

THE Philatelic Exhibitor

VOLUME 15

NUMBER TWO

APRIL, 2001



Unusually Bright Pink

THE 9-CENT ALAMO STAMP

Conclusion

The 9-cent Alamo stamp of the *Liberty Series* has been followed from the first United States Post Office Department announcement on July 29, 1954. The stamp itself has been featured in a pane, plate number blocks, and varieties of paper, color and gum.



This beautiful photographic cachet illustrates the variety of first-day memorabilia assembled here. (Cachet Maker Unknown)

Mailed:
Brookport IL

Received:
November 14, 1959
Federal Reserve Bank
St Louis MO

First-class letter rate: 3¢ per ounce
Weight: 23 ounces
Postage: 69¢
Registry fee: 50¢ (≤ \$10.00 indemnity)
Paid: \$1.19

The domestic money shipment tag represents one of the interesting uses of The 9-Cent Alamo Stamp that has been presented.



Photography
front of tag

The Final Page of Jane King Fohn's Exhibit Introduces Her
Article On The 9¢ Alamo Stamp of 1954
See Page 11

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.

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John M. Hotchner, Editor
P.O. Box 1125
Falls Church, VA 22041-0125
FAX 703 820-7054

G. H. Davis, Assistant Editor
682 Totten Way
Cincinnati, OH 45226

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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 July 15, 2001, is June 1, 2001. The following issue will close Sept. 1, 2001.

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 5-13 at \$3.00 each, Vol. 14, No. 1-4 at \$3.00 each, Vol. 15, No. 1 at \$3.00 each.

FUTURE ISSUES

The deadline for the July, 2001 issue of **The Philatelic Exhibitor** is June 1, 2001. The suggested topic is "Your Favorite Way To Save Money When Going To Shows."

For The October, 2001 issue of the **TPE** — Deadline Sept 1, 2001 — the suggested topic is "What's The Best Way To Present Medals At The Banquet — To Balance Recognition And The Squirming-in-the-Seats Time Factor?"

Your experiences, thoughts, ideas and suggestions are solicited (in the form of articles, "shorts," and Letters To The Editor) 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. — **JMH, editor.**

Editor's AAPE(s) of the Month

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

February, 2001 — **Paul E. Tyler**, Treasurer of AAPE for the past years, who during his term did an exceptional job of bringing order to the books and building the various dedicated funds of the AAPE.

March, 2001 — **Anne M. Triggel**, Outgoing Vice President for twice taking over that position in the last decade in time of need, and for her continued support and contributions to the running of the AAPE.

April, 2001 — **All Show Committees** Shows don't just happen. Many committee chairmen led and coordinated by a General Chairman work for nine months to a year; from when one show closes until the next one takes place. Hats off to those who make it happen!

The Philatelic Exhibitor

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Reprints from this journal are encouraged with appropriate credits.

**Sign Up A New
Member For APPE**



**HELP US GROW!
USE THE MEMBERSHIP
APPLICATION ON PAGE 4**



THANKS

April 2001/3

AAPE STATEMENT OF PURPOSE

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

AAPE: THE LEADERSHIP

PRESIDENT

Charles J.G. Vergé
P.O. Box 2788 Station "D"
Ottawa, Ont. K1P 5W8 Canada
vergeg@sympatico.ca

VICE PRESIDENT

Dr. Paul Tyler
1023 Rocky Point Court NE
Albuquerque, NM 87123
petyl@juno.com

SECRETARY

Timothy Bartshe
13955 30th Ave..
Golden, CO 80401
timbartshe@aol.com

TREASURER & ADVERTISING

Patricia Stilwell Walker
P.O. Box 99
Lisbon, MD 21765
walke96@ibm.net

EDITOR

John M. Hotchner
P.O. Box 1125
Falls Church, VA 22041-0125
JMHSStamp@ix.netcom.com

PAST PRESIDENT

Dr. Peter P. McCann
1669 Chinford Trail
Annapolis, MD 21401
103226.706@compuserve.com

DIRECTORS (to 2002)

Guy Dillaway
David Herendeen

DIRECTORS (to 2004)

Nancy Zielinski-Clark nbc@cape.com
Francis Adams fadams@aol.com

IMMEDIATE PAST PRESIDENT: Dr. Peter P. McCann

COMMITTEE CHAIRPERSONS

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National Level Exhibiting: Clyde Jennings and Stephen Schumann
International Exhibiting: William Bauer
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Exhibitor's Critique Service: Harry Meier, P.O. Box 369, Palmyra, VA 22963
Conventions and Meetings: Denise Stotts, P.O. Box 690042, Houston, TX 77269
Publicity: Ed Fisher, 1033 Putney, Birmingham, MI 48009
AAPE Youth Championship:
Director: Ada M. Prill, 130 Trafalgar Street, Rochester, NY 14619-1224
Computers in Exhibiting: Dr. Paul Tyler, 1023 Rocky Point Court NE,
Albuquerque, NM 87123

SEND:

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

MEMBERSHIP APPLICATION TO: Timothy Bartshe

American Assn. of Philatelic Exhibitors
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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
JMHSStamp@ix.netcom.com



What's Your Wildest Idea About How Exhibiting As Practiced In The U.S. Should Be Modified?

In the workplace there is the concept of getting everyone together to "blue sky" a problem; in other words to put new ideas on the table, with the idea that new ideas generate other new ideas. The process requires a certain amount of effort to precisely defining the problem, and then free-associative thinking (if we do this, then the next step is... Or, maybe we can't do X, but we can accomplish the same thing by doing Y.), and a welcoming attitude toward ideas from the group (a willingness to look for what can work in the ideas no rather than dismissing ideas because they are impractical, too costly, etc.). Assume all problems have solutions, and that money is no object.

I'd like to see us try this using the Letters to the Editor page; and to hear especially from members who have never written before. All this requires is a statement of the problem (and it can be the BIG problem as you see it, or any of dozens of smaller problems), and your proposed solution. Hopefully as I publish responses, the next part of the process will kick in, with ideas building on ideas. There is a huge amount of Brain Power in AAPE. Let's put it to work.

Here is one to start with. It comes from Alfred Gruber, who proposed it in response to an article I did in *Linn's*: Problem: Exhibits are an interface with the public. Too many are complex reruns of 19th century presentations. The young people of today are impatient with old things shown just because they are old. They are looking for relevance. As an example, classic car collectors are seeing their value depreciate. The newer guys want the newer hot cars.

Idea: Stamps and study go together, and new findings make old subjects come to life. Thus, we should add to exhibiting a requirement that new information be shown and highlighted as such. If an exhibit shows no new insights, that exhibit should be disqualified for a gold.

Is the problem stated correctly? Is the idea the right way to approach it, or can it be modified to improve it? Is there a different answer to the problem? Let's get started applying our Brain Power!

Your 2¢ Worth

— Kent Wilson • Richard P. Thompson • Tom Smith • Henry Fisher • John Cress •
Fran Adams • Ada Prill • Harry Meier • Richard Marek

Acid Free Papers

To The Editor,

The AAPE's meeting at the NORDIA/AmeriStamp Expo/ARIPEX show on January 20, 2001, was well attended and a very informative discussion took place regarding exhibiting techniques and materials. One of the discussion items was the use of acid free papers, including how and where many exhibitors obtain them.

Several years ago, when I began exhibiting, my selection of papers was based solely on desired appearance. As I gained more experience, attending more shows and viewing more exhibits, I began to learn how different lighting conditions affect the appearance of the paper and how well the material stands out. The selection of papers I currently use was based on those observations and not, I regret to say, on the residual chemical make-up of those papers.

While I was aware of the need to protect our materials, this detail had not been a high priority item. The vision of materials being stained or otherwise damaged by a poor choice of paper was frankly frightening. Also, if you think I was a little perturbed at the prospect of remounting over 200 pages of material in finished and "under construc-

tion" exhibits, you would be grossly understating my emotions! Immediately upon returning home, research was begun on the suitability of the different papers that had been used in those exhibits or suitable replacements.

The first place I began was at stores where the paper had been purchased. With the help of my wife, Diane, we began calling the various retailers in our area. It was not surprising that, in almost every case, the frontline clerks could not answer our inquiries.

We began our search with local retailers, art supply stores and the "big box" stores, such as Office Depot and Office Max. The general response of our regular office supply stores was fairly consistent: "We don't know." The local art supply stores were knowledgeable in the term "acid free," but were unresponsive to the prospect of ordering in materials not already in stock, their selections were limited and their prices were quite high. The "big box" stores, with almost unlimited selections and prices within a reasonable range, would only offer such papers that were labeled "acid free." This made their large selections only slightly better than the art supply stores but at better prices.

"Who better would know paper than professional printers?" we asked. Here we met with more success. Our regular printer informed us that many paper types, colors and weights that are manufactured for today's modern markets are acid free because of environmental concerns in the manufacturing processes. While he could not immediately verify our particular brands and types, he said he would get back to us more information regarding them or what they could obtain. At last, some success in our search!

Then a light went on in my dimly lit mind, "Paper manufacturers, Internet, websites..."

Using my favorite search engine, I located the websites of the manufacturers of my particular papers, in this case Wausau and Georgia-Pacific. The websites contained inquiry forms that could be e-mailed.

Wausau responded the next day with a long list of paper types, colors and weights that are acid free (luckily containing mine). Georgia-Pacific responded in less than 48 hours verifying that my paper was acid free!

Sweet relief and thanks to modern technology.

How To Win

To The Editor:

In June of 2000 I was at StampShow 2000 and on the last day did not have much to do so I decided to look closely at the two Grand Prix National, the three Grand Prix Internationale and the three Prix d'Honneur exhibits to see what ideas I could glean from them.

The one thing I found that they had in common was the organization of the title page. Each of these eight title pages consisted of: the title, a short background or history, a statement of purpose and the exhibit plan (taking up about 2/3 of the page).

When I talked to a few experienced exhibitors they said that this is what judges have been saying they want on the title page. Now will this desire by judges to see an exhibit plan on the title page for all non-thematic exhibits continue to the national level? If it does will it be applied to thematic exhibits as well, eliminating the separate plan page that has been accepted in thematic exhibits for some time now?

Richard P. Thompson
Kelowna, BC

Reply To Leszak

To The Editor:

I want to comment on some of John Leszak's reprinted Comments On Exhibiting (TPE 1/01) calling for more philately on the Internet. He aims at a laudable target. Unfortunately, the specifics of his suggestion, to place exhibits on the web, seems reasonable only to someone who has never attempted such a thing! What could be easier than scanning your exhibit pages and posting them on the web? Plenty!

I am reminded of many occasions at work when we would complain of the complexity of our automated systems. Invariably, most of the problems could be traced to the first time a process was automated, where the result was to have the computer take all the steps in the manual process. Nobody stopped to ask what it was we were trying to accomplish, and let's automate that. Mr. Leszak's suggestion falls into the same dilemma.

Scanning all the pages of one's exhibit, while time consuming, isn't much of a technical challenge. The problems begin when you try to get them onto the internet. A scan of a full page that is sized to be displayed as a full page on your screen takes an enormous amount of web space. (As an example, the basic level of free space provided by AOL for each logon would permit about 20 pages, at most, to be displayed).

Worse yet, the size of the files would be

so large that the download time would be excessive and the user would probably give up after the first few pages. We page designers know that the page you see on most internet sites aren't just one big image. Rather, they're several smaller images placed on the page of text (which takes much, much less web space and consequently downloads much, much faster) that are transmitted individually and reassembled by your computer. So should we dismiss the article? No.

The goal of Mr. Leszak's suggestions is to promote philately through spreading the knowledge stored-up in exhibits, and the Internet is certainly capable of that.

The exhibit format, however, was originally chosen because the medium was paper and pen.

We shouldn't automatically carry that same format into another medium.

I offer my own attempt, <http://members.aol.com/adamsairmail>, as one of many possible solutions. Creating philatelic web sites in engaging formats isn't that difficult. With a bit of imagination and a little practice, almost any topic could be covered in sufficient detail to engage most viewers. The worst attempt would be to simply connect a hundred or so individually scanned pages.

