

THE Philatelic Exhibitor

VOLUME 15

NUMBER THREE

JULY, 2001

The Opening of China: Canton - 1801-1856

The port of Canton was first opened to foreigners by an Imperial Decree issued in 1757. From then until after the First Opium War when four additional ports were opened by the Treaty of Nanking (1842), Canton was the only port through which foreigners could conduct trade with China. As a consequence, the postal history of Canton during this period was, in essence, the postal history of China.

The covers in this exhibit originated in, were addressed to or transited through Canton and show how foreign businessmen, in particular the British and the Americans, conducted trade with China during the period commonly referred to as "The Opening of China".

Because China's national post office was established only in 1897, the early covers in this exhibit were carried privately and do not bear Chinese postal markings. Many, however, received postal markings as they transited local delivery systems in the destination country.

The writers and addressees of these covers represent many of the major companies that shaped the China trade. The scarcity of material in the hands of private collectors is partially explained by the fact that many of these companies, including Jardine Matheson and John Swire (the owner of Cathay Pacific Airlines), are still in business. It is likely that the archives of these companies still hold much of their correspondence, or at least those portions of their correspondence, which were not destroyed to preserve business secrets.

"The Opening of China" is a story of trade, greed and the extension of sovereignty over a foreign land by any means. The means in this case were opium and superior military power. Resistance by the Chinese proved futile and merely gave the conquering powers more excuses and opportunities to take what they wanted.

The exhibit ends in 1856 at the start of the Second Anglo-French War, when foreigners were again driven away, this time to Hong Kong. There was little postal activity connected with Canton between late 1856 and 1864 because the end of the Second Anglo-French War was closely followed by the turmoil of the Taiping Rebellion.

The exhibit is arranged in chronological order with the following subdivisions:

| | |
|--------------|---|
| Forerunners: | Before 1800 |
| Period 1: | The early period - 1801-1834 |
| Period 2: | The period of accelerated trade - 1835-1839 |
| Period 3: | The First Opium War and evacuation to Macau - 1839-1842 |
| Period 4: | The mature period - 1843-1856 |
| Post Period: | The Second Anglo-French War and beyond - 1856 onwards. |

Canton Factories, by an unknown Chinese artist, circa late 1830's, Hong Kong Bank Collection



The Journey From Beginner To Grands Of Sam Chiu

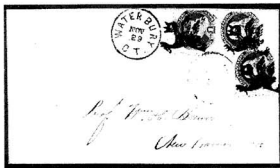
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JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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The American Association of Philatelic Exhibitors and the American Philatelic Research Library

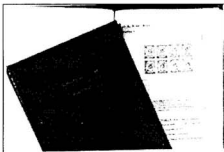
INVITE PHILATELIC EXHIBITORS to donate a copy of their exhibit(s) for permanent archival storage in the American Philatelic Research Library in State College, Pennsylvania. Your exhibit can now serve as a major reference for all present and future philatelists.

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

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

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

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

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

Deadline for the next issue to be printed on or about Oct. 15, 2001, is Sept. 1, 2001. The following issue will close Dec. 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. 1-2 at \$3.00 each.

FUTURE ISSUES

The deadline for the October, 2001 issue of **The Philatelic Exhibitor** is September, 1, 2001. The suggested topic is "What's The Best Way To Present Medals At A Banquet — To Balance Recognition And The Squirming-In-The-Seats Time Factor?"

For the January, 2002 issue of **TPE** — Deadline December 1, 2001 — The suggested topic is: "What Can Judges Do To Be Encouraging To Newer Exhibitors — Without Lowering Standards?"

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:

May, 2001 — Congratulations to all the AAPE members who have recently been elected to the Board of the American Philatelic Society.

June, 2001 — The AAPE Board which voted to go forward with the production of "The Best of TPE, 1986-1996" and to provide a copy to each member.

July, 2001 — **Our Advertisers** who support **TPE**. Please Patronize Our Advertisers!

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

July 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.

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SEND:

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

MEMBERSHIP APPLICATION TO: Timothy Bartshe

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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
JMStamp@ix.netcom.com



Reinventing — And Selling — Ourselves

New Ideas Featured In Your 2¢ Worth I'm delighted to see the first wave of ideas and comments coming in, responding to my request for even "wild" ideas on how exhibiting as practiced in the US should be modified. The quality level is quite high, and I am hopeful that AAPE Members (yes, YOU!) will pick up on the proposals and develop them further by suggesting specifics and/or modifications. I'm waiting to hear from you.

How Do We Look To Outsiders? The only philatelic periodical giving significant coverage to exhibiting and exhibitions is *Mekeel's*, with Publisher John Dunn hammering away on the theme that exhibitions as we know them are dying: Dealers pay the tab for an unpopular chunk of exhibits space (which frame fees don't cover), and as dealers discover the ease with which money can be made on the Internet, without overhead, they are increasingly less willing to pay the asking price for show booths/tables.

I'd add that the cost of everything is going up, and for a while before the advent of one frame and display class exhibiting, it was getting awfully hard to fill many shows' frames. Fortunately, the new classes seem to have jump-started exhibitors' enthusiasm, and I predict the new divisions concept described in the last issue will help even more.

This is to say that I don't share John Dunn's pessimism. But we do have to deal with the phenomenon of the self-fulfilling prophecy. If philately in general keeps hearing that our corner of the hobby is failing, and needs massive reform (which John and many of those writing letters to the editor of *Mekeel's* seem to believe) we will soon be history because people will be scared away from exhibiting.

I don't disagree that we need to change — not just to keep up with the times, but to create a milieu in which exhibiting can thrive and successfully gather in new adherents. It is clear that we are working hard within the exhibiting community to do that. But there are two things I believe we need to do beyond the community.

First is to ask a broad range of non-exhibitors why they don't try exhibiting, and what could get them interested. I will be doing that through my *Linn's* column, and will share the most useful responses in future issues of TPE.

The second is that all of us need to tell those who are not yet exhibitors why they should give it a try — by one-on-one word of mouth; but also by writing letters to the editor and articles for our society journals and the philatelic press. These pieces need to emphasize the positive. In other words, we have to create good press. And while I'm hesitant to tell you to write about exhibiting for any other publication than TPE, that is exactly what needs to be done. Perhaps AAPE needs an award each year for the best promotion of exhibiting in the general philatelic press!

We need to convey that exhibiting is FUN; that you don't have to be a Rockefeller to do it successfully; that exhibitors are for the most part average though serious stamp and cover collectors; that judges are fair and helpful (though not perfectly so); that there are more benefits to exhibiting than "just" exhibiting; etc.

Can you help in this campaign?

Your 2¢ Worth

— Dan Olsen • Bob Smith • Ernst Cohn • Robert Bell • Gregg Hopkins, Sr. •
Sanford Solarz • Richard Thompson • Alan Warren • Harry Sutherland •
Kenneth Nilsestuen • Conrad Bush • Dorothy Oaks • Bob Rawlins

Maximaphily

To The Editor:

The recent changes in the subdivisions of the exhibiting classes to include "illustrated mail" means that maximaphily, a class by itself in international exhibiting, now will be accepted and judged in our national exhibitions.

If an exhibit of maximum cards were to enrich the exhibition frames of a stamp show, the judges would be prepared by having studied the Special Regulations for the Evaluation of Maximaphily Exhibits at F.I.P. Exhibitions as well as the Guidelines for Judging Maximaphily Exhibits.

But how about the public? Do they really know what makes a maximum card? I doubt it. Coloranos, Velvetones, USPS, souvenir cards from foreign postal administra-

tions and other cards reproducing the stamp design are not maximum cards. But too often they are identified as such.

Three elements comprise a maximum card: the stamp, the postcard and the postmark. The picture postcard should show the best possible concordance with the subject of the stamp. Just as important, the locality of the postmark must have a rational connection with the stamp design and the postcard. So the first day of issue cancellation can only be used when it meets this condition. For instance, the 1980 stamp issue of five windmills located around the USA had a Lubbock, Texas first day of issue cancellation. Only one of the five would make a maximum card with this cancellation. The others would have to be canceled at the location of the windmill in the stamp design.

More than a half dozen times stamps featuring the Statue of Liberty had their first days in places such as Hempstead, NY, Corvallis, OR, Sioux City, IA, Dallas, TX and Washington, D.C. Only Liberty Island, NY is correct for a maximum card.

From 1950 until 1957 the Maximum Card Society of America grew to a membership of more than a thousand. Since 1980 the Maximum Card Study Unit of America (Affiliate #106 of the APS) has been the organization dedicated to the collectors and creators of maximum cards. Some of the members have exhibited at Internationals. Anyone interested in more information can contact me at olsenaples@att.net. or at P.O. Box 9168, Naples, FL 34101.

Dan Olsen
Naples, FL

July 2001/5

The Philatelic Exhibitor

If at first you don't succeed, try, try again. Then quit. There's no use being a damn fool about it. — W. C. Fields

VENPEX a postscript

To The Editor:

I remember! You said you did not want any more letters on the subject of the VENPEX SHOW of last year. But this is about the VENPEX SHOW of this year.

As I'm sure you recall, I stated in my letters last year about the exhibit of the "Post Cards of Tonga" that it was deserving of a Bronze Award at best. Well this year at VENPEX 2001 the same exhibit was on display. There was no visible change in the presentation that I could see. The Judges were as follows: One was the same judge as last year, one was the wife of one of last year's judges and the third was a different judge.

Well guess what? The exhibit of "Post Cards of Tonga" was awarded a "BRONZE" this time around, a substantial drop from the VERMEIL it got last year. I wonder if the judges were aware that it was the same exhibit? In any event they called it as they saw it.

I wonder if those who were so quick to jump all over me and assume I was blowing steam out my ears and just upset that I didn't get a GOLD AWARD will now stand up and admit I was correct in my thinking on that subject?... I am now "one happy camper."

Bob Smith
Reseda, CA

Likes Sayings, But... and Faked Material

To The Editor:

Being rather a slower mover in my old age, I received the April issue TPE only today but leaped through it right away and particularly scanned the wise sayings on the odd pages. Some of them sounded familiar. Since I found that I still had last year's TPE I looked through the issues that also had wise sayings on odd pages and discovered a considerable overlap between old and new. Conclusion: The wise sayings are excessively rare and in short supply! How else do you explain the repetition? Anyhow, I still like the idea (though I now understand why you put wise sayings on odd pages only) and hope that you might find another good source to continue the practice, and with a bit more variety.

I have been getting a lot of kicks recently from contemplating color photos in catalogues, offers and the like, looking critically at rare covers, in particular, and discovering all sorts of rather crude bogus and faked material that has been exhibited and/or offered as rarities. One bogus item was acquired fairly recently by a French museum, a cover sporting a very rare stamp

on it that is uncanceled (and may be a reprint, I cannot tell) has been owned by a German museum for decades, Jakubek signed a faked Vineta cover that Sieger has owned for decades, a space collector has an exceedingly scarce NASA balloon cover, flown about a year before NASA was established, and quite recently a Swiss friend sent me a clipping from a German auction catalogue of a bogus censor's closure slip on an 1866 cover (estimated value about \$1,000.00). Most of that material I have never collected, nor have I seen the originals, of course. All one needs to know is some basics of postal history and, in one case, the date of founding of an organization (I have no doubt that the balloon cover is otherwise genuine, merely falsely attributed to make it look more valuable). Except for Jakubek's signature and for those of Bolaffi and the late Enzo Diena on a couple of advertisements that never were claimed to have been real but are shown in living color in a Bolaffi book, the items are unsigned. The ignorance and/or cheek of philatelists, whether expertizers, dealers, or collectors, is truly amazing. And not only don't they know, one of my good dealer friends has repeatedly told me how disgusted he is at the fact that they don't really care (he says they don't care *anymore* as they used to in the "good old days," but I am not so sure that it was ever different).

Ernst Cohn
Dothan, AL

Ideas to Share

To The Editor:

Here are three ideas (The April 2001 Philatelic Exhibitor Editor's 2¢ Worth).

