

THE

# Philatelic Exhibitor

VOLUME 16

NUMBER FOUR

OCTOBER, 2002



"Too Many 1/2 ¢ On Cover?"

See page 11

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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# Agency





# THE PHILATELIC EXHIBITOR

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

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

**Deadline for the next issue to be printed on or about January 15, 2003, is December 1, 2002. The following issue will close February 1, 2003.**

**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. 1-4 at \$3.00 each, Vol. 16, No. 1-3 at \$3.00 each.

## FUTURE ISSUES

The deadline for the January 2003, issue of **The Philatelic Exhibitor** is December 1, 2002. The suggested topic is: "Why did you pick your exhibit topic? Have you modified it since the first showing? If so, why?"

For the April, 2003 issue of **TPE** — deadline March 1, 2003 — the suggested topic is "Are Golds so numerous these days that we need a Platinum medal to recognize the truly wonderful?"

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 at the top of this page. — **JMH**

## 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:

- **August, 2002** — **David Herendeen**, who has assumed the duties of Ad Manager for **TPE**. If you have a suggestion for him, his address is on page 4.
- **September, 2002** — **Andrew McFarlane**, AAPE's new webmaster. See his address on page 4.
- **October, 2002** — All our candidates in the 2002 election, willing to give their time and talents to further improve AAPE. See election results on page 1.

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Reprints from this journal are encouraged with appropriate credits.

### Attention All Members:

Remember, if you are moving or changing mailing addresses to notify the secretary in plenty of time to correct the mailing labels. Because of the nature of our mailing permit, your **TPE** is NOT forwarded but returned to the secretary, postage due. That is what the post office is supposed to do; however, lately, they have obviously been tossing the mailing into the trash and numerous members have missed receiving their issues. Save the Society the cost of lost issues and yourself the cost of additional mailing and due fees by getting your change of address to the secretary as soon as possible.

# 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, letters to the Editor and to "The Fly," exhibit listings (in the proper format) and member adlets — to the Editor.
- Requests for back issues (see page 3) to Bill McMurray, P.O. Box 342, Westerly, RI 02891

## MEMBERSHIP APPLICATION TO: Timothy Bartshe

American Assn. of Philatelic Exhibitors  
13955 W. 30th Ave., Golden, CO 80401

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

JMHStamp@ix.netcom.com



### The Membership Speaks

If you thought APPE had solved all, or even a fair share, of the problems of exhibiting, you have not had the benefit of reading the questionnaires that have come in during the last several weeks. On pages 9-10 of this issue, I have summarized the responses to Questions eight and nine, and we will have more analysis and comments in the January, 2003 issue. Question eight asked what you would like to see covered in TPE that isn't there now? Question nine asked "What activities would you like to see AAPE engaged in that are not now part of our program?" The answers to number nine range widely, and pinpoint problems which we have been trying to chip away at. There are a few new concepts, though, and they need to be discussed, clarified, and addressed as to what AAPE can do. I hope you will use these pages to do that.

The answers to number eight also range widely, and while some are not practical as stated, perhaps modifications could work. Since the journal reflects what you contribute, I offer the number eight responses to you as inspiration. Pick one and do an article.

One comment that was presented on the ballot card concerns me directly because it talks of fundamentals: "You need to rethink the quarterly journal from A-Z. The 15-year-old format is tired." Maybe so. I am not so sure this is true. If TPE were starting up today, would this format be effective? That to me is a more important issue than whether it is "tired." And if it is not effective, then what ideas do people have to make it so. Though I have made changes here and there over the years, I am simply too close to it to "see" major changes. Indeed, maybe what is needed is a new editor. But I would urge you to think about this and let our new president and/or me know what you think. All ideas welcome.

**Do You Need Additional Copies of The Best of TPE, 1986-1996?** Are you trying to get people in your local club or national specialist society to exhibit? Our most recent publication can be a powerful tool to help you. At a minimum it should be in your club library. Even better, using it as a give-away for people who commit to trying exhibiting for the first time will both reward them and gain your club new support. Copies are available at \$12 *postpaid*. They are also ideal for sharing with a friend who is thinking about exhibiting, for use as club door prizes, or for relatives who wonder what is it about this field that interests you! Order from the editor, address above.

## Your 2¢ Worth

— Clyde Jennings • Raymond Murphy • William Sammis • Phil Rhoads  
Keith Steiner • Mike Ruggiero • Charles Verge • Conrad Bush • Rick Miggins

### No Retreads

To The Editor:

Start saving your old tires, fellas, there's probably a competition coming up where you can show 'em. Where? In former "phil-atic" shows, that's where. The way things have been going, the potentials are endless. Some examples: jar lids, invalidated drivers' licenses, men's elastic garters, prescription labels (bottles removed, of course, or how else would they fit in a frame?), product refund checks for .25 you can mail in for .37 a throw. You get the picture, I'm sure. But, oh yes, "original" rubber only on those tires — no retreads, please.

P.S. I am only kidding, folks, after all I enjoy putting my 1851 classic "postage" stamps up against those fabulous S&H green stamps, complete with cardboard proofs and essays, and don't forget F.D.C.s.

Clyde Jennings  
Jacksonville, FL

### High One-Frame Fees

To The Editor:

I feel that frame fees for multiple frame

The Philatelic Exhibitor

exhibits are reasonable, but find that the single frame exhibit fees are far too high for the value rendered. As an Exhibits chair for a local show, I understand that expenses are not a linear function, for example, additional awards, possible additional jury, and mail-out postage are a function of the number of exhibits and not number of frames. Still, I question if \$15 for a single frame is justified when multiple frames are \$8 each. While the exhibit portion of a show should carry its own weight, it is one of the facets that draws a crowd. The possibility of finding an exhibit that is of interest to me becomes more likely with the greater number of exhibits. If we are considering paying for show entry, a good one-framer might entice me to return a second day to study something of interest.

After seeing shows in Europe that charge a small admission, I also noticed that many dealers gave out free tickets to regular customers for other than the opening day (with the hoopla and free FDCs). This encourages one to patronize dealers beforehand and also to note that in the US we equate something "free" with something of no value. Along with this, there needs to be an availability of free tickets for organized student groups in

order to encourage new collectors.

Raymond H. Murphy  
St. Petersburg, FL

### Help!

To The Editor:

As a novice I am very much on the steep slope of the learning curve. As a result I have many "function" vs. "form" questions. E.G. What weight and quality of paper should be used for cover backing and where is a recommended source? What guillotine style paper cutter is of sufficient size and quality to be appropriate for exhibit preparation? Recommendations and availability of other supplies such as display pages, mounting corners, sheet protectors, etc. Has the computer program "Power Point" been used for exhibit preparation and how does it compare to MicroSoft Word or other programs?

William Sammis  
Ithaca, NY

### Progress, Benefits

To The Editor:

I am an example of a new exhibitor who is exhibiting because of Display Division. I had never had an interest in exhibiting.

October 2002/5

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

Thanks to Geoffrey Lewis and The Asia-Pacific Exhibitors of August, 2002, we have a new monograph to offer:

- **How To Judge Cuba (Spanish Period)** (5 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 thematic and other exhibiting categories. Get creative!

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

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

### Still available:

- **How To Judge — Canadian Airmail** By Murray Heifetz (5 pages) \$1.00.
- **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 Joan Kimbrough (8 pages) \$1.20 per copy.
- **How To Judge British North Borneo** (5 pages). By Derek A. Pocock \$1.00.
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- **How To Judge — Western Australia Revenues — DeLaRue Issues 1881-1903** By John Dibiasi (7 pages) \$1.00.
- **How To Judge — Ceylon Postal Stationery** (3 pages) 75¢. By Kurt Kimmel

About five years ago, while working on my World War II collection, I came across a cover related to an event in occupied Czechoslovakia with which I was somewhat familiar. For some unknown reason, my first thought was "This would make an interesting item in an exhibit." I decided to explore exhibiting and purchased the *Manual of Philatelic Judging* (4th edition) and learned of Display Class. I thought this was something I'd like to try.

My exhibit was three frames in 2000 (Display Class Silver) and grew to five frames in 2001 (Display Class Gold). My exhibit expanded to eight frames in 2002 (Display Class Vermeil and Gold). I now have sufficient material that it will be at least nine frames and probably ten frames when it is next exhibited.

I learned of AAPE at the association's session before the judges critique at Minnesota Stamp Expo in July, 2001 (thank you Stan Luft). I immediately joined, purchased a couple of years of back issues of TPE, and made use of the mail-in critique service (thank you Harry Meier and Janet Klug). The knowledge I've gained in the past year from my AAPE membership has been priceless. I look forward to continuing the development of my exhibit and am considering subjects for perhaps another exhibit. It's been an enjoyable journey so far.

Phil Rhoads  
Cleveland, MN

To The Editor:

I have just become a member of the Association and received the 2002 copies to date of the magazine. I have a collection of "Hawaiian Numerals" which I have been urged to exhibit. My collection is in Hawaii, and I have concerns about transporting my valuable material because of tightened airport security since 9/11. Can any reader provide thoughts on this problem?

Keith Steiner  
Honolulu, HI

### New Divisions Judging

To The Editor:

After receiving synopsis pages, judges go to various libraries to obtain written material on the areas to be judged. We have also expanded our areas of interest, so we can judge fairly areas we do not collect. Yet with all this preparation, there are times when judges have to say they know nothing of the exhibit to be judged. With the new divisions there will be many judges who lack information.

Where are we to find information on S&H green stamps? Where are we to find information on return addresses (corner cards)? Understand there are many books (all in German) on German labels. How will

judges gain access to these books? Who will translate them? In the same competition, is it fair to judge one exhibit, on which much has been written, against an exhibit that the exhibitor has written an article on? It will take many years to educate the judges on all the areas of the new divisions.

Shows can reject exhibits in the new divisions, shows can give separate awards for some exhibits in the new divisions. Do we want exhibitors to experience this situation?

Most times it is costly to judges to go to shows to judge, we are pushed to get the awards up by Saturday morning. Now, with the new divisions there will be more paper work. I would think you will have judges who will stop judging.

Mike Ruggiero  
Staten Island, NY

### One Frame & F.I.P.

To The Editor:

As President of the AAPE for the last four years, I have been diligent about not writing letters to the Editor. I did not feel it was an appropriate thing to do. However, I now must break that self-imposed ban after reading Daniel Olsen's *Single Frame Exhibiting — The FIP View*.

I don't dispute anything Dan writes on his understanding of the international view of one-frame exhibiting — although we will see below, that view has changed as well. I do object to his comments that we, in North America, do not share the FIP views when it comes to exhibiting one-framers in our continent. The AAPE, as the organization which codified one-framers more than ten years ago, has always insisted that one-frame exhibiting was first and foremost to encourage new exhibitors to the hobby, particularly those who felt that the construction of a multi-frame exhibit was beyond their initial abilities. From the onset; however, many seasoned exhibitors latched on to one-frame exhibiting because they saw it as another challenge, or had been collecting material that could not be displayed in more than one frame. Both groups are welcome.

