

The Philatelic Exhibitor



— Exchanging Ideas and Techniques to Improve Exhibits, Judging, and Exhibitions —

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APRIL, 2004

ORANGE FREE STATE COMMANDO BRIEF FRANK

1899-1900

PURPOSE

Presented is a traditional display of mint and used examples of a military frank showing postmarks and covers from the major centers of conflict along the Cape fronts. Covers and usages are arranged somewhat chronologically. Also included is display of recorded forgeries. Natal invasion by Free State forces is not covered due to the very small numbers of Free State forces involved; dominated by Transvaal Commandos. Small location maps are included for clarification. No proofs or essays are recorded.

BACKGROUND

After the opening of hostilities 11 October 1899, thousands of Free State Commandos were called to the different fronts of the war. Most of those forces were involved in the invasion of the Cape Colony to the south and west. Upon orders of Acting Commando Generals Barend, A.P. Hochhaefel, head of the Commando Field Post Office printed a stamp to be used specifically for the Commando forces. This was used to indicate free-franking privileges, eliminating potential confusion at receiving post offices. Thus the Commando Brief Frank came into being on 15 October 1899. These issues initially were used in occupied Cape and continued throughout the Free State until British capture of Kroonstad in May, 1900 long after the fall of Bloemfontein, the capital.

Sources estimate 10,000 were produced, although they appear much scarcer than that. With less than 50 covers recorded in private hands through census, any usage other than in and around Modder River are extremely scarce, 10 of which are shown herein.

EXHIBIT PLAN

The exhibit is organized in the following sequence:

- (1) Printing layout, varieties and examples of the five forms used in the setting.
- (2) Detailed display of forgeries showing original research.
- (3) Commando usage during advance and occupation.
- (4) Commando usage late into final retreat.



PRE-ISSUE
PROTOCOL

"In Commando Dienst". Prior to production of stamps, covers were signed or initialed by authorizing officer with phrase "on service" or "dienst", thus allowing free franking privileges. R. H. H. H. was a member of Raaff's Bloemfontein Commando in the Western Orange Free State at the beginning of the war. This letter arrived one day prior to the breakout of hostilities and before issuance of the Commando Brief Frank.

Tim Bartshe's Title Page Paired With His Synopsis (See Page 21)

JOURNAL OF THE AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS

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 \$400 for a Life Membership. (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.

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3. Album page in the form of a vertical pair regular sized leaf. Gilded edges with rounded corners. With quadrille background 350 leaves. Without background 17 leaves. Also 250 protectors.
4. Album pages without gilded edges with right-angled corners. 140 leaves in vertical pair design with quadrille background and 45 leaves without background. 100 leaves in horizontal pair design with quadrille background and 35 leaves without background. Also 40 protectors.

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POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 13955 30th Ave., Golden, CO 80401.

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 July 15, 2004, is June 1, 2004. The following issue will close Sept. 1, 2004.

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. 1-4 at \$3.00 each, Vol. 17, No. 1-4 at \$3.00 each, Vol. 18, No. 1 @ \$3.00 each.

FUTURE ISSUES

The deadline for the July, 2004 issue of **The Philatelic Exhibitor** is June 15, 2004. The suggested topic is: "My Title Page — How It Has Evolved." For the October 2004 issue of TPE — deadline September 1, 2004 — the suggested topic is: "Why I don't want to be a philatelic judge."

YOUR experiences, thoughts, ideas, and suggestions are solicited on these issues or on any other in the form of articles, "shorts," and Letters to the Editor, for sharing with all AAPE members.

If you have an idea for a topic for a future issue, drop me a note; address at the top of this page. —JMH

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Reprints from this journal are encouraged with appropriate credits.

Editor's AAPE(s) of the Month

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

- **February, 2004 — Ken Martin**, for his tireless work putting on AmeriStamp Expo '04 in Norfolk, VA and the local people from the Tidewater area who volunteered to help.
- **March, 2004 — Ken Lawrence**, for taking the initiative to propose the National Specialized Exhibitions program
- **April, 2004 — Henry Fisher**, who as our most faithful letter writer has had more letters published in TPE than any other member.

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.

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

Thanks to Dave Elsmore and Michael Blake and the Asia-Pacific Exhibitor of Feb., 2004, we have two new monographs to offer:

- **Judging Tasmania Revenues 1827-1965 (Part 1)** — (4 pp) 50¢
- **Exhibiting And Judging South Australia In The Traditional Class (Part 1)** (8 pp) \$1.20

They are available from the editor for prices indicated, to cover copying and mailing (postage stamps ok)

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

Send monographs to the editor, and they will be made available in future TPEs.

Still available:

- **Judging Queensland Railway Parcel Stamps 1867 to 1915** By Dave Elsmore (3 pp) 50¢
- **Exhibiting And Judging Tasmania (Part 1)** By Michael Blake (3 pp) (Part 2)-3 pp (Part 3)-4 pp all three \$1.20
- **How To Judge Cubr. (Spanish Period)** (5 pp) \$1.00.
- **How To Judge — Canadian Airmail** by Murray Heifetz (5 pp) \$1.00.
- **How To Judge Pacific Flying Boat Airmail** (7 pp) \$1.20
- **How To Judge — Norwegian Airmails.** By Egil Thomassen (6 pp) \$1.00
- **How To Judge — Finnish Railway Post Offices.** By John MacDonnell (8 pp) \$1.20
- **How To Judge Chinese: Local Posts 1863-99.** By William Kullman (20 pp) \$2.00
- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** By Robert Morgan (55 pp) \$7.50 per copy.
- **A Guide to Judging the Philately of Aden, 1839-1967.** By Jerome Hart (14 pp) \$2.50 per copy.
- **Introduction to Confederate States Stamps and Postal History.** By Joan Kimbrough (8 pp) \$1.20 per copy.
- **How To Judge British North Borneo** (5 pp). By Derek Pocock \$1.00.
- **How To Judge Australian States Revenues** (4 pp). By Dingle Smith 75¢.
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- **Guide To The Judging Of U.S. Federal Embossed Revenue Stamps** (3 pp). By Henry H. Fisher 50¢.
- **How To Judge: Queensland Postal History.** By Bernard Beston (8 pp) \$1.20.
- **How To Judge — Traditional Victoria.** By Geoff Kellow (8 pp) \$1.20.
- **How To Judge — Western Australia Revenues — DeLaRue Issues 1881-1903** By John Dibaise (7 pp) \$1.00.
- **How To Judge — Ceylon Postal Stationery** (3 pp) 75¢. By Kurt Kimmel
- **Judging New South Wales Railway Parcel Stamps 1891 to 1966** — (3 pp) 50¢

IN MEMORIAM: WILLIAM S. DUNN 1927-2004

Denver is honoring the memory of Bill Dunn who passed away on February 22 after a fairly brief but valiant fight against lung cancer. Not only has the Rocky Mountain area lost a great friend and enthusiast, but the philatelic world as a whole. Bill was among the first 100 members of AAPE as number 89, only giving up his membership in 2000 when he disposed of his major collecting interests. As cofounder of the Rocky Mountain Philatelic Library over 10 years ago, his legacy will continue to live on through every person who walks through their doors. Bill always had time for the beginner, or gently leading a widow through the dispersal of her husband's collection whether worth \$100 or \$100,000. Bill loved the feel of stamps. He was past president of the United States Stamp Society (BIA) and was awarded the "Distinguished Philatelist Award" by the United States Philatelic Classics Society. For those of you who met and talked with him, you knew you had a friend. Because he was passionate about philately and people in general, Bill had thousands of friends. The lists of things Bill was known for could go on and on, but people who met him did not have a bad thing to say about him. His collecting and exhibiting interests included the 2¢ 4th Bureau Issue, the Liberty Series of 1954, Colorado, Nebraska, and Denver Postal History, Machine Cancellations, Latvia WWII, Croatia, and wet and dry printings of the U.S. Bureau of Engraving and Printing. He was also an APS Judge (emeritus 2002), and an expertizer for the APS. It was the wish of Bill and his family that any memorial for him be sent to the Rocky Mountain Philatelic Library, 2038 S. Pontiac Way, Denver, CO 80224.

Editor's 2¢ Worth

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

Let's consider the rising chorus of complaints about complaints in the last few issues. This is a multifaceted phenomenon. Exhibiting is a positive activity, but it isn't always a positive experience. This is no surprise. When we are judged on our efforts at pushing the boundaries of our own, and often philatelic, knowledge, there are bound to be difficult moments. Why? We will fall short of our own expectations at times. We will not meet others' valid expectations other times. We will be overconfident on occasion. And finally, there is the possibility of one or more judges who are not adequate to the task.

The latter is the easy situation to blame, but I would argue that it is the least prevalent of the four. I have done it myself; when a longer term view has led me to the sheepish conclusion that the judges were at least partially right, and I had to go back to the drawing board. Many of our writers in this issue have concluded that the judge bashing has gone beyond the bounds. And I'd like to add a few thoughts on a specific area — the "newbie" at the national level.

Some feel that judges should lay off; just should not be so harsh to those getting started. I'd agree to the extent that suggestions should be offered, rather than personal opinions dispensed as if they were law. But if we want to improve our exhibits, we need to be willing to hear and accept the truth, however aggravating and agitating it may be.

Also, exhibitors need to be realistic. The exhibitor who jumps from a local show where they did well to a national show where they do not, needs to understand that the standards of judging are less forgiving at the national level. Those who encourage the move from local or regional to national should be clear about what to expect. Simply put, exhibitors at the national level have to develop:

- A thicker skin, because criticism will be direct and precise
- The ability to differentiate between what critique is useful to them and what they should ignore, and
- A sense of reality about what they have gotten themselves into.

National level philatelic exhibiting is like any other national level competition. Excellence is expected. It generally takes significant money to do it right (though not always if one is careful about selecting the subject to exhibit). And it is a process where most start at the bottom or lower middle, and develop to a high level of excellence over the course of at least a few years.

Bottom line: We do no one any favors by telling them to expect immediate success. Rather we need to convey that the climb may be long and hard, but the rewards in friendships, knowledge, and ultimately recognition, are worth it.

I am convinced that the national level judges do have a responsibility to critique accurately, and with the sensitivities of the exhibitor in mind, but it is not the function of the judge to substitute encouragement for recognition of genuine accomplishment.

This costs us as a philatelic niche. It would be much nicer if we could pass out the big medals and say only nice things to encourage those beginning the climb. But would that be fair to those who have made the commitment to real excellence? You know it wouldn't be. But we would have a lot more happy exhibitors clamoring to put their material in the frames.

Unfortunately we have been busily developing in this country a population that is accustomed to instant gratification. If medals and happy talk are the measure of that gratification we are doomed. Rather we need to redefine what gratification means in exhibiting. As noted above, it is the joy of the journey, the friends and contacts, the discovery of new information, the pride in seeing improvement piled on improvement, and even the ultimate proving wrong of some hare-brained judge who said your exhibit could never get more than a Silver.

Your 2¢ Worth — James Graue • Vesma Grinfelds • Barbara Harrison • Glenn Estus •

Philip Stager • Jerone Hart • Henry Fisher • Eliot Landau • Ron Klimley •
Conrad Bush • George Kramer • Derek Pocock

Response To Kiddle

To The Editor:

As an editor always seeking copy, and particularly letters to the editor (nothing better than some controversy), you have to like it when someone's commentary is almost certain to spark a response. Such is the case with the October 2003 issue of *The Philatelic Exhibitor*.

Comes now Francis Kiddle from the UK reporting on "Overseas National Exhibition Judging." It seems that he was part of the

"International Judge Exchange" program initiated by the APS a few years ago and came "across the pond" to be a jury member at Sarasota 2002. His comments on his experience in judging there are, well, enlightening, but not, I am sure, as he would wish. Here are his three main points about U.S. shows.