Although the skills in creating a web site and creating an exhibit on paper are not necessarily the same, an exhibitor could certainly convey to a judge that they have a reasonably good grasp of the subject. More importantly, the millions of people who surf the net every day will result in many who bump into our sites.

Lastly, our larger goal should be to put the excitement of philately within easy reach of the outside world. The internet could just be our tool.

Tom Smith
Derwood, MD

Large Items; Importance

To The Editor:

Although I did not exhibit seriously last year, I enjoy the controversy, letters, and helpful articles in TPE. The exchange of ideas is good. I'd like to comment on two points in the January TPE.

It's easy to show large material. My prime exhibit requires large pages. It consists of pages that are 10 x 12, 10 x 24, and 20 x 24, all dimensions in inches. Only three 10 x 12s can be shown on each horizontal row in a frame. Smaller stamped documents are mounted on 10 x 12 pages with mylar corners and the entire page is placed in a 10-1/4 x 12-1/4 mylar envelope. Larger pages are made by taping 10 x 12 sheets together. Large stamped documents use 10 x 24 and

20 x 24 pages, and it is quite a job to intermix all size pages within standard frames. Large documents are first encapsulated in mylar sheeting and the encapsulated document is then taped onto the large pages. I do not cover the entire large page with mylar as the document has already been protected.

Protective mylar materials are available from Atlantic Protective Pouches, Box 1191, Toms River, NJ 08754, telephone 732-240-3871. University Products, Box 101, Holyoke, MA 01041, telephone 800-628-1912 produces all sorts of archival products. My paper, which is a pale cream Bristol brand, 0.010 inches thick, came from there. There are other archival suppliers.

My second comment deals with "importance." It seems to me that there are two types of importance: philatelic and historical. The first type would be a particular set of stamps, or a usage, or a specific event in postal history. Historical importance would be a letter sent to someone that resulted in an important event. It is hard to think of stamps more historically important than the British Revenues For Use In America (RM 15 to 42) which were a major reason why we do not find "God Save the Queen." Sometimes the two categories are combined, such as our first stamps (Scott Nos. 1 and 2), or the "Old Stamps Not Recognized" postal markings from the Civil War period. I don't want to downgrade an exhibit, but I think an exhibit of Samoa's 1-Shilling Bisect (pictured on the front cover of January, 2001 TPE) is not important in either category although it appears to be excellent from a philatelic standpoint. I am in agreement with the anonymous judge who wouldn't be impressed with an exhibit of covers of misplaced stamps (letter on p. 17 of January issue), and I put an April 25 previously unreported ship's sailing date from Samoa in the same category. (I'm sure this exhibit won awards on the "challenge" factor). Perhaps it's a good thing that importance is not supposed to be a factor in judging since everyone has a different idea of "importance."

Henry Fisher
Columbus, OH

Singular Items

To The Editor:

A subject that puts me often in a quandary is the "write-up" of a singular item. The word "unique" I know is a no-no, rare is a little chancy, one of 12, is also dangerous. Others are only one recorded, exceptional doesn't mean anything. Elusive is one that is frequently seen and to me sounds greasy. In a local show I would guess that more latitude could be taken but really a description should carry on through international in my opinion. I have never seen guidelines other than judges' personal

The Philatelic Exhibitor

preferences, and of course, catalog descriptions. Could this topic be subject to a set of standards of some kind? I could have missed it but other than individual statements I have not seen any uniformity. Maybe it's like color varieties, or is relegated to the area of individual judgements. My interest is based on my reworking my exhibit with international exhibiting in mind. But I still am not at ease at National Shows.

John Cross

To The Editor,

I just exhibited at AmeriStampExpo 2001 in Tucson and would like to thank Ken Martin and the Tucson exhibits committee for a lightning quick return of my exhibits from Arizona. That efficiency makes my life much easier as I mount again on Thursday in San Diego. I really do appreciate not only the speed with which they returned the exhibits, but the thoroughness in providing certificates, awards, notes and point sheet all in one neat package. I for one am really glad they're all part of the exhibiting community. Thanks again Mr. Martin and Aripex exhibits committee members.

Fran Adams
San Diego, CA

We Please

To The Editor:

It's always a pleasure to get my TPE, and

this one was no exception. Thank you for giving the kids' program (and me) a plug. Once I wiped the silly grin off my face, I enjoyed the rest of the magazine as well. I'm glad you dealt with the issue of griping about griping, which is even more tedious than griping itself!

Ada Prill
Rochester, NY

Easily Found?

To The Editor:

I tend to go into orbit when I hear a panel make the comment about the material can easily be found at any dealer on the floor. A number of years ago I attended a critique at a show when one of the judges made just that comment and from where I was sitting I could see both the judge and the exhibitor who turned all kinds of colors. I happened to know the subject as it is one that is actively collected by a fellow in Jersey and I know how he gathered his material as well as the scarcity of the material. I would guess at that time between the two of them they held 90% at a minimum of the world's supply. The judge who made the comment should have known better than to make that comment even if he felt it and considering who it was, shouldn't even be thinking it.

Harry Meier
Palmyra, VA

Samoa Mistake

To The Editor:

Martin Miller's article about his Single-Frame Champion of Champions exhibit of Samoan Bisects (January 2001 PE) with its accompanying illustrations was a real treat. I'm sure many readers share my desire to congratulate him on his achievement with a wonderful subject. I'm hoping to be able to see that exhibit as well as his new 5 frame Samoan exhibit in person at a show before long.

The front cover illustration of his title page did inadvertently confirm a theory I arrived at based upon every single document I have ever prepared - including all of my own exhibits. No matter how many typographical errors I find and correct, there always is one more lurking somewhere (and, as soon as I find that one, another one then immediately springs into being to replace it!) In this case, I wonder if anyone else noticed that the replacement stamps and ink pad arrived in Samoa in May of 1885, nearly 10 years before the April, 1895 fire which destroyed the original stamps and pad?

I'd spend more time explaining the grim implications of my theory for the future of philatelic exhibiting, but I need to go redo two pages of my own exhibit. I just noticed a couple more typos!

Richard Marek
Newfane, VT

The most valuable of all talents is that of never using two words when one will do. — Thomas Jefferson

Help With New Projects — Free Listing

- **Spiders:** A Special Study Need material and information. Contact Vincent P. Lucas, 3735 Fieldstone Blvd. #903, Naples, FL 34109.
- **Bicentennial Souvenir Sheets** perforated but untagged (with certificates). Contact Ron A. Hagan, Jr., 1123 Beechwood Ave., Lansdale, PA 19446.
- **National One Cent Letter Postage Assoc.** Need stamps, usage on cover and document, information releases. Contact John Hotchner, P.O. Box 1125, Falls Church, VA 22041.

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

Name and address: _____

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

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

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

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

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

All U.S. requests should be sent to Denise Stotts, P.O. Box 690042, Houston, TX 77269.

A 3-2 Vote

by Clyde Jennings

At national level WSP show deliberations there are normally five voting judges, apprentices' votes do not count (though at one time they did at the discretion of the Chief Judge), except for grading them: did they vote with the majority a large percentage of the time, etc).

Whenever I happened to be Chief Judge and there was a 3-2 vote I always questioned it. Just about all good judges will admit none of us can know it all, and in a particularly esoteric exhibit one may find all five unacquainted with the subject. Given that fact, isn't it quite possible that a not-so-esoteric exhibit is unfamiliar to at least one judge? In a five to zero, or a four to one, vote there is a good chance the exhibitor is getting a fair shake. But in the above described situation, couldn't at least one judge be guessing?

So in cases like this I would go around the table and ask for reasons for the vote recorded. You'd be surprised how often after the "guesser" was ferreted out the exhibitor came out O.K.

All right, Mr. Editor, get ready for a deluge from the dissenters for material in your next issue!

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

Thanks to Egil Thomassen, John MacDonnell and The Asia-Pacific Exhibitors of November, 2000 and February, 2001, we have new monographs to offer:

- **How To Judge — Norwegian Airmails** (6 pages) \$1.00
- **How To Judge — Finnish Railway Post Offices** (8 pages) \$1.20

They are available from the editor's address below for prices indicated 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 hand) to create such a guide to your exhibiting area. Your contribution can be one page or longer, but it should address such things (as appropriate) as highlights of geographic and governmental history and their relation to the types of material that can be shown, difficulties inherent in the area (which might include such things as low population/literacy, disorganized postal system, weather conditions that affect philatelic material, etc.), what to look for in the way of scarce stamps and usage, effective methods of organizing, and an overview of research in the area that is available (a bibliography) and what remains to be done. These categories would change for thematics and other exhibiting categories. Get creative!

Send monographs to the address below, and I will make them available in future TPEs:

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

Still available:

- **How To Judge Chinese Local Posts 1863-99** (20 pages) \$2.00
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- **How To Judge British North Borneo (5 pages).** By Derek A. Pocock \$1.00.
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- **How To Judge: Queensland Postal History by Bernard Beston (8 Pages)** \$1.20.
- **How to Judge — Traditional Victoria by Geoff Kellow (8 Pages)** \$1.20.

PRESIDENT'S MESSAGE by Charles J. G. Vergé



At the beginning of my second term as your President, I would like to welcome Tim Bartsch, David Hereendeen and Francis Adams to the Board of AAPE. In addition, I am grateful to Pat Stilwell-Walker and Nancy Zielinski-Clark for remaining on the Board albeit in different positions. Their knowledge and expertise as judges and exhibitors and society organizers will greatly enhance the already existing experience of the remaining members: Paul Tyler, Guy Dillaway, Denise Stotts, Ada Prill, Peter McCann and John Hotchner. I am grateful to those who are leaving the Board, Ann Triggler, Jorge Wise and Steven Washburne, for their support and help during my first term. In the only new appointment at the beginning of this term, I have asked Ann Triggler to be an Advisor to the President. In this way, the board and I will be provided with advice of someone who is a premier exhibitor and judge and as a member of both the American Philatelic Society and The Royal Philatelic Society of Canada's Boards of Directors will be able to represent the needs of exhibitors on both these Boards and bring back to the AAPE comments and concerns on exhibiting, judging and show organizing gathered from these boards.

As your president, I am also blessed with a large number of qualified and competent Officers and Committee Chairpersons. Their knowledge, expertise and competence and, more importantly, their willingness to share it with me, the Board and all our members have benefited the AAPE over the years. Ours is a strong and vibrant organization whose viability is without question and its importance to a "niche" market of exhibitors and judges is evident. One just has to attend the AAPE seminars held at all the National level shows in North America — and in many regional and local ones as well — to see the interest there is in exhibiting. The AAPE will continue to be relevant and an increasingly important player as North America adopts the APS's "Divisions" exhibiting approach. It will be up to us to help explain it, to help exhibitors understand it, to help bring in new exhibitors and finally to ensure that judges are properly trained to deal fairly and accurately with this new exhibiting procedure.

One of the major accomplishments of the first term was the return to sound financial footing of the AAPE. I am pleased that the Association is now secure in its finances, that the Life membership fund has been reconstituted, and that we have now created a Youth Fund that, hopefully, will grow to produce enough interest to cover the costs of maintaining our renowned AAPE Youth Champion of Champions competition. With your help, I hope we can complete this task by the end of my second term. Two people are primarily responsible for achieving our financial stability. Outgoing Treasurer, Paul Tyler, who doggedly studied the books, put them in order and rebuilt our financial structures and processes. The other is Dan Walker, President of Collectibles Insurance Agency (CIA), who has provided a fair portion of the money with which we were able to ensure our financial recovery. Our members have supported Dan and CIA so well that our royalties from our contract with CIA have been a lot more than we expected when we originally agreed to make CIA our insurer of choice. Thanks Paul and Dan.

Newly Accredited APS Judges

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

John W. Allen, 3801 Friendly Acres Drive, Greensboro, NC 27410. E-mail: allenj@ncat.edu. Specialties: Nicaraguan Airmails, Postal History, Modern U.S., Haiti.