In North America, there is no rule that disallows exhibits of subjects best displayed in multi-frame exhibits. Go to any national-level stamp show and you will see several of these types of exhibits. The exhibitor can exhibit what he/she wishes. What is frowned upon in North America are exhibits that are simply the best sixteen pages of a multi-frame exhibit. Such a one-framer is totally disjointed, usually has no beginning, no story line and no conclusion, not to mention large gaps. Here are two examples of what I mean. The sixteen best pages of a Scott 1 and 2 of the US would not be well rewarded, but a one-frame exhibit on color cancel usage on

these issues might receive a better award. The same would apply to sixteen best pages of an exhibit of Penny Blacks. The exhibitor could try a study on the black and red stamps printed with plate 11.

Most of Mr. Olsen's article is given to reproducing the one-frame rules used in New Zealand which were part of an earlier article printed in *FIP Flash*. The FIP article that was presented as a discussion paper to the FIP Congress in Seoul, Korea on August 25 last was printed in *FIP Flash* No. 80. It distilled the views of many countries, including New Zealand. At Seoul, the FIP Congress delegates decided to accept a one-frame class that will be experimental at BANKGKOK 2003 and SINGAPORE 2004, at which time the 2004 FIP Congress delegates will decide on its permanency. The rules are yet to be defined but, as a delegate, I felt that the mood of the Congress was to support a point system based on 100 and award "jewels" rather than medals.

The point I wish to make is that yes, the FIP states clearly that one-frame exhibits are to encourage new exhibitors and to help exhibitors develop their one-frame to a multi-frame exhibit. This will not happen at the international level. Don't forget that to go to an international show an exhibitor will have to have prequalified at the national level (vermeil medal). That fact alone no longer makes him/her a "new exhibitor." How long does it take to get a vermeil medal at the national level if you are a new exhibitor who has to go through the growing phases of a one- or multi-frame exhibit?

And I can guarantee you that at the FIP level as well, the best sixteen pages will get short shrift. The important thing to remember in one-frame exhibiting is that the exhibit should be self-contained in sixteen pages and that it should be representative of its title. Lindbergh, Roses and The First Issue of Chile as titles are not appropriate for one frame exhibits, but Lindbergh's Spirit of St. Louis, American Pillar Roses and The Watermarks of the First Issue of Chile might be if the story is properly told and illustrated by appropriate material.

Charles J.G. Verge  
Ottawa, Ont.

### Plea To Judges

To The Editor:

Recently I entered my one frame exhibit in a national competition and it has been returned along with the critique sheet. I have a complaint! No it is not about the manner in which it was returned (which was excellent). It is not about the lowered score as I realize that the judges' opinion is very subjective. It is about the "comments" section of the critique sheet. To start with it was very difficult

to read and I transcribe many Civil War letters. When I finally figured out what the judge had written, it did not make any sense. I did not understand it, and I still don't.

I believe that the numerical score is an important tool for the exhibitor but the comments section is even more important, if they cannot be read and interpreted they become useless.

This is a plea to the judges. Please take a few more seconds to write legibly and re-read what you wrote to be sure it is pertinent to the exhibit you just judged. This will aid the exhibitor in making a decision to alter his exhibit if he wishes to conform to your suggestions.

Conrad Bush  
Fort Walton Beach, FL

### Help!

Dear Exhibitors/Members:

I am a member of AAPE with a small quarry on selecting a word or words to describe the stamps which I want to be the focus for an exhibit. I am currently assembling a 10 frame exhibit on the 1935 Philippines pictorials, which were used in multiple forms, with various overprints and surcharges for the next decade. While I am working, I wanted to put together a one-frame exhibit on the 2c red Rizal stamp. This is where my quarry arises. I want to exhibit it only the "regular" or "ordinary postage" stamps, i.e., those issued for public use, and do not wish to exhibit the officials. My reasons are two-fold, one is space. With only 16 pages the material for the five "regular" stamps is much more substantial while the material for the three officials is fairly uninteresting due to an almost 100% domestic use. Two, the material for the five regular stamps is strong with very rare and interesting items, while the material for the three officials is rather uninteresting. In addition, there were various postal cards using the 2c red Rizal indicia which this will not cover.

Is this do-able? What can I call the "regular" stamps in my title so that it is clear and valid for my omission of the officials, and for those of you who are judges, will read and not have a problem with? I have cited the two options I have been able to think of, "regular" and "ordinary postage" (actually that was Al Kugel's suggestion). I'm not crazy about either. But if the judges can live with either, so can I.

The tentative title is: PHILIPPINES: 2c red Rizal Stamps???, and here or somewhere in the title I need the limiting language. I'd welcome suggestions. (The 10 frame has no such problems as all issues are included.)

Rick Miggins

October 2002/7

## 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.

**DECEMBER 7-8, 2002. PENEXE.** Hosted by the Peninsula and Sequoia Stamp Clubs at the Redwood City Community Center, 1400 Roosevelt Avenue, Redwood City, CA (30 minutes south of San Francisco). About 64 frames, each containing 12 pages in open competition in multi-frames, single-frame, display class, and youth classes. NO FRAME FEES. New exhibits and exhibitors are most welcome. No admission or parking fees. Prospectus available from Vesna Grmlek, 2586 Diamond St., San Francisco, CA 94131; e-mail: vesna@sprinmail.com

**JANUARY 24-25, 2003. York County Stamp Show.** York Fair Grounds, 334 Carlisle Ave. (Rt. 74), York, PA. Sponsored by the White Rose Philatelic Society of York. Free admission/parking. Show hours: 11 a.m. to 6 p.m. Friday, 10 a.m. to 5 p.m. Saturday. USPS booth, club hospitality table, youth table and bid board. One hundred (100) - 16 page frames are available at \$6.00 first frame and \$5.00 each additional frame for adults and \$2.50 per frame for juniors. Further information or exhibit entry form from John C. Hudgell, P.O. Box 85, Glen Rock, PA 17327-0085. Phone 717-235-1528.

**FEBRUARY 22-23, 2003. The Capital of Texas Stamp and**

**Postcard Show** hosted by the Austin Texas Stamp Club and the Capital of Texas Postcard Club. Held at Crockett Center, 6301 Hwy. 290 East (I-35 and US 290), Austin, Texas. Frames hold 16 pages and are \$7.00 for adults and \$4.00 for juniors. We are limited to 60 frames. Show hours are 10 a.m. to 6 p.m. Saturday, 10 a.m. to 4 p.m. Sunday. FREE parking. A beginners table. U.S.P.S. Substation. Show cachet and cancel. We plan on 24 stamp and 24 postcard dealers. Data from Bob Gray, Publicity, P.O. Box 12531, Austin, TX 78711-2531. Phone 512-797-9503 or email rgray@AustinTX.com

**MARCH 15, 2003. OXPXE 2003 and OTEX 2003,** sponsored by the Oxford Philatelic Society, John Knox Christian School, 800 Juliana Drive, (Hwy. 401 & 59 North) Woodstock, Ontario, Canada, 9:30 a.m. to 4:30 p.m. Featuring competitive exhibits (9-6 page frame limit), 16 Dealers, Youth Area, Giant Prize Draw, Canada Post Counter and Show Cover. Free Admission and free parking. Information: GIB Stephens, Public Relations, P.O. Box 20113, Woodstock, Ontario Canada N4S 6X8.

**MAY 30-JUNE 1, 2003. ROYAL 2003/ROYALE,** sponsored by the Sauguen Stamp Club, at the Hanover Regional Aquatic Centre and

Coliseum, Hanover, Ontario, Canada. Hosting the 75th National Convention of the Royal Philatelic Society of Canada. First day ceremony on Friday for the volunteer firefighters stamp. Bourse with over 20 dealers. All exhibiting divisions welcome. Up to 300 frames available, each holding 16 pages: S12 (Canadian)/frame; S20 (Canadian) for single frame class; and S3 (Canadian)/frame for youth exhibits. In adult classes, 10 frames is the maximum in youth classes, the maximum is five frames. Hours of show 10 a.m. to 5 p.m. both Friday and Saturday, and 10 a.m. to 4 p.m. on Sunday. Free admission. Lots of free parking behind the building. Handicapped accessible. For a prospectus and other information write ROYAL 2003/ROYALE, P.O. Box 2003, Hanover, ON, Canada N4N 2M5; or email James Brett, jrbrett@bmts.com (519) 861-4681, or visit our web site <http://royal.ca/sauguenstampclub>. Information about show packages and local accommodations can be obtained through the web site, or from Hanover Holiday Tours, 1-800-265-5530. In NY 14615-2022 or at stamp@hm1.frontnet.net, phone (585) 621-1670 (home).

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.

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

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

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

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

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

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

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

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

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● **AUXILIARY MARKINGS** Showing delays in U.S. Mail, "Hubba Hubba" Korean War Covers, 1934 Christmas Seals on cover, Pentothal Cards, U.S. and Yemen odities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

● **CENTENNIAL ALBUMS AND PAGES WANTED**, new or used having a page size of 9-1/2" wide x 11-1/4" high, not including hinge portion. Write John A. Lange, Jr., 373 Root Road, Ballston Spa, NY 12020-3227. Telephone: 518-882-6373.

## PRESIDENT'S MESSAGE by Charles J. G. Verge



This is my last message as your President. On January 1, a new individual will replace me who will, hopefully, continue in the steps that all AAPE Presidents have forged since the inception of the Association. That is, one of innovation and forward-looking thinking for the benefit of our members and all exhibitors.

I need to thank many people for having made my two-term presidency much easier to deal with. First the three Past Presidents: Randy Neil, Steve Schumann and Peter McCann were always there when needed with thoughtful and incisive advice. The two Boards who served with me including the two Vice-Presidents, Ann Triggles and Paul Tyler, two Secretaries Nancy Clark (a Director in my second term) and Tim Bartshe and the directors, the late Alec Unwin, Steve Washburne, Guy Dillaway, David Herendeen, Francis Adams and, for a short time, Jorge Wise, being Mexican who, with me (Canadian) made the board truly North American.

My heartfelt and special thanks go to the two Treasurers Paul Tyler and Pat Stilwell Walker (a Director in my first term). Paul took over the treasurer's job at a time of crisis for the AAPE. He was able, with a lot of work, to take some rather helterskelter books and rebuild them to a semblance of order while identifying the needs to rebuild our Life Member and *Best of TPE* Funds. Pat expertly continued the work he began, so that today, at the end of my term, we are in an enviable financial situation, so much that we are now able to go forward with new projects. You will find elsewhere in *TPE* a summary of our last Board meeting held in Atlantic City during STAMPSHOW 2002. In it you will note a number of new AAPE endeavors. However, our financial stability was greatly enhanced by appointing an official insurer for the AAPE. Collectibles Insurance Agency and its President, W. Danforth Walker have been stalwart supporters of the AAPE and the royalties we receive help enormously to the growth and vibrancy of the Association.

Our officers, listed with the Board on an earlier page of *TPE*, have all been very supportive and I thank them one and all. Three of these officers are also appointed Directors of the AAPE. They are the most visible and are amongst those who work the hardest for you, our members, and the Board. Denise Stotts who graciously volunteered to take over the position of Director of Conventions and Awards after Bette Herdenberg's untimely passing, has done a marvelous job streamlining the function and making it a continuing visible AAPE presence with show organizers. Ada Prill, who very much like Paul Tyler took over a function that was in dire need of rejuvenation, has made the Youth Program Director's job very much hers. Our Youth Champion of Champions is now fully funded, in part thanks to World Columbian Stamp Expo, and attracts a lot of notice and interest throughout the forty or so national shows in North America. Finally our one and only Editor, John Hotchner, has continued his stellar performance. Even with his many other roles, functions and activities he managed to publish *The Best of TPE*. It was a little late but eagerly awaited.