U.S. shows tend to differ significantly from other countries as they permit up to 10 frames per exhibit. Ten frames, or 160 sheets, tend not to be well planned as they often represent nearly the whole

collection of the exhibitor.

A primary challenge to any exhibitor is the exhibit plan, the organization and development scheme that provides clarity of purpose and intent, and lays out the exhibit in a logical way that it is readily followed and understood by the viewer. Since when is exhibit planning a function of exhibit size? It's not. A one-frame exhibit can be just as challenging to successfully plan and fulfill as a 10-frame exhibit or any size in between.

Oh, it's because "they (10-frame exhibits) often represent nearly the whole collection." Maybe I am missing something here, or maybe I am not a "typical" collector. I have four 10-frame exhibits and for me they represent more like 20% to 35% of their respective collections. The "whole collection?" No way can I even imagine such an approach to the creation of an exhibit. I wonder what evidence there is in support of his statement.

Even more to the point: What does collection size have to do with planning? Nothing. Bad planning can afflict any exhibit regardless of the underlying collection supporting it. That said, one obviously needs a comprehensive collection before embarking on exhibiting the subject.

The other problem with 10 frames is that treatment becomes vague, or macroscopic, as judges, being human, just scan the frames rather than looking for nuances within the exhibit, something that is important at international level.

The principal aspects of **Treatment** . . .
Organization and Development

- Ease of Understanding
- Completeness of Subject
- Relevance
- Philatelic Completeness and Significance

Treatment principles are either dealt with well or not. Does the jury view a '0-frame exhibit differently than one of five or eight frames? Not in my experience.

Francis is telling us that judges "scan" 10-frame exhibits so that makes their treatment "vague" or "macroscopic" (definition considered in terms of large elements or units)? *Treatment* appears to be the wrong word here. It seems that he is talking about the approach of the judges to the exhibit, not the approach of the exhibitor to the subject. Ahha, the jury was in a time bind (perhaps?) and gave less attention to 10-frame exhibits than Francis thought appropriate. They did not look for "nuances" because there were too many pages!

Francis chooses this point to relate to the "international level." Fine, we all know that eight frames is all one can have at the international level. In eight frames one can look for "nuances" because they are important there. A 10-frame expense (160 pages instead of 128) is just too much to expect any real substantive work by the jury. Hogwash! We need not embark on differences in judging at the national vs. international levels. I am not buying in to his assertion that 10-frame exhibits are given "vague" or otherwise inadequate attention by judges. If this was his experience, real or perceived, there is a problem . . . and it is not with 10-frame exhibits.

In addition, I would contend, a 10-frame

exhibit usually has the same number of key items as a five-frame exhibit, the difference being padding.

This statement is really quite revealing. Francis was looking for "key items" (read: "nuances") as the measure of exhibitor achievement. Never mind the organization and development, the "story line" that binds and makes an exhibit so much more than a collection. With that focus, 10 frames really was a bit too much, we see. All those "key items" could be assembled in half the space and everything else cast overboard. Now, with five frames, one can see that either the "bullets" are there or they are missing. Onward to the next exhibit. . .

Sorry, Francis. No sale. The exhibits of "Highlights and Rarities of Lower Slobovia" died with bin rooms long ago. A great deal more is expected of exhibitors today than "key items." The principles of philatelic exhibiting require several levels of effort beyond mere acquisition. The successful organization, development and presentation of a solid and comprehensive exhibit may, in some cases, demand all of 10 frames. You may call it padding but we like to think of it as meaningful exhibiting.

Everything said, it is small wonder that so few American exhibitors wish to lay themselves open to the international arena, setting aside cost consideration, wherein they will suffer at the hands of judges with the apparent attitude and focus we see here.

James W. Graue
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Team Exhibiting

We just had a meeting of the Nor-Cal Council (which comprises all clubs in the Northern California area.) A great idea was proposed which I believe we will "take-up" — that being having clubs make up teams for an exhibiting competition to be held about 1-1/2-2 years hence. The teams would be comprised of an experienced exhibitor and two novices (perhaps one being a youth). We will be in the process of figuring out details. The goals being: developing new exhibitors and getting "old" exhibitors to come up with new exhibits and mentor others. The concept originated in Australia.

TPE subscribers are welcome to share their ideas about ground rules or process or any similar experiences. We would appreciate suggestions!

Vesma Grinfelds
dzvesma@sprintmail.com
David McNamee
Bill Willis

Picture Postcards Division

To The Editor,

Congratulations to AAPE for including the new trial division of picture postcards in the APS winter show in Norfolk.

I have enjoyed collecting stamps off and on since the early '70s, but always kept my hand in stamp collecting. After joining APS, I learned about "Expos," and often wondered about exhibiting, thinking that "someday" I might consider it, once I had more time, but having no idea of how to prepare an exhibit or even what they looked like.

Last October, I received a letter from APS saying that a new experimental division for picture postcards would be included at the AmeriStamp Expo in Norfolk Jan. 30-Feb. 1, 2004. I was absolutely thrilled with the possibility of putting together a postcard exhibit for a national show! I had never even attended a stamp expo, let alone prepare an exhibit, and had not a clue about how to proceed. I contacted Ken Martin, the show manager, with a number of questions, and after numerous e-mails back and forth, with Tim's good answers and encouragement, I decided to give it a try. Since the division was new, I was encouraged to try something different! Tim Bartshe was also very helpful in answering questions and sending me information on the Title Page and Synopsis.

I immediately decided to attend AmeriStamp, not just to see my own exhibit, but to take advantage of the opportunities offered, such as attending various seminars (which proved to be outstanding). Most importantly, I wanted the chance to see first hand just how the "pros" put together their exhibits. I looked at every page, making mental notes of how I can prepare my own future exhibits. What an incredible time I had! Three days was just not long enough to absorb all that was offered. I could have spent the entire time enjoying the offerings of the dealers. I asked a lot of questions at various booths, met many nice APS members and officers, and had one of the most memorable experiences of my life. I'm already hoping to be able to attend some upcoming expos and already working on my next exhibits! As a complete novice, I have much to learn. AmeriStamp was such an inspiring experience that I can't wait to get to another stamp show! Had I not had this opportunity to submit an exhibit on postcards, which are so dear to my heart, I may never have taken the opportunity to join in on all the fun. Thank you for including postcards, and I hope that it will be come a permanent feature, not only of the winter shows, but that postcards will become an acceptable part of all shows.

The Philatelic Exhibitor

Very sincerely,
Barbara A. Harrison
Ringees, NJ
barbandwill@rcn.com

SESCAL contd.

To The Editor:

I was interested to read Joan Bleakley's comments (p. 13-14) in the last TPE (Jan. 2004) about the SESCAL 2003 judging critique, especially when I read in the fourth paragraph that the chief judge had commented on the shortcomings and errors in one specific exhibit. After I e-mailed Joan for confirmation, it turns out that I was the exhibitor. I too thought that the exhibitor had to be present for an exhibit to be publicly critiqued.

As pertains to the difference between "Olympics" and "Olympiad" which so concerned the judges, my title page specifically defined the terms since most viewers would not realize that there is a difference. I just reread my synopsis that was sent to the jury. Perhaps, I should have also reiterated the definitions there to eliminate any confusion.

Not be entirely negative, I was pleased with one aspect of my exhibiting for SESCAL, but it had more to do with a fellow member of Sports Philatelists International than the show itself. Fellow member Dale Lillejedahl and one of the judges went over my exhibit and Dale sent me suggestions via e-mail.

I was very thankful for the suggestions and probably will use some of them in my next upgrade of the exhibit. This is what makes philately such a great hobby: people helping people.

Glenn Eustus
Westport, NY
gestus@westelcom.com

Reactions

To The Editor:

If competitive exhibiting were not a largely enjoyable activity, I would not be showing some existing exhibits and would not be preparing some new ones. The rewards (and not awards) over the past 40 years have far exceeded the occasional disappointments and frustrations. I attribute those few negative experiences as one of the hazards of almost any competitive endeavor, and I never complained when an award was higher than the exhibit merited! The most valuable and constructive criticism and advice I have received is precisely that which I did not want to hear. Steady progress in improving an exhibit beats a series of panicky quick fixes after each critique. I heartily urge everyone to reread Ross Marshall's letter (TPE, 1/04). And when all else fails, a bit of persistence and defiance with a thick skin helps one get over the occasional bad experience, which I am not about to let

ruin a lifetime hobby.

For those of you that really have your knickers in a twist over an unfortunate exhibiting experience, a thoughtful and well-reasoned and documented letter can do more good than all the bellyaching you can muster. I need only cite Clyde Jenning's letter which asked how an exhibit of cinderella material could beat a splendid traditional exhibit for the Grand award. As a result of this letter we now have the Divisions concept with something for almost every exhibiting taste.

Exhibiting color copies. Fine for shopping malls, etc. Can we get some quantitative info from the two major philatelic insurers concerning loss of exhibits in transit? Is this a real problem or an imaginary one? As a collector, exhibitor, and judge, I also like to see the "real thing." For what it is worth, I have never had an exhibit damaged or lost while in transit in the mails in some 50+ round trips.

Bouquets and Brickbats — A New Service. This may or may not be worthwhile but is certainly worth a try. I will trust your discretion and judgment to prevent this from degenerating into a "pissing contest." How about making this concept a two way street, i.e., one for the judges to comment on exhibits and exhibitors? Anything from a most-improved exhibit to scathing criticism of irate exhibitors who rant and rave and stomp out of the critique (if they attend it) without listening to the jury's comments or those that want to turn the critique into a debate between the irate exhibitor and the jury with no care or concern for others at the critique.

Team Exhibiting is an "interesting" concept that needs a lot of thought and refinement. Unfortunately, I do not see it bringing many (if any) new exhibitors into the hobby and can already envision complaints of the "big guys" ganging up on "joe average." I can easily see the NY Yankees of philately stomping most of the competition, e.g., the Cleveland Indians of philately. However, I'd love to be proven wrong here even if I have zero passion for professional sports teams with their overpaid players and egomaniac owners.

A BIG attorney to Eliot Landau for thoughtful and well-reasoned article on what we should expect from our judges.

Phil Stager
St. Petersburg, FL
pstager@tampabay.com

Quit? No!

To The Editor:

I don't agree with the letter writer in the January issue who said "...stop complaining and stop exhibiting. Maybe if there are no exhibitors, the judges will try to learn about what they are supposed to judge." That type of

advice is neither constructive nor productive. As both an experienced exhibitor of some 20 years and an A.P.S. accredited judge for about 10 years, I find the advice absurd. It doesn't help, change, improve or support our hobby.

Mr. Dinger states in his letter "I exhibited my Brazil Empire Period Cancels on several occasions and found that the judges had no idea what they were looking at." Well, what did YOU do to help judges better understand your exhibit? I just turned to page six of the January 2004 issue of *The Philatelic Exhibitor*, looked through the "Guides to Judging The Philately of..." and didn't see any guides on "How to Judge the Cancels on Brazil Empire Period Stamps." When you exhibited your material did you make sure that you included a copy of your title page and a synopsis of your exhibit (with references) with your application well in advance of the exhibition date?

Let me relate a personal story. I started exhibiting about 20 years ago. My very first exhibit was an exhibit of a country called Aden, which at the time many considered to be nothing more than "Sand Dune" material. A friend of mine, who has since passed away, was on the jury that judged my very first exhibit attempt. A week or two after the exhibit, my friend related to me some comments that several members of that jury had made about my exhibit at the morning meeting prior to the jury starting their judging. One jury member commented, after looking at the list of exhibits, that if many of the exhibits were from "Sand Dune" countries like Aden, then the day was going to be a very long one. Another jury member commented that perhaps instead of exhibiting this material, I should have used it to paper my bathroom wall! My friend, who was indeed a good friend and had followed my progress in putting together this exhibit, came to my defense and told these jury members that they shouldn't judge the exhibit until they had actually seen it. Indeed, after seeing my exhibit, members of the particular jury did have a change of mind. I received a gold medal for my efforts.