John Kevin Doyle, 5815 Lenox Road, Lisle, IL 60532. E-mail: kdoyle@lucent.com. Specialties: Literature.

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

Russell V. Skavaril, R.I.P.

(NOTE: The following remembrance is reprinted from the February, 2001 *American Philatelist* with the permission of the author)

Death of a Mentor

by Dr. Peter P. McCann, Pres. APS

Mentoring in a philatelic sense has always been hard to define. We give strong lip service to the idea of mentoring new collectors, youth, new members of our local stamp clubs, and the like. We also have some formal mentoring programs such as the one the APS sponsors through our headquarters in State College, but it is hard to tell how successful these are — except for some very specific positive anecdotal histories. However, I know mentoring is extremely important in our hobby. I know this on a personal level, as I suffered the loss of one of my original mentors last week. I hope that my relating how this man helped me might make members aware that mentoring is really much more common and has much more impact than most of us realize.

Russell V. Skavaril died on November 28, 2000, in Columbus, Ohio. Russ was a big bear of a man who loved stamp collecting and enjoyed all the unusual people he came into contact with through the hobby. He was a retired biologist, professor emeritus at the Ohio State University, who collected lots of strange kinds of stamps and covers including those from the tiny island of Saint Helena in the Atlantic Ocean. He was one of the Founders of the "little group with the big name," the St. Helena, Ascension, and Tristan da Cunha Philatelic Society.

In 1977 I was living in Strasbourg, France, and I answered an ad asking if anyone was interested in joining a new group devoted to the philately of these islands. In doing so, I started corresponding with Russ and eventually, when I moved to Cincinnati in 1979, just ninety miles or so south of Columbus, we met often to discuss things St. Helena and Tristan.

Russ also was involved in the national stamp show in Columbus, COLOPEX, and

got me to come up to it several years in a row, starting in about 1982. I remember the time Russ pulled me out onto the exhibit floor and showed me a colorful display of covers. He said, in essence, "pull your Tristan covers out of their shoe boxes and do an exhibit." At that point I barely knew what exhibiting was, and collecting lots of covers was pretty much all I did in philately, although I had been a member of the APS, the British Caribbean Philatelic Study Group, and, of course, the St. Helena Society for several years. With Russ' encouragement, I put together an exhibit of the Postal History of Tristan da Cunha, and the next year showed it at COLOPEX.

The following year Russ took me aside and said something to the effect that he thought that many of the stamp judges that were accredited at that time had some bias against modern or twentieth century material and had I thought about ever becoming a judge? It had not even crossed my mind, but with Russ' encouragement, and even insistence, I became an accredited judge in March 1986.

Russ helped many other people in the hobby through his numerous activities. He himself was both an accredited philatelic and literature chief judge. He would spend hours in front of the frames of whatever exhibitor wanted his help. A first time bronze exhibit was as important to him as the complex gold and special award winner. The hours he spent reading literature entries were complemented by the time he spent writing extended literature critiques for each and every entry he judged. His achievements and efforts in philatelic literature were recognized by his appointment to be the Literature Commissioner for PACIFIC 97.

Russ' own writings were numerous and he contributed much to the field of his favorite "islands" by writing many research articles and by editing the *St. Helena, Ascension, and Tristan da Cunha*

Society's 20th Anniversary Anthology (1997), the first hardcover book devoted to the philately of the three islands. Russ served as the editor for the journal of the Society, *The South Atlantic Chronicle*, for many years. Under his editorship, the *Chronicle* received many national and international awards, unusual for a publication representing a Society of fewer than 200 members.

Russ also served the hobby by accepting responsibility in a number of philatelic organizations. He was the second executive secretary of the American Association of Philatelic Exhibitors. He also served as the secretary-treasurer of the American Philatelic Congress, Inc., and for many years, up until the time of his death, he was the treasurer of the St. Helena, Ascension, and Tristan da Cunha Society. Although in recent years his activities slowed down, due to his poor health, he still served as chairman of the APS Committee on Preservation and Care of Philatelic Materials and managed four websites that featured philately.

Through all of this, one of Russ' greatest attributes was that he was always looking for and working with people who might have the potential to benefit our hobby either directly or indirectly. His mentoring lesson to me was that when I meet a novice exhibitor and try to help him or her develop that theme or treatment for a future exhibit, or I talk to a potential new APS member, or when I tell someone about the benefits of belonging to a specialty society like the British Caribbean Group, I am actually trying to help them think a bit outside of the box and their normal philatelic boundaries. If I had not had the gentle pushing from the likes of a Russ Skavaril, I probably would still be collecting those Tristan covers in a shoebox.

Russ, my first mentor, I am going to miss you, as are lots of other people whose lives you have touched.

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THE 9-CENT ALAMO STAMP AND ITS FIRST-DAY COVERS

by Janet King Fohn

I am an American Association of Philatelic Exhibitors (AAPE) founding member, and I have read every word in 15 years of *The Philatelic Exhibitor*. This is my unsolicited testimonial that being an AAPE member has paid off — in gold!

I first exhibited "9-Cent Alamo: First Day of Issue" in 1982. The bulk of my exhibit was paraphilatelic material consisting of letters between Gillis King (my father), United States Post Office Department (USPOD) officials, and parties planning the first-day-of-sale ceremony for the United States 9-cent Alamo stamp (Scott number 1043). It was the seventeenth stamp of the new "ordinary series," of 1954; now known and renamed the "Liberty Series." The first-day ceremony was held June 14, 1956 in scorching heat in front of The Alamo in San Antonio, Texas.

Gillis King was Stamp Chairman for the Texas Heritage Foundation, Inc. in addition to his appointment as State Program Chairman by then Texas Governor Allan Shivers. The material he passed on to me includes letters planning the first-day-of-sale ceremony, newspaper clippings, and a few Alamo first-day covers that he purchased from vendors on the San Antonio Post Office steps that day.

The "9-Cent Alamo Stamp: First Day of Issue" was, at first, a two-framer with thirty pages. After the title page, there were nineteen pages of letters. Other items included the original artwork for the Heritage Foundation's sponsored cachet, a first-day-of-issue program, my father's USPOD's commemorative stamp album (presented by the Postmaster General), and, the Foundation's first-day cover. Five pages featured first-day covers. Rounding out the exhibit was an unofficial Alamo stamp souvenir from Joske's of Texas (a department store) luncheon for ceremonial dignitaries. This exhibit received an AUS-PEX '82 (sponsored by the Austin-Texas Stamp Club) third award; and a TEX-ANEX '86 (hosted by the San Antonio Philatelic Association) participation certificate.

The Gulf Coast First Day Chapter of the American First Day Cover Society (AFDCS) is extremely active in Houston, Texas. So I felt it appropriate that the exhibit be shown at HOUPEX-TEXPEX

The Philatelic Exhibitor

THE 9-CENT ALAMO STAMP AND ITS FIRST-DAY COVERS

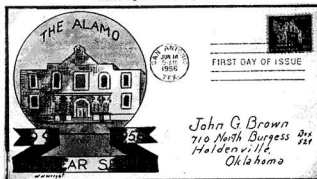
The Alamo 9-cent stamp of the Liberty Series went on sale June 14, 1956. The first-day ceremony was held in front of The Alamo in San Antonio, Texas.

Setting the stage are letters regarding first-day-of-sale ceremony details, and the United States Post Office Department's press releases. Matched sets of the plate-number blocks from each of the six printing plates, with variations in paper, color, and gum, penacross, and perforations are shown.

Memorabilia highlights of the first-day festivities are the ceremonial program, United States Post Office Department commemorative album, original art work for the Texas Heritage Foundation, Inc.'s sponsored cachet, and Joske's of Texas (department store) unofficial luncheon souvenir.

First-day covers are arranged by ceremonial dignitaries are the Daughters of the Republic of Texas Alamo Chapter by Governor Shivers; a Michael Sanders cachet by San Antonio Postmaster Quill, and the San Antonio Philatelic Association cover by President Gelfand.

William N. Wright hand-drawn, hand-painted cachet.



Examples of the stamp's first-day covers include those prepared by well-known cachet makers and lesser known individuals. There are maximum cards. A TEXANEX '71 APS souvenir card, displaying the stamp represented cancelled at the Convention Station, rounds out The Alamo memorabilia display.

Commercial materials demonstrate the 9-cent Alamo stamp was used for the purpose it was intended, to make up various postage rates. Included are domestic letters, airmail, registry service, insurance service, return receipt requested, special delivery service, certified service, bank tags, a wood tag, and a postage due bill. International letters are to Canada, Europe, and Africa.

Note: Some of the unusual items have Alamo-pink borders.

'87. This show was my "Waterloo" as someone tactfully put it. My exhibit was disqualified because I had written on my title page that the items were "taken from the files of the Texas Heritage Foundation, Inc." — a questionable choice of words indicating material that might not be my own. After the show, I wrote to the judges explaining that the material was mine, and that I did not want a black cloud over the exhibit when it was shown in the future.

One of the judges indicated that there was "stupendous historical content" in the display. Suggestions were made to use only a couple of letters detailing organization of the ceremony and cite others in the write-up; look for commercial usages; and, find a first-day usage that is not on a first-day cover (I am still seeking this one).

Two avid Houston first-day cover collectors were very encouraging and sup-

portive. They suggested that I tell about the stamp itself; keep the United States Post Office announcement about the stamp in the exhibit; use only the letters documenting the number of ceremonial albums and programs available; keep the program and the first-day covers; use the original artwork for the Foundation's sponsored cachet; and, end with the Joske's souvenir.

The Houstonians felt that my material would support a great article about setting up a first-day ceremony in the 1950s. I joined the AFDCS. The article entitled, "Alamo 9-Cent Stamp: First Day of Issue," appeared in *First Days*, the AFDCS journal, in 1989. It received the Philip H. Ward Memorial Award honorable mention for excellence in first-day-cover literature in that year. Now, I have achieved one step toward a successful exhibit — publishing my unique informa-

Never attribute to malice what can be attributed to stupidity. — Phil Metzler

April 2001/11

tion regarding the Alamo stamp first-day-of-sale.

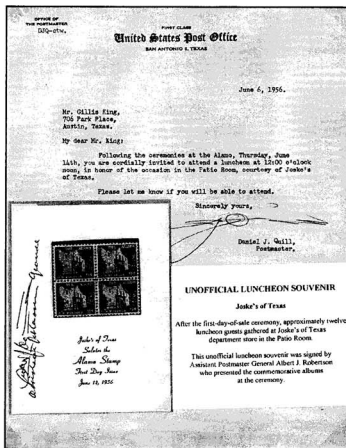
In 1989, I restored The Alamo exhibit according to the HOUPLEX-TEXPEX '87 suggestions. Now, there were thirty pages: the title page; nine paraphilatic pages consisting of the USPOD announcement; three letters; program (three pages); the original art work for the cachet (one page); the commemorative album (one page). The next nineteen pages were first-day covers, and finally a page with the Joske's souvenir. I received an AUSPEX '89 third place; and a GULLPEX '89 (Seagull Stamp Club, Corpus Christi, Texas) silver ribbon.

The AFDCS exhibiting/awards chairman in 1989, contacted me about my exhibit, and asked me for a photocopy. Some of his detailed suggestions for improvements were to use a stamp itself instead of the USPOD photograph of it on the title page; a philatelic item should be shown on every page; shingle all positions of all plate-number blocks; and show enclosures with covers if available; and give dimension with types of cancels. He included photocopies of his and his wife's first-day cover exhibits, and a list of twenty-five or so first-day cover dealers to contact.

I dismantled the exhibit and recycled the card stock into index cards. It was time to distance myself from the material. I started searching for plate-number blocks, more first-day covers, and commercial usages of the 9c Alamo. After an extensive campaign of classified advertisements and letter writing to dealers in first-day covers, 20th century postal history, and mint United States stamps, I had fairly good luck, but not enough material to enhance my exhibit.