1. I would like to echo Alfred Gruber's comments to you. This is easily done by giving a large number of points to original research.

2. I would like to see a category where money was irrelevant, e.g. you could get a gold with modern junk mail if it was hard to acquire and you demonstrated some original research (as above), and satisfied all the other exhibiting requirements. This would help bring in a lot of less wealthy and younger collectors.

3. Would also like to see greater standardization in exhibits and shows as a whole vis-a-vis a letter published by me recently in the November 2000 (Page 999) *American Philatelist* entitled "Stamp Show Certification." The Nordia/Aripex/Ameristamp APS show in January was a good example of what can be done with good standards and a lot of hard work.

Robert Bell
Libertyville, IL

To The Editor:

This letter is in response to your request for ideas about how exhibiting in the U.S. should be modified.

It is my contention that we do not need any more rules on exhibiting. The already complex system of determination of what should or should not be included in a particular exhibit category along with the criteria for judging a particular type of exhibit make this endeavor seem extremely mysterious to those we are attempting to encourage to join our ranks. Basic rules, guidelines and parameters are necessary but let's not over-complicate ourselves out of business.

Why don't we lighten-up a little and be open to a more "out of the box" type thinking that may flow from the input from new exhibitors. We have an extremely competent contingent of judges that are fully capable of differentiating between a Silver and a Gold (remember the subject is U.S., not International exhibiting).

I think our challenge is how to attract new blood — not to scare them off by announcing that you will never make it to Gold if you don't reveal some new discovery with your exhibit.

This brings me to my point — new exhibitors.

It is my contention that once one experiences the thrill of having their collection evolve into an exhibit they are hooked. Prior to this event the hobby of stamp collecting is for the most part a very solitary experience. This all changes. The thrill ride starts with the searching and researching that is already required to exhibit and the relationships that are formed in the process that prove to be invaluable. We should be concerned with how to get a taste of the thrill of exhibiting to the collectors. I can tell you, it's not with more rules.

When you visit the next stamp show spend some time at the exhibit frames — not to look at the material but to look at the people looking at the material. You can quickly, without seeing their badges, separate the exhibitors from the collectors. What is the difference — the collectors seem lost! These are the people we need to focus on for the future, yet we let them walk around pretty much aimlessly mystified by what they are seeing. Approach one of them and ask them if they have a clue as to the story that is being told by the frames of material they are viewing.

My suggestion is to have tour guides at every show. (Before you dismiss this thought take the time to think about it.) These persons could be exhibitors, local club members or other knowledgeable collectors that may be assigned a specific area

The Philatelic Exhibitor

of frames and have been given copies of exhibit synopsis pages to provide the viewers with an insight as to what they are looking at. You may be able to convince some exhibitors to give tours of their own exhibit at some predetermined, published time. They could also answer questions on how one gets started on the road to the time of their life — philatelic exhibiting.

Gregg A. Hopkins, Sr.
Phoenix, AZ

To The Editor:

In response to your call for ideas about how exhibiting should be modified (TPE, April 2001), I offer the following:

Idea: Let's make philatelic exhibits more interesting to the less sophisticated collector by adding a new category, "Instructive."

Comment: A few years ago, John, you were instrumental in introducing a provocative new exhibiting category, Display Class. Now I'd like to suggest another one, "Instructive."

The idea came to me last year while I was trying to promote greater interest in the subject of airmail. It occurred to me that airmail is one of the most versatile areas of philately. So why not prepare an exhibit that demonstrated that versatility. The title of the exhibit is "An Introduction to Aerophilately." It occupies three frames and consists of a title page followed by one page each devoted to 47 different ways to collect airmail. (See pp. 8-9 for examples)

I entered the exhibit in an eastern WSP show. I wish I could say it did well but it bombed. In fact, I met the chief judge on the floor before the awards were posted and asked him what he thought of it. He literally growled at me. I was glad to receive a bronze. Knowing his feelings, I expected a certificate of participation. In my own defense, I've had some previous success with exhibiting. My "Blériot" exhibit hovered between vermeil and gold.

After reading your editorial it occurred to me that maybe what my exhibit lacked was an official category. With philately in need of new collectors to replace us dinosaurs, why not add a category that allows the exhibitor to teach the viewer about some aspect of the hobby. With due respect to the ultraspecialist, the average collector may not have much interest in ten frames of stampless postal history or the usage of a single stamp, even though both exhibits may be candidates for the grand award.

Subjects for "Instructive" exhibits might include: *Thematic collecting*: An exhibit consisting of one page devoted to each of as many topics as the exhibitor can think of, from Archaeology to Zeppelins. By means

of a balanced choice of material the exhibit could show how stamps, covers, proofs, postmarks or whatever can be blended into a topical/thematic exhibit.

Perforations: This exhibit would show various kinds of perforations and roulette as well as perforation errors. It might be produced as a display class by augmenting it with photographs of the perforating, die cutting and dispensing machinery that produced them.

Maximum Cards: I would guess that many experienced collectors, let alone beginners, could gain familiarity with the rules governing maximum cards from such as exhibit.

Paper: The difference between two otherwise identical stamps may be the paper it's printed on. The exhibit might include blow-ups showing the grain structure and finish of different kinds of paper.

Printing process: Engraving, typography, offset, rotogravure, holograms are words collectors hear and read about but here again a newcomer might be confused by these terms. I can't imagine any collector ignoring such an exhibit.

Exhibits such as these would be designed to inform the viewer about a particular phase of the hobby, whether it be a collecting area or philatelic technology. By giving the category legitimacy, so as not to provoke intimidating growls from judges, we might add a whole new dimension to exhibiting ... education.

Sanford Solarz
Fairless Hills, PA

Maximum Page Size

To The Editor:

In Europe the standard letter size is A4, 8.27" x 11.69", in North America it is 8.5" x 11" so you would think that all frames would take pages 8.5" x 11.69" but this is not the case.

The new 'A' frames have a viewable area 35.1" wide x 47.5" high. This should allow pages to be up to 8.75" wide x 11.78" high, but the page supporting strips are spaced so that the bottom three rows can take pages 12" high but the top row can only take a page 11.5" high. If we could get the supplier to space the supporting strips evenly then the theoretical maximum page height would be 11.78", slightly more than the height of an A4 page.

Into the bargain an FIP regulation adopted in Seoul states that frames must permit the display of 16 sheets 23.5 cm (9.25") wide x 29.7 cm (11.69") high, but FIP Regulations also state that each frame should measure between 88 and 100 cm wide x 120 to 128 cm high. Now how the

FIP figures you could display four 23.5 cm wide pages in a frame 88 cm wide beats me.

Richard Thompson
Kelowna, BC

Write-Ups

To The Editor:

Robert Collins raises some good questions in his article on exhibit write-ups (TPE 4/01), and especially who should judge whether there is too much text. Of course the exhibit judges will, as it is their obligation to do so in evaluating the entire exhibit.

Exhibit write-ups are often either too brief or too verbose. The former may indicate a lack of (philatelic) knowledge on the part of the exhibitor, while the latter raises the ire of the jury members who have a limited amount of time allotted for judging. One good approach to the text part of an exhibit is to be telegraphic: give the information needed to describe the major elements of the item shown with brevity. Unnecessary verbiage should be eliminated. Don't state the obvious.

Why mention that the items is "A cover from Philadelphia sent to Richmond, Virginia paying the 2-cent rate" when all this can be seen just by looking at the cover? Tell the viewer instead what is not obvious, such as the type or scarcity of the cancel, the route that the letter took, or anything exceptional about the stamp.

If the exhibitor wants to share his extensive knowledge of the subject, that might best be done in an article in a society journal, not on the exhibit pages. Such articles can be referenced on the synopsis page so that the judges have a chance to review the information before arriving at the show. Collins wants to educate his viewers and that is okay. However, keep in mind that casual viewers probably have limited time as well as the show where they may want to attend meetings and seminars, visit the bourse, and purchase stamps or prepare covers at the postal station.

It may be better to enter an educational exhibit non-competitively. This way the exhibitor can educate those viewers, who want to read in-depth at the frames, without fear of positive criticism from judges at the critique. Collin's particular field, military postal history, typically runs the risk of over-written text. There must be a careful balance of military history to set the stage for the postal history displayed. Some essential elements such as the size of the military unit and its length of stay at a given site help demonstrate the scarcity of mail, while a rebash of an entire skirmish does not reflect philatelic knowledge.

Collins answers his own questions as he

There's nothing to writing. All you do is sit down at a typewriter and open a vein. — Red Smith

Airfield Postmarks

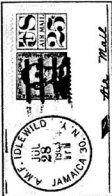
An AMF, now known as an Airport Mail Facility was originally called an Air Mail Field. It is an airport facility whose primary function is the transfer of air mail from one route to another, from the local post office to the planes and from the planes to ground facilities.



Chicago, Illinois (CHI) No. 5, Type 2
On December 1, 1929 the airlines changed from
Maywood to Midway Airport but it was not until
July 1956 that the name "Midway" first appeared
on postmarks.



Newark, New Jersey (EWR)
No. 2, Type 1
Effective September 8, 1930,
Hadley Field was officially
abandoned as the terminal for
routes serving New York City
and all services were centered to
Airmails at Newark Municipal
Airport.



New York, Idlewild (IDU) No. 14, Type 1-1
In 1949 a detail of Glens was sent to Idlewild from
New York's LaGuardia Airport to handle foreign
air mail. By 1958 the name had grown to
Glens and by 1966 numbered Glens to 900.



New York, Kennedy (JFK) No. 1, Type 1-1
Idlewild was redesignated John F. Kennedy Airport
on December 24, 1963.



An Introduction to Aerophilately

Few areas of philately offer a wider range of collecting possibilities than aerophilately. The purpose of this exhibition is to introduce the viewer to many of the facets of aerophilately. Do not look for completeness herein as the limits of aerophilately are bounded only by the imaginations of those who collect it.

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Air Mail Stamps

Aerophilately spills over into traditional philately in the collection of airmail stamps, either United States, foreign or both. Such collections may be enhanced by written material telling why each stamp was issued, either as commemorative or to fulfill a new airmail rate.



Issued May 13, 1918 for the 24¢ per ounce rate effective May 15th. Listed as C3, it is actually the first U.S. airmail stamp and also the first one ever designed for airmail purposes. Italy and Austria had previously overprinted existing stamps for airmail use.

Issued July 11, 1918 for the reduced airmail rate of 16¢ per ounce effective July 15th. The 16¢ fee included 10¢ of special delivery service. Additional ounces cost the basic air mail rate of 6¢.

Issued December 10, 1918 to meet the reduced air mail rate of 6¢ per ounce effective December 15, 1918. It was the first of the 1918 series without the special delivery fee. Such service now required an additional 10¢ payment.



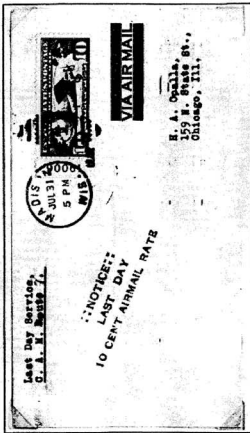
Issued August 15, 1923 as the annual American Philatelic Society meeting to pay airmail postage of 8¢ for one ounce per zone on the contemplated route between New York and San Francisco.

Issued August 18, 1923 to pay the airmail postage for a one-ounce letter flown over two zones of the rate or a double-weight letter flown over one zone.

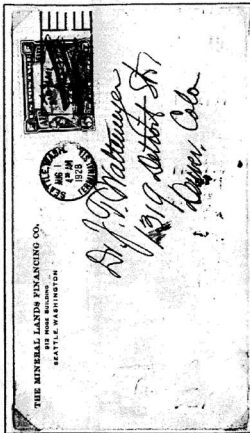
Issued August 21, 1923 to pay the airmail postage for one ounce flown over three zones of the rate.

Airmail Rates

The first airmail rate in the United States was set at 24¢ an ounce for the first scheduled air mail service which began on May 15, 1918. Domestic rates fell as low as 7¢ and then rose again. On December 28, 1975, domestic first class mail (rate 13¢) received air mail service.