Over the next couple of years my medal level fluctuated from Gold to Silver! Some juries just "didn't understand" my exhibit, while others had no idea about "what they were looking at." I sought out the advice some well-seasoned judges and exhibitors as to what I could do to resolve this problem. Although each had different pieces of advice, the one thing that all agreed upon was this: "If you want judges to understand your exhibit, educate them."

Over the past 15 years or so, I have tried to do just that, educate other philatelists about my collection. I have published many articles on the philately of Aden. I sincerely believe that

Success is the culmination of failures, mistakes, confusion and the determination to keep going anyway. — Nick Gleason

my efforts have paid off over the years and the awards that I have received were due in large part to my efforts at educating. Again, if you turn to page six and the list of "How to Judge" monographs you will see "A Guide to Judging the Philately of Aden, 1839-1967." Did I throw in the towel and give up and say I wasn't going to exhibit any more because no one understood my exhibit? NO, instead I decided to do something and help others, including judges, understand my exhibit.

It has been my experience that the majority of judges are dedicated and do put a great deal of effort and time into preparing for each and every exhibition. That is not to say that there are not judges out there that do not properly prepare, but they are in the minority. I cannot speak as to what other judges do in terms of preparations, but I can tell you what I do. First, I am NOT an expert in each and every field of philately known to mankind. I am pretty knowledgeable in Great Britain, British Empire and Commonwealth, Confederate States, Postal History (Military and Maritime) and some Classic U.S. Over the years I have spent literally thousands of dollars assembling my own personal library not because I collect many of these areas, but because I use literature in judging. I spend many hours of my own time preparing before exhibits, learning as much as possible before judging. I am a member of 20+ different phil-atic organizations, not because I collect these different areas, but because I can gather lots of information for judging from the journals these organizations publish.

Over the years I have watched exhibits become more and more specialized. Many times, the exhibitor IS the expert in his or her chosen area. You cannot expect a judge who has very limited time to prepare to judge your exhibit (as well as many others) to be on the same level of expertise as you, especially if you have collected the area for many years. You must remember that over the past several years, new areas of exhibiting have been added to what now can be exhibited. For example, one frame exhibits, revenues, social philately and literature are just a few that come to mind. Should we consider this situation hopeless and give up? I think not. However, exhibitors should be asking what they can do to help jurors better understand what they are exhibiting. As I stated above, an important part of exhibiting is educating others about your own exhibit.

Understand that most judges have complaints as well. For example, receiving title pages and the exhibitor's synopsis from an exhibition committee a week or two before the scheduled date of the exhibition and not having enough time to properly prepare. We all have complaints. But, should we all "pick up

our marbles and run home and not play anymore?" Not if we love our hobby and want to see it prosper and grow in the future. Everybody needs to contribute constructively. Complaining is neither constructive nor is it productive.

In closing, I would relate one last story. Many years ago before becoming a judge I had a couple bad experiences exhibiting. Like Mr. Dinger, I too, was a complainer. Two very close philatelic friends, who were both exhibitors and judges, challenged me to become a judge. They believed that if I didn't like the judging then I should get involved and change it. They also told me that it would give me a totally different perspective on exhibiting and would certainly broaden my philatelic horizons. I am happy to report that they were right on the money! Even though I have some complaints about judging, judging has certainly given me a different perspective. It certainly has made me a better philatelist and broadened my philatelic horizons. Although I am not an expert on everything philatelic, over the years I have certainly learned a lot about what my fellow philatelists collect and exhibit. So I challenge you to become a judge. Instead of complaining do something that helps to improve and make a positive impact on our hobby. I can assure you that you will have a different appreciation for what it takes to be a judge as well as broaden your philatelic horizons. Perhaps some day we may even be on the same jury together! Or, will you still be on the sidelines refusing to exhibit and still complaining?

Jerome Hart
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The Positives of Negatives

To The Editor:

I cannot agree with those who say there should be no complaint letters in the TPE about judging. Complaining is the first step to changing things and if no one complains people would assume that everything is perfect. There is not a TPE issue in which someone doesn't write "Judge A said I should do such-and-such and I did it, and at the next show my medal level didn't improve." At a critique it seemed to Joan Bleakley (TPE Jan. 2004) as if the judges didn't read the synopsis, and so medal levels were lowered. Are all these writers wrong? The exhibit that took top honors in the Display Class at Stampshow this past August received only a vermeil at the APS show this past January in Norfolk. An example of a problem in judging...

Since my last letter on "Why do we need judges" I posed the question of needing judges to some judges. The answers I've received are that although the exhibitor knows more about their specialty, it takes a judge to determine if

the exhibit is laid out in a logical manner. I can agree with that statement but still feel that the points in my previous letter are valid. I do agree with them that it is useful to send a synopsis to the judges although it is not mandatory.

As I've written, exhibitors have to be willing to take the hard knocks. Judging is subjective. Most people just don't want to receive the knocks and therefore don't exhibit. Acquiring material for an exhibit takes many years (unless one is very wealthy). Collections are frequently added to with the exhibit in mind. (I've done that.) Evaluate the medal levels given at a typical show: 40% are gold, 30% are vermeil, and there are very few below a silver. Most people exhibit only when they have very good material, not when they are beginners. The average nonexhibitor is just not willing to show their collection against one that took 10 to 20 years to assemble. (In a similar vein, I don't like to perform on the piano before a group of people who are much better than I am, but I do like to give speeches before or after people who are poor speakers because it makes me look very good! Everyone wants to be noticed.) Letter writers in TPE remind us that one-frames were developed to attract new exhibitors. It just hasn't worked that way since advanced collectors now show one-frames. I have an esoteric set of 12 different stamps. It is "perfect" for a one-framer, receives Gold, but would get a lower medal if it were expanded into two-frames.

I do not think things will change greatly in the future. New categories of collections will be allowed to exhibit, but most exhibitors will still be advanced collectors, and people will always complain.

Henry Fisher
Columbus, OH
embvisher@aol.com

Single Frame Points

To The Editor:

Rob Morgan's comment on the Landau-Herendeen-Clark article (TPE July '03) on judging single frame exhibits touched a sore spot. He said the original intent of single frame exhibiting was to bring in novices and new exhibits. The number of points we suggested to take off for exhibits which clearly should be multi-frame was 20. He said it should be five to seven points so as not "to penalize novices and new exhibits."

We want to make the application of the rules as they now exist more uniform by the different juries that judge under them. Rather than change the rule as it would affect experienced exhibitors, I have a different proposal which may meet the original goals of those who proposed single frame exhibiting.

We would create a special category for "Novice Exhibits." We could adjust the points and use Morgan's relaxed standard but keep the same point basis for all other aspects of single frame exhibits. The exhibitor would certify that this was the first or second time that the exhibit had been shown and ask to be judged in the Novice category. The jury could focus on constructive comments to assist the exhibitor to the next level to either develop a better single frame exhibit or to move on to multi-frames.

However, the rules would have to cap the medal level at a vermeil unless the exhibit met the criteria for a higher medal using the already existing standards. We must not dilute the meaning of the medals.

Besides, I have to join my colleagues who repeatedly ask, "What's wrong with a silver?" I have spoken with many novice exhibitors who were very grateful for a bronze or silver-bronze for their first efforts. They felt no sense of entitlement to a higher medal just because they exhibited.

Eliot A. Landau
Downers Grove, IL

Thanks!

To The Editor:

I just want to send along my thanks for all of secretary Tim Barthse's assistance and encouragement. After having the opportunity to speak with him as well as Dr. Tyler both Oklahoma at OKPEX, and in Sarasota a week and a half ago they have given me some great ideas about my Refugee Relief exhibit that are much appreciated.

I would be thrilled to become more involved in AAPE! The chance to contribute in a more serious, tangible way is an opportunity which I can say that I would welcome with enthusiasm.

Ron Klimley
Tampa, FL
rklimley8372@cs.com
"Rare"/"Scarce"

To The Editor:

The cover of the Jan. 2004 issue of the TPE raises a few questions in my mind. The word "rare" is used three times and the word "scarce" once. I have been told that these words are a no-no and an actual number should be used in their place as in "one of three recorded" or "only one known." Is it OK to use them in a synopsis and not on the title page?

My letter to the editor in the October 2003 issue (Perplexed) was written in the hopes that the CANEJ might decide that the judges should keep their notes for at least six months in case a specific question arose about the exhibit. In my case I need "specific" answers

to my questions I asked of the judges. Even in a reply to my letter in the January issue of TPE there are no specifics. What item or items should I get certificates on? (This should be in his notes). I would like to know what cancels were considered indistinct? Most of the material in this exhibit has been published and there has never been a question of an item not being authentic. What happened to the judges asking the exhibitor to explain at the frame what they feel to be a discrepancy? Why did not one of the judges offer to walk through the exhibit with me? I would have liked to attend the critique but matters precluded me from doing that. If they had in their notes what was wrong with the cancels or covers what did they do with those notes? Are the notes destroyed right after the show? If so why? The answers to my specific questions should have been in their notes and if they were not, the critique would have done me no good anyway.

Conrad L. Bush
Fort Walton Beach, FL
bcarcian@cox.net

Long Covers

To The Editor:

I want to express a few thoughts re: Letters to Editor from Bob Rawlins of Healdsburg, CA (7/03, p. 8).

Mr. Rawlins has cause to be somewhat in a quandary re: large cover exhibiting. In 30 years of exhibiting and judging, I have never even heard of an objection to showing these on the diagonal. In my opinion it is, in fact, the most efficient and effective way to do it. A diagonal cover is most effective when faced at positions, 1, 4, 13 or 16 on a frame; it draws attention to the cover.

The enclosed cover is well-traveled through national and international exhibitions



with only compliments for presentation.

George Kramer
Lufton, NJ
gikk@optonline.net

Team Exhibiting

To The Editor:

The comment from the editor on this subject in Vol. 18, No. 1 p. 21 is an idea which has been recently established in Australia with considerable success.

Essentially the concept came from the late Dr. Ed Bruce after whom the Interstate and Islands Challenge is now known. It is held now every two years in Canberra (where Ed lived and worked) and is a contest between all Australian States (Queensland, New South Wales, Victoria, Tasmania, South Australia, Western Australia and the Australian capital territory with equal participation by the North and South Islands of New Zealand). Each of the resultant nine "teams" produces six exhibits one of which must be a youth entry of two-five frames. One entrant must be a Novice — i.e. never themselves exhibited at a National show before — being three-five frames; whilst the other four team members each show five frame entries which must each be different FIP Classes and differ also from the class of the Novice.

The exhibits are marked as National exhibits which each individual receiving the medal assessed for their own score whilst each team's six scores are aggregated to achieve a winner for the highest total.

Would this work for the USA? Each State/region could put up a team entry which of course may vary in its design from the above Australian example. The underlying rationale of the conditions in Australia are to find new exhibitors and to encourage youth by requiring each is represented. Then the other four "heavyweights" can fit around these to create a comprehensive entry.

Conditions apply to the winning team in that their best two exhibits — but not exhibitors — are excluded from the next "Challenge" whilst of course the Novice cannot remain a novice any more. Hence each team has therefore to find another novice for their next Challenge two years down the track.

Worth a try in some form suited to the USA? Maybe the APS could design a competition for States or Clubs/Societies or maybe Specialist Societies could compete against each other.

Dr. Derek A. Pocock
Perth, W. Australia
derexalan@inet.net.au

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 "W". Because of space limitations, only those shows that are still accepting exhibit entries will be listed. Requests for a prospectus should be accompanied by a #10 SASE.