If I was asked what were the three most important achievements in my presidencies, I would answer, the financial stability of the AAPE, the publication of *Best of TPE*, and the partnership with the APS in Ameristamp Expo. To all of you thank you for making my terms as your President rewarding and educational. I enjoyed meeting many of you at the various AAPE seminars I attended in the last four years.

\*\*\*\*\*

The AAPE has a new Webmaster, Andrew McFarlane. If the preliminary work he has been doing with Paul Tyler, is any indication, then we should have an excellent website early in the New Year. My last words are thanks to Paul Tyler, who twice in my second presidency has taken over the reins of the AAPE when my mother was gravely ill and, recently when I underwent major surgery.

## Questionnaire Responses by Members of AAPE

(please see Editor's 2¢ Worth (page 5) for an introduction to this section)

#8 What would like to see covered in TPE that isn't there now?

Checklists for exhibits chair and awards chair

More on planning and organizing new divisions

Some debate on whether MOPHILA rules hinder rather than help exhibit of older modern material; say George V and onward

Information about sources — where do exhibitors find material

Concentrate TPE on exhibiting basics and principles

More on synopses — the one thing you can't learn looking at frames

More inspirational success stories "How I got to the next level"

E-mail addresses of exhibitors and their interests to encourage exchange of information among exhibitors

Explanations of philatelic research materials, approaches, methods

More articles from those who exhibit for fun and educational value

More information on one-frame exhibits and modern material

Evaluations of national shows

More "How to do it" articles, with pictures Review of prior Grand Award/Prix — Why they scored 97+ points

Simple explanation of exhibit classes Interviews with "average Joe" exhibitors More on impact of new divisions on shows and on bringing in new exhibitors

More pages from award winning exhibits A list of all show awards available, and addresses to get them

"Balance" in terms of both space and material for various types of exhibits

More on writing up exhibits Biographic reflections, personal essay, etc.

from long time exhibitors and judges  
More on FIP events and actions  
Print at least some of the Palmars from  
Champion of Champions shows  
Guidance on how we get more of our youth  
to exhibit  
More on starting on an exhibit — we see  
enough of the final product  
More on aspects of putting on shows  
An analysis of the type of material that wins  
Redefining a stagnant exhibit  
Arguments about introducing another higher  
level of medal (platinum?) Most  
exhibits seem to get gold. Need another  
medal level to distinguish the elite  
exhibits  
What happened to "The Fly?"  
Beginners column of tips  
List of volunteer mentors by region  
Take best of show one frame exhibits. Have  
judge explain why  
More specific ideas on mounting  
How do others encourage new exhibitors to  
their show  
How do people highlight their strong points  
and play down the weak areas  
More on using computers to lay out/print  
exhibit pages  
More on exhibiting techniques

Online exhibiting — the future of philately  
Techniques for tracing postmarks  
More on exhibiting overseas  
Examples of Good vs. Bad in write-ups  
More on historical philatelic exhibiting  
Perhaps before-and-after revisions of title  
pages and synopses, and why changes  
were made; Judges comments on the  
changes and whether they improved the  
presentation  
Literature on exhibiting; Literature exhibit-  
ing  
More attention to international exhibits and  
exhibiting  
**#9 What activities would like to see AAPE  
engaged in that are not now part of our  
program?**  
We should consider a "Getting Started"  
seminar at the APS and other three day  
shows  
Help reform literature exhibiting rules  
Have two present topics at AAPE meetings;  
short program and discussion  
Individual mentoring  
Rethink the youth program: all support goes  
to the few kids that now show  
Program on how to improve shows  
More exposure at local shows  
Somehow foster and encourage the new

(beginning) exhibitor  
A binding program for back issues  
Awards other than pins  
Make up a list of qualified dealers who spe-  
cialize in different topics and materials  
Draw up a list of ethical behavior for judges  
Encourage members to exhibit at local/  
regional shows beyond their own club  
Work with APS to create an exhibiting  
course to be presented as part of the APS  
"Stamp Camp" Program  
Figure out ways to improve attendance at  
shows  
Chapters or local unit  
Program to help novice exhibitors get feed-  
back  
Make AAPE seminars more interesting and  
appealing  
Get involved in judging accreditation  
Work to eliminate any American affiliation  
with FIP  
Have consultants who are willing to con-  
duct seminars at local shows  
Get the standing committees functional, or  
kill them  
Promoting writing by linking philatelic  
exhibitors to literature judges or other  
mentors

## Recollections — An Exhibit Acquisition

by Clyde Jennings

Back in the mid 1950s one evening a member brought a stamp to the local stamp club meeting in my home town of Lynchburg, VA, and was showing it around. He handed it to me. It was a U.S. 24-cent stamp of the 1870 bank note company issues, and he had bought it for \$3.50 on an approval sending from a Brooklyn dealer named Parson's, because he thought the red cancel was real pretty on a purple stamp. I turned it over to examine the back and told him I thought I detected a grill. Naive! "What's a grill?", he asked. I explained, then told him he ought to send it to the Philatelic Foundation for a certificate. You guessed it. "What's the Philatelic Foundation?" That I also explained and he asked me if I would send it for him. It came back with a good certificate.

At about that time I was paralleling my unused U.S. collection with a used one with color cancels. I did not yet have a #142, so I asked him if he would like to sell it. I think his problem was he knew that I knew what he had paid for it and it cataloged for about \$800 at that time, so I

might expect him to sell it to me based on what he had paid (don't I wish!). So he said he would like to keep it as it was the only nice stamp in his whole collection. I continued to lean on him at every meeting, but to no avail. This fellow's name was Martin Rosenbaum, and he had been sent to Lynchburg by GE when they opened a plant there.

A few years later he was transferred to Chattanooga. Martin had received Christmas cards from me for years, and when he moved the cards continued. Plus, I was traveling at that time and made Chattanooga four or five times a year. So I would call and visit him whenever I was in town — but religiously. One evening while in his home I noticed he had acquired an old player piano which was a real conversation piece. Next time there I noticed the piano was gone so I asked what had become of it. He said a good friend had admitted it, wanted it very badly, so he had let him have it. Soon as he said it I thought I felt Marty say to himself, "Oh, oh." So I jumped right in with, "Well, Marty, now I know you are a caring human

being, generous to your fellow man and understanding of his wants, needs, and desires. So how much do you want for that #142?" By then the catalog was up to \$1,100. So he took a deep breath, afraid maybe I would possibly pass out right in front of him, and replied, "One thousand dollars."

I did not want to appear too eager, so I was quite careful in pulling out ye olde faithful checkbook read slowly and proceeded to write him the check for the thousand dollars. He was happy. I was ecstatic, now that I owned the stamp — at last! — I studied it very carefully and realized it had an obvious split grill, so I sent it back to the Foundation for a new certificate. I wanted to get it listed in Scott so I sent it to Jim Hatcher, who had today's Jim Kloetzel's job as Catalogue Editor. I also pointed out the red cancel, so today's 2002 catalog includes the red cancel, split grill from that long-sought-after baby of mine. The red cancel is listed at \$7,000, but there is only a dash for the split grill — guess there aren't that many more of 'em.



## "Too Many 1/2¢ On Cover?"

by Clyde Jennings

Word is when you are going to exhibit an esoteric subject you should show it often, talk it up, and write about it to educate people. (People? Judges!). So grab your pencils, sit up and take notice, boys and girls, because here comes a lesson it behooves you to digest and retain.

I showed a one frame exhibit at Stampshow 2001 titled, "United States First Half-Cent Postage Due," which garnered 95 points and a Gold, missing a Platinum by only one point. A difference of one medal level can, and does, happen quite often due to different expertises on different juries, and should not buffalo an experienced exhibitor. Disappointing? Yes, but to be expected from time to time.

But here is the interesting part: juries must furnish score sheets on one frame exhibits, including comments, to the exhibitor. And it is one of those comments I want to comment on, and I quote: "The jury felt that some of the usages: the plate block of 12, blocks of 4, 6, and 8 (it was not an 8, but a 6 with a pair — see Figures 1, (Front Cover) 2, and 3) while very attractive, are not examples of the need for 1/2 cent postage due."

I felt that was not a valid comment, and the exhibit should not have been penalized for it, and here is why: bear in mind that postal service personnel applied all those blocks, not some collector trying to jazz up a cover, so all should be assumed to be legitimate usages. The stamp was issued in 1925, and the earliest usage I showed was 1927. By then the novelty of the first half-cent had worn off, people were used to the new rate and were not short franking, so fewer of these were being applied as singles, whereas the clerks still had to carry them in their stocks and account for them, so many panes, so much pain. So they used them up in larger pieces to get rid of them, Figures 4 and 5 where a one cent was available, and Figures 6 and 7 where three were used in lieu of a single and a one cent. And a ten cent was available instead of this montage in Figure 8.

The postal service could not have been happy about this because of the added production expense of having to print multiple copies in lieu of singles. Same problem occurred with the 1929 rotary press version of the regular half-cent being used as multiples to attract attention to what some



Figure 2.



Figure 3.

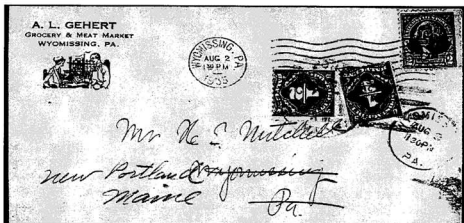


Figure 4.

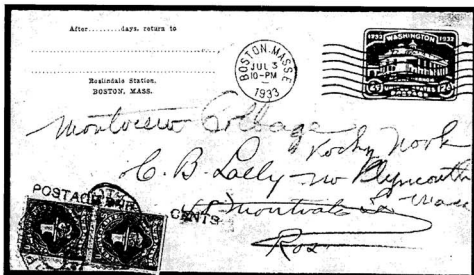


Figure 5.



Figure 6.

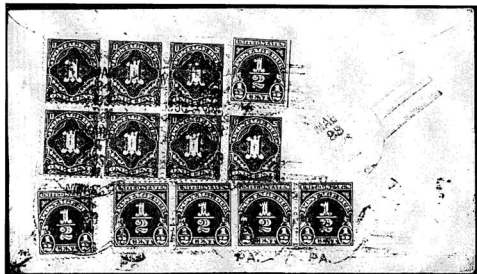


Figure 8.

have called "junk mail" in the past, or for advertising. See page 201 on the Scott #653, Figure 9, in Gary Griffith's new book, "United States Stamps, 1927-1932" for this story.

As I said, I feel the exhibit should not have been penalized for this, but that was my fault for not pointing out something as obvious as I felt this was in my synopsis. But you can bet your sweet patootie it will be in there next time!

P.S. And, Mr. Editor, while I have your attention may I, please, add a thought for exhibitors? There are a lot of items you won't know you need until you see them.

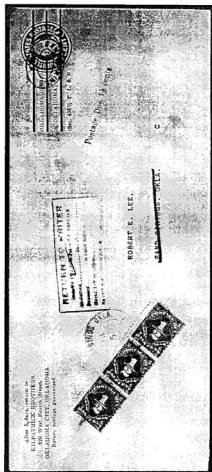


Figure 7.