In 1999, the AFDCS's 2000 annual exhibition and convention — AMERICOVER — was to be held in August in Houston. What a great time to bring out the Alamo material and look it over. My holdings were compared to the APS's *Manual of Philatelic Judging* (fourth edition), and I studied both editions of Randy Neil's *The Philatelic Exhibitors Handbooks*. The first requirement fulfilled was that 75-percent of the materials shown should "consist of FDCs, including ceremony programs, souvenir pages, and other related items in calculating the percentage." The remaining 25-percent is made up of material relating to the stamp production; and, commercial usages including rates and destinations. I used the APS judges' manual "Evaluation Form for

12/April 2001



Judging First Day Covers," Modern Era Cachetmakers Event section, as an outline for organizing my material.

My return to the philatelic arena would be the AUSTIN TEXAS STAMP SHOW 2000 (formerly AUPEX) in March 2000. The exhibit would need a sheet of stamps — search of Texas dealers did not turn one up, but one was located on the Internet. A friend provided for me a TEXPEX '71 APS Bureau of Engraving and Printing souvenir card with a show cancellation. The Alamo was looking good — I sent my title page, synopsis page, and check to the Austin exhibits chairman.

Most of the pages were straightforward and easy to set up. I used Microsoft Word 2000 — Times New Roman 14-point for page headings, and 12-point text Times. Corel Word Perfect produced an Alamo-pink color for my title page on the first page. I solved a dilemma dealing with whole documents/letters and a write-up by (1) making two horizontal slits before and after my text and placing this band across a less important part of the letter; and (2) cutting one of my page protectors so that I had a page-size overlay on which to stick my text with double-sided Scotch tape. Key items are mounted with Alamo-pink borders. My four frames reposed on both guest beds and the dining room table so

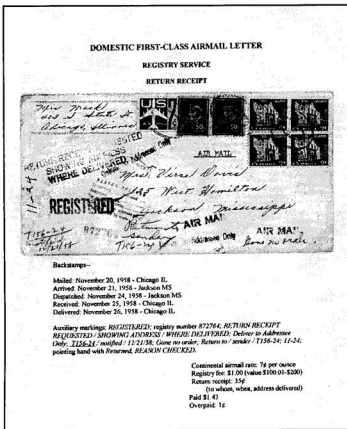
that I could keep constant check on how each frame would look. I had heavily resisted the computer up until now: I had successfully bonded with it when I finished the exhibit.

At the AUSTIN TEXAS STAMP SHOW, the "The Alamo 9-Cent Stamp" captured a Gold award, and was selected to represent the show in the Texas Philatelic Association's (TPA) Texas Series at TEXPEX 2000 in Dallas in April. The TPA pays for the recipients' TEXPEX frames and a one-year TPA membership. This Series is a competition between exhibits from each stamp show in Texas from the previous year. I also received the club's Avilla Memorial Award (a nifty limestone brick with the Texas flag carved into it) for the best United States exhibit by an Austin-Texas Stamp Club member.

A very important part of my progress has been attending the AAPE seminars and the judges' critiques (I recommend to do this even when not exhibiting, and take copious notes!)

The judge assigned to The Alamo at the critique in Austin, said to take out the covers with over-pays and late usages. The jury suggested that I look for perfins and precancels on the Alamo stamp. Someone suggested plate varieties — these are list-

The Philatelic Exhibitor



ed in French's *The Encyclopedia of Plate Varieties on U.S. Bureau-Printed Postage Stamps*. The jury also suggested I build on sections with highest point evaluations in the judges' manual. I advertised in the Texas Precancel Club's newsletter, and I had extraordinary good fortune in contacting a Texas dealer who could help. We located all fifteen Bureaus and a scattering of Texas locals; plus a good many perfins including two from Texas.

On to TEXPEX 2000 in Dallas in April. I was thrilled with my silver ribbon and gold AAPE pin! I also won the Texas Postal History Society's William H. P. Emery Award (a society seal embosser). The jury congratulated me on the silver for an exhibit for the first time in a national show. Again I attended the AAPE seminar and the judges' critique. They told me my first frame with the stamps and paraphilatic items were my strength. I was told to tighten up the two frames of first-day covers — it is not necessary to have all that are listed. Seek other cancels used on the first day in addition to the official cancellation. The commercial section needed more work — find strips, multiples, pairs, singles and more different rates. The 9¢ does not have to be the primary stamp paying the rate. Over-pays and late usages show philatelic knowledge if properly identified. I accepted a judge's

invitation to go to the frames. Also went to the frames with a specialist in the "Liberty Series" who was attending the show, and he gave me similar advice.

Next step — using the AAPE critique service. The exhibit name was changed from "The Alamo 9-Cent Stamp" to "The 9-Cent Alamo Stamp and Its First-Day Covers" to reflect the emphasis on first day covers. Philatelic knowledge generally "quite good." Write-ups were considered "brief and to the point" needing just a tad of fine-tuning here and there (like changing "duel" to "dual"). Presentation followed the judges' manual with commercial usages after first-day covers rather than before (I choose to leave them last). A plan page was a suggestion. Comments regarding the difficulty of acquisition were "excellent material that is not readily available such as correspondence leading up to the stamp's release, the ceremony program, artwork for the Texas Heritage Foundation cachet, etc."

AMERICOVER was the biggie! I had my exhibit at a show for first-day cover specialists. It was late Friday afternoon after the jury had evaluated the exhibits. I was chatting with a group that included jury members. Exhibitors were still in the dark regarding the awards because the society tradition is not to put ribbons on the frames until after the awards ceremo-

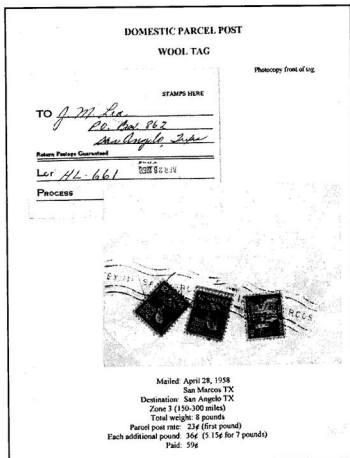
ny. The judges were teasing me about my layering my first-day covers in a first-day cover exhibit. They gave me the impression that I would be lucky to get a certificate of participation. I was unable to attend the banquet due to a previous commitment.

Saturday morning, I was launched to cloud nine when told my exhibit had a Gold Ribbon, and the APS Award for Excellence 1940-1980!!! I could not believe it! Was still a disbeliever during the critique when they cited my exhibit as a textbook example of how a first-day cover exhibit should be arranged. The paramount suggestion was to spread my covers out by adding another frame. Also, hunt for stamp production errors. Again I went to the frames with a judge and we went over everything point-by-point.

Next time out was the GREATER HOUSTON STAMP SHOW in September. Giant revision this time. Used up the rest of the 250 sheets of card stock in the package and a computer printer cartridge. Of course I added the fifth frame. Problems: short three pages of material and I would have to cut my souvenir card in half because the double-page fell the wrong place in the frame. I had put back my over-paid and the late-use commercial covers. Three covers fell into my hands — one with ten nine-centers, another to Canada, and one with auxiliary markings with Post Office Department stamps after getting slightly distressed in the mail. Most of the last four frames were redone, rechecked, rechecked, rechecked.

The GREATER HOUSTON STAMP SHOW awards were a vermeil ribbon, a silver AAPE pin, and an AFDCS honorable mention for the runner-up best first-day cover exhibit. I was delighted! One of the jury members was a *Liberty Series* specialist who had sent me information and material. Again I glowed in the shower of his compliments. However, part of my description of the Alamo stamp itself was in error. It was a delight to go to the frames with him and discuss my exhibit. He also told me that Ken Lawrence had written "The Challenge of the Liberty Series" that appeared in the February 1994 issue of *The American Philatelist*.

I look forward to traveling this golden road under sunny skies. The journey will not be an easy one: there are more *Philatelic Exhibitors* to read, more judges' critiques, AAPE seminars, and new ideas to incorporate into "The 9-Cent Alamo Stamp and Its First-Day Covers." There are more great people to meet! I am having FUN!



Publishing Company, 1996.

THE 9-CENT ALAMO STAMP AND ITS FIRST-DAY COVERS

SYNOPSIS

The 9-cent Alamo stamp (U.S. #1043) of the *Liberty Series* went on sale June 14, 1956 in San Antonio, Texas. The uniqueness of this first-day cover exhibit is supported by the article, "Alamo 9-Cent Stamp," published in the October 15, 1989 issue of the American First Day Cover Society's journal, *First Days*.

Some of the Gillis King correspondence that details the plans for the first-day-of-sale ceremony is within this presentation. Mr. King was appointed by Texas Governor Allan Shivers to chair the program committee; he was also chairman of the Texas Heritage Foundation, Inc.'s stamp committee.

There were five designs and two die proofs submitted by the Bureau of Engraving and Printing to the United States Post Office Department (USPOD) for Postmaster General (PMG) Summerfield's approval. These are stored in the USPOD's Division of Philately official files.

An ordinary issue was expected to be in use for 20 years. The Americana Issue included in the next 9¢ stamp released on March 11, 1975.

Some of more unusual items have Alamo-pink borders.

The Alamo Stamp

- USPOD press release announcing The Alamo stamp
- Pane
- Varieties paper, color, gum, plate markings
- All six matched sets plate-number blocks
- Precancels — All 15 Bureaus and three types of locals
- Perfins

Gillis King Correspondence Documents First-Day-Ceremony Plans

The Ceremony Day

- Ceremonial program (50 printed)
- USPOD commemorative stamp album (11 presented)
- Original art work for sponsored first-day cover — Texas Heritage Foundation, Inc.
- Ceremonial participants — Daughters of the Republic of Texas

The Philatelic Exhibitor

So many philatelists have taken the time to help me with my exhibit during the last eleven years. My Texas-size "thank-you" to Ted Bahry, Jr., Warren H. Crain, William S. Dunn, Monte Eiserman, Martin H. Feibusch, Romaine Flanagan, Nonie Green, Don Haynes, John M. Hotchner, Eliot Landau, Ken Lawrence, Harry Meier. Also, Patrick J. Ryan, Sr., Denise Stotts, Jay B. Stotts, Ronald E. Stawser, Stephen L. Suffet, Norma Watz, and Alan Warren.

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Alamo Mission Chapter

(signed by Governor Shivers)

San Antonio Philatelic Association

(signed by President Gelinas)

Michael Sanders cachet (signed by San Antonio Postmaster Quill)

- Joske's of Texas (department store) luncheon souvenir — approximately 12 guests (signed by Assistant PMG Robertson)

First Day Covers

- PMG Summerfield
- Assistant PMG Kieb
- Congressman Kilday (San Antonio)
- James Knobke (hand-painted)
- William S. Linto (number 3 of 18)

- William N. Wright (hand-painted)
- Garik Cachets (combination cancels, 1 of 3 or 4)
- Kribb's Kovers (hand-drawn, hand-painted add-on)

Maximum Cards

TEXANEX 71 APS Souvenir Card

- Stamps represented attached with the Convention Station cancellation

Domestic Mail

- First-class letters
- Postcard
- Airmail
- Money shipment tags to Federal Reserve Banks
- Wool parcel post shipment bag

- Postage due bill
- Auxiliary markings

Services and Fees

- Registry
- Return Receipt
- Special Delivery
- Certified
- Insurance

International Surface Mail

- England

International Airmail

- Canada
- Europe
- Africa

Revised November 1, 2000

The Chicken Or The Egg: Society Show Tables vs. Members

by Tim Bartshe

I would like to address this letter directly to all of the APS-affiliated societies out there. You know who you are! My *cause juste celebre* are the health and continued existence of philatelic exhibitions, from local through WSP shows, and the exhibits that go into making a bourse an exhibition. Most societies hold annual meetings at various venues throughout the year. These societies are the life-blood to the exhibits chairman of any show, in that a certain draw of like exhibits will be "guaranteed" by the society meeting at the show. The board of directors and numerous members show up at the show, thus bringing another "guarantee" of a successful bourse to the attending dealers. Seems like a win/win situation for all concerned.