★ **May 29, 30, and 31, 2004, NOJEX '04.** The 42nd annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. Hosting the annual conventions of the United States Stamp Society (formerly the BIA), the Ottoman and Near East Philatelic Society and the New Jersey Postal History Society. Bourse of 40 dealers and public auction by Norland Auctions; 250 sixteen-page frames available at \$8 per frame; \$3.50 for juniors under 18; one-frame competition is \$15 per frame. Hours of show: Saturday, 10 a.m. to 6 p.m.; Sunday, 10 a.m. to 6 p.m.; Monday, 10 a.m. to 4 p.m. Admission \$1.50; free parking. Deadline for exhibit entries is April 15, 2004. For prospectus, show information, and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002 or e-mail: gisp@version.net.

★ **July 23-25, 2004 Minnesota Stamp EXPO 2004.** Sponsored by The Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. A WSP show. Held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 200 16-page frames available at \$8 per frame, \$20 minimum per exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission. Youth table, 40+ dealers, USPS and UN. Further information and prospectus from Paul L. Hemole, Jr., 401 22nd Ave. NE #3, Minneapolis, MN 55418, by E-mail from rossvle@aol.com, or from the web site at www.stampsmnnesota.com.

★ **Sept. 3-5, 2004, MILCOPEX 2000.** Sponsored by the Milwaukee Philatelic Society, N.W. Location: Four Points Sheraton Milwaukee Airport, 4747 S. Howell

Ave., Milwaukee. 16-page frames available at \$8 per frame, \$15 per single-frame exhibit. No charge for youth exhibits. All classes of exhibits welcomed. Youth table, 35+ dealers, USPS and UN. Show cachet and cancel. Further information and prospectus from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217-0832, by e-mail from henak@execpc.com or from the web site at www.milwaukeephilatelic.org

★ **Sept. 4-6, 2004 Omaha Stamp Show.** Al Benson High School, 5120 Maple Street, Omaha, NE. Show hours will be 10-6 on both Saturday and Sunday and 10-4 on Monday. 16-page exhibit frames. Exhibit fees: adults — \$8 per frame; youth (16 years of age or younger), no charge. Admission fees: 20 dealers. Awards breakfast 8 a.m. Monday. Copies of the prospectus can be obtained by writing to Paul Janeczek, 6035 Oak Leaf Lane, Fort Calhoun, NE 68023, or an electronic copy can be obtained by e-mailing Richard L. McConnell at philist1@cox.net. Contact point: Richard L. McConnell, 2235 St. Marys Ave., Apt. 421, Omaha, NE 68102-2438, phone (402) 342-6896, or e-mail at philist1@cox.net.

★ **Sept. 17-19, 2004, The Greater Houston Stamp Show** hosted by the Houston Philatelic Society. Location: Humble Civic Center, 8233 Hill Clayton Parkway, Humble, TX. 33 Dealer bourse, 100 16-page frames available at \$6 per frame for multi-frame exhibits, \$10 per frame for one-frame exhibits. Free admission and free parking. Floor auction on Saturday by Sam Houston Philatelics, Inc. Show hours are Friday and Saturday — 10 a.m. to 6 p.m., Sunday — 10 a.m.-4 p.m. For info or a prospectus write Denise Stotts, P.O. Box 690042, Houston, TX 77269-0042, e-mail stotts@dswbell.net or www.houstonphilatelic.org.

★ **October 1-3, 2004, Philadelphia National Stamp Exhibition.** 64th annual stamp show at the Valley Forge Convention Center, 1160 First Ave., King of Prussia PA. Hosting the annual conventions of the American Revenue Association, The Society for Czechoslovak Philately, the Scandinavian Collectors Club, the International Society for Portuguese Philately, the Ukrainian Philatelic and Numismatic Society and the Pennsylvania Postal History Society. 60-dealer bourse. Frame fee \$10, Juniors \$2. Show hours Friday 11-6, Saturday 10-6, Sunday 10-4. Admission \$4. Show details and prospectus from PNSE, P.O. Box 176, Lafayette Hill, PA 19444 or http://pnse.home.att.net.

★ **October 16-17, 2004, Cuy-LorPex 2004.** Sponsored by Cuy-Lor Stamp Club at Lutheran West High School, 3850 Linden Rd., Rocky River, Ohio. Nine-page frames at \$3 each. Juniors free. Further information and prospectus from Cuy-Lor Stamp Club, P.O. Box 45042, Westlake, OH 44145-0042 or via e-mail from Stan Fairchild, exhibit chairman, at napoleon@voyager.net.

★ **October 24, 2004, THAMESPEX 2004.** Sponsored by the Thames Stamp Club, at the Waterford High School, Rope Ferry Road, Route 156, Waterford, CT. Show Hours 10 a.m. to 4 p.m., no admission and free parking, 18 dealers; USPS booth. "THAMESPEX STATION" cancel, club hospitality table, children's area and eighty (80) 16-page frames, \$5.00 per frame, juniors 18 and younger are free, single frame exhibit fee is \$8.00, open competition, non-competitive exhibits are \$2.00. Further information, exhibit entry form and prospectus from Alan P. Bentz, 52 Cove Road, Stonington, CT. 06378-2300 or at balboa-hits at Comcast.net; Phone (860) 536-4192.

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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1/6 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.

PRESIDENT'S MESSAGE by Dr. Paul Tyler



As I write this it seems as if spring has arrived in the desert Southwest. This year we have seen more snow than the past several years and skiing has been great for a change. I thought I would get away from some of the cold when visiting Virginia and Florida for stamp shows. The AmeriStamp Expo was held in Norfolk, VA January 30 to February 1. I spent the week before in the Washington D.C. area along with snow, sleet and ice. While the snow in Norfolk was mostly gone, cold weather remained. AAPE held our winter Board meeting at the show and a report on the major topics taken up are noted in the Secretary's news.

Congratulations to Wolf Spille for winning the Single Frame Champion of Champions for his *Argentina: The World's First Columbians*. It was judged the best among the 26 exhibits entered in the C of C. Congratulations are also due to Paul Fletcher for winning the Grand Award and a Platinum in the Open Competition for his exhibit "*Trinidad: The 1885 Postage Due Issue*" Ron Brigham won the Reserve Grand and Platinum for his *Canada: The MacDonald-Cartier Unissued*

Series of 1914. The Youth Grand Award and Gold went to Elizabeth Day for her *Why I Love Horses*. To these and all the exhibitors at AmeriStamp Expo, AAPE thanks you for making the show a resounding success.

This year AmeriStamp Expo also experimented with Picture Post Card Exhibits. Five exhibits were entered and judged by criteria developed by Charles Verge and Tim Bartshe from experience judging such exhibits in other countries. The Best in Show and a Gold was awarded to Barbara Harrison for her *The Golden Age of Postcards*. These exhibits appeared to be well received by all the visitors as there were always people looking at them during most of the show. A report will be written by those who judged them and submitted to APS.

I am happy to announce that Carol Barr has agreed to become our new Youth Championship Director, replacing Ada Prill. Ada has done an outstanding job of running our Youth Championship program.

On a more sober note, Harry Meier, our Critique Service Manager, is recovering in the hospital following a stroke. AAPE wishes him

well and a speedy recovery. Until Harry is recovered and back working, exhibits should be sent to me by his wife and I will send them out for review.

This may cause some delays as Harry's wife is unable to visit their PO Box daily. If you are planning on submitting an exhibit for review you can send it directly to me. My address is noted on the AAPE Leadership page.

Several AAPE members are working on the development of some "Canned" presentations for use at WSP and other regional shows in the coming years. If any member would like to develop a program, or has an idea for a good topic, please let me know.

As noted in our Secretary's report, AAPE is down in its membership as are most philatelic organizations. AAPE still has a lot to offer its members and part of our dues goes to support our sponsorship of AmeriStamp Expo and the Youth Championships. It would be a great boost if every member could recruit just one new member this year.

AAPE 2004 ELECTION STATUS REPORT

The Nominating Committee composed of John Hotchner (chairman), Peter McCann and Charles Verge report the following slate of candidates for the 2004 election:

<u>President</u>	<u>Secretary</u>
* Paul Tyler MD	* Tim Bartshe
<u>Vice President</u>	<u>Director</u> (2 to be elected)
* David Herendeen	Jerome Kasper
<u>Treasurer</u>	Ron Leshar
* Patricia Stilwell Walker	*incumbent

There is an additional way to guarantee a position on the ballot (which will be distributed with the July TPE). Such number of members from the general membership as constitutes 50 percent plus one of a quorum for the transaction of business may nominate a candidate for any office by submission of a duly executed petition to the Secretary.

In plain English, if nominated by 25 other members, a member will be listed on the ballot for the position he or she seeks; bypassing the Nominating Committee.

Nominating petitions to the Secretary (see address on page 4) must be received not later than June 15, 2004. A candidate's statement, not to exceed 150 words, should be sent ASAP to the Editor for inclusion in the July TPE.

**NEEDED NOW
FOR THE
JULY, 2004
ISSUE**

**Articles
Opinions
Titles & Synopsis
Pages
Classifieds, Etc.**

Send to:

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

The Synopsis as Brag Sheet

by Dr. Anthony Wawrukiewicz

In recent issue of *The Philatelic Exhibitor*¹ I have read that a number of exhibitors lament the lack of useful articles presented for the beginner exhibitor and for exhibitors in general.

With this lament in mind I would like to present some information that is aimed at the beginning exhibitor, the advanced exhibitor, and judges. This article is concerned with the synopsis page, a page that, I believe, is misused by many members of these three groups of people.

The synopsis is meant to communicate many types of information to the judge that cannot be communicated well in the title page and the text of the exhibit proper. What I am concerned about is the use of the synopsis page as a brag sheet. Lately I have been chagrined to find out that exhibitors and hopefully only a few judges alike appear to shun the synopsis page as regards its ability to communicate the difficulty of acquisition of the material in the exhibit.

If exhibitors have overcome the basic limitations of their exhibits and thus their exhibit tells a story in a clear, organized manner, they have fought half the battle. However, for such exhibits to succeed at the higher levels, they must contain material that is not necessarily expensive, BUT IT MUST BE MATERIAL THAT IS DIFFICULT TO ACQUIRE.

As many of you exhibitors know, you have great material, often the best that anyone has ever acquired, yet you will sometimes receive a Vermeil medal, when you expect a Gold, or "just" a Gold when you think that you might be eligible for the Grand or Reserve Grand award. Why is this?

Are the judges ignorant? Some of you believe this. Such people believe that the judges should know, in depth, all there is to know about every subject in philately! Let me suggest that this is NOT true. For instance: let us say that an exhibitor has presented the world's best exhibit of the uses of U.S. Post Office seals from 1900-1970. This exhibit contains many unique usages. How can a judge know this when probably only the exhibitor himself, after 30 years of collecting, is aware of this because he has the first known usages? Another exhibitor has a wonderful showing of the history of the League of

Nations. For 20 years, knowing intimately the history of this agency, he has been searching everywhere for material that has been mailed to and from the founding people and first departments of this agency, when it was but a dream in people's eyes. Who but he and one or two other experts in the area knows that he has many unique pieces of correspondence? I could go on and on.

As I am suggesting, the majority of contemporary collectors do not collect the 1851 issue of the United States, or an imperforate issue of Switzerland, or other classical issues. Instead, they collect wonderful and frequently esoteric material that only a few people in the U.S. have a clue about.

I am one of these people. I collect usages of the 1954 Liberty series, and I write extensively about this issue and other modern usages, yet there are probably less than 10 collectors in the U.S. who understand in-depth the usage history of this issue. And no more than two or three of them are aware that I have nine unique, important usages of this series, 20 other usages that are owned by less than five collectors, and 40 or more other usages for which there are less than 10 examples known. How can a judge be expected to prepare to evaluate such a collection, or collections of the many other esoteric (read nonclassical) materials that are exhibited today?