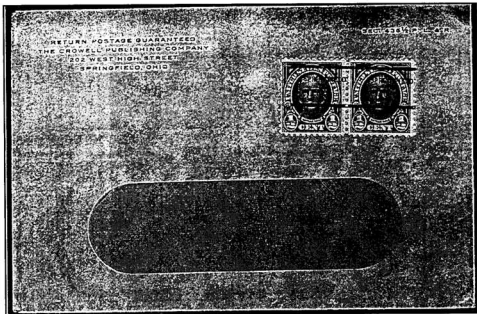


Figure 9.

## Determining the Grand Award Winner

by Henrik Mouritsen

In this article, I would like to initiate a debate among judges and exhibitors relating to which criteria should be used to determine the grand and reserve grand award winners at national shows. The same considerations are also relevant to deciding on the Champion of Champions at STAMP-SHOW. Let me first present a hypothetical, but very likely scenario at a national show.

It is Friday afternoon at FAIRPEX. The judges have assigned all the medal levels. There are seven gold medals this year at FAIRPEX. Two of these are "small" golds that just made it past the vermeil level, so the judges are left with five candidates for the grand and reserve grand. These jurors are serious about their task, so they have taken the extra time needed to go back to the frames to specifically review each of the five candidates for the grand and reserve grand.

The first exhibit they review is "Langbortistan prestamp mail 1768-1850" in eight frames. The exhibit is well presented and communicates high class and seems to contain the finest assembly of Langbortistan prestamp mail known to any of the judges. The quality is high and the material seems to be correctly described. However, little personal research seems to be present. The judges, however, feel they know very little about the area, so they are a bit unsure about how much is missing.

The second exhibit is called "Classical postal rates of Utopia." This exhibit repre-

sents an incredible cash value, a couple of million dollars, since it consists of only first issue covers, but as one judge points out there is substantial padding. Unfortunately, the rate diversity in the period covered by the exhibit is so restricted that the only way to fill the ten frames is to show substantial duplication of rates. Consequently, ten of the twenty known covers showing the early rate from Utopia to the United States are included, each representing a value of tens of thousands of dollars. In the domestic section over twenty covers are included showing the domestic rate paid by Utopia #1, a very impressive showing of wealth, since just a single such letter is out of reach of most average collectors. However, several such letters can be bought at most auctions specializing in Utopian material, if you have the money. The exhibitor describes in detail the different paper types and plate positions of the stamps on these covers. The condition of the covers ranges from great to ugly, since some rates are extremely rare in perfect condition and these are all located in another private collection, well-known as by far the best in the area. The area is so well-researched that personal research is extremely difficult to perform and none is evident in the exhibit.

The third exhibit is entitled "The 18\*\* issue of the United States." Like the previous exhibit an incredible dollar value is displayed, and this exhibit has a home-turf advantage, since many judges and

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exhibitors collect the US and have to admire all this material far beyond the reach of the average exhibitor. However, the judges at FAIRPEX are able to distance themselves from these psychological factors. Instead, they started to evaluate the exhibit like they would have done with any other exhibit of any other country. Then, the exhibit's problems became readily apparent. The problem with virtually all exhibits of classic US material is that there are so many big money collectors wanting to collect classic US. This means that the material is outrageously expensive relative to its rarity level and thereby difficulty of acquisition. It also means that the key pieces are scattered in many different collections. Even worse, in many cases there are collectors collecting only a single value of a set, which means that the key pieces related to these values are locked in these exhibits and usually not part of the exhibits of the whole issue. Thus, the whole issue exhibits of classical US material usually lack too many key pieces (their completeness and coverage is insufficient), whereas the single stamp exhibits of classical US issues lack the scope to compete with classical exhibits of other countries. This is also apparent in the FAIRPEX exhibit, which is missing many of the key pieces, with items of lesser quality included.

The fourth exhibit is called "The postal history of Rumania 1870-1900." This exhibit shows exceptional quality through-

out and many very unusual and intriguing types of mail such as pre-1900 parcel mail, AR-forms, CODs, registered postcards etc. A lot of original research in the Rumanian archives is presented through descriptions of the covers shown. However, in monetary value it is not comparable to exhibits two and three, since no big money collectors exhibit semiclassical Rumania. Through rarity survey information, it is evident that the exhibit shows a large number of key pieces and unique items.

The final exhibit considered for the Grand is entitled "Postal history of the US Presidential Series." This exhibit is similar to exhibit four. It shows lots of personal research, superior quality, many very interesting pieces of mail including a complete moneybag with over 50 dollar value stamps, special syphilis test sample mail, registered printed matter to Java etc. Even though the area does not represent very high monetary value, the area is very popular among serious and knowledgeable exhibitors and the exhibit shown at FAIRPEX is well-known as the best of its kind.

Faced with some tough decision-making to do, the FAIRPEX judges retreat to the jury room to decide on the grand and reserve grand. If you were on the FAIRPEX jury, which exhibit would you give the Grand Award? What about the Reserve Grand?

In my humble opinion, the following cri-

teria in the specified order should be used to determine the grand award winner.

1. Is there an exhibit that almost certainly is the best ever shown in its area? If there is only one, this exhibit should win, if it has a reasonably broad scope.

2. If no exhibit meets criterion 1, which exhibits are the most comprehensive showing of their chosen area?

3. Do any of the exhibits show faults or errors? Typical errors and faults in grand award candidates are:

a. Padding (10 copies of the same 25,000 \$ item do not belong in an exhibit: e.g. covers with the same classical stamp showing the same rate to the same destination, or 10 mint copies of a famous stamp. Blocks of 9, 6, 4, 4, 4, and three pairs of the same stamp also do not belong unless they show different varieties. The two largest blocks are plenty!)

b. Powerful material sometimes masks elementary mistakes, such as failure to tell the story circumscribed by the title and title page (If you call an exhibit "Postal Rates of some classical issue," paper and color varieties on covers showing the same rate do not advance the story of postal rates. They only belong in a traditional format).

c. Is the information accurate and does the exhibitor know the material REALLY well? Significant original research

would be an important plus here. I often look at the description of the most interesting looking covers to international destinations. Does the exhibitor show a broad knowledge of philately when his/her material touches upon areas outside of his/her specialty?

4. If more than one exhibit fulfills criteria 1-3 equally well, I would look at which exhibit shows the most desirable area? Here, I may get into troubled water, since this relates to the much-debated importance criterion. However, if I was presented with two exhibits, both of which were the best and most comprehensive in their area, and neither showed major deficiencies, I would always vote for the classical exhibit rather than a turn-of-the-century or modern exhibit. BUT, only if it is comprehensive and the best in its area containing most of the key pieces. Let's face it, if fellow exhibitors were allowed to chose between exhibits, and money were no object, 99 percent of all philatelists would choose the classical material. So, I do think the classical exhibit should always have the edge, everything else being equal. However, I would like to advocate strongly against overestimating the level of classical exhibits for grand awards and even for the C of C, when they do not fulfill criteria 1-3. In my opinion, too many badly executed exhibits of powerful material have taken the major awards in the past.

## What's Happening — News from the Board of Directors Meeting, Stampshow 2002 by Tim Bartshe, AAPE Secretary

At the recent Board of Directors meeting held at Stampshow in Atlantic City, a number of things were discussed and recommended that I believe the membership should be aware of. Due to our continued good fiscal health, thanks in large part to the leadership of President Charles Verge and the watchful eyes of past treasurer Paul Tyler and present treasurer, Pat Walker, we are able to contemplate things that may have been unthinkable a number of years ago.

Some of the news and actions dealt with centered on youth exhibiting. Ada Prill reported that the Youth Champion of Champions competition will take place at NAPEX in 2003 and INDYPEX in 2004 with the possibility of being held at ROPEX in 2005. As the youthful exhibitor of today is tomorrow's Grand Champion, youth memberships in the Society will be set at one-half price of regular membership or \$10 at present. It was further agreed that each of the participants of the Youth C of C competition will receive a complementary membership,

being retroactive to the latest show at Orlando in conjunction with the NTSS show. Their new membership will begin with the first issue of 2003 of *The Philatelic Exhibitor*.

A discussion was held related to the extinction (we are running out) of the ribbons awarded to each best-of-show youth exhibit. In their place, a new pin will be created in a color different from the red Gold WSP pin or the blue Silver Award of Honor given to local and regional shows. These will be given to all WSP shows to be awarded to the best youth exhibit leading up to the Youth C of C annual event. Further comments were made regarding the creation of a Novice Award. Due to recent philatelic events, a vacuum has been created for a nationally recognized award given to a first-time exhibitor. Just as we attempt to reward exhibiting excellence at all shows nationwide, so should the AAPE recognize the NEW exhibitor with a pin he or she can wear with pride and honor. Even though this may

duplicate local awards given for this category, it is another way of publicizing our Society.

Finally, some good news was heard regarding the future of Ameristamp Expo, held in conjunction jointly with the APS and the AAPE. The APS Board of Directors voted to continue this event into the near future after the Biloxi meeting in 2003 with show sites being selected for 2004 and 2005. As this is your Society's showcase of one-frame exhibits, the Board decided to again try and encourage exhibiting. The AAPE will be proposing to the APS waiving the exhibiting fees for first-time national level exhibitors entering a single-frame exhibit at Ameristamp Expo. Also in the proposed discussions, new exhibits from experienced exhibitors would be given a discount to encourage further new exhibit creation.

If anyone in the membership has any ideas they would like the Board to discuss and act upon, please contact any one of those listed in the masthead of this magazine.

# Thematic Exhibiting in the 21st Century

by Mary Ann A. Owens

Most exhibitors have heard judges say at the critiques, the seminars, or at the frames "You are not supposed to be writing a book. Nobody has the time to read all the texts. Keep it short and simple."

You do not want to write a book on your exhibit pages. However, you should want to write a very well developed short story in a logical sequence that can be easily understood by all viewers. The judges and the viewers are going to expect to find opening pages setting the tone and pace of the exhibit, then the meat of the exhibit fulfilling the scope promised on the Title Page and the Plan Page, then a conclusion which can be one or more pages.

Whenever I start a new thematic, one of my major projects for each subheading is to lay out the material for that subheading in its projected sequence on blank work pages. When I have an item as a single, multiple, on cover, or other philatelic item, I lay them on top of each other at this point. I then compose my thematic text for those pages on one or more sheets of paper with each sentence or very small group of sentences by itself so that I can cut them apart once I have finished

writing everything that I want to say for the subheading. You then want to read the text before cutting to make certain that the sequence of sentences makes sense. Also, that you have written text for every item or group of items, and that you have included all facts for that grouping. Think of the text as a short, short story. Once you are pleased with the text, then cut the sentences apart and lay them on the pages near the material the texts pertain to.

Texts are supposed to be short and sweet and to the point. They do not have to be complete sentences that your English teacher would be proud to read. They can be phrases with lots of semi-colons. Say what needs to be said and get on to the next text.

The texts should be close enough to the material so that the viewer knows what material you are talking about. I try very hard not have another item between the text and the item I am referring to unless that item is also referred to in the same text. On most pages, the thematic text will be above or along side the items and the philatelic text will be below the items, which helps the viewer realize what texts goes with what items.

It is important that there be thematic text for every item or group of items saying the same thing thematically, which means that there will be thematic text on every page of the exhibit. Items without thematic text could be overlooked or could conceivably be thought of as different thematically because many items can give several messages.

Now is the time to decide where you want to show material that you have in more than one philatelic element. If you feel that you have more thematic text that you want included than items to cover it, a mini-study could help. On the other hand, if you feel that you have more material than you have text, I would recommend picking one of the items that is philatelically among the least shown in that group of material and plan to show the rest of the material later.