Some societies such as the AAMS and UPSA have meetings all over the country. For example over the next four years, the AAMS will be meeting in Baltimore, Dayton, San Diego, and St. Louis (to name only half of their venues). That truly is exposing their society to the country as a whole, small population centers to large. I understand why certain groups may

chose to stay "close to home" — a venue chosen because it is close to 90% of their members. However, even this reasoning is faulty if the intent is to expand the interest in their Society's subject.

If the criteria is for the convenience of the board of directors of the society, then they do a disservice not only to their members who might reside outside the metroplexes of this country but also to all of those people to come to the shows. Granted, most of the shows in-between the coasts can only claim to draw from a few million people within a day's drive of the venue, but there are probably no potential sites where there are not at least a few fellow members. And don't forget the organizing committees of the various shows who are willing to do what they can to help staff booths, set up meeting rooms and help arrange for the special society dinners. Philately is made up of many parts that, together, make this the wonderful hobby (or obsession as some view it) that truly is.

Philately's health depends upon gaining new "recruits," supportive dealers and

willing volunteers, societies and collectors, all working in a symbiotic fashion. Separately, we may have different goals or needs, but it still boils down to this: we all are interested in stamps and without cooperation and, yes, even a little altruism, our hobby dies a little each year.

With all of the competing interests in our life today, it can be difficult to find time and energy to be an active stamp collector, let alone a philatelist. You can watch a game on TV, but there is nothing like being there. Same thing with stamps; you can read about it and even get approvals and never leave your house. But there is nothing like being there, seeing the exhibits, talking with fellow collectors, touching and seeing the dealers' stock. You don't know how many "closet" collectors there are out there in your specialty area and you never will if you don't go into the "hinterlands" and reach out to them. Mix it up and spread around the wealth. Our hobby as a whole and our national, regional and local show network in particular will benefit.

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.

FDC Exhibiting A Diary Of An Apprentice Judge

by Allison W. Cusick

(NOTE: This article was originally published in the July 15, 2000 issue of First Days Official Journal of the American First Day Cover Society. It is reprinted here with the permission of the author.)

AMERICOVER is on the road to acceptance as a nationally accredited World Series of Philately show by the American Philatelic Society. Beginning in 2000 the exhibits will be judged according to the standard APS rules and by accredited APS judges. Naturally, this change has caused some trepidation among the AFDCers. Any novelty may induce anxiety. Such nervousness in my opinion is unwarranted. In fact, the change should elevate the status and quality of FDC exhibits both at AMERICOVER and nationwide.

The AFDCs needs more judges qualified to serve at AMERICOVER and other nationally recognized exhibitions. Therefore, I began an apprenticeship to become an accredited APS judge. Perhaps this brief account of my first experiences as an apprentice will encourage others to join this valuable program.

I began my apprenticeship at ROPEX in Rochester, NY, March 17 to 19, 2000. ROPEX featured 48 competitive exhibits in 216 frames. A frame is 16 standard pages. Jeanette Knoll Adams of Indiana chaired the ROPEX jury. The other judges were Robert Meegan and Thomas Fortunato of New York, Paul Tyler of New Mexico, and W. Danforth Walker of Maryland. The apprentices were me and Thomas Allen of Ohio.

A judge's work actually begins weeks

prior to the show opening. The show chairman sends the judges the synopses of exhibits supplied by the exhibitors. Each judge then can prepare himself for the task ahead. I was daunted at first by the variety of topics to be displayed and by my own lack of knowledge on some subjects. What did I know of 19th century Danish and Portuguese classics, the railroads of Luxembourg and Canadian surcharges? Obviously, I had some serious boning up ahead of me. The advance time allowed me to search my personal library as well as look through selected books from the American Philatelic Library. I packed a few reference works in my luggage, just in case.

Thursday, 3/16 —

The evening before the ROPEX opening, the judges gathered informally for a casual walk-through of the exhibits. Although not a requirement, the walk-through allows the judges to meet each other and exchange thoughts on the scope of the task ahead.

Friday, 3/17 —

The chair organizes the judges into two teams. An apprentice is assigned to each team. The judging sheets are distributed and we get to work, starting on the show floor before the 10 a.m. opening. The teams slowly circulate through the frames. We read and discuss each frame occasionally each page, make notes.

The expertise of the team here comes into play. The sum knowledge of the team evens out the varying strengths and weaknesses of individuals. I was pleased to be able to contribute to the overall assessment of some exhibits. I also was glad to learn details of topics on which I knew relatively little. Even with unfamiliar subjects I was able to comprehend how the exhibitor assembled his display. Indeed, the best exhibits teach the viewer — and the judge! — about its subject. I learned a great deal from the exhibits themselves, as well as from other team members.

The judges gather for a working lunch, the teams comparing notes and impressions. Afterwards, selected frames are revisited if necessary to recheck facts. Then the serious discussions begin. Jury deliberations are confidential. Freedom of thought is encouraged by the strict rule that comments within the jury room do not travel beyond its walls. This is essential.

The judges go through the exhibits one by one. The apprentice takes turns presenting their opinions on the appropriate medal level. Then the accredited judges weigh in with their opinions. The chair is arbiter in case of disagreements. Finally, the accredited judges vote. The apprentices prepare the list of medal levels and special awards for the ROPEX show chairman.

(To be continued in July)

Show Listings

AAPE will include listings of shows being held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information. World Series of Philately shows are designated by an asterisk (*). 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.

• **MAY 18-20, ROMPEX 2001.** Sponsored by Rocky Mountain Philatelic Exhibitions, Inc. Held at the Holiday Inn-Denver International Airport, 170 and Chambers Road, Aurora, Co. Hosting national conventions of the Sports Philatelists International and the International Philatelic Golf Society. 300, 16-page frames at \$8.00 per frame (adults), \$15.00 for one-frame exhibits; no charge for youth exhibits. Bourse of 40+ dealers, USPS station, youth activities, cachets, meetings and seminars. Admission \$15/Day, \$25.00 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 26-27, 2001 VICTORIA POSTCARD & STAMP SHOW 2001.** Sponsored by the Victoria and Vancouver Island Philatelic Stamp Societies will be held at the Holiday Inn of Victoria, 3200 Blanshard Street, Victoria, British Columbia. 100-16 page frames. Adults \$5.00 per frame. Juniors \$1.00 per entry. Admission by donation, 16 dealer bourse. Hours: Saturday — 10:00 a.m.-5:00 p.m., Sunday — 9:30 a.m.-4:00 p.m. with awards presentation at 3:30 p.m. for further information please contact Don Shorting, Box 5164, Station B, Victoria, B.C. V8R 6N4

• **MAY 26-28 NOJEX STAMP SHOW 2001.** Hosted by the North Jersey Federated Stamp Club, Inc. Held at The Meadowslands Crowne Plaza Hotel, Two Harmon Plaza, Secaucus, NJ. Hosting the Society of Israel Philatelists and the New Jersey Postal History Society. 250 sixteen page frames of exhibits. Eighty dealers per show for adults, \$4 per frame for juniors under 18. One frame exhibits at \$10. Forty-five dealers. Hours: Saturday and Sunday 10 a.m. to 6 p.m., Monday 10 a.m. to 4 p.m. Exhibit Prospectus and information from Robert G. Rose, P.O. Box 1945, Morristown, NJ 07954-1945. e-mail: gkr@njps.com, Phone (973) 966-9070.

• **JULY 20-22, 2001 Minnesota Stamp EXPO 2001.** Sponsored by The Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers

Association. A WSP show. Held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN 188 16 page frames available at \$7 per frame, no charge for youth exhibits. Single frame and display class exhibits welcomed. Free parking and admission. Youth table, 40+ dealers, USPS and UN. Further information and prospectus from L.L. Hempel, Jr., 402 22nd Ave. NE #3, Minneapolis, MN 55418, by e-mail from rolvose@aol.com, or from the web site at www.stampshowminnesota.com.

• **AUGUST 23-26, 2001 APS STAMPSHOW.** Sponsored by the American Philatelic Society, Held at the Donald E. Stephens Convention Center, 5555 North River Road, Rosemont, IL 60018. 350 16-page frames available at \$10.00 per frame; youth exhibits \$5.00 per frame; single frame entries welcome at \$20.00; literature exhibits at \$25. 150+ dealer bourse; USPS station; show cachet and cancel; youth area. Free admission, Hours 10 a.m. to 6 p.m. Thursday, Friday and Saturday, 10 a.m. to 4 p.m. Sunday. Prospectus and other show information from Ken Martin, APS, P.O. Box 8000, State College, PA 16803, phone 814-237-3933, fax 814-237-6128, email: StampShow@stamps.org web site: www.stamps.org

• **SEPTEMBER 14-16, 2001 GREATER HOUSTON STAMP SHOW.** Sponsored by the Houston Philatelic Society, will be held at the Humble Civic Center, 8233 Wil Clayton Parkway, Humble, TX 77338. 100 16-page frames, 33 dealer bourse, Beginner's Booth, hourly door prizes, free admission and parking. Information and prospectus available from Denise Stotts, P.O. Box 690042, Houston, TX 77269-0042 or email: stotsjd@swbel.net

• **SEPTEMBER 28-30, 2001 OMAHA STAMP SHOW** Hosted by the Omaha Philatelic Society, Inc. Venue: the Nebraska National Convention Center, 6222 Mercy Road, Omaha. Hosting the Trans-Mississippi Philatelic Society, the Great Britain Collectors' Club and "Bittersweet," a group of collectors from New Hampshire. 200 16-page frames of exhibits, \$6.00 per frame, no charge for youth

exhibitors 16 years of age and under. Copies of the prospectus available from Paul Janacek, 6025 Oak Leaf Lane, Fort Calhoun, NE 68023-9757, phone (402) 571-4533. Twenty-two dealers, USPS booth. Youth table and 40+ dealers. Hours: 12 noon to 6 p.m. Friday, 10 a.m. to 6 p.m. Saturday, and 10 a.m. to 4 p.m. on Sunday.

• **OCTOBER 20-21, 2001 CUY-LOPEX 2001.** Sponsored by Cuy-Lor Stamp Club at Lutheran West High School, 3850 Linders Rd., Rocky River, Ohio. Nine-page frames at \$3 each dealer fee. Further information and prospectus from Cuy-Lor Stamp Club, P.O. Box 45442, Westlake, OH 44145-0042.

• **NOVEMBER 16, 17, and 18, 2001 CHICAGOPEX 2001.** Chicago Philatelic Society's 115th Annual National Philatelic Exhibition, Donald E. Stephens Convention Center (formerly Rosemont Convention Center), 5555 North River Road, Rosemont, Illinois (Chicago suburb near O'Hare Airport). Hotel accommodations are available at Rosemont Suites O'Hare Airport, across from Convention Center, at reduced rate. Hosting the Annual National Conventions of the American Revenue Association and the United States Postal Stationery Society, and the International Convention of the Mailing of Pate Number Coil Collectors Club. FREE ADMISSION. Hours of show: Friday - 10 a.m. to 6 p.m.; Saturday - 10 a.m. to 6 p.m.; Sunday - 10 a.m. to 4 p.m. JUNIOR EXHIBITORS ALWAYS WELCOME! Frames held 16 pages (8-10x11). Frame fee: \$10.00 per frame, \$1.00 per frame for Juniors. Literature is \$15.00 per exhibit. Philatelic deadline as August 15, literature deadline is September 15. For philatelic, literature and literature competition applications, please write to: Mr. John Kevin Doyle, 5815 Lenox Road, Little, IL 60532-3138, or e-mail: doyle-stamps@aol.net. For other show information and reduced rate hotel reservation card, please write to: CHICAGOPEX 2001, P.O. Box 4-3953, Chicago, IL 60690-3953.