WHAT I AM TRYING TO SAY IS THAT THERE IS NO WAY THAT THE CONTEMPORARY U.S. JUDGE CAN HAVE THE IN-DEPTH KNOWLEDGE THAT THEY NEED TO ADEQUATELY EVALUATE MOST EXHIBITS THEY SEE NOWADAYS UNLESS THEY ARE GIVEN A SYNOPSIS PAGE THAT TELLS HIM OR HER HOW DIFFICULT IT IS TO ACQUIRE THE MATERIAL IN IT (INCLUDING HOW RARE IT IS).

So, my lesson for exhibitors is that use of the synopsis page as a brag sheet for their exhibit is an absolute necessity. Don't do this, and you lose. Yet so many of you refuse to do this (using objective facts!), even seasoned exhibitors!

What is meant when one says that the exhibitor should use the synopsis page as a brag sheet? It means that you should

first at least list your great items there. More than this, though, you should also add other information for these items such as "only example known to the exhibitor, after 30 years of diligent searching" or "one of three known," etc. That is, only you can know how rare it is and how difficult it is to obtain your good material.

You can also help yourself to better results if you highlight your great items in your exhibit in some way, and indicate how you do this both in the synopsis and on the title page. This can mean using a colored dot or using a colored backing to the great material. Others place a bold statement on the page below these items.

Unfortunately, for all the comments made above about how important it is for the exhibitor to use the synopsis page as a brag sheet, this effort will fail if the judges do not use this information. To my amazement, as I have judged, I personally have witnessed good judges who will ask while at the frames, "Does the exhibitor have this material, or why isn't there more of that material?" when the exhibitor has made this very clear in the synopsis!

That is, the judges must do their part. Merely glancing at the synopsis that many exhibitors put together at our request does not work. We must study them carefully, and take the information contained in them to the frames when we judge. After all, with a good synopsis the exhibitor has attempted to smooth the process of judging and improve their award results. They have, in many cases, enabled us to adequately prepare to judge their exhibit without having to go to the APRL. Therefore, we owe them similar diligent efforts on our part in preparation for judging, by reading their synopses carefully.

In conclusion, both the exhibitor and the judge are responsible for the exhibit receiving the highest award due to it. The exhibitor must present a clear, well-developed story, then they must write an effective synopsis. This process includes the mandatory use of their synopsis as a brag sheet. They should also highlight their great material on the exhibit pages. Finally, the judges must use the synopsis as the useful aid it has now become, and give an accurate evaluation of the exhibit.

What Can Judges Say At Philatelic Critiques by Dr. Paul Tyler

What can a judge tell the exhibitor when asked: How can I improve my exhibit to get a Gold medal? *The Philatelic Exhibitor* has been full of letters to the editors which touched on this topic. "I did what a judge told me and still didn't get a gold, or in some cases, even went down a medal level." "What a judge told me was wrong." "All I heard was fluff." "I have everything and still didn't get a Gold." "I want facts not opinions."

To start, I would like to make a few general comments about exhibiting.

It is my opinion that not every philatelic subject has enough potential material to reach the Gold level. I know that there are many who claim that any topic can reach the Gold level if done right. This topic alone could be a full article by itself. I can remember a judge some time ago whose only comment to the question by the exhibitor of what to do to get a Gold? Was: "Find a new subject", a blunt, but probably a true statement.

One must always remember that with or without the use of a point system, all judges' evaluations are subjective. All judges try to be objective when judging, but true objectivity is really only an illusion.

A recent statement by Clyde Jennings in the TPE said that he wanted facts not opinions. Clyde is one of our Great Role Models in Philately; an excellent judge and long time exhibitor of classic material. While I agree 100% with his statement, sometimes what appears as fact is also only an opinion. I was once told I should use a different font for my exhibit. A real fact, but at the same time it was only the judge's opinion as to his font preference, which in the scheme of things, made little difference in the medal level.

What facts can a judge tell the exhibitor. Let's look at the categories as listed in the current edition of the *Manual of Philatelic Judging*, 5th Ed. It lists four major categories, A. Treatment and Philatelic Significance, B. Philatelic and Related Knowledge and Personal Research, C. Condition and Difficulty of Acquisition, and D. Presentation.

While **Presentation** is the least important of the four major topics, in some respects its overall importance is greater than it may seem. When I first start to judge an exhibit, I stand back and look at the overall appearance of the exhibit. Does it

look neat, is it pleasant to the eye, etc. I think most judges do this and form an impression of how the exhibit looks. In most cases, this impression done formally or informally may influence the rest of the judging process totally out of the judge's conscious mind. If the exhibit is judged by points, it may mean a difference of one point for each section. As an example; do I give six or seven points for an area? If unconsciously I like the exhibit it may get seven points, but if in my unconscious I didn't like the looks, it may get six points. In the end I can fully defend either of these point totals given by my conscious mind, and tell the world that the exhibit's presentation was only considered when I specifically look at that area of judging. While most judges will admit that such a scenario might exist, they are sure it does not apply to them. I think that for many, their unconscious impressions do influence the final evaluation of exhibits. We try not to, but then, we are human.

Today, most exhibits are very well presented and need few specific comments. When there is a very poor presentation, it stands out for all to see. Rarely will presentation by itself lower a medal level, but it does occur. I can remember one exhibit of Gold material, but it was on at least six different shades of paper, some probably dating back at least 30 years, while other pages were new. It was hand written, not a defect in itself, but at least 10 different shades of black and blue ink had been used on different pages, some pages were in script and the next page in block letters. Some lines were even, while others slanted up or down. The entire write-up looked like it had been done by a small child. Needless to say it was not given a Gold medal. If one has outstanding material, he should care enough to present it on the best possible manner.

Treatment and Philatelic Significance: What can be said about these two areas that are factual and can help the exhibitor? Does the title accurately reflect what is shown? Does the exhibitor cover the subject in a logical and organized manner? Is there a beginning, a middle, and an end to the story? If the exhibit is organized in a different manner than one would expect, does the exhibitor explain why on the title page. I have seen many exhibits that fail to clearly tell you what the exhibit is about or gives a too broad or narrow scope to the exhibit. A classic example was

a one frame exhibit whose title was "The first two issues of Germany." Each issue could fill ten frames if adequately covered. To do this in one frame is totally impossible.

You can give facts about how the title does or does not reflect what is shown. One has to be careful about all inclusive titles, like "Air Mail Stamps of the US." With this title you would expect to see all the Air Mail stamps including C3a. Another area that one must be careful of is when you have the great piece of mail from the early 1400s, but the next item is from the 1800s. And titling the exhibit "Postal History of X from 1400 to 1900, you have almost a 400 year gap. You need to fully cover the subject described by the title. It would be better in this case to place the 1400 piece on the title page as a precursor and start the exhibit at 1800 + where you have a good range of material with small time gaps. Having small time gaps is related to balance. Is the overall exhibited balanced with the material it contains.

When showing an issue with many stamps, is each stamp and its usage in balance with the rest of the issue? One section, part, stamp, etc. should not be so extensive that it overwhelms any other part of the exhibit. I have seen a classic example of improper balance. The 1898 first pictorial issue of New Zealand, the original 1/2 piece issue was a picture of Mount Cook in purple. When New Zealand joined the UPU, this stamp was reissued in green to conform to the UPU regulations. This Green Mount Cook was issued in many shades, perforations and contains numerous varieties. Some philatelists consider it a separate issue from the 1898 issue. One exhibit of the 1898 issue devoted several pages to each issued stamp, but contained two full frames of just the Green Mount Cook issue. It was totally out of balance with relation to the number of the other stamps shown. Treatment needs to be logical, orderly, balanced and tell a story.

When we get to Philatelic Significance (Internationally called Importance) there is a lot of concern among exhibitors. What do we mean by importance? To quote from the latest edition of the *Judging Manual*: "Philatelic Significance refers to the impact the material being presented had upon the subject country or area. In a Traditional exhibit, this is measured by determining how essential the stamp or

stamps being shown were to the postal communications of this place."

Many exhibitors think that their exhibit is of major importance, when in fact, it may only be a small blip in a country's postal history. An example from my local area is a classic nonphilatelic example. Many cities have Hot-air balloon festivals, Taos, NM holds one each year with 20 to 30 balloons, whereas Albuquerque's yearly International Balloon Festival attracts over 1,000 hot air balloons, the largest in the world. Taos is a blip on the Balloon festival scale in relation to Albuquerque's. At the same time many balloonists at the Albuquerque Festival carry letters on their flights. Yet, these covers are insignificant to the Balloon mail that was carried during the siege of Paris in the 1880s. The balloon mail from Paris provided a vital communication link during the siege, while the current Balloon mail serves no real postal function except as nice souvenirs.

There can be any number of special events where special stamps were printed or a limited number of special covers were prepared and sent through the mails. While the difficulty of acquisition of some of this material may be very high, the material was not essential to the overall postal communications of the country. I collect New Zealand. In the early days New Zealand overprinted a few of their stamps for special exhibitions. The overprints were limited and today some command high prices, but their overall importance is limited and they are only of real value when shown in context, with the basic issues of the stamps.

Philatelic and Related Knowledge and Personal Research: This Knowledge may be either implicit or explicit. In most cases, it will be both. Implicit by the choice of material selected to show and the structure of the exhibit. It will be explicit by the correct description of the material presented and accuracy of the written text. With the wide variety of material previously exhibited and the volumes of research already in the literature, a large degree of original research in a given exhibit is rare today. But did the exhibitor research what was available in the literature? Did she come to some new conclusions about the material? In some cases, he can show that certain previously accepted facts are wrong with the current evaluation of available data and new findings.

The current Manual lumps these two factors together and does not provide for a further breakdown of how to evaluate them and what weight should be given to each major factor. My personal opinion is that

original research should be considered separately and given extra credit to the few exhibits that do contain this type of research. An exhibit of an area that has been well researched previously should not be slighted for lack of research in the current exhibit. That is unless the exhibitor has failed to review and does not know the previous work that has been published. Knowledge of this previous research can be shown in the write-up of the exhibit and listing of previous work in the synopsis.

Condition and Difficulty of Acquisition: What is the condition of the material presented? Is it the best available or can it be improved upon. In some cases, a dirty and ragged cover with something unique about it may be the best available; for example the only known usage on cover going to a very unusual destination, such as a military cover that traveled many places trying to catch up with a moving serviceman. It may be pretty ratty, but have some very rare military unit's forwarding marks or postmarks. What is not acceptable is having material in moderate or poor condition in the exhibit when excellent similar material is available, even though the item may be expensive.

On the other hand, when considering the difficulty of acquisition, price per se does not imply rarity or is it the only consideration in evaluating the exhibit. With enough money I can acquire plate blocks of the Zeppelins in excellent condition in a matter of days or weeks by just letting a lot of dealers know what I want. I may even be able to acquire an inverted Jenny (C3a), if I offer enough money, since it is generally known where they exist today. But it may be near impossible to obtain a cover with a common stamp going to or from a particular destination because common stamps and the covers that carry them are not valued by dealers because they are perceived to have little value.

If an exhibitor picks a subject where there are well known errors, varieties or expensive pieces, a high award will depend upon the exhibit containing many of the difficult pieces. It would not be acceptable to show the 1898 Columbians with the low values in mint condition, but the high values shown are only used copies or none of the high values are shown on cover. When one picks a subject where it is known that expensive material exists and is available, judges will expect to see that expensive material. Judges do not expect to see every rare piece, but they do expect a good representation of the key items of the subject.

One may question the wisdom of an

exhibitor who selects a subject to exhibit where rarities are well known, are in private hands, but are not currently available on the market. Maybe he should wait to exhibit until the are available if he expects to garner a high award. Or in some cases, the key items are well known, available, but the exhibitor does not have the funds to acquire them or chooses not to acquire them.