I then mount all the material that I have picked out for the subchapter. There are two main reasons for doing so.

1. Mounted material has a very different look than unmounted material and could make a big difference in the look you want for the finished page.

2. While the mounts are very small, they

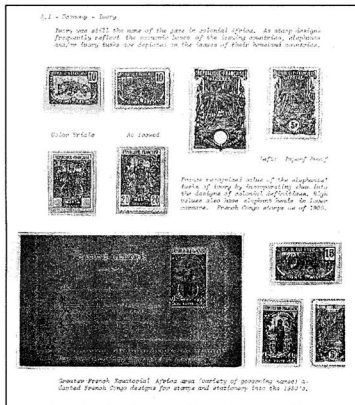
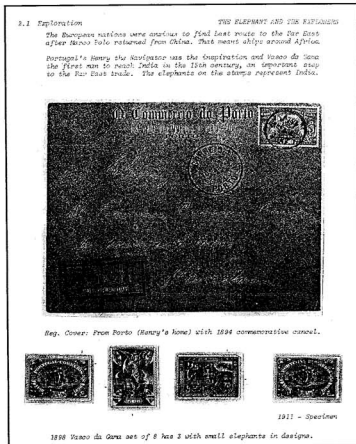


Figure 1. Single page - 3.1 Economy - Ivory - Single-page mini-study. Three designs from long definitive sets shown in several elements including overprints.





are larger than the philatelic material and collectively do take up space on the page. That is especially true if you have several items in a horizontal row or not much breathing room top to bottom. Mounting material will be a subject in the next column.

I then type the texts for that page onto a working page filling in the spaces left open around the material layout. The material **always** determines the layout on a page and the texts are subordinate. Also, **remember**, the material is the highlight of the exhibit, the text is the glue that puts it all together.

Normally, the text layout needs to be done several times before the layout is just what you want when the material is placed on the page. Fortunately, the computer has made this much easier than the old, faithful typewriter ever did. The computer also stores the pages for changes down the line which is the best-time-saver there ever was.

The computer also gives us many more font choices. Most exhibitors pick some very "easy-to-read" fonts for the thematic text and will print out pages in several fonts before picking the one that they like best.

The philatelic text is usually done one font size smaller. Some exhibitors will use the same font as the thematic while others will pick a compatible font. Some will use normal for one and italic for the other. The choices are yours. It is **YOUR EXHIBIT**.

Some exhibitors prefer doing the finished pages for that subheading before going on to the next group of pages. I prefer finishing the complete chapter before printing out the final exhibit text pages because I might change some thoughts to another subchapter as being more logical, thematically.

If you are going to have a mini-study at this point, determine if it is going to cover one or more pages. If you are projecting more than one page, remember that you need to have thematic texts on the other

Figure 3. THE ELEPHANT AND THE EXPLORERS, mini-study. This and the two pages below - three designs used by Portugal and its colonies with one stamp or cover for each of the colonies. Some colonies are shown only as overprints which are difficult to read.

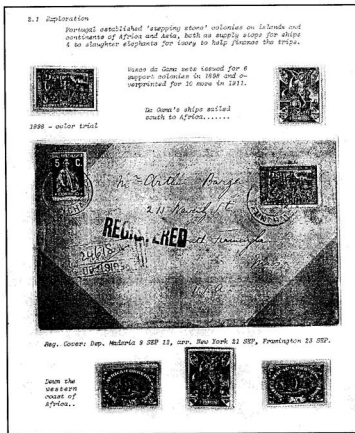


Figure 4.

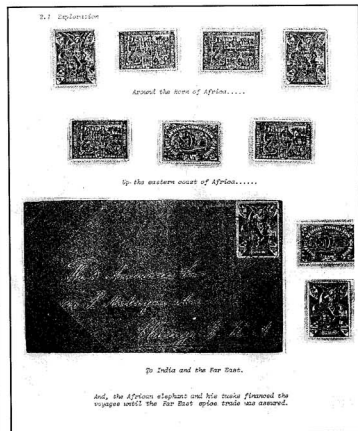


Figure 5.

pages also. One of the **MOST** important philatelic factors about a mini-study is that the material should be in production order. In fact, any time you show any stamp in two different elements on the same page, they should be in philatelic production order. You then let the jury know that you know your philately also. That production order list is in the first paragraph on page 33 of the new *Manual of Philatelic Judging*, Fifth Edition. Figures 1 and 2 are single page mini-studies.

Figures 3, 4 and 5 are similar to a mini-study in that a set of stamps issued by Portugal and sixteen of its colonies in 1898 and 1911 is shown in several elements to cover an important facet of the elephants' first encounters with mankind.

Another aspect about the mini-studies is that if you have a thematic point that you really want to emphasize, try to do it as a mini-study if the right material is available.

If you do not use all those philatelic items for a mini-study or you did not want to, now is also the time to analyze all the thematic points the material can make. Many items can fit into several chapters thematically. Therefore, if you feel the material you are looking at is important thematically to the exhibit and you would like to utilize it as much as possible, you should try to.

For example, the first elephant stamps that I owned were Laos Scott 41-47. I probably could have done a one-frame exhibit on that set, as I acquired it every which way I could. I did not feel that it should be part of a mini-study because thematically, each stamp had its own thematic story. Therefore, I spread the elements and items throughout the exhibit. The complete set on two collective sheets (Figure 6) (stamps were valid for postage) lead off the Taming and Training chapter for working as most of the stamps show elephants working. The mother and child stamp (#45) is shown as a color trial with the text about how female trained elephants are encouraged to have babies for future workers and she will be a willing trainer. Two of the stamps are on a cover in the geographic distribution and species chap-

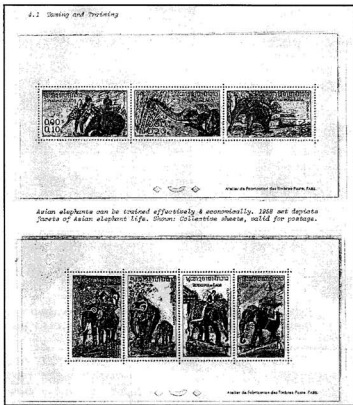


Figure 6. Single page - 4.1 Taming and Training. Laos #41-47 on two collective sheets, valid for postage.

ter. There are four pages showing the differences between the Asian and African elephants and four of the Laos stamps help to tie the pages together visually.

Although there were seven stamps with different designs in the Laos set, if that had been just one design, I would still have had that variety of philatelic elements to work with.

As you can see, there are several ways to treat stamps with the same design. Try it one way the first time and analyze the whole exhibit when it is in the frames and if another way seems to look better, do not be afraid to try the other way. As I said in the last article, no many pages will still be around after two or more pages any way.

The philatelic text is an important aspect

of your exhibit pages also. While it is necessary to have thematic text on every page, it is not necessary to have philatelic text on every page. Philatelic text is important for many items that are not mint single stamps. The obvious does not need to be stated as many judges will consider that an insult to their philatelic intelligence. Instead, the texts are supposed to be for what is not obvious or for those items which can be better appreciated if philatelic texts are written about them.

Normally, the philatelic text is not mixed in with the thematic text. However, the size of some material may dictate otherwise. What is most important is that the thematic text be first and the philatelic text be second.

To be continued.

## Help With New Projects — Free Listing

• Developing an exhibit of Basutoland and need nonphilatelic rate covers using commemoratives issued during Elizabeth II's reign. Also aerograms unused/used for the same period. Pat Delmore, 1104-450

Highland Ave., London, Ontario, Canada N6C 5E1.

• Have started a new single frame exhibit on 19th Century Columbus (U.S.) stamps and could use help on special studies mater-

ial or articles. Please give me direction on how I approach this category. Edmund J. Powell, 1516 Parkwood Rd., Lakewood, OH 44107-4720.

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

# Synopsis Page Of The Issue by John N. Liles

## SYNOPSIS

Portugal: The Ceres Issues, 1912-31

### Arrangement -- Treatment

A completely revised, reformatted, and expanded "traditional" effort to incorporate new acquisitions and add depth. The material is presented chronologically to include: essays, proofs, "specimen" stamps, issued stamps, and unusual usages of the Ceres issues of Portugal and the Azores. This definitive series replaced the issues of the Monarchy and represented the Portuguese Republic, with a brief hiatus, from pre-World War I to the end of World War II. The exhibit has been in development since 1989.

- **Essays & Proofs:** Many designs were prepared at the Lisbon Mint (*Casa da Moeda*) from 1911. Numerous varieties were prepared "illegally" at the *Casa da Moeda*, making original material very difficult to identify due to the many "reprints."
- **Specimen Stamps:** Stamps overprinted "Specimen" or "Especime" were not sent to the U.P.U. in Berne, Switzerland. Unoverprinted issues were sent to the U.P.U. for distribution to member countries, and overprints were applied at the *Casa da Moeda* for Post Office use only. Madagascar and Bechuanaland applied a handstamp or an overprint as shown in the exhibit. Much of the material shown is unique.
- **Issued Stamps:** From 1912-26 the *Casa da Moeda* printed stamps by typography and comb perforated 15x14 and 12x11½. The De La Rue "London" issues from 1926, also printed by typography, were comb perforated 13½ x 14. As an economy measure in 1928-29 previously withdrawn issues (1912-26) were surcharged with new values or overprinted "Revalidado". In 1930-31 a final issue of retouched ("retocadas") stamps had short use until replaced by a new design. Specialists recognize the following issues:
  - 1912-17 First Issue (15 values -- ¼ centavo to 1\$Escudo)
  - 1917-20 Second Issue (World War I Rate Increases -- New Colors and Values)
  - 1920-22 Third Issue (Post War Inflation Period and the "Paper Chaos")
  - 1923 Fourth Issue (New Colors and Values)
  - 1924-26 Fifth Issue (New Colors, High Values, and Stabilized Rates)
  - 1926 Sixth Issue (De La Rue "London" Issues)
  - 1928-29 Seventh Issue (Surcharged and Overprinted Issues)
  - 1930-31 Eighth Issue (Retouched Issues)

### Presentation

Each issue or major subject is introduced by "boxed" descriptive comments about the material.

The write-up at the bottom of the page explains about items shown on the page, and, when applicable, specifics of the use on cover. Cover descriptions include the date as a check on the correct use of the stamps because of the many rate and fee changes during the "Ceres" period.

Some effort was made to emphasize the importance and rarity of the best material. Mats or lines around some items indicate material of high interest.

### Characteristics & Condition

Characteristics of the stamps are: many values (¼ centavo to 20 Escudos), diverse paper types, numerous cliché flaws, printing errors, different sheet formats, and infinite color varieties. General condition is "about fine." Poor quality papers, the acidic nature of the gum and inks all combine to cause toning and foxing. Some combinations of paper and perforation are very uncommon; these varieties are called "abnormals." The condition of covers is often mediocre, but high quality material does exist. Clearly struck cancellations and postal markings are the exception. Many paper types of varying quality were used and unwatermarked, except for some sheets of the ½c. on Cowan paper that were known by specialists but only reported in the literature in 1994. Shades and cliché flaws exist in all values.