July 31, 1928. Last day for the rate of 10¢ a half-ounce or fraction.



August 1, 1928. First day for the rate of 5¢ a full ounce or fraction, 10¢ each additional ounce.

knows that his dense text may cost him a medal level. However, he is not bothered by that fact, for to him it is more important to tell the viewer a complete story with pertinent background, and that is certainly his prerogative. Exhibitors need to decide what is important to them: high awards or entertaining/educating their audience. There are strong arguments for both, and the nature of write-ups should be geared to that importance.

Alan Warren
Exton, PA

Appalled

To The Editor:

I am truly appalled at the judge who said to Mr. Collins that he refrain from showing the North Korean item as there was only one example. I must say that I completely concur in Mr. Collins' decision and fail totally to understand the "knowledgeable philatelic judge." It would be interesting to see his reasoning, if any.

Harry Sutherland
Toronto, Canada

Supporting Children

To The Editor:

I think it is important to take an interest in children. Taking them to stamp shows is one of many ways to show that we care about them, even if they are subjected to the jeers of their peers. Many shows have special activities that will entertain them and, with some care and attention, expose them to the fun of stamp collecting.

A walk through the exhibit hall is part of that, just as a trip to the bourse is important. The exhibits will not necessarily impress them, although one can hope that showing them a George Washington free frank or similar historical piece will get a little "wow" from them. What is important, I think, is for a child to come away with a sense of having seen the current version of competitive philatelic exhibits. Understanding won't come for many years, but planting the seed should happen young.

By the time that budding philatelist is ready to exhibit, which may be two years or forty years from now, the product will be different. As our hobby evolves we will see more "modern" material, remembering that what is old for us is ancient to the next generation. We may see wildly colored paper, special design work because of technological improvements, and so on. Compare today's exhibits to those of 1950 or 1960 and the difference is apparent.

My point comes to this: Get kids interested in the hobby and as they mature, they will make their own changes to accommo-

date their tastes, whether it is what they collect or how they exhibit. We can guide, encourage, push, mentor, give. In the end, the next group of exhibitors will respond to their times and their past and produce different standards for our hobby (which will by then be theirs, too).

So our challenge is to encourage children with our interest in them. Can we get there by Y...?

Kenneth R. Nilsestuen
Akron, OH

Research Awards

To The Editor:

At a National Show who makes the determination as to who will receive the "research award"? Is there a separate panel who decides and if so what is their decision based upon? Can the award be given to the same exhibitor more than once? Is information available as to who has received the award in the past so the judge or committee will know?

I have written and published a book about the material contained within my exhibit. I understand that only one award is given out at each show and I can live with that as long as I know I am in the running. Answers to these questions will be a big help to me.

Conrad Bush
Fort Walton Beach, FL

Acid Free Paper

To The Editor:

In response to Kent Wilson and acid free paper — just because the paper may be stated to be acid free does not mean they are safe. Over time they may deteriorate and turn yellow also. Cotton is the only true conservation product as it does not leak lignin.

As to wild ideas on exhibiting — maybe the answer is different categories. There will always be the in-depth study exhibits with expensive material. Perhaps a category where the exhibit is not to cost over a certain amount.

Dorothy Oaks
Vancouver, WA

This Emperor: No Clothes

To The Editor:

This replies to your challenge in the April 2000 "Philatelic Exhibitor" to the "blue sky" in Alfred Gruber's suggestion concerning exhibits. It seems to me that before you can freely associate a problem, the problem must be defined as such. Mr. Gruber's comment is, I think, an unsupported opinion rather than a problem. For example, "A comprehensive study by the

Department of Transportation shows that no airline in the past 12 months has achieved 100 percent on-time arrival" outlines what could be a problem. That would then be the departure point for a discussion leading to suggested remedial actions. However, a generalization that "Too many [exhibits] are complex reruns of 19th century presentations" without data with which to back up that perception is simply a subjective opinion. Is the problem stated correctly? Absolutely not. Is there even a problem? Hard to say, but not likely.

Mr. Gruber's example — the value of classic cars is depreciating — is flawed. Perhaps, their value had appreciated to unsupportable limits as did Dot.com stocks last year. Here Mr. Gruber confuses popularity with market value. I would observe that, even if they cannot afford to buy classic cars, large numbers of people still flock to classic car shows and rallies to enjoy the cars. Similarly, even if they cannot afford to assemble a collection of classic stamps and covers, viewers still enjoy looking at such exhibits and marveling at the time and effort clearly evidenced by those exhibits.

Mr. Gruber noted that "young people" want the newer hotter cars. Is that not like suggesting that parents cater to their children's ever changing whims? Does he seriously suggest the APS tailor its exhibit program to whatever annual fad young people seem to flock?

In the same issue as you presented Mr. Gruber's comment, Janet Klug outlined the new "Divisions" initiative of the APS wherein a wide array of exhibits from classic to contemporary to nonphilatelic may now be shown. It appears to me that the APS and the Committee on Accreditations of National Exhibitions and Judges (CANEJ) has, in fact, been moving forward and has Mr. Gruber's perceived problem well in hand.

Mr. Gruber's recommendation to his perceived problem lacks logic. He would withhold a gold medal unless the exhibitor provides new information and highlights it as such in his exhibit. An exhibit is not a book and should not be confused with one. I fail to see why an exhibitor who has struggled to assemble a wonderful array of philatelic material, researched it diligently, and then worked carefully to present it in a logical and artistic manner should be somehow penalized because he has not found something to draw headlines in philatelic papers and magazines. Can the idea be modified to improve it? No, let's not waste further time on it.

Bob Rawlins
Healdsburg, CA

President's Message by Charles J. G. Verge



Over the years, I have frequently been asked to write about people who are no longer with us. For me, it is one of the most arduous tasks. How can one put into a few words the years of acquaintance and friendship between two people or even recognize the contributions of such an individual to your life, interests and to those around this individual. Once again, I must perform this task.

Edric (Ed) Druce, Ph. D. (1939-2001), passed away in Canberra on Thursday, April 19. At the time of his death, he was a Director of the Fédération Internationale de Philatélie (FIP) (elected Milan, 1998) and a mover and shaker in the philatelic world. He was the Editor of *The Asia Pacific Exhibitor*, the organ of our sister organization: the interNational Association of Philatelic Exhibitors (NAPE). Ed always tried to push the limits of the rules, and because of this, he and I became quick friends. I first met him in the 1980s when Ed and his family lived in Canada. He was the Australian Government's representative in Toronto. Our paths did not cross again until 1995 when I was an apprentice juror in Singapore. He took me under his wing and was always there when I needed him for advice and guidance.

Ed was unable to sit still. He always had new and creative ideas and would send them around for comments and criticisms before launching them into the world. He was a visionary and looked to the future. Over the years he developed training courses for judges and commissioners and ran these in Australia, New Zealand, Canada, China, Indonesia and Taiwan. In addition to his varied exhibits, he was a prolific author and shared his knowledge through his writings on a number of fronts; including Postal History, Thematics, Aerophilately, Postal Stationery, exhibiting and judging. Amongst his many legacies he will probably best be remembered for his involvement in the area of the development of philately throughout the world. He was a key player and contributor to the World Association for the Development of Philately (WADP). Ed was responsible for *The Guide for the Development of Philately* which was presented at the UPU Congress held in Beijing in 1999. *The Guide* has been accepted by all the WADP partners as the handbook for the promotion of philately to collectors and postal administrations.

He was a great storyteller, sometimes irreverent, but he got things done. The philatelic world in Australia and Asia and throughout the world will miss him and will be the poorer for his loss. To his wife, Jan, his son and daughter, go our heartfelt condolences.

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

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

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

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

All requests must be received in writing **at least four weeks in advance of the show date.** Canadian requests should be sent directly to our Canadian Awards Chairman: Kay 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.

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.

Thomas F. Allen, 1801 East Ninth St., Ste. 730, Cleveland, OH 44114-3103. Specialties: U.S. Postal History.

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

Thanks to John Dibiase and The Asia-Pacific Exhibitors of May, 2001, we have a new monograph to offer:

• **How To Judge — Western Australia Revenues — DeLaRue Issues 1881-1903** (seven pages) \$1.00.

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

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

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

Still available:

- **How To Judge — Norwegian Airmails.** By Egil Thomassen (6 pages) \$1.00
- **How To Judge — Finnish Railway Post Offices.** By John MacDonnell (8 pages) \$1.20
- **How To Judge Chinese Local Posts 1863-99.** By William Kullman (20 pages) \$2.00
- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** By Robert Morgan (55 pages) \$7.50 per copy.
- **A Guide to Judging the Philately of Aden, 1839-1967.** By Jerome Hart (14 pages) \$2.50 per copy.
- **Introduction to Confederate States Stamps and Postal History.** By John Kimbrough (8 pages) \$1.20 per copy.
- **How To Judge British North Borneo** (5 pages). By Derek A. Pocock \$1.00.
- **How To Judge Australian States Revenues** (4 pages). By Dingle Smith 60¢.
- **How To Judge (Nicaragua) Airmails** (4 pages). By Derek A. Pocock 60¢.
- **Guide To The Judging Of U.S. Federal Embossed Revenue Stamps** (3 pages). By Henry H. Fisher 50¢.
- **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.

The Modern Challenge — An Australian Initiative Open To All Americans by John M. Hotchner

I had the pleasure of judging at WESTPEX 2001 with Malcolm Groom, who along with friend, Raymond Todd, are currently managing a wonderful new initiative that will help to give modern philately both the push it needs and the recognition it should have in the exhibiting world.

Essentially, over 35 collectors in Australia and New Zealand have selected exhibiting subjects that cover the world, but focus on stamps and covers from 1970 to date, and are working on preparing exhibits that are to be ready for Tasmania 2003, an Australian National show to be held in April of 2003. The Rules are minimal, as follows:

Rule 1: Rules are to be kept to a minimum.

Rule 2: The Challenge will culminate at a full National in 2003.

Rule 3: Three to eight frames under National Traditional exhibiting rules apply.

Rule 4: Duplicated subjects are allowed. Not first in best dressed.

Rule 5: Subject must be a definitive series from any UPU country (or colony of a UPU country) after 1970 or a commemorative series from any year 1970 to 1997.

Rule 6: The exhibit must be a new collection never exhibited before.

Rule 7: Multiple entries from one challenger will be accepted.

Rule 8: Challenge open to any person worldwide.

AAPE Members who would like to learn more about the challenge, and hopefully participate, are invited to send me at P.O. Box 1125, Falls Church, VA 22041, \$1.00 to cover photocopying of Ray and Malcolm's current bulletin and information sheets, and mailing to you of same.

Write For TPE

Articles, Shorts, Favorite Pages, Ideas!
Send A Manuscript Or
Postcard To The Editor Today!

This article is about "informal exhibiting," that is, using your exhibits (or other philatelic materials) to present informative programs to stamp clubs and other interested groups on topics of your choice. You will not have to please a half dozen judges, nor concern yourself about violating any "rules." You don't even have to worry about earning medals. However, when the program is over, if the members of the group compliment you on your presentation, you will certainly feel as if you had been awarded a Gold.

Getting With The Program by Stan Kundin

Oh my! So you were finally cornered by the club President and the Program Committee Chairman. Your arm was twisted and great bodily harm threatened if you refused. It was even suggested that you might be cut off from the club's treasured cache of 25 year old Dennison Fold-O-hinges. All this, just to get you to present the program at next month's meeting.

You get home that evening, and suddenly realized what you have committed yourself to. Now is when panic really sets in. "I've never presented a program before" you wail to your better half. "What can I talk about? What can I show that the members won't laugh at? What if I don't know the answers to all the questions they'll ask?" It is not too long before you think seriously about resigning from the club, or giving up stamp collecting altogether. You even consider some sort of elective surgery that will keep you out of action until that dreaded night is past. Before choosing one of these drastic options, please finish reading these pages.