Presentation: has been discussed earlier, the pages should be neat, clean and uniform in their format. Many exhibits today are computer generated. But neat typed pages or even hand written pages will not make a difference, if done properly. A few misspellings are not a major fault and if noted should only be commented upon in person to the exhibitor not in front of an audience. That is unless they are numerous and overwhelming, on many pages, etc. I have seen one exhibit where even the title on the first page in big bold letters was misspelled. That one was noted in the critique.

Following any or all judges' suggestions does not guarantee a higher award or even reaching the Gold level. Over the years I have counseled exhibitors that if they like what I suggest, they may want to try it and see what other judges think. If my suggestions don't sound good to them on reflection, don't do it just because I said so. If they hear the same comment from at least five judges, it may be time to make that change even if they are not sure themselves.

In summary, there are only a few major factual ideas that can be suggested to the exhibitor on how she can improve her exhibit.

1. Change the presentation, if major problems exist.
2. Better organization of the exhibit.
3. Fill in major gaps in story.
4. Change the title to reflect what is actually shown.
5. Provide better philatelic knowledge in the write-up.
6. Correct factual errors in the write-up.
7. Obtain material in better condition, when known to exist.
8. Obtain missing key items.

Reactions from readers would be welcome.

**RECRUIT A NEW
MEMBER
FOR AAPE**

A Three Year Journey From One Frame Bronze To Five Frame Gold

by Jack André Denys

I share this story of my exhibit's growth in size and prize in the hope that it may encourage others who are thinking about exhibiting or who are beginning to exhibit.

About 12 years ago I exhibited twice, receiving, quite generously, two bronze medals. I promptly put that exhibit away. But I continued to read about exhibiting (especially Randy Neil's books), joined AAPE, and looked longingly at thematic exhibits. I became motivated to take the plunge anew after attending the APS Summer Seminar on thematic collecting and exhibiting. (It is being offered again this summer.)

I decided to exhibit my second theme — The Bayeux Tapestry — in one frame. The scope seemed right and even though I had been accumulating both knowledge and material for many years, that was all the material I had. But even doing one frame was overwhelming! Doing the 16 pages seemed to take forever. What did exhibitors ever do before computers?

At the judges critique I learned what I could do to improve. I received a bronze — but far more important, I received encouragement. I was hooked! I knew exhibiting was for me. By the time I gained the material and knowledge to add two more frames, preparing pages became much easier (note: easier, not easy!). Practice was beginning to pay off.

This chart reveals the exhibit's growth over the next three years from a one frame bronze to a five frame gold:

DATE SHOW/CITY POINTS AWARD

One Frame: *The Story of the Bayeux Tapestry*
4/00 Mega, NYC 60 Bronze
6/00 NTSS, Buffalo 78 Silver

One Frame:

The Story Told by the Bayeux Tapestry
3/01 Mega, NYC 70 Silver-Bronze



Three Frames:

Bayeux Tapestry — Story, Mystery, History
5/01 NOJEX, Secaucus 67 Silver
6/01 NTSS, Mesa 81 Vermeil

Five Frames:

Bayeux Tapestry — Story, Mystery, History
5/02 NOJEX, Secaucus 68 Silver
6/02 NTSS, Orlando 77 Vermeil
8/02 STAMPSHOW, Atlantic City - Vermeil
6/03 ROPEX, Rochester 92 Gold

The Philatelic Exhibitor

BAYEUX TAPESTRY - STORY, MYSTERY, HISTORY	
	
Normal	Missing lilac
TITLE AND PLAN	Page 1
INTRODUCTION - What is the Tapestry?	3
1 STORY OF THE TAPESTRY	6
1.1 SETTING - Norsemen become Vikings and settle in England and Normandy	
1.2 SUCCESSION QUESTION - Who will succeed King Edward?	
1.3 BROKEN PROMISE - Harold makes, then breaks, promise to support William	
1.4 ENEMY INVASION - In revenge, William's navy sails to Harold's England	
1.5 BATTLE ROYAL - William fights and defeats Harold at Battle of Hastings	
1.6 MISSING IN ACTION - The Tapestry's lost ending	
2 MYSTERY OF THE TAPESTRY	33
2.1 WHO commissioned it, designed it, made it?	
2.2 HOW was it made?	
2.3 WHERE was it made?	
2.4 WHEN was it made?	
2.5 WHY was it made?	
2.6 WHAT SOURCES were used?	
2.7 WHAT ART FORMS are most like the Tapestry?	
3 HISTORY OF THE TAPESTRY	49
3.1 TAPESTRY LOST!	
3.2 TAPESTRY FOUND!	
T. EXPLOITED 3.3 THREATENED BY REVOLUTION AND STUDIED BY NAPOLEON	
T. REPLICATED 3.4 ENDANGERED BY PRESERVATION AND WAR	
T. IMPROVED 3.5 WAR'S LONGEST DAY AND TAPESTRY'S GREATEST THREAT	
T. CELEBRATED 3.6 TAPESTRY IN OUR TIME	
CONCLUSION - Tapestry's Uniqueness and Importance; Tapestry as Survivor	78
Total	80

Plan Page! A work in progress — 4 subheadings will be changed.

9/03 PNSE, Philadelphia 85 Gold
2/04 AMERISTAMP EXPO, Norfolk 89 Gold
* Also AAPE Creativity Award

How was I able to expand the exhibit? By reading — general stamp newspapers/magazines and specialist journals. The more I read philatelically, the more philatelic knowledge I learned and could include. Since my exhibit is a thematic, the more books and articles I read on my theme, the more thematic knowledge I could include and the more philatelic items I could search for. The web has been an excellent way to discover related thematic information. Purchases were made at shows, auctions and, especially, through e-bay. There I have not only obtained much

material, but also learned about philatelic items that I did not know existed. As I learned more about my theme, I also learned how it could be expanded. Sometimes I went off on inappropriate tangents — the judges caught the ones I didn't!

I am where I am because many others have encouraged me along the way. Judges, for the most part, have given excellent critiques. They have rightly pointed out deficiencies, asked appropriate questions, and acknowledged improvements. Judges and others who have been most helpful are Tim Bartsche, Inge Fisher, Tom Fortunato, George Guzzio, Stanley Luft, Phil Stager, Ann Triggie, Steve Washburne, and, espe-

cially, my mentor Mary Ann Owens, who, amazingly, has never tired of critiquing my pages, answering my questions, and sharing her profound expertise.

The journey has not been without bumps. One judge adamantly challenged a piece of thematic knowledge — I photocopied pages from three books to prove my point. Another saw “Story” in the title and expected to see the Tapestry’s life-story (so I changed the title). Another judge completely misunderstood my theme and recommended I change the title to “William the Conqueror.” At one critique a judge suggested “expand your theme” for there is only “limited material,” but offered no specific suggestions. He had also misread my synopsis, title page and plan page — he thought my third chapter was about the history of tapestries in general, instead of the Bayeux Tapestry in particular. I felt cheated, but even more determined. (Afterward, that same judge sent me some comments, and later congratulated me when I got a gold.)

Exhibits are constantly evolving. What are my goals for further growth?

- To continue to listen to others
- To continue to read, read, read
- To retitle several subheadings
- To highlight key items
- To improve the exhibit’s “presentation” by matting all items
- To find a “knock-out” item for the title page
- To exhibit in WASHINGTON 2006
- And eventually, to show the exhibit in the very appropriate venues (for this thematic) of Paris and London. How’s THAT for thinking big?!

Title Page

BAYEUX TAPESTRY

STORY, MYSTERY, HISTORY



David Gentlemann

Traffic light cylinder block signed by stamp designer David Gentlemann

The Bayeux Tapestry is the oldest existing wall hanging — a narrow 231' long embroidered linen portraying the story of a quest for the crown of England. In 1066, William, Duke of Normandy, invaded England, defeating King Harold at the Battle of Hastings. He thus became “William the Conqueror,” and changed history. That battle, and events leading up to it, are brilliantly depicted on this cartoon-like work. Much of the origin of the Bayeux Tapestry is a mystery. We do not know for certain who made it, how, where, when, or why. Its history of survival — through fire and war, revolution and preservation — for over 900 years parallels the history of Bayeux and Normandy, France. It was kept there for many years and is now safe in its museum.

Mentor Center: Each One Teach One by Joan R. Bleakley

A New AAPE Service for Beginning and Intermediate Exhibitors

It’s time for AAPE successful exhibitors to step in and help those who need to know the hows and whys of exhibiting. Sending in questions to The Philatelic Exhibitor (TPE) has helped a bit, but it can take three or more months to get the answers.

I’ve worked with over a dozen potential exhibitors in the past twenty years and have had the pleasure of seeing them succeed. It does not take a lot of time to answer their questions, and not much effort since most of the questions are relatively easy for a successful exhibitor to answer.

To Experienced Exhibitors: Become a

Mentor. Work one-on-one with beginners and those hoping to improve their exhibits. If you are interested in helping, please send your name, e-mail address, (and mailing address if you are agreeable to helping someone without e-mail), along with any exhibiting category you would prefer not to deal with, to Joan Bleakley at <jrbleakley@erols.com> (or 15906 Crest Drive, Woodbridge, VA 22191 if you do not have e-mail.)

To Beginner and Intermediate Exhibitors: Send your e-mail address, or mailing address to me at either of the above addresses along with your exhibiting cate-

gory, or subject.

Requests for Mentors will be published in TPE without names or addresses. Each Novice will be sent the address of their Mentor. Your Mentor will answer questions, even the “dumb ones” (of course, there is no such thing), and offer suggestions on page layout, preparing an outline, writing a synopsis, etc.

Mentoring does not take a lot of your time but can make a big difference to those struggling to figure out what should or could be in an exhibit and how it can best be presented.

Ask Odenweller

by Robert P. Odenweller



Cover Selection — Nick Lombardi's "Guidelines for Cover Selection" presents an interesting set of criteria for justifying covers that bear specific stamps, and how appropriate those covers may be in an exhibit of that stamp. The premise is that if the stamp is a minor component of the cover, where it is, for example, only one of four or more stamps, or constitutes less than 1/3 of the total postage, it is not "appropriate" for the exhibit.

He leaves himself an "out" by saying that there are very few absolutes, and that the exhibitor should set his own criteria. He also states that they are personal guidelines, and that he does not propose them as "hard and fast" rules. Fair enough. He asked for comments.

For those who might seek exceptions in creating their own versions of these rules, I can think of quite a few examples of covers that are remarkably appropriate, but do not meet or even come close to his criteria or exceptions. Primary of these might be a heavy registered airmail cover, such as one I have from New Zealand. It bears many stamps to make up the 16 shillings for airmail postage but has a lowly four penny stamp paying the registry fee. I consider it to be very appropriate to show use of the 4d stamp, since it was used specifically to pay a rate equal to its face value. And yet, it's only 2% of the total postage, far less than the 1/3 specified.

It would seem that an exhibit of any very low denomination would run afoul of Nick's criteria, or even a liberal modification of them. Clyde and Jay Jennings' 1/2¢ stamp on cover with others would be hard pressed to make either 1/3 of the postage or 1/3 of the stamps. Low denominations are often needed to make up the exact amounts of some exotic rates but would suffer the same problems.

The higher the denomination, of course, the more likely that it will constitute more than 1/3 of the total postage and very often the total number of stamps.

I can imagine an exhibitor wrestling with a modification of the criteria and changing them to allow certain great covers to fit. The exhibitor will know which ones are appropriate and which are mundane. On occasion, a cover with a stamp

that doesn't meet the criteria will be the only one the exhibitor has ever seen that fills a certain niche, so it should go in regardless of the criteria.

We can only hope that judges do not decide to use these suggestions to formulate their own criteria as to what is appropriate, or worse, to apply them as they judge.

