credits). As usual, I read comments about shows that are relevant for any exhibitor, by mail or by hand-carry: slowness in advise of acceptance continues to be a sore point. One mail-in exhibitor, who was able to attend part of

the show he reported on, remarked to me that he was disturbed to see that some exhibits — not his, fortunately — went around corners.

In my April 1999 column, I had remarked that the number of mail-in reports per year has slowed but steadily decreased since the late Charles Luks initiated this column a decade ago. Thus, this time, I have only nine entries reported above, for a six-month period. Mail-in exhibitors are more prone to submit a report when something has gone awry.

Moreover, scary stories such as were reported to Charles in those first years have now — mercifully — become very rare. For example, numbers at 97 or higher have become quite typical. As I have remarked previously, credit for this happy situation should be shared, between the various show exhibit committees, and the community of philatelists who do entrust their exhibits to the mails. Mail-in exhibitors have become smarter about using proper packaging, providing addressed return labels, etc. And this has made it more straightforward for exhibit committee members to handle mailed exhibits reliably and expeditiously. There will always be some 'goofs,' but we can hope that these will almost always be minor ones, not enough to get riled over.

With that hope in mind, I now advise TPE readers that this is my final regular column under this heading. I believe that the Mail-In column has served a useful purpose, to the extent that it has made the need for itself as a regular column obsolete. In closing, I wish each of you many

enjoyable exhibiting experiences still to come. May your exhibit never be dispatched around a corner. For myself, I hope to continue exhibiting 'for fun,' and (our Editor willing), may contribute to TPE from time to time, on subjects that seem worth sharing.

Bette Herdenberg
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Chicago, IL 60630-0258
USA

Dear Bette,

I am pleased to inform you that the AAPE Board of Directors voted unanimously to make you an honorary Life Member of the AAPE during its recent meeting in Athens, GA.

This honor is given to you for your outstanding and exceptional work as the AAPE's Director of Conventions and Meetings and your more than exemplary and continuing support of the AAPE since its inception in 1986.

On behalf of the AAPE, its members and the Board of Directors, I wish to express our most sincere gratitude for the work you do for our association. Our best wishes for the future and for many more years as our Director of Conventions and Meetings.

Sincerely yours

Charles J. G. Geve
President