Getting Started:

The most difficult program you will ever present is the first one before your own club, but remember, those in the audience will almost always be kind to the presenter. After all, they might be next! As for your lack of experience, it is a rare adult who has never had to give a lecture of some sort, even if it was only to their children about the birds and bees. And, like the birds and bees speech, it's also probable that somebody in your audience may know as much (or more) about the topic than you do. On second thought, this is probably not the best analogy I could have chosen.

I still remember the hoary advice given me about 40 years ago at my first technical meeting. I had to give a technical presentation before a large group of senior naval officers and scientists. Extremely nervous, the sweat poured off my face like rain. I now knew how the rabbit felt in the tiger's cage. "Look confidently at the audience," I was told, "and imagine that they have no clothes on."

Eventually, I took my place at the podium, shuffled my papers in what I thought to be a professional manner and looked out at

the assembled big-wigs. Suddenly, it was all I could do to keep from laughing at the thought of all those chubby, naked bodies sitting in front of me. I went on to more-or-less successfully complete that first presentation. While I eventually became quite comfortable addressing groups of professionals during my work career, I must admit that my first program before philatelists was extremely stressful. However, now that I have been at it for a few years, I find that I truly enjoy the experience.

In the following paragraphs, I hope to share some tips on presenting interesting philatelic programs. These tips are based on eight years experience in presenting programs, mostly in New Zealand and Australia where I spend our cold winter months and have many friends in the local philatelic communities. My foreign accent is no handicap when addressing societies down under. Besides, we Yanks have a lot in common with them since most of our forefathers were kicked out of some of the nicer countries in Europe.

Some who are new to giving programs may be intimidated by large audiences. My biggest was a group of 120 in Australia while the smallest was only seven at a small club in New Zealand. Most of my programs have between 20 and 50 in the audience and my earlier experiences while gainfully employed has made me comfortable speaking to almost any size group. For those who might feel intimidated by large groups, I can only say that your comfort level will rise as you gain some experience. Until you reach that point, think of all those chubby, naked bodies sitting in front of you.

During my 1999 holiday, I gave a total of 14 programs, not including one lasting two hours for Customs New Zealand about all those exhibit pages I was carrying (but that's a whole 'nother story). Last year's millennium holiday involved giving 18 programs including two fill-ins where the scheduled speaker couldn't make it. The nicest thing about last year's holiday was that the same Customs Agent remembered me from 1999 (my short course on New Zealand's coils and U.S. EFOs must have really impressed him).

Over the years, I have developed sever-

al techniques which have evidently, been successful in forming and entertaining varied audiences (at least no one has yet thrown rotten Kiwi fruit). I hope they will be of some help to you.

Choosing Topics:

Other than rank beginners who may have recently bough their first album, I dare say that virtually everyone has some collecting specialty or topic worthy of expanding into a display and talk at a club meeting. It does not matter if your major interest is "20th Century Polyester Mattress Tax Stamps of Central Bongoland," "The Desert Express Camel Post Routes of Sudan" or "Cats on Stamps," you should be able to spend a few minutes talking about, and showing off your treasures. Even a comprehensive selection from your favorite definitive series can be extremely interesting when you present information or show varieties that others may not be familiar with. Remember, while there are several "rules" involved in formal exhibiting, there are no rigid rules that apply to presenting this type of program.

It is also very important to be honest. If you are not the world's foremost authority, make this known during your presentation. You can also subtly make your audience aware that you are looking for additional information or a source for needed material or research. You will be surprised at how willing others are to help, I know I was.

At one program last year, a gentleman approached me after my program and pointed to some pages in my display of New Zealand vending machine coils. "I think I have some items that you are missing" he said. As it turned out, he wanted to sell his collection and concentrate on another topic. Since there were a number of items I needed, we settled on a mutually satisfactory price and I filled a number of empty spaces. In truth, I added nine new pages to my new New Zealand coil exhibit!

More often, someone will have a single item I need and will sell or trade it to me. Occasionally, someone with duplicates will even give me a needed item free! Most collectors are good people and will readily help you when they can. The gathering

The highest reward for a man's toil is not what he gets for it, but what he becomes by it. — John Ruskin

around during the refreshment period after the presentation is always a good time to make friends and develop contacts.

Try to find out how much time you will have for your program. A ten or fifteen minute talk and a five to ten minute Q&A period seems to be average but there have been several occasions where I answered questions for an hour or more.

If you have a relevant slide program to show, this will help, especially if you are to give a fairly long program. Give some consideration to stamp quizzes of various types. In short, anything goes as long as it is interesting and entertaining. Anecdotal testimony on how a particularly elusive specimen came into your display is also good, although "only four are known and I found this one in a five cent box at LUCKYPEX '97" can arouse some mixed feelings.

Try to avoid going into great detail about your topic. Keep it fairly simple during the actual speaking part of your program. This will allow wider scope for interesting questions after you finish. Most of us are more comfortable answering questions from the floor than giving formal lectures. Besides, getting involved in spirited discussions can be more stimulating for all concerned. I do not want to spend too much time suggesting topics for programs because the possibilities are truly, almost infinite and few people will have trouble finding a suitable one.

Displays:

This is usually the easiest part of presenting a program. In my case, many of the displays are pages from one of my exhibits. I also have a few other displays on special pages with mounts in place for material which ordinarily resides in other collections or exhibits. All I have to do is temporarily remove the material from the album or exhibit to the display pages and then return them after I am finished giving the program.

Remember, only a few people will be close enough to see your material during the talk, the rest of the audience will have to wait until the discussion period or coffee break to see what you have. If, during the presentation, you talk about displayed items, point to them so interested members will know where to look later. The display can also be pages from your album if appropriate, even black plastic stock pages work if you have to come up with something quick. I had to give a fill-in program at a stamp club where I had already given several of my prepared programs over the years. I borrowed a dozen plastic stock pages and took a bunch of Camel stamps (one of my topical accumulations), slid them in the pockets and viola, instant dis-

play and a one hour program after a two hour warning.

An important consideration if you are carrying a valuable display for the program, is that you try to insure that some one will walk you to your car or provide transportation to and from your motel if you are on the road.

Presentation:

Presenting the chosen topic in an interesting manner will insure the success of your program. It is basically a matter of technique, a set of skills which anyone can develop over a period of time. Experience is a great teacher although you can also learn a lot by listening and watching. We all have heard extremely interesting programs given by experienced collectors which you didn't want to end. If you pay attention, you will learn much by studying their techniques. Unfortunately, you no doubt have also sat in on some extremely dry and boring talks which could profitably be recorded by dentists for use on their patients instead of Novacaine.

Keep eye contact with your audience except when you must refer to notes or point out some detail in your display. Look at different people but do not dwell too long on any one person while you are speaking. Try to avoid speaking from a prepared text unless it's absolutely necessary. Do not stare over their heads at the back wall unless there are some extremely interesting pinups there, in which case, you will probably have trouble keeping your mind on your topic anyway.

Also important is that the subject matter be appropriate for that particular audience. It would probably be considered poor taste to present a program on the plate varieties and marginal markings of Spain's Goya Nudes to the Ladies Stamp Club of the First Baptist Church. A five frame study of US #1 and #2 covers used for foreign destinations seems equally unsuitable for the average group of Boy Scouts studying for their stamp collecting merit badges.

Aside from a thorough knowledge of the subject and a confident speaking manner, for me, the most effective technique is the judicious use of humor. It is hard for an audience to be bored if you insert the odd bit of levity here and there in the program. I think I have a well developed sense of humor and have learned that it is most effective when it comes early in the talk. It sets the mood for the rest of the program. Humor must also be in good taste, and should fit in with the topic or the local environment (the motel room your kind Program Chairman found for me has all the extras. Sheets were extra, towels were extra, etc.).

On one occasion, the Program Committee Chairman (who also was a very good friend), had been extremely effusive in his long winded introduction of me and the subject of my program. Slightly embarrassed, I said "Jeff, I wish my parents had been present to hear that. 'Dad would have only smiled but my Mother would have believed you.'"

Later on in that same program, I had a sudden lapse of memory (they are called senior moments) and completely lost my train of thought. I had previously noticed a lady in the back with a paper sack on the chair next to her. Pointing to it I asked "you're not the designated tomato thrower, are you?" The ensuing chuckles gave me time to get my thoughts in order and to continue the program.

On another, especially memorable occasion, I was presenting a program on U.S. EFOs. As part of the explanation on how errors occur during the printing process, I was expounding upon the tremendous sums spent by the USPS and the Bureau of Engraving and Printing on obtaining new, highly automated equipment. I soon felt that I was losing them with all those financial statistics and decided to try a little humor.

With a straight face, I made the statement that "the USPS had even spent 50 million dollars to develop a special sorting machine which would detect large, foreign stamps on covers and scrape the face of these stamps, destroying their value to collectors" (actually, from the appearance of much of my overseas mail, I think this may be true). I don't know what possessed me to say that, I think the devil made me do it, but there is now a startled look on many of the faces before me.

One belonged to a rather rough looking local gentleman sitting in the front row. You know the type I mean, a well tanned craggy face with five o'clock shadow, a flat top haircut, khaki shorts with cargo pockets, a tank top shirt, well scuffed desert boots and a sweat stained bush hat on the seat beside him. A beautiful Cordovan leather attaché case, probably filled with valuable stock books and albums lay in his lap, completing the picture. His overall appearance gave me the impression of a rugged individual who might enjoy chasing trucks down the road just to bite holes in their tires!

With one raised eyebrow, he looked straight at me and said "y're kiddin' 'bout that, aincha mate?" I quickly replied "yes, I was." After a slight pause I added "it was really only two million!" I was quite relieved when everyone (especially him) started laughing. There was certainly no

doubt in my mind then that a little humor makes any presentation smoother and more entertaining (and can help get you out of embarrassing situations).

Conclusion:

While my annual three month long holidays down-under are essentially a winter vacation, I drop in on all the stamp dealers searching for material for my exhibits and collections. Giving programs at the different venues is a fine way to meet other collectors and also, to avoid spending some boring evenings watching repeats of Test Cricket matches and Rugby on the motel TV.

It is my personal belief that those fortunate enough to have developed specialized philatelic expertise should feel some obligation to share this knowledge with their fellow collectors. This can be done in several ways, publishing, formal exhibiting and presenting programs. Since we are now talking about presenting programs, there is also an entertainment factor to be considered although this certainly applies to the

other categories to some extent.

Presenting programs can prove to be quite rewarding. Mine is in the satisfaction of knowing that I have informed my audience about my several specialties, from the many new friends I've made, the knowledge I've gained from lively discussions during and after the programs and the occasional lucky find of long sought items to add to my collections. This has come about by informing my audience about specimens missing in my display and handing out copies of my want list to interested members after the program.

On a number of occasions I have received letters from attendees about needed items appearing in auctions (one even bought a piece for me because he knew I really needed it and wouldn't be able to respond in time). Others have discovered interesting research or specimens in a friend's or dealer's holdings and contacted me with the information. This has also happened to me twice during my four attempts at formal exhibiting, confirming my belief

that stamp collectors are really nice people.

In presenting an interesting and effective program there are only a few important points to keep in mind...

1. Don't take yourself too seriously.
2. Do know your topic, speak confidently and maintain a sense of humor.
3. Avoid speaking for longer than 15 minutes or so. Unless you are an experienced presenter with a very interesting subject, the audience may become somewhat restless (*but fortunately, only rarely violent*).
4. Don't try to tell the complete story (including all the minor details) during your presentation. Leave space for some interesting questions and discussion during the Q&A period or around your display after the talk.
5. Last, and most important, I repeat, don't take yourself too seriously.