One Frame Exhibits — Clyde Jennings wonders why two successful (each gold) one-frame exhibits could be combined into a two-frame exhibit and receive a silver medal. The silver may have been harsh, but the requirements for a one-frame exhibit are so different from those for multi-frame exhibits, that it's not surprising.

Robert Morgan's letter responding to "harsh" one-frame judging touches on it in a different way. The most essential aspect for a one-frame exhibit is that the area shown be very limited, to the degree that a 17th page of appropriate material is not likely to be found. If some, or much more, material exists within the definition of the exhibit, then it is likely to suffer greatly. In this sense, an exhibit of the nicest 16 pages from a much larger exhibit may be lovely to look at but it will fall far short of meeting the established criteria for one-frame judging.

Each of the Jennings' Nathan Hale exhibits, one flat plate and the other rotary press, can be seen to fulfill the 16 page ideal, with no space left for expansion. As a multi-frame exhibit, however, I can imagine a judge saying "That's a great start for a 10 frame exhibit of the whole issue." Instead of fulfilling the one-frame rules admirably, the resultant two-frame exhibit is a subject of very restricted scope for a multi-frame exhibit. Silver may have been harsh, but Clyde's an experienced judge and should well know that the rules are different.

Synopsis Sheets — In the Exhibit?

I recently judged a show where the exhibitor followed his title page with the synopsis sheet, in the exhibit frames. This was a "first" for me. Perhaps he didn't know better, but the synopsis sheet is something on the order of a personal communication to the jury to help them to pre-

pare before seeing the exhibit. It's a waste of space in the exhibit itself.

More exhibitors are preparing synopses these days, but all too often they are clones of the title page and seldom much more. Again, it's a wasted effort. The synopsis should stress the major strengths of the exhibit, addressing such concepts as treatment, research, and difficulty of acquisition. These would not be appropriate in depth on the title page, which should present a plan or road map to the exhibit.

More work needed, folks.

Exhibiting Sheets of Stamps — Jeff Ward's three criteria for exhibiting full sheets of stamps need examination. The first question I would ask on seeing a sheet of stamps in the frame is "Why?" What will showing a full sheet add to the exhibit?

There are valid answers.

Jeff first gives "eye appeal." Yes, large multiples can be flashy, but besides that, what purpose do they serve? He mentions an exhibit of Sarawak, but perhaps does not understand why sheets are of interest in that exhibit. With lithographic stones created from five different basic impressions, and each position being distinct based on small flaws, the plating shows more than a "large multiple." Jeff's U.S. stamps are almost certain not to share that distinction.

His second idea is "rarity." Sheets can certainly cost more than singles, but often not a great deal more than the multiple value of the total sheet, unless they are from a country where sheets were not preserved. He acknowledges this with his French Guiana efforts. The few complete sheets that exist in some areas, particularly if they are a small format, can certainly deserve attention in an exhibit if they are the largest known multiples.

The final criterion is "postal history." In this case, he applies the term loosely, and more accurately it would be called the progress of the stamp from printing in sheet form to dispensing to the postal patron. That is history of a sort, but certainly not what we call postal history.

Ultimately, the question returns to one of the purpose that a sheet or sheets may

Your life today is a result of your thinking yesterday. — John C. Maxwell

serve in the exhibit. If it's simply flash or a chance to show a more expensive composite, I'd say that it is probably going to cause visual indigestion with little other redeeming grace. If it adds to the total picture that the exhibit is trying to show, such

as progression of plate wear, newly discovered marks that help in plate reconstruction, or significant information of that sort, then sheets may be justified. The key element is that such material must add to the story being told.

If the sheets do not add materially to the flow of the exhibit, I'd say that they are best left out and that other material would be more deserving in the large space that was vacated.

News From The Board by Tim Bartshe

The Board of Directors Meeting, Norfolk of February 1, 2004

Some of the highlights of the meeting in Norfolk focused on the year 2006, Washington 2006 and AmeriStamp Expo. For those not yet attuned to Washington 2006, it will be a fully FIP-sponsored International Exhibition with hundreds of dealers and hundreds of exhibits representing exhibitors from around the world. This eight-day event will be a philatelic meeting place for thousands of collectors and the AAPE will have a major presence. The Board has made the following recommendations regarding Washington 2006:

- 1) We will create five different seminars to be given twice each during the duration of the show. Some ideas were "FIP Exhibiting 101," "Making the jump from National to FIP exhibiting (FIP 2001)," "Divisions of North America," "Display, Open and Social Classes" and "One frame exhibiting, FIP and national/AAPE."
- 2) There will be no formal BOD or membership meeting.
- 3) Exhibit tours may be given depending upon the show schedule.
- 4) We will have a manned booth to promote the Association.
- 5) AAPE will sponsor a special award for the "Grand Prix Single Frame" exhibit.
- 6) The Society will host a social event for the membership similar to what the APC does at StampShow every year.

For those of you who do not know, the APS will not sponsor a winter show in 2006. AmeriStamp Expo will not be held. In lieu of this event, the Board has opted to find another WSP-type show on which to "piggy-back." Many of the spring shows were gracious enough to offer to make the AAPE a lead society for their show: SANDICAL, COLOPEX, ARIPEX and Boxborough. Weighing all of the various factors, the Board has decided to accept the offer from immediate past-president Charles Verge who offered to duplicate the situation as existed at AmeriStamp Expo 1998, held in Toronto. It would be held in March with the bourse, venue and frames being organized locally with little or no cost to the Society. As the time for the show nears, the details will be widely publicized to the membership.

Another rather exciting and innovative proposal came from past-president Steve Schumann in the form of a Western Hemisphere or Continental show in conjunction with AmeriStamp Expo in the future; possibly as early as 2008. This would act as a FIP sanctioned show with numerous benefits to our members, including allowing exhibitors the opportunity to qualify for FIP frames and giving the backlog of potential apprentice FIP judges the opportunity to become accredited in their first class or adding an additional class to their accreditation. This would be a wonderful opportunity to become more involved in the international scene while keeping it within our own "backyard," altering meeting sites among the various continents and major countries. We in Canada and the US would not have to await our 10-year rotation for a major FIP show on our respective soil. This would be another advancement for the exhibiting experience.

As discussed in the two previous BOD meetings, the idea of creating "canned" programs for use not only at WSP shows but also regional and local ones was again brought up. Ten specific topics were accepted for initial assignments. The responsible person to create each is listed after the idea.

1. **Basics of Exhibiting:** Tony Dewey
2. **What Can You Put Into a Postal History Exhibit That Isn't Postal History:** Dan Walker
3. **What is the Difference Between Treatment and Presentation:** Pat Walker and Tim Bartshe
4. **Title Page/Synopsis Page Construction:** Tim Bartshe
5. **Topical, Thematic and Display:** Charles Verge
6. **One Frame Exhibiting:** Tim Bartshe and various others
7. **It's Not A Collection, It's an Exhibit:** no volunteer yet
8. **Exhibiting Picture Post Cards:** Charles Verge and Tim Bartshe
9. **JUDGE — Antagonist or Supporter:** no volunteer yet
10. **What to Ask from a Judge:** no volunteer yet.

If there are any more suggestions and/or

volunteers for these and other subjects, please DO IT and then notify the appropriate person (Denise) and also myself. Also it would be a good idea to pass the "talking points" around to various members for comments and corrections.

Finally, our first venture into the waters of competitive picture post card exhibiting is now behind us and I must say, it was a successful plunge. There were five exhibits on the floor and many kind words were spoken by the general audience about their presence. There will be more about this subject and other details in a future article. The Board plans upon promoting them again next year at Atlanta, venue of the next AmeriStamp Expo in 2005 pending approval of CANEJ.

The Best of The Philatelic Exhibitor, 1986-1996 Offered For Cost of Postage

The American Association of Philatelic Exhibitors (AAPE) is offering a single free copy of its compilation of the best of its quarterly journal "The Philatelic Exhibitor" covering the years of 1986-1996 to any stamp collector who would like to know more about philatelic exhibiting. You, as a member, can have a copy sent to a friend or colleague by following these instructions:

Include with your request \$1.52 in mint postage or in cash or check to cover the cost of mailing. Send your request to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

A membership application will be included. As you know, AAPE exists to help exhibitors, from beginner through experienced levels, to build and enjoy award-winning exhibits, to promote high quality stamp shows, and to help those interested in competition to understand the judging process. AAPE is a change agent, and since its founding in 1986, it has been the cradle of many new facets of exhibiting and judging that have made the field more accessible and appealing.

Annual dues are \$20, which also entitles members to use the free Exhibitor Critique Service that has helped many achieve higher awards.

National Specialized Exhibitions

by Janet Klug

At the January Board meeting in Norfolk, Virginia, APS Vice President Ken Lawrence presented a proposal for a new kind of "national" show called a "National Specialized Exhibition" (NSE). This proposal was approved on a trial basis and is being offered to provide a national venue to showcase any specialized area of philately (i.e., "U.S.," "aerophilately," "postal history," "Display Division," etc.); or to provide an opportunity for a regional show to offer local collectors a national venue to exhibit; or to provide a struggling World Series of Philately (WSP) show an alternative method of maintaining "national" status; or to provide a national arena for experimental purposes.

Here is Ken's introduction and the proposal:

"I'm gratified that the APS Board of Directors, encouraged by a positive report from CANEJ's chair Ann Triggie, unanimously voted in favor of my proposal for National Specialty Exhibitions with implementation guidelines drafted by APS President Janet Klug. The result as adopted is actually a compromise. The purpose of the proposal is twofold: First, and most important, is to reach out to the broad community of stamp collectors at a time when the Internet age is changing and disrupting collecting as usual, to provide all of them and all of us using new ways to participate in high quality exhibitions at the national level. Second is to assist struggling show committees by broadening the alternatives available to them. The importance of this challenge came home dramatically when I read an editorial by Dale Pulver: "The situation here at Garfield-Perry has reached the point where we question how much longer we can continue to stage our annual March Party." I've always regarded March Party as a rock solid flagship of the World Series of Philately. When that committee begins to strain, we all need to take notice and pitch in."

Proposal: National Specialized Exhibitions (NSE)

Purpose:

1. To provide a national venue to showcase any specialized area of philately (i.e., "U.S.," "aerophilately," "postal history," "Display Division," etc.) OR:

2. To provide an opportunity for a regional show to offer local collectors a

national venue to exhibit, OR:

3. To provide a struggling World Series of Philately (WSP) show an alternative method of maintaining "national" status, OR:

4. To provide a national arena for experimental purposes. (Example: The NSE may decide to eliminate entirely or restrict a bourse to only a few dealers and fund the show through seminars, tours, a conference, educational grants, or some other way not yet envisioned.)

Overview:

A NSE will have fewer frame requirements, fewer judge requirements, and fewer restrictions than WSP shows. Medals conveyed upon the exhibits will be "national." Judges must be APS accredited and approved by the Chairman of CANEJ. Special prizes may or may not be conveyed by the NSE or any specialty society, but a "grand award" given at NSE does not qualify for the annual Champion of Champions (C of C) competition.

Acquiring NSE Status:

There is no accreditation process to become a NSE show, but the organizers must substantiate to the satisfaction of CANEJ that they have an adequate venue, committee, and financing to produce the show. NSE applications will be vetted by CANEJ who will then make recommendation and submit the application to the APS Board for approval.

Applications for a NSE status may be "temporary" (for a one-time event) or "permanent" (for an event that occurs yearly, biennially, or on some other schedule not to exceed once per year). Such shows may move from location to location provided there is an adequate venue, committee, and financing to do so.

Exhibits:

To qualify as a NSE, a show must mount at least 80 sixteen-page frames (or 1280 pages) of exhibits, at least 65 frames (or 1040 pages) of which must be competitive. The mix may be any percentage of single frame, multi-frame, youth, display, thematic, etc.