### Difficulty of Acquisition

The catalogue values (for single stamps) are very disarming. They have in more than a few instances no relation to the scarcity of the stamps on cover or in multiples. The Ceres cannot be acquired conveniently at bourses or by routine inquiries to specialist dealers in this country or in Portugal. Several varieties and multiples may take many years to locate in exhibitable condition. Specific difficult and rare items on cover should be mentioned:

- 1\$20E (buff) (second weight step foreign registered letter -- 1 November 1921 to 7 January 1923)
- 2\$40E Portugal and Azores (registered foreign letters) (of 10-12 examples reported for Portugal, the finest reported example is shown in the exhibit, only cover reported for Azores is shown in the exhibit)
- 10\$E on cover or parcel post receipt (its intended use) (none reported for Portugal); a few examples on parcel post receipts reported for Azores.
- 20\$E on cover or parcel post receipt (none reported for Portugal); one reported on an Azores parcel post receipt -- this item is probably unique and shown in this exhibit.
- 10c., perforated 15 x 14, overprinted "Revalidado" is rare as a single stamp; use on cover was reported in March 2002. A strip of 4 is the only reported use, which is shown in this exhibit.

The true challenge is acquisition of covers franked with uncommon varieties, higher rates, along with unusual destinations.

### Research & Knowledge

A study of rates evolved after identifying errors and omissions in the rate table references. Several "discoveries" and clarifications resulted from consulting with Portuguese specialists and a review of Portuguese Post Office annual reports. Several articles in ISPP and PPS quarterlies on discoveries and research. Monograph on Ceres issues in Collectors Club Philatelist.

### Postal History

The Ceres have a rich postal history. The usages and rates in effect from 1912-31 and beyond are represented where available. The lack of higher values (above 2\$E until 1924) required several stamps to make up rates during the early 1920s. Rates higher than 2\$40E are difficult, even rare. Early use of the Ceres (before 1 July 1912) is uncommon; the earliest reported date is 27 February 1912 for Portugal. The 1930-31 ("Retouched") issues were in use from March 1930 until withdrawn from sale on 31 August 1931. This short period of use is worthy of checking for "early uses" on cover. In January 1934 many values were reissued and remained valid until October 1945.



## References

Literature on the Ceres is largely confined to articles in journals, magazines, and monographs classifying the stamps and cliché flaws. The significant three-volume work of Dr. Antonio H. de Oliveira Marques, *História do Selo Postal Português, 1853-1953*, contains extensive chapters on the Ceres that have not been improved upon by other researchers and specialists. An in-depth study remains to be published.

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## Ask Odenweller by Robert P. Odenweller

**Bad Experiences in Exhibiting** — We all have them. My first was as a 14-year-old in Cenex (now long gone). My exhibit (New Zealand Health Stamps) didn't even get a certificate of participation, but I had labored over it for a long time and I had saved a long time to buy, for \$20 — full catalogue value, the two "Smiling Boys" that are they key to the issues. Looking back on it and other youth exhibits I've judged, it should have done better. I didn't quit.

My second time getting skunked was at a one-frame show in Marquette, Michigan, about 1964. This time I showed a complete mint set of each issue of New Zealand definitives, starting with the first issues of 1855. I still have the pages I prepared for that one. None of the judges was a collector: we had an art professor, a newspaper photographer, and a local historian. As the only regular exhibitor in national shows over the previous three years, I hadn't wanted to show, but needn't have worried. No award of any sort. Again, I didn't quit.

Rather, it is a good idea to look at these situations to see if there are any lessons in them. In the first, I didn't have much perspective from which to react. Seven years intervened before I had the chance to exhibit again, and that was a much more rewarding experience. Then came the skunking in Marquette. This time I was able to know without any doubt that the judges didn't know what they were looking at. For one thing, I'd made it look too easy. Showing full margined unused copies of 19th century New Zealand made them look as if they'd been purchased across the counter yesterday.

Part of that lesson was "don't make it look too easy." The other part is "know your judges and their abilities." In the first case I didn't know anything at all about judges. Youth judging was not even in its infancy compared with today — it was barely tolerated. In the second, it became obvious that one should check on who is doing the judging, although in national shows with accredited judges this is far less of a problem today. Still, the more obscure the material you're showing, the more you should consider checking to see that at least one judge on the panel will have more familiarity with it than the study done from your synopsis. (And to thump this tub again — make sure you get a good synopsis together.)

So don't give up. Try to learn from your experience. Ask questions to see if (or where) the judges might have been right. Find out what you might do to improve your results next time. Most exhibitors have the material they need, but for one reason or another have failed to develop it to its best level. Sometimes the fixes are fairly easy.

And next time, you may be pleasantly surprised for not having quit.

**How Many Frames?** Gregg Hopkins remarks about the problem of getting more material and what to do with it. As he notes, one easy answer is to add more frames. Unless show committees have established local rules, there's no real restriction on how many frames an exhibit may take.

Up to 1981, when the rules were changed at the F.I.P. Congress in Vienna, there was no limit on how many frames one could use at the international level, nor on how many exhibits. Through an overzealous change introduced by a delegate who

was given the job of compiling the changes, the intended 10 frame maximum became "10 square meters of frame space" (since that was the size of frames in the compiler's home country), which translated to eight frames in the larger frames elsewhere in the world.

My exhibit of New Zealand 1855-72 was one of the last to benefit from the unrestricted frame space, when I chose to add enough material to go from 10 to 15 frames in Buenos Aires. The obvious massive improvement appears to have been a factor that helped it to get the F.I.P. Grand Prix d'Honneur. Such a tactical move could be useful to exhibitors where the limit has not yet been imposed.

But this is not the answer for everyone.

Judicious pruning and consolidation of the material is often the best way to go. In spite of our tendencies to be very proud of every acquisition, many of the items that once served can, and probably should, be edged out by better material. Keeping the focus on the *Exhibit* is the key. Too much material, loosely connected, can start to look like a "collection" or an "accumulation" and that is likely to hurt in the long run.

One alternative, if the "story" gets too large to fit into a comfortable space (read "10 frames"), is to consider making two stories out of it. Show the more interesting one, or if you feel so moved, show both together.

Many successful exhibits start off as "XYZ: 1900-1940," then, as more material comes to hand, drop to "XYZ 1900-1920," and ultimately wind up with their maximum punch as "XYZ: 1900-08." This condensation and focus should be a major con-

sideration for any exhibitor.

On the whole, I would prefer the exhibit that has concentrated "punch" rather than exhaustive coverage of the area, particularly if it is small. Naturally, there will always be exceptions to this preference. The secret for the exhibitor is to make the exhibit, whatever size it may be, interesting. In that case, size really shouldn't matter.

**Exhibiting Seminars** — By now, the success of the summer exhibiting seminars at the Collectors Club has reached the philatelic press. Gregg Hopkins suggested having mini-seminars at some shows. The Club has been invited to conduct such a seminar at the New York Megashow. It could be a model for expansion to other shows around the country.

**Score Sheets and All That** — Tim Bartsche raised some interesting points about score sheets. The new Divisions have added some optional ones to the old ones required for one-frame, thematic, and youth. Tim points out that the basic philosophy of judging, via Kent Wilson's suggestion, continues through the spectrum of the different types of exhibits. So far so good.

One difference that seems to keep coming up whenever Divisions are discussed, however, is that each of the allocations appears to have been established by an advocate or group of advocates of the applicable division. A comment made half in jest was that "if they add chewing gum wrappers as a division, since they're printed, and give most of the points for having them without gum stuck to them, why shouldn't the one person in the world who collects and exhibits them get the grand award?" The point, of course, was in trying to get a true comparison of the differences between the various types of exhibit, and some parity. The ones who comment this way know all about apples and oranges.

Primarily, those who grumble are those with "Postal" exhibits. The ones interested in the Divisions are both jubilant and wary. Jubilant, in that they have new chances to excel. Wary in that they don't expect it to last, and that an adjustment is only a matter of time.

As with anything new, the world is to stay tuned for the next episode.

**The "Kiss of Death"** — Tony Dewey has put a lot of thought into whether the A.P.S. Award of Excellence for various time periods may be the "kiss of death" (let's call it KOD) that precludes a grand or reserve grand award. Looking at it purely from a judging standpoint, his suspicions have a certain measure of validity. The criteria for making the awards are well known to every judge, since they're available at all national

shows and given each time. In the jury room, when we get to the A.P.S. awards, we usually find a number of exhibits in each category (except for the post-1980, which is not very often given), that might deserve the award. Frequently the grand and reserve grand award winners will be candidates. Often, someone will discuss "spreading the awards around."

But in the end it is often the case that the grand and reserve grand awards are not as deserving, given the criteria, as another exhibit in the time category. Indeed, Tony points out that if both the grand and reserve grand are in the same time period, only one could get the award. On top of that, if both were composed of overwhelming material, but a little lacking in various ways in "clarity of presentation, originality and research" while another "lesser" exhibit clearly excelled in those criteria, then neither might be worthy of the award.

Nevertheless, with a number of candidates it is often a coin-toss, and that toss can be made with a little mischief. At one recent show I judged, one of the other judges suggested giving the award to the grand award winner because "he knows it's the Kiss of Death, and he'll never suspect." How true that was. He was floored by his "positive" knowledge having gone astray.

In the long run, I suspect that although Tony's statistics might suggest a non-connectivity between the award and the grands, the actuality is more benign than that. Sure, some judges (not including myself) may feel like spreading it around and avoiding the grands, but I believe that every exhibit that is given the award deserves it. Often a single outstanding characteristic of the exhibit that is ultimately selected will tip the balance. If this skews the statistics and keeps everyone guessing, all the better.

**Bibliographies, Where to Put Them and What to Include** — Generally speaking, a philatelic bibliography belongs in the synopsis, as a guide to the judge who doesn't know the area of the exhibit well. For most exhibits, in my opinion, it does not belong on the title page or elsewhere on the exhibit pages. The latter is not necessary since it takes up space, and usually winds up being not much more than an attempt to show that the exhibitor has taken the usual sources into account. As such, it serves no useful purpose, except to be a feeble try to underscore to the judge the scholarship of the exhibitor.

On occasion, however, it might be worth including on exhibit pages. Such cases would be to establish the "authority" for number of copies known to exist, particularly if the source quoted is considered to

be the current best one for the area. A note on the title page to that extent will allow the exhibitor later to claim "one of four recorded copies," where the "recorded" refers to the "authority." That way, if four more appear in other exhibits in the same show, the exhibitor does not wind up having egg on this face, since he can claim it's the fault of the "authority" to miss those. (Or, who knows? Some of the others might not be genuine.)

The point of this is that one shouldn't put an exhaustive list down, nor the full bibliographic citation. Rather, a simple notation of the author and title of the book should be sufficient. And only one, in normal circumstances, is necessary.

It's a different matter in the synopsis. The bibliography is necessary, but should be chosen with care. Don't put down out-of-date books that might only be in the rare books section of the Collectors Club Library, or citations in foreign languages. Such listings are often done by those who want to impress the judges with their erudition. Instead, limit the choices to the sources that are obtainable and particularly those that are as up-to-date as possible and the primary choices for collectors of the area. Keep the list relatively short. The judges won't appreciate a list of 20 books, finding that 10 cannot be found anywhere, another five are so old that they are full of outdated information, and that two of the remaining ones are puffery for the writer and not very helpful.

Rate the books. Judges will appreciate a short list, with the exhibitor's analysis of the usefulness of each. One might see "contains much useful material but has some outdated ideas that have been proven incorrect" for one, and "the primary source for all collectors of the area, with excellent illustrations of the difficult items." Some judges will try to get all and to evaluate for themselves, but others will welcome the analysis.