P.S. Just in case you were wondering... for my first philatelic program, I chose the elective surgery option... *I had an ingrown toenail removed!*

Show Listings

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

* AUGUST 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 booth; USPS station; show cashed and canceled; 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 814-237-3803, 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 booth, 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: stottsd@snbells.net

* SEPTEMBER 28-30, 2001 OMAHA STAMP SHOW. Hosted by the Omaha Philatelic Society, Inc. Venue: the Nebraska National Guard Armory, 6929 Mercy Road, Omaha. Hosting the Trans-Mississippi Philatelic Society, the Great Britain Collectors' Club and "Bitterweed," 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, 6035 Oak Leaf Lane, Fort Calhoun, NE 68023-3757, phone (402) 571-4533. Twenty-two dealers, USPS booth, Youth Table, meetings and seminars. 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 Linden Rd., Rocky River, Ohio. Nine-page frames at \$3 each. Juniors free. Further information and prospectus from Cuy-Lor Stamp Club, P.O. Box 45042, 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 Postal Stationery Society, and the International Convention of the Society for Czechoslovak Philately, as well as the Regional Meeting of Plate 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 hold 16 pages (8-1/2x11). Frame fee: \$10.00 per frame, \$1.00 per frame for Juniors. Literature is \$15.00 per exhibit. Philatelic deadline is August 15. Literature deadline is September 15. For philatelic exhibit and literature competition applications, please write to: Mr. John Kevin Doyle, 5815 Lenox Road, Lake, IL 60032-9138, 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 A-3953, Chicago, IL 60690-3953.

Help With New Projects — Free Listing

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

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.

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 2002? 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.

• **APS STAMPSHOW 2001 IN CHICAGO.** The largest annual postage stamp show in the United States will run from August 23-26, 2001 at the Donald E. Stephens Convention Center, about five minutes from Chicago's O'Hare International Airport. More than 190 dealers have requested booths at the show which will also include 800 frames of exhibits including the World Series of Philately, a U.S. first day ceremony for four carnivorous plant stamps, more than 100 Society meetings and seminars, a cachetmakers bourse, three auctions, and the American Philatelic Society general and board meetings. Admission is free and door prizes will be awarded hourly.

Special activities include a large interactive youth area, an adult beginner program, an area where a bucket of stamps may be purchased for only \$3 (\$1 for youth age 15 and under) and more than fifteen booths at which all stamps will sell for 10 cents or less and all covers for \$1 or less.

The show schedule, the list of participating dealers, and information on the more than 40 participating Societies and hotel and travel discounts are available from the APS and the show website at www.stamps.org/directories/dir_StampShow_intro.htm. The APS can be reached at P.O. Box 8000, State College, PA 16803-8000, telephone 814-237-3803, fax 814-237-6128. E-mail queries may be sent to stampshow@stamps.org.

• **WASHINGTON 2006 ON SCHEDULE:** Washington 2006, America's next big international philatelic exhibition, is on track for its opening on May 27, 2006.

The eight day show will take place at the new Washington, DC Convention Center, now under construction between L and N Streets in the nation's capital. On Tuesday, April 17, a portion of the roof structure collapsed during a violent thunderstorm, but Convention Center officials expect no delay in opening.

The Convention Center's press release on the organization's web site (<<http://www.dconvention.com/>>) mentions that the roof collapse was in an iso-

lated area of the construction site and no injuries resulted from the accident.

Representatives from both the Washington Convention and Visitors Association and Clark Construction (the general contractor) provided Washington 2006 President Michael Dixon and show officers with additional details. Only 2% of the completed steel roof (16,000 square feet) was affected by the incident. After a thorough site inspection, work on other areas of the complex continued. It will have no impact on the overall completion schedule.

A major fund-raising effort is about to be announced by Washington 2006. Major donations have already been received from NAPEX, the Virginia Federation of Stamp Clubs, and Olympilex '96, as well as other stamp organizations. A World Series of Philately (WSP) Challenge Grant continues, as do corporate matching programs for employees of AT&T and Bank of America.

Dixon also reports that many of the key committee chair positions have now been filled, adding, "I am very pleased that so many talented people have stepped forward and accepted the challenge before us. The efforts of these and hundreds more volunteers will ensure a successful show. We couldn't do it without them."

Details about Washington 2006 may be found at the show's website, <<http://www.washington-2006.org>>, or by emailing info@washington-2006.org.

• **PENPEX '01 EXHIBITING PROSPECTUS IS AVAILABLE:** The exhibiting prospectus for PENPEX '01 being held December 1-2, 2001 in Redwood City, California (30 minutes south of San Francisco). This annual event is, once again, being held in the Redwood City Community Activities Bldg., 1400 Roosevelt Ave., Redwood City, CA and is being hosted by the Peninsula and Sequoia Stamp Clubs. Show hours on Saturday are 10:00-6:00; Sunday from 10:00-4:00. Twenty dealers are expected to participate in the bourse. There are NO frame fees for this event! WSP event gold medal exhibits will not be accepted; new exhibits/exhibitors are encouraged to participate

with multi-frame, single-frame and display case exhibits in the exhibitor friendly event.

Please feel free to request a prospectus from Vesma Grinfelds, the Exhibits Chairman, 2586 Diamond Street, San Francisco, CA 94131 or e-mail at: dzvesma@sprintmail.com.

• **KOREA 2002 COMMISSIONERS NAMED AND EXHIBITS SOLICITED:** George Kramer and Lewis Bussey have been named U.S. Commissioners to PhilaKorea 2002, a FIP international show to be held at the Convention and Exhibition Center in Seoul, South Korea from August 2 to August 11, 2002. Applications to exhibit are available from, and due back to the commissioners by July 31, 2001.

PhilaKorea will include exhibits in all International Federation of Philately classes. A national level vermeer is required as a prerequisite to apply to exhibit at a FIP show.

Kramer, commissioner for the Eastern United States, may be reached at P.O. Box 2189, Clifton, NJ 07015. His phone is 973-471-8660, fax is 973-471-8661, and e-mail is cakdogs@aol.com. Bussey, commissioner for the Western United States, can be contacted at P.O. Box 18674, Denver, CO 80218. His phone is 303-321-6036 and e-mail is lebarch@aol.com.

• **PHILADELPHIA SHOW MOVES TO NEW LOCATION:** Due to a scheduling conflict the Philadelphia National Stamp Exhibition (PNSSE) is moving from its former site in Fort Washington, PA to the QVC Studio Park in West Chester, PA. QVC is one of the country's leading TV shopping channels. Their Studio Park offered exhibition space for recent antique and flower shops. The original show dates of October 12-14 are still in effect at the new location.

Groups convening at PNSSE this year include the France & Colonies Philatelic Society, the Ottoman & Near Eastern Philatelic Society, the International Society for Portuguese Philately, and the Pennsylvania Postal History Society. Regular PNSSE dealers are being contacted about the new location. Dealers interested

in more information about the PNSE 2001 course can write to PNSE, Box 358, Broomall, PA 19008-0358. Exhibitors can obtain a copy of the prospectus by sending a #10 SAE to Exhibits Chairman Stephen Washburne, Box 43146, Philadelphia, PA 19129-3146.

QVC Studio Park is located outside West Chester, PA near major highways and is about 45 minutes from downtown Philadelphia. Arrangements are being made with area hotels for exhibitors and dealers. The new site in Chester County offers convenience to area attractions such

as Longwood Gardens and the Helicopter Museum. In addition, stamp show family members may like to take a tour of the QVC studios or shop at the QVC store in the same building as the exhibition.

My 2 Grands Worth by Sam Chiu

I read every issue of TPE from cover to cover and my eyes are usually filled with admiration, when I read the title pages and see how well all the exhibitors have done. This is one story, which I hope by sharing with you, would make the closet or would-be exhibitors, come to the realization that, "if Sam can do it, so can I."

I am just an ordinary collector, who like most toyed with the idea of selling my duplicates in exchange for some better items for my own collection. This was many years before we had on-line auctions. So I became a part-time dealer selling to the few Chinese collectors locally. Months turned into years and I guess I credited my rapid increase in knowledge and experience from the handling of a lot of material. As my real job demanded long periods of time away from home, my dealings were reduced to a minimum. In the mid '80s, I made one attempt to exhibit without learning the rules and without an understanding of how to put together and present a good exhibit. The result was disastrous, as could have been expected. Feeling rejected, I vowed never to exhibit again.

When the late president of the China Stamp Society asked two of us to qualify as judges and named me by name, I could not say no to the fine gentleman. So I "had-to" exhibit. Like most collectors, I collect a wide range of topics and in varying degree of depth of intensity. I had a real hard time thinking what I could assemble as a collection that could get me to a vermeil at the national level in order to meet the minimal entrance requirements.

This was the strategy that I took. I asked myself what I thought were the best items in my collection and the answer was my Large Dragon covers (China's first issue on cover — studies have shown that there are only 400 or so covers in existence). As a part-time dealer, I have been able to accumulate a few rare and valuable items. Based on these covers, I concluded that I could present the postal history of the city that cancelled these. By coincidence, all three of my Large Dragon covers were used from the same city. By coincidence, it was one of only five cities that were on dis-

tribution for the first issue.

By coincidence, my city had the least usage of all five cities (thus making my covers most rare). If you don't call that luck, I don't know what you would call it. At the first showing of my new exhibit at five frames in Boxborough, the exhibit received a gold and the Postal History Society award. I was genuinely surprised and pleased.

Unlike some collectors, I was not motivated to continue to exhibit. I had achieved what I had set out to do. So why did I want to show it elsewhere? Somehow, this notion changed, and the idea then became "wouldn't it be nice to show it overseas, in China where there are more viewers who would enjoy the exhibit?"

Then, I also wanted to show this in my home country, Canada. I showed it at China '99 and it received a vermeil, which was expected, as it was then at the international level. At our China Stamp Society meeting last year at SESCAL, I increased the exhibit to eight frames. There, it received a gold and three special awards, including the Best Asia exhibit.

The next change in my mindset was even more drastic. I can only attribute this to the rubbing off of some of the intelligence and passion from all the kind people whom I have met while exhibiting or judging or attending a seminar or just attending a show. Such a person is Ann Triggles who was so kind and helpful to me from the time I became an apprentice judge. Mike Madesker, who acted as my mentor has also helped so many junior philatelists around the world. Charles Verge, Randy Neil, Steven Washburne, Dan and Pat Walker, Tim Bartshe, Alan Hanks have also helped, and so on and so on. And how can I forget to mention Clyde Jennings. These kind people have in their own ways shown me and inspired me that it is fun to exhibit.

My next attempt was what I thought would be a real challenge, a one-frame exhibit! On the first showing at Ottawa, it received a vermeil with felicitations, the APS research award and my one and only AAPE pin. I pay dues to get my copy of

TPE, but winning the AAPE pin made me feel like a "real" member. Then there was also the payback.

The reason why I had vowed not to exhibit any more after the first try was the fact that one of the judges was very harsh in his critique and I was really hurt since I know I had the material to do a better showing. That same judge was not giving me my current awards. Talking to him later, he commented that my one-frame exhibit's presentation was refreshing and deserved all the awards. He did not know that it had settled a 15-year grudge that I had with him because of his earlier critique. Just to be fair, his comments about my earlier flop were all fair and deserved. However, his method of delivery left a lot to be desired.

Ken Martin at APS managed to squeeze my one-frame into Stampshow '99. Imagine the shock that I got when I heard that it hit gold with a 94-point score! Which brings out the reason why I had not mentioned the title of the exhibit to this point. It was "Detained in Hong Kong and the Ones that Got Away." To any serious Hong Kong collector, it is immediately apparent that this exhibit is about the very famous and popular cancel "Detained In Hong Kong by the Japanese from December 1941 to September 1945." The exhibit is about WWII blocked mail. The Stampshow jury did not like the title and knocked four points off (this is from memory, as I cannot find the scoring sheet now!) Just because of the title! In all fairness, I had developed tunnel vision and expected everyone to know what I was referring to when I arrived at the title.

Now that I feel it is fun to exhibit, I decided to write up some of the other topics I have been collecting. Among these are my stampless covers. A very good (and rich) friend has on several occasions half teasingly said "why are you collecting these, no one collects these covers with no stamps, get rid of it." It may be his genuine love of stamps that motivates him to say that. He put money where his mouth is, as he spent close to US\$30,000 for a large mint block of Hong Kong Queen Victoria

If you have knowledge, let others light their candles at it. — Margaret Fuller

stamps. Then he sought a second mint block at a similar price at the same auction. However, he has issued a challenge and I loved to be challenged. So, I wrote up my stampless covers exhibit, which took over five months to do. The research was very demanding and I had up to then, never spent so much time on researching the background for one exhibit. At the eleventh hour or two days before the day I was supposed to send out the exhibit, my wife took two days off work to help me mount and type the exhibit. How is that for a lack of planning?