The Philatelic Exhibitor

Off and Running with "Divisions"

by Janet Klug, Chairman, CANEJ

The October 2000 issue of *The Philatelic Exhibitor* (pp. 9-11) contained a proposal called "Divisions" that was put together by the Committee on the Accreditation of National Exhibitions and Judges (CANEJ). The "Divisions" concept put categories of exhibits we currently have at APS World Series of Philately (WSP) shows (such as traditional, postal history, thematics, revenues, etc.) into divisions. The proposal added additional divisions for new categories of exhibits that collectors want to show (such as patriotic covers and poster stamps), but collectors had been discouraged from showing these and other similar types of material.

I invited readers to submit comments and suggestions that I would forward to the subcommittee working on the project. We were encouraged with the overwhelming number of favorable comments we received. Some wrote with suggestions or requests for clarification. We incorporated as many of the suggestions in the final proposal as were practicable. And yes, to be honest there were a few writers who were vehemently opposed to the new divisions because they felt "non-philatelic" material such as Christmas seals or patriotic covers had no place in our stamp shows.

The "Divisions" initiative was amended by the subcommittee (Phil Stager – chair, Jim Graue, and Ron Leshner) and approved by CANEJ. Then the proposal was sent to the APS Board of Directors for approval. I'm pleased to announce that the Board recently approved the proposal by a vote of nine in favor, one abstaining. CANEJ has commenced work on implementation of the initiative and will kick it off at STAMPSHOW in Chicago this August.

The structure of the Divisions initiative puts all of the six divisions under an umbrella called "General Class." The divisions and the corresponding subdivisions are:

GENERAL CLASS					
Postal Division	Revenue Division	Thematic Division	Display Division	Illustrated Mail Division	Charity/ Promotion/ Cinderella Division
Traditional	Traditional Revenue	Thematic	Display Exhibits	First Day Covers	Charity Stamps (Christmas seals, charity seals, wildlife conservation seals)
Postal History	Revenue History		Social Philately	Maximaphily	Promotion (Poster Stamps)
Aerophilately	Special Studies			Advertising Covers	Cinderellas
Astrophilately				Patriotic Covers	
Postal Stationery				Cacheted, Illustrated, Imprinted Covers and/ or Cards	
Special Studies				Corner Cards	

"Display Class" exhibits were introduced several years ago. This type of exhibit allowed collateral material such as photographs, coins, currency, buttons, medals, and virtually any flat items that would fit into a frame to be included in an exhibit to augment the philatelic material. These exhibits did not compete for the grand or reserve grand awards and were only eligible for three medal levels. The new "Divisions" initiative adds Display Division and permits Display exhibits to compete for five medal levels and the grand and reserve grand awards.

Besides General Class and its six divisions, the two other classes of competitive exhibit may be offered by WSP shows: Youth class and Single Frame Class. Only exhibits entered in General Class will qualify for the grand or reserve grand awards.

So how will this affect you? Well, it means different things to different people.

EXHIBITORS will have the opportunity to assemble and show exhibits at APS WSP exhibitions that have formerly been discouraged from competition. Collectors of poster stamps, advertising covers, Cinderellas, and patriotic covers will now be able to assemble their collections into exhibits and show them competitively on an equal playing field with other types of exhibits. The new divisions will be judged using criteria designed specifically for each new division. Display Division has also been redesigned with new criteria and score sheets.

The Divisions initiative does not take anything away from exhibitors who have been competing at WSP shows. The "Divisions" are "inclusive" not "exclusive." It opens the door to new types of exhibits. We hope new exhibitors will be encouraged and will show their prized collections. If that happens...

SHOW GOERS will benefit by getting to see a wider range of interesting, colorful, and informative material that they have not had much opportunity to see before.

SHOW COMMITTEES have been having some difficulty filling their frames in recent years. With so many more types of exhibits permitted to compete, it is hoped the "Divisions" initiative will help show committees fill their frames and fill their shows with viewers and exhibitors.

The Divisions plan is written to have a minimal impact on the way WSP shows operate. Exhibition committees will continue to have the freedom to accept or reject any exhibit(s) without explanation to the applicant, just as they do now. There is no mandate for WSP shows to accept exhibits from all, or even most, of the Divisions.

JUDGES will face new challenges. Judges will have to learn the basics of judging exhibits in two new divisions, as well as tackling new criteria for Display exhibits. It won't necessarily be easy, but I am confident our corps of nationally accredited judges is up to this challenge.

The "Divisions" initiative is not the be-all/end-all of philatelic exhibiting. It is a step in the evolution of competitive philately in North America. The hobby will continue to evolve and change. Years ago thematic collectors were not encouraged to exhibit. More recently, revenue exhibits finally received due recognition. This is an extension of that process. CANEJ hopes it will be viewed as a progressive step forward to encourage new exhibitors, interest show goers in the exhibits, and help WSP shows fill their frames.

As always, your comments and questions are eagerly sought. Contact me at: Janet Klug, P.O. Box 250, Pleasant Plain, OH 45162 or by e-mail: tongajan@aol.com.

Write-up — Too Much, Too Little? Who Is To Judge? A Judge? (and other comments)

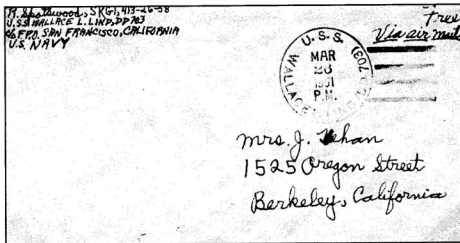
by Robert C. Collins

My wife and I recently attended one of the AAPE meetings which was most enjoyable. The call went out for material for the club magazine so I thought I would toss out a couple of questions for exhibitors and judges alike.

Just what are the hard, fast rules on the amount of write-up one uses, or is it somewhat up to the exhibitor to make the determination? We have all heard over and over how the judges have so little time to read through an exhibit so, consequently, everything should be kept to a bare minimum. At times I wonder if to placate the judges we delete a lot of interesting information and comments from our write-ups that in fact make the exhibit a whole lot LESS interesting to anyone viewing the exhibit, which to me defeats the purpose of exhibiting in the first place.

Over the course of 19 years of working on my exhibits, I have found the best way to do my write-up is to do it in such a way that I am happy with it myself. Over the years I have learned one jury will tell you one thing at a show and when you exhibit at another show that jury will tell you the exact opposite. I would imagine if one questions 10 juries, one will get 10 different opinions, and I don't mean anything negative, just human nature I guess. So what does one do? I save the final judgment for myself.

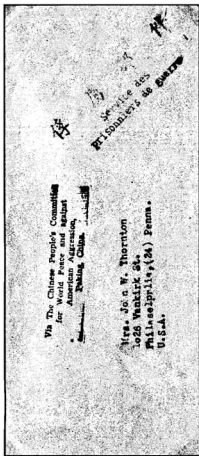
For a number of years my current project is working on my Korean War cover collection. I have been collecting covers from this conflict for around 25 years and during that time I feel I gained a lot of



March 21, 1951 - U.S.S. Wallace L. Lind - Destroyer
Sailed for Korea September 6, 1950, on combat tour which lasted until May 9, 1951; defense & evacuation of Hungnam, North Korea; bombardment of Wonsong and Kosong and other cities.



March 17, 1951 - U.S.S. Boxer - Aircraft Carrier
Arrived Korea July 22, 1950, with 150 planes and 1000 troops. Supported Inchon landing and numerous other action; remained in Korean waters until August 1953.



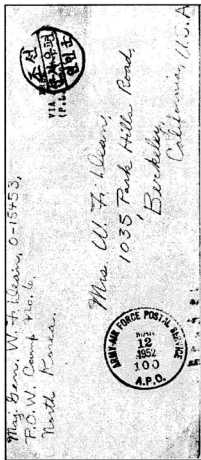
The Philatelic Exhibitor

Prisoner of War Camp #2

Located at Pi-Chong-ni, North Korea, near the Yalu River, 70 miles northeast of Sinuiju, POW Camp #2 was established in October 1951. Early type with the handstamps applied when cover was ready to send. Letter writer held in and out of the "Reactionary" section.

Of the 7,140 United States military personnel captured during the conflict, only 35 were members of the Navy. Letter writer was a member of 2nd Helicopter Squadron, and was the first helicopter pilot to be shot down by hostile fire — on March 31, 1951. This prisoner was captured on April 10, 1951, and he was later released on September 6, 1953.

Note: Thornton was allowed to write a letter home, but due to his refusal to write the phrase "Against American Aggression" in return address, there is no return address. The cover addressed later by the Chinese or North Korean prison personnel using a typewriter — something the prisoners did not have access to. (Check the spelling of "Philadelphia.")



Prisoner of War Camp #6

Located at Pyongyang, North Korea, opening date unknown since camp changed locations several times. North Korea & United States APO #100 (Vokohama) handstamps applied.

Major General William F. Dean was the Division Commander of the 24th Infantry Division, and was captured on August 25, 1950, and released September 4, 1953. General Dean was the highest ranking United States/United Nations prisoner of war. He was held in solitary confinement, and he was the only POW held in what was called POW Camp #6.

While Camps #1 to #5 were run by the Chinese, Camp #6 was run by the North Koreans.

Nobody wants constructive criticism. Its all we can do to put up with constructive praise. — Mignon McLaughlin



Prisoner of War Camp #1

Large Dove letterhead with North Korean handstamp and United States APO #100 (Vokohama) handstamp. Also held at "Bean Camp" (name came from soy bean diet) and "Mine Camp" (located in an old French mine). Member of C Company, 38th Infantry Regiment, 2nd Infantry Division, captured February 12, 1951, released September 3, 1953.



Prisoner of War Camp #5

Small Dove letterhead with North Korean handstamp and U.S. APO #100 (Yokohama) handstamp. Letter writer was a member of B Company, 31st Infantry Regiment, 7th Infantry Division; he was captured at the Chosin Reservoir on November 30, 1950, and released on August 11, 1953. At age 16, he was one of the youngest, if not the youngest, of the United States POWs. He spent his 17th, 18th, and 19th birthdays at POW Camp #5.

knowledge about that area of collecting. Like a lot of collecting areas, it has a lot of items that are specific to the Korean War. That is, a collector of other military conflicts will not be able to appreciate what they are looking at without a good write-up. Take the POW mail situation comparing WWI, WWII, and Korea. While the first two are relatively common, there is no such thing as a common POW cover from the Korean War. With pieces of Korean War material selling in the four figures, it amazes me to see so called "knowledgeable collectors" lump this material as "junk" because it is from the 1950s.

Seeing that I am dealing with material that is not seen in exhibits on a regular basis leads me to go overboard with my write-up, but I feel it is more than necessary to convey information to the judges and public. Because of the material being military, one can include information of considerable interest that is not philatelic in the strict sense. I believe that when one includes this "other" information, anyone can get a better grasp of the situation involved with the sending of the mail, not to mention that in dealing with military mail one has to remember the sender could not always put the letter out for a pickup by the postman or walk or drive to the

nearest post office.

I have tried to include at least one cover from each of the countries involved in the war, including both sides. I show an example from a Luxembourg soldier, one of the 50 individual soldiers supplied to the United Nations commanded by Luxembourg, and show numerous examples from the United States military, who supplied over 90 percent of the military people and supplies under the United Nations banner. I spent years looking for an example from the North Korean military used during the war and finally found one two years ago. I was advised by a very knowledgeable philatelic judge NOT to put this item in my exhibit as I had only this ONE example. The reasoning was that I was "opening the door" to the judges and they would fault me for only having one example. I thought about this for a long time and came to the following conclusion: This North Korean military item would go in the exhibit. I looked for years before finding this item and wrote to foreign dealers numerous times in my search, so I know it is a hard-to-find item. I would imagine part of the trouble was the North Korean "closed society."

Underscoring my feelings was that in the years I was searching for this item, I have seen several examples of the C3a

inverted Jenny for sale and all one needed was a big pocketbook. Would one be faulted for only having one C3a in an exhibit? If I get faulted for only having one scarce North Korean item in my exhibit and for not having the complete military postal history of the country, I am sorry. Once again, this item has a long write up but I feel it is interesting enough to do so, and I feel it would be a terrible injustice not to do so.