Remember that the bibliography is primarily for the judges, both in the synopsis and in the few cases where a citation or two might be useful on the exhibit pages. Including such for the "viewing public" is usually a misguided rationalization. If the book is well known to viewers who collect the area, then they won't need to be told. If they don't know the area at all, the book is unlikely to mean anything to them. And for the rare few who might choose to take up the area on viewing the exhibit, they will have an opportunity to find out for themselves when they start to ask about the material.

# Long Covers Revisited

by Wm. K. McDaniel

In response to recent comments regarding exhibiting of long covers, either diagonally or vertically, I would like to offer a possible solution.

Until recently, I faced the same dilemma as many other exhibitors, with regard to mounting oversized covers. I have mounted them both diagonally and vertically, and prefer the diagonal approach, *where necessary*. I say "where necessary," because I have recently employed a solution which I believe will work in the majority of cases.

As an example, I have in my exhibit, an oversized cover bearing 3¢, 12¢ and 30¢ stamps of the 1857 issue, illustrating payment of the then-current 45¢ domestic rate (Fig. 1, right). This is the cover which prompted me to try to devise an alternative way of mounting, as folding it to make it fit on the page was not an option.

Although there is docketing on the left end of the cover, it is irrelevant, with regard to what the cover represents, which is a multiple of the 3¢ rate. Therefore, I have no problem with covering it up to create a clean, orderly page. My solution was to "window" the exhibit page and also slit the back of the page protector in which it is placed. This allows the left end of the cover to extend out of the protector and *under* the page to the left, thus creating the result seen in Fig. 2. Using this method, it will be necessary to insert the cover through the slits in the rear of the page protector and the exhibit page inside, and into the mounting pocket. (I find that one mount, supporting the lower right corner of the cover, is sufficient, as the window slit, if properly positioned, will support the other end). This approach also allowed me to place two covers on the page, thus eliminating an excessive amount of "white space" which resulted when the cover on the preceding page was mounted alone (Fig. 1, right).

This will not always work, as stamps and/or postal markings on an individual cover may require showing the entire cover. Such an example is the cover on the preceding page in the exhibit (Fig. 2, right), which bears a strip of ten imperforate stamps from Plate Three (1-10R3). However, where a part of the cover *can* be covered without sacrificing the integrity of the exhibit, this method offers a viable solution.

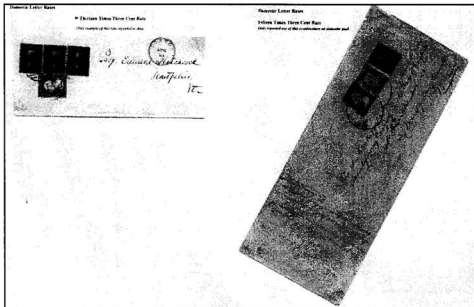


Figure 1.

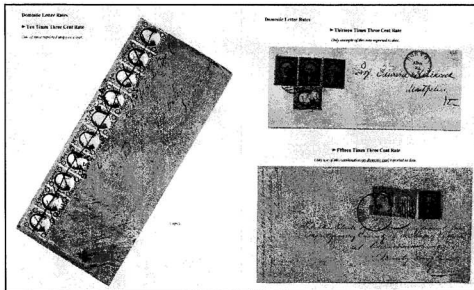


Figure 2.

Where applicable, it eliminates the need to choose between mounting the cover either diagonally or vertically. Incidentally, the procedure can be reversed, if the right end of the cover is to be covered.

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THANKS

## Occasional Thoughts Of An Elderly Juror

*"Here Comes The Heavy Gang"*

by Patrick Pearson

**(Editor's Note:** The following is reprinted with permission of the author and The International Association for Philatelic Exhibitors; from the May, 2002 issue of *The Asia Pacific Exhibitor*)

Halfway through my term as Chairman of the Fight against Forgeries Commission I have yet to find out if I have been passed the poisoned chalice — the next two years will tell. However, it is clear that one of the apparent mysteries attending exhibitions is the Expert Group — are they the philatelic equivalent of the SAS or do they work under the control of MI5? Do they prowl round an exhibition armed with optically enhanced magnifying glasses capable of detecting the slightest undetected defect? Over to you Dr. Watson.

The reality is much more mundane. They are there to carry out a check of a few exhibits chosen on a random basis (on one occasion the randomly chosen frame numbers included exhibits entered by the Chairman of the Aerophilatelic Commission and the then President of the Royal Philatelic Society — chance is no respecter of person). They also examine items queried by members of the jury whose job is to **judge not expertise** material and, most importantly, they check very carefully the exhibits in the Championship Class, and since 2001, the candidates for the Grand Prix.

You may think that everything in the Championship Class should be genuine, having been looked at many times on the exhibit's journey to the higher reaches of philately. This is not so and owners really should look at their exhibits and satisfy themselves that everything is what they have been happy to accept in the past. I am sure that the President of FIP will not mind my passing on a comment he made to me, when he was recently selling his Grand Prix collection, he realized that one cover was not what it should have been and this must have been overlooked by him and the judges on many occasions. Recently at the RPS, we were sent to certify a small Western Australian piece with the One Penny, Two Pence and Six Pence used together, which had been in my collection (not in the Championship Class I acknowledge) many years before and which I had used to illustrate the Two Pence litho-

graph. On examination it was clear that the One Penny did not belong to the piece — someone had added it to make the piece look nicer. I had never turned the piece over as my interest was in the Two Pence, a particularly nice copy. The offending One-Penny has since been removed and the piece looks much the better for it.

Two members of the expert group are chosen from a list of experts, which is held by FIP. The Chairman of the Group will have had previous experience of using the forms and equipment, the third member is usually recommended from among the experts in the host nation. In this way it is hoped to cover the widest anticipated range of entries.

What happens next is that the Expert Group — and it must be made clear that this is a group of three experts who are asked to appraise the items they select or which are sent down to them by the jury teams and that they are **not** an Expert Committee — will look at these items to see if they have been previously expertised, if the concern, once the item has been removed from the frame, appears justified or all is considered to be in order, and then report back to the **Jury who decide** the action to be taken.

Except in very few cases where the item, be it stamp or cover, is undoubtedly wrong, the practice for those items where there is still doubt is to ask for a certificate from an appropriate expert or expert committee or advise the exhibitor that it must be correctly described in the future if, for instance, a stamp is genuine but the obliteration has been enhanced or it has been misidentified. The owner will be advised if items in his collection have been inspected by the Expert Group, the decisions and any action the jury may require.

It is sometimes suggested that exhibitors be given the right to question the Expert Group members if they are present at an exhibition. This is not practicable at an exhibition even if the Exhibition Management held a data base of all exhibitors visiting the exhibition. To try to arrange such meetings would delay the preparation of recommendations by the Expert Group beyond the time limit at which they have to present their findings to the jury Presidium. They only have

three days to carry out their random checks, look at the items sent down by the jury and open the frames, with the knowledge of the National Commissioners, and complete their report. With an average of 80 items inspected at recent exhibitions there is no time to spare.

This does not stop either experts or jury members from discussing their concerns with the exhibitors once the jury has completed its work and been discharged, much in the same way as jurors are now expected to hold judging critiques in front of the frames. I held some years ago a most useful discussion with a leading collector concerning a cover where I could not understand the rate. He explained the anomaly, an unusual triple rate where parts were based on different weight stages, he showed me other rate combinations and also a faked cover in a further collection which had been missed by the jury and was not among the exhibits randomly selected. This was noted so the exhibitor could be informed and alerted to the problem. Naturally no action on downgrading was taken as the jury had completed its work and been discharged.

I think that some exhibitors do themselves a bad turn. Frequent claims of the first example of a postal marking, an error, or a particular routing or rate without full analysis of the novelty make both jurors and expert group members nervous — as do repeated claims of 'the only one known'; to whom? It must be remembered that whereas stamp catalogues are readily available, which give a guide to rarity, there is no equivalent worldwide catalogue of postal markings and any such would be so vast as to be unmanageable.

Another problem, which sometimes comes to the Expert Group, is where something is obviously misidentified. This is more likely to be due to lack of expertise on the part of the exhibitor than any intent to defraud and is normally treated as such. Usually this is where an item has been classified as something more rare, than it actually is although I have had occasions where the reverse has occurred. The decision is then returned to the jury team who would assess if this makes a difference to the marks they have allotted under knowledge. The exhibitor will, of course, be

advised of the mistake and be required to correct it in future.

National Commissioners are currently asked to be present when the frames are opened and, in Norway, were able to observe the investigation (I do not describe it as expertisation deliberately). They then have the benefit of being able to advise the exhibitor in person of what has been queried. They also have the responsibility of ensuring that the pages are returned to the frames correctly and in due course will receive a copy of the letter sent to the exhibitor by the Chairman of the Forgeries Commission. At past exhibitions the Commissioners waited to be called forward when their exhibitor's frames were opened. At Tokyo a new system was adopted whereby the Commissioner waited beside the frame, or frames, and were discharged as soon as they had been opened. This avoided them having to hang around for a considerable time and also speeded up the process. This worked well and I have proposed that this system be used at future exhibitions.

The equipment provided by the host nation arranges from a basic 'kit' of high powered microscope, UV lamp, and scanner to equipment linked to a PC with the

opportunity to print in color and rotate or compare images. I have some doubts that such sophisticated equipment is necessary as the Expert Group are not expertising the material but only taking a decision whether to ask for a certificate or accept that the item is satisfactory. One piece of equipment, which would be useful in future, is a digital camera to record the items in digital format rather as well as photocopying them.

At the FEPA AGM last year, Pavel Pitterman, a bureau member of the Commission and one of the approved Expert Group team leaders, was appointed to coordinate the Expert Groups at FEPA exhibitions. I believe the other Continental Federations should adopt this — not only because it would make my job easier!

Finally a few tips to exhibitors. If they have had their frames opened they should ask themselves why. It may be that they have not clarified an unusual rate, the stamps may have been off the cover and not put back accurately — after all most Swiss, Austrian and Swedish classic issues have been lifted and reaffixed, quite acceptable if correctly so done — the problem comes where the stamp has been lifted and **replaced** by one in better condi-

tion or which has been repaired, where the tying obliteration has been improved or where one stamp which originally overlapped another has been reaffixed underneath it.

When preparing an exhibit look at your material, do you have any doubts about a certain piece? If so, can you explain to the judges why it is correct? If not, leave it out, unless it is absolutely vital to the exhibit. Don't accept without consideration auction or other descriptions as 'only recorded' — by whom? I saw in a recent exhibit a cover, which had been sold, as the only one from a particular provenance, which was repeated in the exhibit's description. I have another in my collection (not in quite so nice condition) but to my knowledge there is no listing or census of this particular subject, which would act as a basis for such a comment. If you are the expert be prepared to back up your statement with some facts. Finally, do not feel that referral to the Expert Group reflects badly on the items in your exhibit — it may however be a reflection on your explanation and this may cause the jury group to downgrade your exhibit on account of knowledge demonstrated even if the item is considered genuine by the Expert Group.

Every little bit helps. Every little quit hurts.