I also took a gamble. I used to take at face value, what many have suggested as the key in writing up an exhibit: be brief. However, talking to Dan Walker who judges postal history at the international level frequently, he said that you have to write out the "history" in a postal history exhibit. I agree as how else would one present "the story."

Those who may have been seen by my earlier exhibits have seen that I have adopted the style of the Australian judges seem to recommend using for postal history. "RRM" or "RRMU" as Dan Walker would like it put. "RRM" stands for Rates, Routes and Markings. The additional "U" is Usage. These are the only things that are important in a postal history exhibit. Everything else is less important. But how can you tell a story without writing it out? By coincidence, Ernst M. Cohn's article *Suggestions for Minimizing* (TPE Jan./01 page 21) confirmed this approach: "Internationally, at least, there has been some reversal of that trend, with exhibitors urged to tell the full story about each piece in an exhibit."

So the pendulum now swings to the other side. I am not going to be brief for the sake of being brief. I am going to write out the story the way I see it, so if the exhibit gets only a certificate for participation, so be it. And there was a lot to write in my exhibit. "The Opening of China: Canton 1801-1856," as my research has dug up a lot of interesting stories behind many of the covers and the writers or addressees. Shown on the cover and with this article are the title pages of these exhibits. Unfortunately, neither the title pages nor the stampless covers in the Canton exhibits look very impressive. I do have a good friend, Hugh Lawrence, a multiple Reserve Grand winner, who volunteered and proofread the title pages for me. What a pal!

At the same time, I also wrote up another one-frame exhibit, which was also a postal history exhibit. I had completed the exhibits on time with my wife's help. Then I learned after I sent out the exhibit from

Edmonton National exhibit chair, John Powell, that a real professor, Gray Scrimgeour, who had retired from my own Alma Mater, would be heading the jury. Suddenly my exhibits seemed so inadequate and it looked like I did not do my homework and "choose my judges."

So what happened next? Both exhibits received golds and both received Grands at the same show, with the one-frame capturing the one-frame Grand.

Double Grands, Double Lucky!

I also received the APS Best Member Exhibit award, which I have never received before.

In closing, to the senior philatelist and

judges, I would like to say "Be kind to the junior philatelists or exhibitors, as one day they may turn out to be decent exhibitors." To those kind senior philatelists and judges, and I have met so many of you, I would say "Thank You and keep up your good work, it is your kindness that is sustaining the spirit of exhibiting."

To the would-be exhibitors, I would say this "Look, if I can do it, you can do it and there are so many kind and able people to help you to achieve it."

What is next? I don't think I will ever stop exhibiting. Now won't it be grand if I can only come up with a thematic exhibit...

And how in this lifetime can I ever get a crack at the AAPE Creativity award?

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PLEASE! DON'T SEND EXHIBITS WITHOUT THE FORMS AS IT DELAYS SENDING THEM ON FOR REVIEW!

The Postal History of the Last Chinese Empire: Hung Hsien

Contrary to public belief, the last Chinese Empire was not the Ching Dynasty, and the last emperor of China was not Pu Yi. The last emperor of China was Yuan Shih-Kai (portrait on postcard). Yuan was a renegade Ching general who switched sides when he saw that the 1911 revolution would engulf the entire country. The leaders of the revolution needed Yuan as an ally because he controlled a vital portion of Ching military power. For his cooperation, Yuan demanded that he be named President of the new Republic of China, and this was done.

Yuan, however, had his own agenda. On December 11, 1915, only four years after the birth of the Republic, Yuan abolished the Republic, had his supporters vote him in as the new emperor and created a new constitutional monarchy. He called his reign **Hung Hsien** and he established his empire on New Year's Day, 1916.

Yuan's reign was short-lived. Because he lacked support from provincial leaders, he had to concede defeat. His reign ended on March 23, 1916, and he died on June 6.

The Empire prepared stamps (the set shown below was also overprinted "Rescheduled for use in Sinkiang Province"), and also overprinted regular Republic of China definitives. None of these, however, was ever formally issued.



One can identify the new Empire's usages only from the dates of postal markings - covers or used stamps with dates between January 1 and March 23, 1916. Although authorities in Peking decreed that all post offices must stop using "5th year" in postal markings (i.e., the 5th year of the Republic of China) and use "1st year" or "Yuan Nien" (first year of the new Empire) instead, some post offices ignored the directive. These "5th Year" markings are much scarcer than "1st year" markings.

Among the most striking examples of the postal history of the new Empire are express stamp strips with the characters "Hung Hsien" overprinted on the receipt portion. A section of these express stamp receipt portions is also presented, together with selected covers of the Empire.

Ask Odenweller by Robert P. Odenweller

What To Do With Critique Comments

The Dreaded Changes: You've shown your exhibit, won an award, not quite what you expected, and attended the critique. The judges offered some suggestions as to how to improve the exhibit, and you hear the dreaded word "remount." You get that cold feeling in the pit of your stomach. "But I've put so much work into it already, and in some cases I have made changes to satisfy previous jury members," you think.

What do you do? First, stand back and evaluate what you've been told. This is particularly useful if you have received conflicting ideas from two different judges. Which of them seems to sound the most logical to you? Which of the judges do you think knew your area better? Could it be that both were trying to get at something that was bigger than what each of them said? Were the remarks truly helpful, trying to suggest ways to improve the exhibit, or more in the form of trying to demonstrate that they had studied your subject? All of these could be in operation.

One Judge's Opinion: If it is your first time out, or the only time you have had such advice, you won't necessarily have others to compare or contrast. It may be the first critique you've been able to attend. Whatever the situation, don't take the first thoughts you hear as a concrete finality. Take notes. Evaluate what you are told. Do the remarks make sense, or do they fail to grasp the true nature of what you are trying to show. Be honest. You are the expert when it comes to the subject material. You may know that the item that is missing and listed in the catalogues either doesn't exist or is grossly underpriced, and that you would gladly pay ten times full catalogue for a genuine item after decades of searching.

It may well be that the scope of what you are showing doesn't warrant including such an item. If this is so, perhaps a judicious review of your title page and the statement of what the exhibit includes may be in order. A small change there could solve the problem. Be more specific in your synopsis, as well as on the title page, to point out such anomalies. In the synopsis you may consider drawing attention to items you have omitted that the judges might expect to be there, and explain why they have been omitted, if you think it might help.

Criticism on the basis of nonphilatelic elements, such as presentation, may have to be handled differently. Every judge has

some personal bias. Good judges will avoid letting this get in the way of the evaluation. Even though they may prefer to see something done differently, unless it is beyond accepted limits, they should not hold it against the exhibit. This could be a simple matter, such as whether an exhibitor uses double matting, single matting, or ruling lines, or none of the above. A judge may prefer one over the others, but that shouldn't matter in the final award.

It could become different, however, if the element being criticized impedes the development of the exhibit. Type that is too small to read without a magnifying glass, a small book written on each page including information that is either obvious or totally extraneous to a philatelic exhibit, or too many unnecessary illustrations can be the source of valid criticism. If these are the source of the comments, evaluate them carefully, all the while standing back from your personal commitment to them.

In any case, don't take it all too seriously without further thought and input. If there is another judge or very experienced exhibitor around, ask for their ideas. Use your notes. See if the criticism is warranted in their eyes. Be sure that they are willing to be honest with you, and not afraid to hurt your feelings. You can do this in a one-on-one session, or with a few different people, all qualified as judges or successful exhibitors, who may be able to chime in on each other's comments. It could be that one exhibitor may say, "Oh, that's just judge X, thumping the same old tub. I wouldn't worry about it too much." Sometimes a little insight to how various judges think could provide a bit of reassurance that you're not too far off the mark.

If, at the critique, the judges offer, as they usually will, to meet with you at the frames, take them up on it if you have the chance. This is often a fine way to get more specific suggestions as to what you might be able to do. It certainly can offer more than there will be time for in the critique, and since you will be able to look at specific material, you could ask questions about those items.

The at-the-frames critique can also offer you a chance to "educate" the judge on some of the finer points of the exhibit and how you handled them. On the one hand, they might have missed the significance of a specific piece of which you may be justifiably proud. On the other hand, if they

missed it, that could be due to your choice of how to present it, resulting in not getting the message across adequately. Be honest with yourself and don't just try to "score points" with the judge. If your favorite item doesn't stand out, you'll have to resolve to make it do so the next time.

How to Handle Conflicting Opinions: The critiques at two different shows could have conflicting suggestions. Whom do you believe, and how do you respond? In a sense, it's the same as the previous thoughts, if you were to ask a number of different people. The remarks in the two different critiques could reflect how the judges reached their final opinion, but on two different occasions. If you haven't changed it between the two and the comments are similar, then there is some good reason to suspect that there is a problem with the exhibit. Again, one or both of the critiquing judges may lack the ability or time to articulate the true core of the problem. That doesn't mean there isn't a problem. Some difficulties with the exhibit could be hard to pin down.

Evaluate the remarks you receive from all sources. Think them through as to how logical the criticism is, and what the suggested remedies (if any) may be. Perhaps an amalgam of all of them will be called for. Or you could be advised by others not to take the remarks of one of them very seriously.

How well a judge knows your area can be a two-edged sword. Some may know it so well and will have seen top-level exhibits of it (possibly even their own), and will set a standard that is higher than might otherwise be called for. It takes a very strong effort for a judge to exercise this personal restraint, but fortunately most I have known seem to do it well. The other side of the coin could also be in operation, but one that is more often seen at the international level, where a judge might want to push a favorite area so much that he will be more lenient. My own observation is that this is more pronounced in certain judges from certain areas, but not to any degree in U.S. judges.

If the judges do not offer suggestions to solve any problems they mention, ask for them. Most judges have seen enough exhibits and ways that each has handled specific challenges to be able to offer some concrete suggestions. Sometimes they will not be practical but at the same time might

Nobody wants constructive criticism. It's all we can do to put up with constructive praise. — Mignon McLoughlin

give you other ideas that will work. If you hear the same suggestions from many different sources at different times, you should consider that to be a red flag. Don't reject that sort of suggestion easily. It could be that you are letting your pride in something get in the way of reason.

Regrettably, synopsis sheets are not used as well as they should be by most exhibitors, as I've commented before. But if synopses and title sheets are not well done, they can have an unintended effect. Judges usually prepare by studying an area you delimit by the title page and synopsis sheet. If you are not specific in what you are trying to accomplish, they will have to go on the assumption that everything could be expected to be there. On a few occasions I have seen judges who are disappointed at the limited scope of what might have been a much more ambitious exhibit give a fairly harsh critique on the basis of what they thought should have been there.

Unfortunately, I have on occasion noted a less lofty consideration in operation. A judge, armed with many pages of photocopies of different sources studied in preparation for the show, can sometimes not resist trying to show his (newfound) mastery of the subject by holding forth on some small juicy point discovered in the process. More than once this has backfired, when the exhibitor was able to point out that the item being discussed was proven to be something else that the judge, in his research, had missed. Indeed, in the subject of my new exhibit, a primary source of information is chapters from four volumes with more than 125 pages of solid text. As it turns out, each succeeding volume has corrections to earlier findings in each previous volume. New findings that appeared after the last volume have to be gleaned from many other sources. A number of them contradict certain information in each of the first four.

Only an expert would be able to wade through all this information and sift the wheat from the chaff. I would not expect any judge to do it in preparation for my exhibit since it took me countless hours and many rereadings to go through, all primed by an intimate relationship with the issues

at hand.

Many sources are not as well written as those available in my area. For a judge to go through that kind of preparation in your area, and then to expect certain items to be present in your exhibit, would be fairly risky behavior. You are the expert. I can imagine nothing more embarrassing to a judge than to comment that "You didn't have any of the £1 value overprinted," when in fact that denomination was never overprinted.