So, here we are with longer-than-normal write ups. I will tell the judges I am sorry about doing it this way but I feel that leaving out so much interesting information does not do the exhibit justice. And when we get right down to it, so what if I drop down a medal level or two? Like everyone, I want this exhibit to be as nice as I can make it (gold medal class) but I will be far happier, if some of the viewers enjoy reading and learning about the material. Isn't that what this is all about?

Show here are a few random examples from my Korean War exhibit where I might be faulted for having too long a write-up. As you will note it would be fairly easy to remove lines from each by taking out "non-philatelic" information but in my estimation it would make the exhibit a LOT LESS interesting and not as informative.

DEMOCRATIC PEOPLE'S REPUBLIC OF KOREA
(NORTH KOREA)

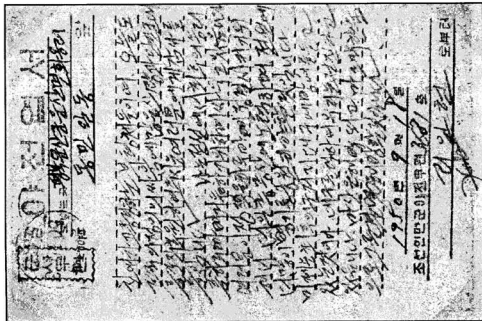
June 24, 1950: 10 Army Divisions (120,000 men), Special Units (61,420 men), Navy (4,700 men), Air Force (2,400 men), Marines (9,000 men) -- for a grand total of 197,520 men in the military.

Tanks - 242

Armored Vehicles - 54

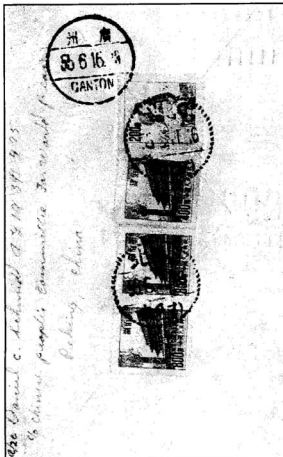
Aircraft - 211

Patrol Boats - 30

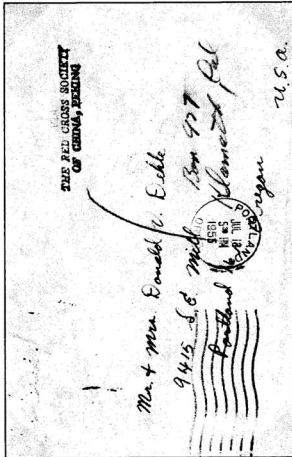


September 18, 1950 - Chosun People's Army Field Post No. 3631
Military Mail - FIELD POSTCARD - Written by In Hun Lee.

Sent to villagers at Hwa-song-ri, Un-san-Meou, Un-san-Kun, P'yong-bak Province, thanking them "for supporting people's army with much food. I'm fighting on front line to achieve victory as soon as possible. All should make more effort to produce more weapons to the front." Written at the front, then transported to P'yosang Yaag (capital of North Korea) Central Post Office, where postmark (October 3, 1950) was applied and card was placed in the mail stream. Obverse: Shows two soldiers manning an antiaircraft gun.



Photocopy - Obverse



Backstamp: Peking, China, June 4, 1955, and Canton, China, June 16, 1955
A2: Daniel Schmidt, B-29 crewman, 581st ARC Wing. He was captured on January 13, 1953, dropping leaflets when his plane was shot down, and was released on August 3, 1955.

As were the letters of the fighter pilots, the B-29 crewmen's letters were also turned over to the Chinese security section with the covers unsealed. After the covers and enclosures had been censored, the postage stamps were applied by the Chinese security section. Covers were sent via the same route -- from Peking to Canton, China, to Hong Kong and the U.S.

Murphy's Law of Thermodynamics: Things get worse under pressure.

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Ask Odenweller by Robert P. Odenweller

The October issue of TPE raised a number of questions. Here are a few thoughts that might be helpful.

Backing and mounting covers, stamps, and encased postage: First, let's deal with the covers. The question was asked about "backing." That could mean more than one action. If it is to stiffen the covers, I have found that if they are open, a bit of card inside will do wonders for keeping it from flopping over.

If the question is more on the line of mounting or matting the covers, then I would recommend the same as I would for stamps. In both cases, the key element is to start with inert or neutral matting material. Usually, matting will be on black paper or other paper of some friendly color (but not too garish, please). Often the colored paper you may choose to use will contain a lot of nasty things. These could bleed onto the cover or stamp, or do other harm. For this reason, I have matted first on acid free white paper, cut the paper just outside the margins of the stamp or cover, and then matted it onto the colored paper again trimming it uniformly.

The resulting "sandwich" can be moved around the exhibit page at will, and you don't have to worry about thinning the stamp if you pull the hinge off the backing paper. The result is pleasant to look at, almost like a framed picture. There are some judges who dislike the "double matting" but it is safer for the stamp or cover and certainly doesn't deserve any downgrading, in my estimation, much as someone may have a personal dislike for it.

Encase postage is, along with some embossed stamps, a different matter. The mica or embossing could be seriously affected if it were to be pressed firmly in a stack of pages. The best solution I have seen is to make a card mask that is just barely thicker than the item being shown. The concept is similar to the cardboard holders that coin collectors use (but with thinner margins all around, say 1/8 of an inch). This may be stuck to the inert mounting paper, with the item mounted in the hole in the middle. If it is desirable to show the reverse, such as on encased postage, a scan or other illustration

of the reverse may be added nearby.

For mounting covers without matting, I have found two different approaches to be necessary. If the cover is small enough to fit on the page, I use the self-adhesive G&K Imperial Mounting Corners (but others will do just as well), and press them into place on the ruling lines I have printed onto the page. Ruling lines can be a nice substitute for matting, if you are using a computer. Matted covers will stay inside the mounts as well.

I find that larger covers need to be hinged into place. Two or three hinges at the top and one or two at the bottom seem to do the trick, with ruling lines that extend the width of the page. Unfortunately the covers extend over both sides, but I have chosen to let them do so and will overlap or spread them out in the frame. I've chosen not to mount them diagonally or vertically, so this is what seems to be the option that is left.

Computers, graphics, and scanners:

A question asked about preparing exhibits on computers.

My new exhibit is being generated on my computer. The last one I prepared (over twenty years ago), was laboriously typed using a special typewriter. The requirements then were not as great as they are now, but still took time. My wife has commented that I've spent much more time working on this one than I did past exhibits, and she's right.

But it's mainly because I have to put a lot of thought into creating the flow and conveying the information that needs to be on each page, since the rules have changed since then.

Computers make page preparation very easy, but some users are more capable than others. Unfortunately, there is no simple one-size-fits-all solution to using computers. Levels of expertise and facility with using the computer components also vary hugely among individuals. What might be right for one would pose a hopeless "learning curve" for another. For example, I use a desktop publishing program "Ventura Publisher 8" by Corel. It allows ultra precise placement of text and boxes. But it is an upgrade from one I used for many years, and there are no good "secondary market" books to help you learn

the features in a sequential process. Perhaps it's because the other programs that have come along have taken the lion's share of the market, and the would-be authors of such books can't justify spending the time. Whatever the cause, I would advise most people except the most ardent users to avoid it. There are others that are easier to use.

But it works for me, since I cut my teeth on earlier versions. And it will do anything I need to do for the exhibit pages, not to mention many more features that would satisfy almost anyone in the publishing business.

Nevertheless, the remarks that follow are applicable to a wide range of what is available. Many people find that they can make do with the modest capabilities offered by word processing programs, and they're right. If a straightforward exhibit page, with text in set places, will satisfy most of what you need to do, there's no need getting fancier. You can prepare a template that will hold the various parts of the information, and that will make it even easier to fill, without having to measure each time.

For those who might like to get a bit fancier, however, you can put the information that is to go into each of the "holders" in a list or database, one record per page, and the "mail merge" feature will prepare all the pages for you. It can be a real time saver for material that is essentially the same for each page. Having said that, I would recommend that each page should get individual attention since the lack of uniformity of what you want to show will often make that the better approach.

Highlighting and Explaining: Each item you show should have some reason for being on the page, and often this carries an obligation to explain what that reason is. It could be as simple as identifying a shade or cancellation, or could explain the difference between two different design types. These notes are usually included in boxes that you can place wherever you need, according to size and placement of the material on the page. Some people like to have ruling lines around them but I feel that ruling lines around text are the first thing that should go. (For those who disagree, I would recom-

Meshkin's Law: There is never time to do it right, but always time to do it over.

mend an outstanding book by Edward R. Tufte, "The Visual Display of Quantitative Information," Graphics Press, Cheshire, CT, which deals with information, but the principle is the same). Boxes should be used sparingly, if at all, around text.

Boxes around the material are another matter. They can substitute for matting and give substance to the page. The move away from quadrille lined pages that I cut my teeth on so many years ago and still find to be about as good as they get, has caused a different problem. When you mount stamps onto a blank sheet of paper or card stock without any additional help, such as matting or ruling lines, it can get swallowed up into the page and look far less significant. Even with quadrille lined pages, matting or ruling lines help a lot.

Try it. Take a blank page, put some identifying information at the top, and then mount a few stamps in the middle area of the page. Do the same, using the matting process I mentioned above, and a third time with ruling lines around the stamps. You should be able to see quite a difference.

Typefaces and Text: Two other tools for stressing information are available on computers: bold print and italics, or bold and italics together. Forget underlining. It is a relic of the old typewriter days, and is a tool that was used to indicate that the text should be italicized. Since you have italics, why bother? Besides, a ruling line often impinges on the bottom of the letters and to my eye removes some of the professional look of what you got when you went to the computer.

And while we're at it, don't use Times Roman. "The courier type of the computer age." There are so many good, readable fonts available, that you shouldn't have to settle for one as ordinary as that. You should have a nice selection of typefaces available, and I would strongly recommend one with a serif. My old special typewriter I used in the dark ages had a sans serif typeface of which I was fairly proud. Then I read in some

books on advanced typography that sans serif is harder to read than ones with serifs. They eye needs the help and serifs fill in the needed space that makes it all more readable. After all, one key secret in preparing an exhibit is making it easy to read and follow. If this (slight) degradation works against you, then you just might be doing yourself subtle harm if you use a sans serif typeface.

Scanners: Your hardware (scanner and printer) can make a major difference as to how the scanned material looks in the final product. These are often a function of how much you want to spend at that often depends on how much you will use them for other things. Scanners today are readily available with 1200 x 1200 (and that should be "true," not "effective," "enhanced" or "interpolated") dots per inch resolution, and the same goes for laser printers.

I use a Hewlett Packard model 6300 scanner. Hewlett Packard has a wide range of scanners that fill the bill from \$200 to \$400, and they also make a fine LaserJet 2100 printer that is less than \$700. For those who want to save their funds for stamps, a decent scanner can be found for under \$100 (but will probably be 600 x 1200 dpi) and color inkjet printers (same resolution) for under \$150. On the latter, the color often leaves something to be desired until you get into some better models.

Scans can be useful, but they can be overdone. Avoid showing anything that is obvious to the naked eye, unless you want to extract, for example, a mark from a crowd of marks to emphasize its special nature.

If the scan includes things you want to get rid of such as handwriting or other marks, you can use a graphics program to eliminate the bad parts. One word of caution, however, is that it is frequently very time consuming to "clean up" just one mark, so unless you have an unlimited amount of time available, you should choose with care which ones you want to treat this way.

Scans can be sized to fit (either larger or smaller), or they can be left full size, accord-

ing to your needs. But if you squeeze them too much, they might become worse than useless; a blob of undecipherable ink on the page. My prime advice would be if there's any question as to whether you should include it, the answer will usually be "don't." Keep such extras to a necessary minimum if you do, then the ones you show will have more impact. If you have scans on every page, just because you can do it, then none will be special and the impact will disappear.

Scans of illustrations from books sometimes convey much more information than those taken directly from a cover or stamp. Use them only when you want to make a point.