## FOR THE BEGINNER — SOME THINGS TO CONSIDER BEFORE BUYING AN OVERSIZED ITEM FOR YOUR EXHIBIT

by G. H. Davis

I recently bought an oversized item for my Display Division "ZIP Code" exhibit. No, it was not the life size cutout of Mr. ZIPP I saw on e-Bay. It is a Post Office lobby poster promoting the use of ZIP code and measures 11" high by 21" wide. I found this item in an on-line auction and placed a successful bid with little forethought other than price.

Stamps and most covers are small enough that their size does not create significant exhibit related issues. However, oversized items can create anxiety even before they are in your possession.

After I had been notified of my successful on-line bid, I began to ask myself some exhibit related questions — questions I should have considered before making my bid. I have detailed below these questions (and their answers) in case you want to consider them before your next on-line purchase of an oversized item for your exhibit.

**Will the sender carefully package the oversized item?** My first worry was whether the sender would take the time and effort to package the oversized item properly to prevent damage. Fortunately, he did not triple-fold the item but rather took extra care in packing and shipping it. However, you may want to consider (before you make your purchase) what your recourse options will be if your oversized item is damaged during packing and/or shipping.

**Will I be able to fit the oversized item into an exhibit frame?** My item is slightly thicker than a typical exhibit page. Therefore, placing it inside an exhibit frame should not be a problem. However, questions to a seller about an item's dimensions, thickness and bulk before you purchase it may prevent display problems later.

**How will I mount the oversized item?** While waiting for my oversized item to

arrive (and worrying about its safety), I began to ponder how I was going to mount it. After rejecting a variety of approaches, I decided I would not mount it on exhibit paper, but instead place it right-justified in a triple page width Mylar pouch and place the write-up on a small vertical piece of exhibit paper that I placed left-justified in the large pouch. The only reason I was able to make this approach work was the fact that my oversized item was standard page height — eleven inches. While working on the various display possibilities, I began to realize the risk I took by not giving more thought before I purchased the oversized item to how I would exhibit it.

**How will I "pouch" the oversized item?** This is related to the previous question. Many show committees require exhibit material to be placed in protective pouches. After I purchased my oversized item, I realized I did not have a protective pouch that would fit it. If I had been thinking ahead, I would have e-mailed my sup-

plier before I made my on-line bid and determined if he could supply a custom-made pouch. This is what I did after I received my oversized item and fortunately he could make the necessary pouch. However, I took an unnecessary risk.

**How will I ship the oversized item to shows?** I do not know. However, since I always take my exhibit material to the show venue, this is not a problem I expect to encounter. However, you may want to

think about this before you purchase an oversized item. One possibility for you may be to reuse any shipping materials you received when you purchased the item — assuming you save them.

**How will I transport the oversized item to shows?** If you do not ship your exhibit to shows (like me), how will you transport your oversized item? Will it fit in a suitcase? Will it fit in the overhead compartment of an airplane? Again, you may

want to have a plan for transporting your oversized item before you make your purchase.

Fortunately, my first experience purchasing and preparing an oversized item for display had a happy ending. However, with a little forethought before I made my purchase, I could have reduced the risk of buying something that defied display.

## 2001-2002 AAPE Youth Champion of Champions Competition Held at the National Topical Stamp Show, Orlando FL, June 21-23, 2002. Sponsored by the American Association of Philatelic Exhibitors

**YOUTH CHAMPION OF CHAMPIONS:** Best Youth Exhibit in North America 2001-2002 (Receives a \$100 cash award donated by WESTPEX) Kent Kuran (age 15), Postal History of California to 1900, representing SESCAL.

**OTHER AWARDS:** RALPH HERDENBERG AWARD (Goes to the Youth Champion of Champions) Kent Kuran (age 15), Postal History of California to 1900, representing SESCAL.

**HOWARD HOTCHNER AWARD:** (Best portrayal of American History) Danny Handelman (age 16), "Now You See It — Now You Don't" — Temporary Canadian Post Offices, representing ORAPEX.

**WELSH PHILATELIC SOCIETY POSTAL HISTORY AWARD:** (Best postal history exhibit) Kent Kuran (age 15), Postal History of California to 1900, representing SESCAL.

**LIBERTY AWARD:** (For the best traditional exhibit) Joyce Victoria Adams (age 18), A Guatemalan Postal Card: The 1890 3-Centavo Carmine Red, representing INDYPEX.

**NAPEX TITLE PAGE AWARD:** Tabitha Barr (age 18), America's Stars and Stripes, representing NOJEX.

**NAPEX CREATIVITY AWARD:** Tabitha Barr (age 18), Batty Bats, representing CHICAGOPEX.

**NAPEX TOPICAL AWARD:** (For excellence in philatelic knowledge) Kelly Liusz (age 18), Christmas in Canada, representing VANPEX.

**NAPEX THEMATIC AWARD:** (For outstanding knowledge of subject matter)

Danielle Henak (age 12), Horses Around the World, representing MILCOPEX.

**NAPEX RESEARCH AWARD:** Danny Handelman (age 16), "Now You See It — Now You Don't" — Temporary Canadian Post Offices, representing ORAPEX.

**WESTPEX WRITE-UP AWARD:** Dzintars Grinfelds (age 13), Latvian Machine Cancels, representing AmeriStamp Expo.

**WESTPEX FLORA AND FAUNA AWARD:** Tabitha Barr (age 18), Batty Bats, representing CHICAGOPEX.

**WESTPEX AWARD OF EXCELLENCE:** Evan Eschelbach (age 15), Usage of the Second BEP 1-Cent Franklin Issue, representing COLOPEX.

**ATA YOUTH AWARD:** Dzintars Grinfelds (age 13), Railroad in the U.S., representing Rocky Mountain Stamp Show.

**ISWSC AWARD:** Julie Norris (age 14), Great Companions, representing National Topical Stamp Show 2001.

**JPA MEMBERSHIP AWARD:** Evan Eschelbach (age 15), Usage of the Second BEP 1-Cent Franklin Issue, representing COLOPEX.

**APS MEMBERSHIP AWARD:** Kent Kuran (age 15), Postal History of California to 1900, representing SESCAL.

**GEORGE TRAGER MERIT AWARD:** Kurt Glatzfelder (age 15), Chess: Game of Champions, representing Royal\*2002\* Royale.

Other Youth Grand Award Winners in the Championship: (All exhibitors in the

Championship received Fran Jennings Medals, donated by the Fran Jennings Memorial Fund of the Postal History Foundation, as well as ribbons and certificates.) They are all champions.

Danielle Fulmer (age 13), Creatures of the Blue, representing ROPEX.

Alana Norlin (age 12), Flowers Around the World, representing ARIPEX.

## **WANTED**

Articles  
for future issues  
of TPE —  
especially those  
which can be  
illustrated with your  
exhibit pages

## 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 2003? 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.

• **Convention of the AAMS to be held in Tucson, Arizona, at ARIPEX, January 23-26, 2003.** This will be a very special ARIPEX with a major airmail presence. FISA, the International Association of Aerophilatelic Societies, will hold their annual meetings at the show. We anticipate about 75 foreign visitors.

The AAMS is arranging an airmail dinner for Thursday evening, January 23. It is hoped that this will be an initial "mixer." The Show Hotel is the Raddison City Center Hotel. Hotel phone number is 520-624-8711. Central Reservations number is 800-333-3333. Show rate is \$107 double, \$100 single. Mention ARIPEX Stamp show.

We will have an exceptional exhibit of airmail material. Prospectus and entry

form can be downloaded from [www.aripex.com](http://www.aripex.com)

• **Washington 2006 Web Site Accepting Ads.** Dealers and collectors alike may now support the Washington 2006 philatelic exhibition by placing ads of various kinds on its web site at <http://www.washington-2006.org/>.

The site has now surpassed 10,000 hits on its main page since last August 2001. It details all aspects of the once-a-decade FIP sponsored US show, being held May 27-June 3, 2006 at the new Washington, DC Convention Center.

Ads will be accepted in banner format only in two sizes: 600x75 or 468x60 pixels. These may be placed either on individual web pages throughout the site or on a special "classified page." Prices start at \$100 for a yearly contract, with additional

extensions available in six month intervals. As there are a limited number of web page positions available, they will be reserved on a first come-first served basis.

All ads allow for click-throughs, permitting interested visitors to be taken to the advertiser's own commercial site, personal web page, or email address. Societies and specialty collecting groups are especially encouraged to place ads, as are individual collectors who may wish to point to their specific APS or eBay offerings.

Interested advertisers should consult the "Web Policies" page on the Washington 2006 site for specific details and a printable contract, or contract the site's webmaster, Doug Lehmann, at [dlehmann@erols.com](mailto:dlehmann@erols.com).

## Report From The Secretary

by Tim Bartshe, 13955 W 30th Ave., Golden, CO 80401

This column, as just recently informed, was an institution being in virtually all issues of *TPE* until the end of 1997. At the urging of the Editor, it will once again appear on a regular basis; its purpose being to welcome new members, display the status of membership in general and attempt to try to find missing members who are NOT receiving their *TPE* because of returned copies.

It is a pleasure to welcome the new 2002 members through September 11.

2485 Gianluigi Soldati  
2486 Jim Brown  
2487 Jack Koch  
2488 Marcus Kosins, Jr.  
2489 Jared Cassidy  
2490 Harley M. Rynning  
2491 Michael Nethersole  
2492 Michel Zais  
2493 Paul Fletcher  
2494 James A. Dingle  
2495 Raymond Murphy  
2496 Gordon Brick  
2497 Paul M. Zatulove  
2498 Katherine Foster  
2499 Martin Margulis  
2500 Bruce A. Rech

2501 Lyle Boardman  
2502 Guy M. Purington  
2503 Vincent Costello  
2504 Dennis Hassler  
2505 Paul B. Goodwin  
2506 Ross Ryle  
2508 Frank J. Acevedo  
2509 Daryl Reiber  
2510 Nicholas G. Carter  
2511 Paul Barbercheck  
2512 Keith J. Steiner  
2513 George Juilly  
2514 John H. Hayner  
2515 Rober R. Henak  
2516 James H. Tatum, Jr.  
2517 Michael J. Wigmore  
2518 Karol Weyna  
2519 Mike Smith  
2520 Walton U. Beauvais  
2521 Charles Bromser  
2522 Paul Kliauga  
2523 Robert E. Denson, Sr.  
2524 William D. Ellis, PhD

**Membership Status as of September 2002:**  
U.S. Membership

Active and paid up 669  
2001 non-renewals 48

Life Members 68  
New Members 2002 35  
Net Loss/Gain -13  
Foreign Membership  
Active and paid up 75  
2001 non-renewals 7  
Life Members 9  
New Members 2002 2  
Net Loss/Gain -5

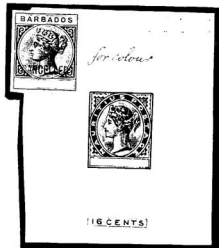
Total Membership (08/01/02) 818 (77 LM)

**Change of Address:** You won't have to miss *The Philatelic Exhibitor* if you send your change of address to the Secretary as soon prior to its effective date as possible. The Post Office WILL NOT forward to a new address and WILL NOT keep for vacation hold. Many of the latter are being returned. The fee for returning them is still \$3 but that will be changing soon with all of the postal rate increases.

**Help In Locating Lost Members:** The following members has no forwarding address placed on the mailing envelopes and their TPE's await their response:  
Andrew Oleksiuk Jerold J.M. de Massler  
641 N. Western Ave. Apartado 545  
Chicago, IL 60612 Sevilla 41080 SPAIN

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