So What Do You Do Next? After you have satisfied yourself that the criticism was warranted and that the suggestions might help the exhibit, don't run in circles screaming "I'll have to remount the whole thing." In some cases, the answer may be, "yes, you will." Don't despair. There's nothing that hones your exhibit better than a little remounting. Judges who have seen it before will often notice, just as they will frequently notice if nothing has been done since the last time they've seen it. The latter can be the kiss of death. The judges will think "why did I bother to make all those recommendations if they were going to be ignored." Yes, they could have been "wrong" for the exhibit, as you may have determined by asking others, but it is a little like thumbing your nose at a Hell's Angels biker—you'd better be prepared for the consequences.

Rather than that, a little remounting often will go a long way to improving your exhibit. In my earlier exhibiting days (as now), I would never show the same exhibit twice. A portion of each was remounted between shows. Even between London and Oslo in 1980, when my exhibit was in the Honor Class, I got it back and added over 20% new material, even though many other exhibits went from one show to the next unchanged due to the short time between them.

As I write this, I have just finished my new exhibit and find that over 13 pages need to be added or corrected for new material or some minor mistakes I found after I looked at it all together. Each exhibit should be a living and growing object. New material is almost sure to come around.

Whenever it does, you should have an eye out for where it will best appear, what it must replace, if anything, or how the balance of the exhibit will be changed. A fine time to reevaluate your exhibit is just after it has been on display and the critique well in hand. The remarks will be fresh in your mind, and after you've gotten over the idea that someone had the nerve to criticize your efforts, you may be prepared to do something about it.

The most radical, but sometimes the only response, is a full remounting. Rather than to be totally dismayed, treat it as a challenge to take the exhibit to new heights. A number of exhibits I have seen can use a complete rearrangement, and a partial job just won't do it. One, for example, was a postal history exhibit with some exceptional material that spanned more than 100 years. But the exhibitor chose to treat each town of the country alphabetically, and, in turn, each town's material shown chronologically. This approach put highly dissimilar types of material next to one another, but then more of each type reappeared scattered throughout the exhibit. A few rare towns had only one or a small number of items, but the alphabetical structure may have placed them next to much larger ones. Needless to say, it was hard to follow. One of the judges didn't see any connection until another judge pointed it out, coming to that realization only after a lot of head scratching.

Obviously, it needed a complete remounting, along with a different sequencing. Postal history exhibits are very dependent on treatment of the subject, and that was where it suffered. In spite of this, the material was excellent, and I will look forward to seeing it in its new form.

The bottom line is this: Every exhibit has a bit of the personality of the exhibitor and even with the changes that others might recommend, it is up to you to make the final decision. But if you should choose to ignore good advice, even when others verify that it is good, and decide that it's too much work to make any changes, then you had better be prepared for the consequences when you show it again.

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Number Those Pages

by Kenneth Pruess

Most exhibit committees require that pages be numbered on the back in the order in which they are to appear in the frames. Having handled a number of exhibits, I have observed little consistency in how this requirement is met. Often the numbers are so lightly penciled as to be illegible or indistinguishable from partially erased earlier numbers. I have observed self-adhesive labels, both on the sheet protector and on the actual page. Worst of all, such numbering may be omitted entirely. But who wants to put anything on the back of their pages when the exhibit is likely to be changed before the next showing?

I have a simple solution. I print slips which can be inserted into the sheet pro-

jector which serve exactly the same purpose. No one has ever complained. These are easily removed and shifted as required. They are readily set up in most word processors as either columns or tables. One then simply duplicates the contents of a cell for the next cell except for the page number, which is inserted individually. Another method is to choose "Labels" from your selection of page sizes and select one appropriate to your needs. Your printer won't know the difference between what it was set up to do and a plain piece of paper which you cut apart yourself.

Another common problem occurs when pages are shipped in a binder, or loose in one pile. Some sheet protectors have a

habit of sticking together and the mouter, who may not have checked the back of each page, will sooner or later (one always hopes sooner) note that a page is missing. Yes, pages can be dropped and become shuffled. A simple solution, appreciated by most committees, is to put the pages for each frame into a separate envelope. Occasionally it may be necessary to give special instructions. Another label affixed to the exterior of this envelope shows exactly how pages are to be arranged. If oversized pieces must be packaged separately, these can also go into a second envelope similarly labeled with instructions on both envelopes.

| | |
|--|---|
| <p>TITLE OF EXHIBIT Page 1</p> <p>Exhibitor's Name Street Address City, State, Zip</p> <p>Other Info (Phone, Email)</p> | <p>TITLE OF EXHIBIT Page 6</p> <p>Exhibitor's Name Street Address City, State, Zip</p> <p>Other Info (Phone, Email)</p> |
| <p>TITLE OF EXHIBIT Page 2</p> <p>Exhibitor's Name Street Address City, State, Zip</p> <p>Other Info (Phone, Email)</p> | <p>TITLE OF EXHIBIT Page 7</p> <p>Exhibitor's Name Street Address City, State, Zip</p> <p>Other Info (Phone, Email)</p> |
| <p>TITLE OF EXHIBIT Page 3</p> <p>Exhibitor's Name Street Address City, State, Zip</p> <p>Other Info (Phone, Email)</p> | <p>TITLE OF EXHIBIT Page 8</p> <p>Exhibitor's Name Street Address City, State, Zip</p> <p>Other Info (Phone, Email)</p> |
| <p>TITLE OF EXHIBIT Page 4</p> <p>Exhibitor's Name Street Address City, State, Zip</p> <p>Other Info (Phone, Email)</p> | <p>TITLE OF EXHIBIT Page 9</p> <p>Exhibitor's Name Street Address City, State, Zip</p> <p>Other Info (Phone, Email)</p> |
| <p>TITLE OF EXHIBIT Page 5</p> <p>Exhibitor's Name Street Address City, State, Zip</p> <p>Other Info (Phone, Email)</p> | <p>TITLE OF EXHIBIT Page 10</p> <p>Exhibitor's Name Street Address City, State, Zip</p> <p>Other Info (Phone, Email)</p> |

TITLE OF THE EXHIBIT FRAME 1

My Name
Street Address
City, State, Zip

All pages numbered on reverse in order in which they are to appear.

| | | | |
|----|----|----|----|
| 1 | 2 | 3 | 4 |
| 5 | + | 6 | 7 |
| 8 | | | |
| 9 | 10 | 11 | 12 |
| 13 | 14 | 15 | 16 |

Note: Oversize page 5+6 in separate large envelope

TITLE OF THE EXHIBIT FRAME 2

My Name
Street Address
City, State, Zip

All pages numbered on reverse in order in which they are to appear.

| | | | |
|----|----|----|----|
| 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 |
| 29 | 30 | 31 | 32 |

Note: Pages 26 and 27 are slightly wider. Page 26 can overlap page 25, page 27 overlap page 28.

“The Fly” — Lines Up An Exhibit



I have no aesthetic sense whatsoever. Couple that with an inability to draw a straight line and you can see why I have a problem mounting my philatelic material on pages. It's a real problem because I am an avid exhibitor. Accordingly, since I know that “presentation counts,” I want to optimize my chances for a certificate of participation. How do I ensure success? Simple, I use one of several tried-and-true methods to achieve a desired result for each exhibit page I produce. Would you like some of my helpful tips?

My first method for page production, and the one I use most often, is to steal good ideas from others. I always carry a roll of tracing paper with me when I go to a stamp show. If I see an exhibit page that I like, I whip out my supplies and do the following: First, tape the tracing paper over the area of the frame that I want to copy. Next, I make a tracing of the page or pages I am interested in. Then, I write down the text word-for-word. Then, I take all that stuff home and recreate the page with the desired look.

Sometimes I have the same or similar material as the exhibit page I copied and sometimes I don't. That does not pose a problem. When I don't have the item, I hand-draw in the applicable space, a fairly close rendering of what it would look like. Other times, I merely write in the space a phrase like “pending acquisition.” As an aside, when I do have the material but my cover is larger than the one in the copied exhibit, I cut it down to size in order to maintain the “look.” I figure that if cutting corners didn't hurt the British Guiana one cent magenta, it won't hurt me either.

My second method for quality page production is steeped in modern technology. I recently purchased a digital camera. It is my second one. My first one only had a resolution of one pixel and every picture I took came out as a small dot. My new camera has a resolution of 100 pixels and I rather like the smaller, dotted effect it imparts to my stamps.

Here's what I do when I see something that I want to copy at a stamp show. I take a picture of the entire frame. Then, I blow up the picture to approximately 36 x 40 inches so it will fit into an “Ameripex” style frame. I used to make these blowups in color but that became too expensive. Now I do them in black and white. I find that most judges cannot tell the difference.

The full frame or two of pictures is okay because I only enter my exhibit in the display class.

Blowing up a picture to full-frame size has the distinct advantage of allowing me to fill an entire frame that looks good without having to actually acquire any philatelic material. You should see my frame of one-cent British Guiana stamps. Yes, I have the magenta, but with the digital camera and a decent photo manipulation program, I have been able to produce the cyan, green and burnt umber colors as well. The whole idea appeals to my perverse side but since the pages are all in black and white, they all look about the same.

My final method for quality exhibit page production, and the one I use a lot, is to prepare my pages myself — from scratch. Because, as I mentioned earlier, I have no aesthetic sense, and because I can't mount anything correctly, I prepare my own quadrilled pages. In the early days of stamp collecting and exhibiting, that type of page was readily available — many exhibitors used them in their albums as there were either no preprinted album pages and supplements, or exhibitors simply wanted the freedom of producing their own pages. Then, they took those pages from their albums and mounted them in the frames when they exhibited. I kid you not — that's the way it used to be done. But, you don't see so many quadrilled pages in use today.

Well, I am a creature of habit. So I keep using quadrilled pages, even after they went out of fashion. Quadrilled paper is great for the aesthetically challenged. The lines of dots on the paper help me place material squarely on the page and align one item with the next. They also help me keep my block letters straight when I write my text. Yes, it's true, I still hand letter my exhibit pages. OKAY! So I don't know how to work a computer — big deal. I don't want to spend the money on one because I think computers represent a passing technology.

Now here is a tip or two you can use, if you like to make your own quadrilled pages. I find that there is little stock of it available and when found, it is more expensive than plain paper. So, I buy plain paper and put many rows of either lines or dots (or both) on each page. In fact, when I use borrowed crayons to make the lines or dots, it really cuts down on my costs — and

every bit helps. After all, money spent on writing supplies can be put to better use buying the elusive 1990s used U.S. commemoratives that are missing from my postal history exhibit.

I once got a free plastic ruler for attending a Saturday movie matinee when I was a kid (is that what a young fly is called?). I still use it and the nicks on the edge merely add dimension to my pages. I have found that a 1/8-inch dot is best. Sometimes I use the black crayon to make the dot — sometimes I use another color (my favorites are burnt umber and flesh). After making a row of dots, I move the ruler down the page a bit and start the process again. To keep the judges from saying that my pages are boring, I sometimes throw in a straight line for effect. I even vary my pages by changing both colors and writing instruments. The kaleidoscopic effect seems to set off well, the various sand dune souvenir sheets that are such an integral part of my exhibit.

Okay, enough of the spoof about quadrilled pages. I write this column at the suggestion of an unknown person who asked “The Fly” to make some comments about quadrilled paper. I can only assume that the requestor had exhibited on quadrilled paper and one or more of the judges took exception, suggesting that it be remounted using paper without quadrilles.

Well, I know from reading the APS Manual of Philatelic Judging that “presentation is important.” Also, there is nothing against using quadrilled paper. So what could possibly be behind the suspected comments made by the judge?

If an exhibit is in the display class, judges should be giving exhibits much more latitude with respect to presentation. While presentation in that class “counts” more than in other classes of philatelic competition, criticism of presentation of display class exhibits can be used to prepare exhibitors for a potential move to another class where presentation evaluation criteria are different. However, save for that, in the display class, judges should not focus on the use of color, preprinted pages, the type of page preparation or the amount of text. But what about other exhibiting classes?