For example, if you are showing the progression of types of cancellations used in a town or city, you might want to have the scan of the new mark on the first page of the sequence of pages showing that type as a part of the header information. Just don't show the same one on each page. Marks from the reverse of covers are another potential source, but don't show the whole back unless there is a compelling reason to do so. The single mark, or few marks, will usually suffice. If you can make the statement just as well in text, then don't show a scan at all, unless you want to draw attention to it as one of the few items you choose to illustrate with a scan. In my new eight-frame exhibit, I have only one scan of part of the back of one cover, in addition to some from the stamps showing where to look for re-entries. Information from the reverse of other covers is handled in the text of the write-up.

What it all boils down to is a need to keep things as clean as possible. Avoid clutter. Show those things that you cannot cover adequately in words, and show those items that you want to draw particular attention to. Keep the number of scans and other highlighting down. A good rule of thumb would be an average of only two to three per frame. More than that and nothing will be special.

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 2001? 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.

• **NATIONAL TOPICAL STAMP SHOW TOURS PLANNED.** An "Old West" historic, scenic and philatelic full-day tour is planned for Monday, June 25, 2001, in conjunction with National

Topical Stamp show 2001 and the 52nd American Topical Association convention. The exhibition and convention will be held at the Sheraton Mesa Hotel and Convention Center in Mesa, AZ on the

weekend on June 22-24. Jerry Husak, ATA founder and member #1, will guide the tour.

The highlight will be a 90-minute nar-

The Philatelic Exhibitor

rated cruise on Dolly, a sternwheeler paddleboat on cool Canyon Lake, the "Junior Grand Canyon." The air-conditioned motor coach ride from the hotel offers views of the rugged beauty of the lower Sonoran Desert and the Superstition Mountains. Lunch is included. En route there will be time to explore the 1892 Goldfields ghost town and Dynamite Mine, one of Arizona's most interesting ghost towns. Last stop is Tortilla Flat in Tonto National Forest, an authentic 100-year-old stagecoach stop on the Apache Trail, population six! The tiny town even has an active post office. Bring a stamped addressed envelope along, as no handback service is available. The June 25 all-day tour, with lunch, costs \$49.00 per person. Send advance reservations to Caroline Scannell, 14 Dawn Drive, Smithtown, NY 11787. Include payment by check (payable to ATA), or credit card (include card type, full name, card number and expiration date). Send E-mail reservations to philate@ix.netcom.com.

Reservations must be received by May 18, 2001. A half-day tour of Phoenix/Valley of the Sun will be scheduled for Thursday June 21, the day before the show opens. Included in this tour will be Old Town Scottsdale, the Wrigley Mansion, Barry Goldwater's home, Camelback Mountain, the State capitol, and Arizona State University. Cost is \$30.00 per person. Additional information on National Topical Stamp Show, including hotel reservations, dealer contracts and the exhibit prospectus, is available from the ATA Central Office at P.O. Box 50820, Albuquerque NM 87181-0820.

• NATIONAL TOPICAL STAMP SHOW AWARDS CHAIRMAN APPOINTED. Dalene Thomas, president of the American Topical Association, has appointed Donald W. Smith as Awards Chairman for National Topical Stamp Show (NTSS). The American Topical Association's annual convention and exhibition will be held June 22-24, 2001 at the Sheraton Mesa Hotel and Convention Center, Mesa, AZ. The all-topical/thematic NTSS is a World Series of Philately show and will be judged by an APS accredited jury. Besides the regular awards for the show, Smith will be seeking special awards from ATA study units and other philatelic organizations, as well as from individuals. Those groups or individuals wishing to participate with an award at NTSS 2001 should contact: Donald W. Smith, NTSS Awards, P.O. Box 576, Johnstown, PA 15907-0576.

For more information on the National

Topical Stamp Show (NTSS 2001), contact the ATA Central Office at P.O. Box 50820, Albuquerque, NM 87181-0820.

• NORDIA 2001 A RESOUNDING SUCCESS IN THE OLD WEST. The first NORDIA ever held in the United States proved a resounding success, mixing North America's Nordic heritage with the cultural diversity of the American Southwest.

Exhibitors from Sweden, Finland, and Norway won the three Grand Prix awards at NORDIA 2001, held January 19-21 in Tucson, AZ. Lennart Daun of Sweden won the NORDIA 2001 Grand Prix with his showing of *Swedish Postal Stationery 1872-1897*. Heikki Pahlman of Finland took the Grand Prix Nordique with his *Finland 1566-1896*, and Tønnes Ore of Norway won the Grand Prix International with *Trieste*. The Grand Awards were Native American Hopi pottery.

The appearance of the 3 Skilling Yellow, the world's most valuable stamp, attracted considerable attention from collectors, the media, hundreds of school children.

In addition to the gold awards given to the Court of Honor exhibitors, 22 golds were presented in the competitive classes at a banquet attended by more than 300 people. The medals were of Native American design, crafted in silver with a different stone signifying the different levels. The medals were designed so that women collectors and the wives of collectors could wear them as jewelry. (An example of the unusual medals can be seen on the NORDIA 2001 web site at <http://www.nordia2001.org>).

The five Nordic postal museums focused on cultural relations with the United States as they presented special stamp exhibits prepared specifically for NORDIA 2001. Also taking part were several local Tucson Nordic associations whose members trace their history to Denmark, Finland, Iceland, Norway, or Sweden. They displayed material showing the history of their families and from where they emigrated to the U.S. Noted Swedish stamp engraver Czeslaw Slania was kept busy mornings and afternoons signing autographs.

From the opening ceremony to the end of the exhibition, there was much to do and see. Native American Hopi hoop dancers from the U.S. Southwest enlivened the event at the start. The U.S. Postal Service released its annual Love stamp at the exhibition.

Partygoers dressed Western for a visit to Old Tucson, and there were tours of the area's historic, scientific, and scenic locales.

More than 80 collectors attended a two-morning Postal History Symposium on *Methods and Topics in Postal History, Nordic Mails and Routes*. Eleven papers were presented and published. Additional copies may be ordered from Rosetta Stone Press, P.O. Box 930, New Providence, NJ 07974, at the price of \$35 postpaid in the United States, and \$40 outside the U.S.

The 90,000-square-foot hall included single and multiple frame exhibits, western historical and postal memorabilia, unique philatelic items, a computer-enhanced collecting area for the hundreds of youth who attended, and a billion dollar exhibit of money from the Bureau of Engraving and Printing. As part of its display, the bureau showed imperforate sheets of the famous Graf Zeppelin stamps, two \$500 million bank notes, and sold uncult sheets of \$1 and \$5 bills that could be cut apart for spending if desired.

• CINDERELLA SHOWCASE AT BALPEX. The BALPEX Committee and the Cinderella Stamp Club (CSC) have jointly announced that a "Cinderella Showcase" will be featured at BALPEX '01. Modeled on the very successful BALPEX Showcase for the International Society of Worldwide Stamp Collectors (ISWSC) held in 1999, the Cinderella Showcase will consist of a grouping of one frame exhibits each featuring various aspects of Cinderella Philately.

The Cinderella Stamp Club was formed in England in 1959 and has a worldwide membership in excess of 600.

WANTED

Articles
for future issues

of TPE —

especially those

which can be

illustrated with your
exhibit pages

The term was coined to include the "orphans of philately" such as locals, telegraph stamps, railway stamps, revenues and fiscals, bogus and phantom issues, forgeries, Christmas, Red Cross, T.B. and other Charity seals, registration labels, advertisements and exhibition labels and many other items.

The "Cinderella Showcase" is a special section at BALPEX. It is open to all collectors of this type of material. There are no entry fees. However, the application accompanying the show prospectus must be used and exhibitors will be responsible for delivery and return of their exhibits. The exhibits will be judged by ballots cast by visitors to the show and the "Glass Slipper" trophy awarded to the entry selected as the best. The runner-up will receive a year's subscription to the Cinderella Stamp Club. Space is limited and early application is advised.

Attending BALPEX will be Peter F. Rogers, secretary of the CSC and editor of the Cinderella Philatelist. One or more meetings and seminars of the group, chaired by Mr. Rogers, are in the planning stages and all collectors will be welcome.

BALPEX will be held on August 31 - September 2, 2001 at Marriott's Hunt Valley Inn just north of Baltimore. This C of C show has 300 frames and more than 50 dealers. Additional information and prospectus are available from BALPEX, 1224 North Calvert Street, Baltimore, Maryland 21202.

Also, visit the BALPEX web site at <http://www.balpex.org/homepage.html>.

Information concerning the Cinderella Stamp Club is available from their representative in the U.S., Joseph E. Foley, Box 183, Riva, MD 21140
(e-mail: jfoley4197@aol.com).

• After a hiatus of several years, the Nevada Stamp Study Society's NEVPEX show is back as the "Greater Reno Stamp and Cover Show" on June 2-3, 2001 in Reno at the Ramada Inn, 200 East Sixth Street.

The Nevada Stamp Study Society (NSSS) has been conducting stamp shows almost annually since 1976 and we have missed a few shows due to illness, death, and, most recently, lack of interest. In 2000 we had to cancel our show because of a paucity of dealers and the lack of any exhibits. Over the years, the number of club members exhibiting has gone from few to none. Discussions at Board meetings revolved around our plans for the year 2001.

One idea that was advanced, was that, perhaps, we could encourage more members to exhibit if we had a stamp show for fun. There would be *no* judges, *no* awards, *no* rules about content or format of exhibits, simply a forum for club members, and any non-members who so choose to display their prized collections. The only rules are there be a title page to explain what is being shown. Exhibits can be from one frame up to ten frames...

Stamp collecting is one of the most personal hobbies in the world in that an individual may collect anything they desire in any manner they choose. One collects butterflies, but does not strive for completeness because not all the stamps showing butterflies are pretty. Another collects a particular country or region because they have personal ties to that area of the world. Others collect covers, which can be subdivided into various categories. Still others like to put together a thematic collection.

Collectors save singles, pairs, blocks, panes, mint, used, on cover, and every conceivable combination of formats. There are even collectors who collect only stamps of a particular color. Why do collectors do these weird things? *It's because they like and enjoy them.*

Collectors use commercially printed album pages, stock pages, homemade pages, computer generated pages, and everything in between to keep, protect, and display their stamps the way they choose. They may or may not annotate the pages. They may or may not study the stamp printing methods, the paper used, the history of the stamp, the designer or name of the printer, the formula of ink used, the routes mail traveled, or the genealogy of the stamp designer. In many cases, the collector does not care about these things, not because they are not important to some people, but because it doesn't fit their idea of fun.

However, when a collector decides to show off their stamps in public, as at a stamp show, they are informed that the collecting methods they have been using and enjoying for years is simply not good enough. They are told each page must be done in this manner; each cover must be shown in that manner; pages must be annotated with information that indicates the collector studied the stamps, but, they are not to tell too much (Judges don't have the time nor the inclination to read too much); pages must be this or that color, pages must not display collateral material, must, must...must...not...not, ad infinitum.

Is this fun? Are we showing the general public that they too can collect and have fun? Or are we showing the general public that stamp collecting is a strictly regimented hobby? How many exhibits that do not receive a second look from the Judges end up receiving an award known, in various exhibitions, as People's Choice. Most Favorite, Most Fun, etc.? If the general public looks at these exhibits and likes what it sees, aren't they more likely to start their own collection so they, too, can join the fun?

This year, NSSS has decided to remove much of the formality of stamp exhibiting and, instead, emphasize the FUN of stamp collecting.

There will be a People's Choice award. There will NOT be Platinum, Gold, Vermeil, Silver, Silver-Bronze, Bronze, Copper, Wood, or any other type of element-named awards.

There WILL be exhibits, a few stamp and cover dealers, a table for junior collectors to get super bargains, free stamps at the door for every youngster, lots of friendly NSSS members, and lots of fun for collectors and non-collectors alike.

Join us in our attempt to put fun back into our hobby!

Collectors desiring to show off their stamps or collections, should contact: Nadiyah Beekun, 2560 Howard Drive, Sparks, Nevada 89434.

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