Again, a reading of the APS manual has suggestions to judges to see if the material stands out on the page and if the page invites the viewers' attention. In other

places in the manual, judges are asked to look at the printing, the paper and any distracting figures. In yet another place, the manual suggests that an exhibit be clear, tasteful and well balanced, and that lettering, mounts and paper be uniform. White or lightly tinted paper is suggested. BUT STILL NO MENTION OF QUADRILLED PAPER.

Here is what I think might have happened. Let's face facts. We live in the computer age. Virtually everyone who exhibits uses a computer to design pages. In fact some exhibitors pay professionals to design their pages. The use of the computer obviates the need for other types of guides, such as quadrilled lines, to help place and align material and text. The computer does it all. So, when a judge sees quadrilled pages in an exhibit, there could be an adverse reaction as those pages "don't look as good as the ones produced by a computer." If a judge reacts that way, there could be a negative impact on the presentation aspect of award determination.

Personally, I tend to look "through" quadrilled and lightly tinted paper when I run across it when judging. (Yes, I judge. I am limited to flying thematic exhibits only). I try to see other aspects in presentation rather than the type or color of the paper used - unless it distracts me. If I can confess, I must tell you that I rather like the hand-done text when the handwriting is neat, legible and error free. I have an exhibitor friend who is an artist. He hand letters all of his text. He is so good that he does not now use quadrilled paper - but he used to - and it made no difference.

His pages were elegant and set off his material to its maximum advantage. So, what is the answer?

Far be it for this pesky insect to tell judges how to judge. Yet, it seems to me that if someone wants to persist in using the "old-fashioned" quadrilled paper, then on balance, it should not be an issue, in-and-of-itself. If however, the use of quadrilled paper highlights the fact that material is not mounted evenly, or if the

quadrille interferes with the text, then let the exhibitor beware.

By copy of this column, I am asking the CANEJ to place the subject of paper and in particular the use of quadrilled paper on its list of topics for the next judge's roundtable. I think it would be useful to have a definitive statement that judges can point to - one that either suggests that quadrilled paper should, or should not be used.

I've got to go now. I'm working on a few new exhibit pages and I want to try out my new quadrilling template and purple pen!!!

GOLD FLYSWATTER - To Bud Hennig of Chicago who constantly gives of himself to the hobby. Not only does he do that, but he is a people person, through and through. For example, I know that he took the CHICAGOPEX Committee and the regular and literature juries to dinner. What a nice gesture. Even though "The Fly" wasn't invited to the dinner, I did arrive late and was able to land on many different dishes - what a feed!

Recollections by Clyde Jennings

He's long gone now, so I guess I can tell this story. For many years I was Chairman of Judges for FLOREX, a job I enjoyed very much by the way, except for the fact I could never exhibit there. Wouldn't be fair to friends I had invited to judge.

Anyway, one year I invited John Britt to be Chief Judge (you could do that in those days). John was a New Yorker, had been President of The Collectors Club, and when he retired he moved to Fort Lauderdale. About the same time George Blizil retired in Cleveland and he and Lucille also moved to Fort Lauderdale. There was a sleepy little stamp club there numbering probably about 25 or so members who met at the Senior Center. John and George built this club up to what they claimed was 500 members, where someone had to die or quit before a new member could join. They claimed, and likely a fact, it was the largest stamp club of its kind in the country.

Now you would have to know something about Fort Lauderdale (and retirement communities, per se) to understand how they did this. Retirees tend to fall into routines: Monday evenings there was shuffleboard at the Center, Tuesdays was

bridge, Wednesdays free movies (to full audiences, natch), and so on throughout the week. Begin to understand? Well, anyway, they selected Wednesdays each week for their meetings and within a year they had those 500 members. Magic? No - coffee and the best and most bountiful Danish and doughnuts in the county! I was invited to be a guest speaker the first year, and for the next eight years received the same invitation. I went to New York every January on business for two weeks and on several occasions was speaker at the Collectors Club (since I was in town and cost neither of us anything!). One time the host, introducing me, said the group of 60 that evening was the largest in memory. The following week in Fort Lauderdale as I was introduced John Britt was apologizing to me for only having 380 because of the rain.

John and George had a system. First, and most important, the goodies were not brought out until after the speaker had finished. Also you had to check in at which time you were given a ticket. You guessed it: no ticket, no munchies. I sometimes felt as if there weren't thirty cents worth of philatelic knowledge in the entire room - but, boy oh boy, was I talking to a bunch of warm bodies! Privately, to myself, I used

to think of it as "The Fort Lauderdale Coffee & Doughnuts Philatelic Gourmets Club." And while I was talking, I was convinced they were thinking, "And tomorrow night we get Bingo at the Elks Club."

Anyway, back to John Britt and the time I invited him to be Chief Judge at FLOREX. Judges' breakfast, as always, was at 8:00 and John missed it. He was being driven over by George Blizil and arrived while I was at lunch with the other Judges. He walked in, apologized for being late and said, "You all continue to eat, I'll go up, look at the exhibits, come back and tell you what the awards will be." S'help me, I kid you not. I said, "Sit down, John, order your lunch, a change is on the way." We were good friends, but we had another terrible battle that day. He believed in the "share the wealth" idea and wanted every single exhibitor to win an award of some kind. I patiently tried to explain that a number of awards came with specific criteria and if we violated those criteria in making the award we would likely not get that award the following year, some exhibitors just had to receive more than one trophy. I won that one, too, but I have always felt John went to his grave never having forgiven me. R.I.P., John.

“How To Win A Gold Medal” continued

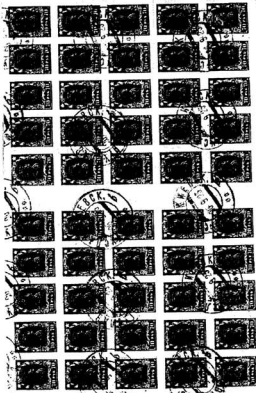
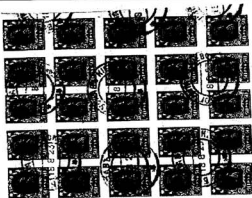
(More pages from the tongue-in-cheek collection of the celebrated Alberich von Fafner)

2. Refer to the Preface of the Scott Catalog. Nobody, but nobody, has ever read the Preface.

Near the end of the first inflation period the Soviet government held quantities of yellow stamps that had lost all validity or so-called “black” value. Cash was one way to raise money.

According to the Preface to the Scott Catalogue, as you know, Cancelled-To-Order stamps can be traced back at the end of the 19th century. The idea was to generate hard currency. They are an integral part of Soviet philatelic practice to its bitter end.

Two cheap blocks, aptly cancelled “Egypshy”, show how it was done by hand in the early days. Later the “cancel” was printed right on the paper.



1.2: Glance over the scatter in front of a dumpster on Christmas morning

Look between the drawers of the old chest you just bought for the garage apartment. Or check out the impromptu bookrack in a used copy of Mein Kampf as a Denver flea market. You buy Hitler's lurid book for \$2 and get this charming cover from its ragshopper. (You do not have to read the book.)

Talk up what you collect with your noncollecting friends. Many will be polite and glance at your stuff when on local display. Ask them to look out for you. Be specific: if you want covers, better show one. If they bring you British Guiana #13 newly torn off its envelope, you have only yourself to blame.



Late 18th century registered cover from England to a rifleman in garrison at Malta.

valued gift of Dr. Peter McCann, Maltese philatelist, one of the Lesser Antilles.

3. Make the American connection...

If you hope to do well, you must show in the first two rows a U.S.-related cover, so that Judges who know or care about little else can feel comfy.



"Service suspended." Registry fee of ten cents and foreign postage of 5 cents paid by one 15 cent Franklin, "Registrar, Return Receipt Required" notice is under the "Interruption" sticker. From New York 5 December 1917, backstamped New York 5 and 8 December, opened by U.S. censoring authorities, returned to sender.

-from the 25-3 125 box of
A.P.S. 1997 Champion of
Champions Richard Drews.

Lenin and the Bolsheviks overthrew the shambling Kerensky democracy in November 1917, the "Great October Revolution."

Lenin had made no bones of his intention to withdraw Russia from the Great War. The Western Allies, knowing that Ludendorff could then use the Russian battle hardened infantry against the British, sent them to the Western Front by sea under the most brutal and earth shaking winter, the end of Eastern Front in being. We stopped all contact with the Bolsheviks. From here it was only a step to intervention by Allied troops in Russia.

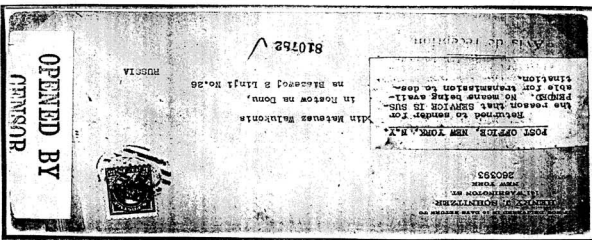
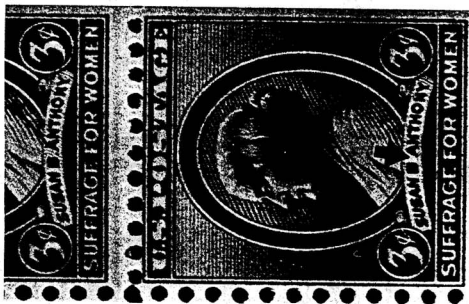
2. Use blow-up photos to illustrate the least consequential flyspecks.

It lends them an importance they don't deserve.

VARIETY WITH MISSING DOT AFTER 'B'
United States, Scott #781. Susan B. Anthony, heroine of Gertrude Stein's and Virgil Thomson's great opera, *The Mother of Us All*.



21590



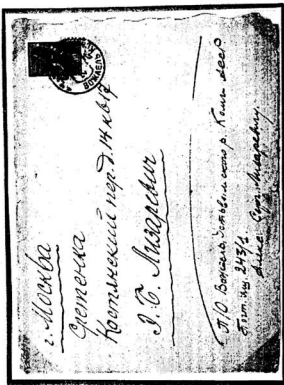
... make connections with the Gloom-and-Doom Bunch.

Father doesn't know what else to call these people. Gloom-and-Doomers aren't satisfied with a philatelic object unless it is in some way deformed. If it's a stamp, it has to be misperforated, "upside down" or "back to back." If it's not supposed to be, have some part printed upside down in relation to the rest, on "upside" paper, in the "wrong" color. If it's aerophilately, it helps if the cover was in a gashly but highly publicized crash and singed a bit, though not so burned that they can't glowingly point out what it is. It seems like they're just waiting for something to go haywire. They batter on others' mistakes.

Consider! On a modern cover a counterfeited stamp is more detectable to them than the real thing. Better than a properly dated first day cover is a cover with the same stamp cancelled three weeks earlier. Some guys aren't interested unless covers emanate from a "terrible war," a gritty concentration camp (below), or - but you get the idea. Wrong is right with zillions of Gloom-and-Doomers, who will feel uneasy if all is beautiful and serene and employed as intended by postal authorities.

Letter from the GULAG

One would think that war's approach might have ended Stalin's Terror, with every man needed for Holy Mother Russtia's defense. But arrests and killings went on unabated through The War to Stalin's death.



From a security prison in Siberia, at Vozhayevo near Narayan-Mar, Komy ASSR, from political prisoner Aleksandr Sergeevich Lisnevich; beatuscul Moscow, 7 June 1940. We also own a 1940 postal card from the same man, 19 January 1941, to the same addressee. Poor Aleks was still in Vozhayevo.

-after Ken Lawrence

... make the Ottoman connection.

Judges who know any portion of the former Ottoman Empire are the world's true philatelists. They'll find your Ottoman-area cover no matter where you put it, feel oh so proud they spotted it, vote you a Gold, and purr at you during the Critique.



Adversity cover: 50 k. Soviet postal stationery, first used Moscow 15 December 1937 to Jerusalem (backstitch). Reused, Rehovot 20 August 1943, also to Jerusalem.