Judges:

A NSE will have a jury composed of a minimum of three APS accredited jurors that will be approved by the Chairman of

CANEJ using the same diligence and attention to balance as is required for a WSP show.

Additionally, the Chairman of CANEJ will select and approve a jury chairman. One APS-registered apprentice may also be included at the discretion of the CANEJ Chairman. Such apprenticeships "count" towards accreditation, but only one of the four required apprenticeships can be served at a NSE.

Jury service at a NSE counts toward maintaining accreditation and towards limits imposed on how often an APS accredited judge may serve at the national level in a calendar year. Minimum compensation shall be equal to WSP shows (presently \$250) for judges traveling in excess of 50 miles.

Judging will be done strictly according to APS standards using APS criteria. Medals awarded will be APS national-level awards. (A vermeil at a NSE show will entitle the winner to apply to become an Apprentice Judge, and it will qualify the exhibit for FIP? shows.)

Trial Period:

At the conclusion of two NSE shows or three years, whichever comes first, CANEJ will evaluate the NSE show program and report to the APS Board on the following:

1. Overall performance of the NSE shows
2. Effect on WSP shows
3. Reaction by the philatelic community
4. Advisability of continuing NSE shows; and recommendations or amendments to the program. The APS Board will make the final determination on retaining, expanding, or restricting NSE shows after the trial period and evaluations.

Concerns:

1. This proposal does not address concerns that were voiced against developing a two-tiered national show system. That Grand Award winners at a NSE show do not qualify an exhibit to enter the C of C may, to some extent, mitigate that objection but not overcome it entirely.

2. This proposal is not limited to national specialty societies and so may to some extent overcome the objection that this kind of show will take specialty society support away from WSP shows. Again, that

exhibits winning grants at NSE shows do not qualify for WSP shows may neutralize that objection.

3. It does not address *perception* that there are fewer exhibits. (This is a perception only, the hard data extracted by Ken

Martin from WSP show reports does not substantiate this unless things have changed dramatically in the past six months.)

4. It does not address the decline in APS accredited judges; however there are still enough judges within the U.S. system to

handle the tasks. There are still some judges who complain about not being asked to judge; and with reciprocity agreements with Canada, Australia, and Great Britain, there is no crisis at the present time.

An Idea Whose Time Has Come? by Janet Klug

Have you ever seriously contemplated the stamp exhibition? You spend a decade — maybe two or three decades — of your life studying a subject. You carefully assemble it on pages, put the pages in the frames, and five judges evaluate the work you have done. If you are lucky, maybe a dozen people will look at your exhibit while it is at the show. Your carefully crafted pages, painstaking research, and years of careful selection have been admired by a select few. Maybe they collect and appreciate what you collect; maybe not.

And yet, there are collectors out there who would LOVE to see your exhibit. So you have carefully photocopied the pages and sent them to the American Philatelic Research Library, which will bind them and have them available for checking out by interested parties. The (primarily)

black and white copies are sometimes of less than desirable quality. You can't see the detail. It certainly is not as good as "seeing it in the flesh."

But hey, this is the 21st century! We have technology that is cheap and fixes all of these problems! An idea has been suggested to me by several frustrated exhibit-goers; and even by one gentleman who said he cannot go to stamp exhibitions, but he still loves looking at the exhibits. That idea? Scan the exhibits and put them on CD-ROM. If we send the CD to the APRL, it can then become part of its holdings and lots more people can see and appreciate our work.

OK. So the system is not perfect. Exhibit pages are, for the most part, vertical. Computer screens are, for the most part, horizontal. However, computers and

DVD players that can play digital CD-ROMs, have an ability that those old black and white photocopies do not have. You can enlarge the images, and they are in color.

Technology is also not perfect. In order to get some consistency in these presentations, a template would be useful. Also there should be some standards in the size of the scan and the resolution. What format is preferable — jpg, tif, bmp? Are there any members of AAPE who would like to take this on as a project? Should shows request a CD-ROM of exhibits that can be archived by APRL as a requirement to exhibit? Should APS require entrants in the annual Champion of Champions competition to provide a record copy of the exhibit on CD-ROM?

What do you think?

Recollections by Clyde Jennings

I was judging a show in San Jose, California, and on Thursday evening was helping with the mounting. The show was in a delightful old hotel which had just been fully renovated, but space for the show was quite limited. So much so, as I recall now, some of the "rows" of frames consisted of no more than four frames. A couple, a mite older, not a lot, but some, had driven down from San Francisco and began to mount his exhibit. After a couple of frames he realized he was going to have to "go around a corner" — i.e., not have all his frames in a straight line, but use some back-to-back. Well, this was all he needed. I don't remember his name now, and if I did would not repeat it here, but he created

quite a scene, matter of fact raised quite a ruckus, stormed out after removing those frames he had mounted and took off for San Francisco in a fit of rage. Now let me tell you why later it became even more ridiculous and uncalled for. Steve Schumann won the grand award with one of his magnificent postal stationery exhibits — and his frames went the length of one row, not around a corner but across the aisle, and finally OUT into the hall! and that AIN'T all: those light bulbs out here in the hall could not have been more than 60 watts, more like 40. Moral: It's the material, folks, that garner those big awards, not where you hang it.

★★★

Then there was the story of Horace Harrison when he was Chief Judge at Balpex, I believe it was. At critique, which he was conducting, mention was made of the APS Judging Manual. Horace is reported to have asked what that was! Next stop after critique was the APS table at the show to purchase a copy a little late, wouldn't you say?

★★★

Rich Drews is one terrific personality. You can't know him, and not just absolutely love him, like a big teddy bear (which he happens to collect!). But he tells it like it is. He was on a literature jury, and at critique was asked by an author how he could have improved the book he had just had published. "Bind all four sides," Rich told him.

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Synopsis Page of the Issue

by Tim Bartshe

ORANGE FREE STATE COMMANDO BRIEF FRANK 1899-1900

PURPOSE OF EXHIBIT:

• This exhibit is meant to display, in detail, the Commando Brief Frank issued for franking privileges by the Orange Free State Commandos in the field soon after the outbreak of the Second Boer War, October 11, 1899. These stamps were in use for some eight months until the fall of Kroonstad in the north, May, 1900 some two months after the capture of the capital Bloemfontein.

BACKGROUND:

• Upon orders of Acting Commando General Barend, A.F. Hochapfel, Bloemfontein chemist and head of the Commando field post offices, printed this series of undenominated labels to indicate prepayment of postage for the forces in the field. The full purpose behind these issues is lost in history, but certainly they could have eliminated potential confusion at receiving postal agencies en route regarding prepayment. Issued on the 15th, the earliest reported usage is 20 October (shown herein). The latest examples are from Kroonstad in the far north dated early May, just prior to the town's fall in the wake of the advancing British troops. The majority of Free State Commandos were invested in the invasion of the Cape Colony to the south and assisting the Transvaal Commando effort surrounding Kimberley to the west. Although some troops were involved in the Natal theater, this area is not included in this exhibit.

• Although not formally recognized as a valid postal emission until just recently (M1 by Stanley Gibbons), its indisputably legitimate franking power as displayed by soldiers' usage from the different areas of Free State Commando involvement earns it a place within the mainstream of philately.

CHALLENGE FACTOR:

• The stamps themselves are anything but common, only 10,000 purportedly being printed, mint scarcer than used. The forgeries, excluding the Type 2 lithographed sheetlets, are rare, some of those shown being the only known examples. Usage on cover are among the true philatelic rarities of the Boer War with under 50 recorded outside of museum collections. Only seven are from the Southern Front, two of which are shown here. Used off-cover stamps showing postmarks other than Modder River, Spytfontein and Bloemfontein are scarce. The negative railway seal cancel shown on piece is the only recorded example of the strike itself.

• This exhibit is the first attempt to highlight these unusual items in a single-frame exhibit.

WHAT IS PRESENTED:

• Traditional display of mint and used examples and postmarks along with covers showing usage from the major centers of the conflict along with maps showing the routes taken.

ORGANIZATION:

• The exhibit is organized as follows:

• Printing layout and examples of the five forms used in the setting.

• Detailed display of forgeries showing original research.

• Ten covers, showing usage from eight different towns as well as used stamps showing additional postmarks from areas of troop concentrations.

BIBLIOGRAPHY/INFORMATIONAL SOURCE:

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Some Thoughts on Exhibiting by Arlene Sullivan

I have been reading The Philatelic Exhibitor for a couple of years now, since I became interested in judging — a next logical step in the evolution of my interest in philately. As a “young” collector, under the age of 50, I seem to have a different perspective from many of the contributors to TPE on how to improve our hobby; and, more specifically, on how to involve new exhibitors in participating in exhibitions and encouraging them to continue showing their collections. More importantly, I seem to have a different view on how these novice exhibitors became discouraged and turn away from exhibiting.

First let me say that I exhibit because I enjoy it. Winning awards is a challenge, and a small pleasure, but I have garnered every award from a certificate to a gold, and been equally pleased by all of them. My main goal in exhibiting is to show my collections and research for other collectors to learn from and enjoy, to support exhibitions in my area, and to encourage potential exhibitors to take part. This latter point is one in which I think the whole judging system is failing miserably, if I may put not too fine a point on it.

Imagine, if you will, a novice exhibitor in his forties; kids, mortgage, job, not a lot of time or money, who decides to exhibit. He picks a topic of interest, something to do with “modern” material, because this is what he can afford, and works on it for a few years. He puts together a two frame exhibit for his local club show and receives a silver for his efforts. Encouraged by this, he then decides to take the plunge and put in a one-frame exhibit at the next national show in his area after much encouragement from the members of his local club.

He gets a bronze award, and decides to go to the critique to see how he can improve the exhibit. Now picture the look on his face as he hears the judges remark on the other exhibitors’ material —

“One frame exhibits are a gimmick. They should not be allowed in a show and are a waste of time to judge.”

“I know your material is very rare and hard to find, and your research superb. I can think of no way you can improve your exhibit. I am sorry that there is no possibility that it will ever win more than a silver medal in any show, as it is material produced after 1950.”

“Until you include a (unique stamp or cover, only one recorded) in your exhibit of classic material, you will never win best of show.” (Owner of said cover being one of the exhibitors in the room.)

“You did not spend enough money on this exhibit to win a gold.”

These are all, by the way, paraphrases of actual comments I heard at just one national show critique.

If you are said novice exhibitor, are you going to be encouraged and want to exhibit it again?

What is the point of exhibiting, anyway? Is the national show simply a venue for the rotating display of the same five or six classic collections complete with Grand Award, Gold, and various special award ribbons attached? Or is it to encourage collectors to share their research and collections, and provide a level playing field for awards to those collectors to encourage them to continue and improve their exhibits? Is it to show new material and new ideas as time and postal history moves on, or is it to only reward the collector of “classic” stamps? Are new ideas like one-frame or display class exhibits welcome or not? And are new exhibitors welcome — or not?

I have a few suggestions on some changes, albeit not simple ones, that may encourage the beginnings of at least a discussion on this topic.

First, let’s throw out the “modern” label for material. While kids are important to the hobby, the collector that will be the most important to this hobby in the next decade are the Boomers, adults in their 40s and 50s who are slowing down and looking for an intellectually challenging hobby with lots of scope for meeting people and participating in events. Many of these collectors are still raising kids, paying mortgages and car payments, and many don’t have a pension to look forward to. Their limited time and money will be spent on a fulfilling hobby that does not include people who are constantly discouraging them, and they will collect moderately priced stamps and covers that reflect their lives and sense of history. “Modern” material is what they can afford, and most of it hasn’t been researched down to the last flyspeck. And it is somewhat absurd to expect someone who wasn’t even born in 1950 to think that

all material produced after that is “modern.”

Next, let’s get all the rules laid out up front, and not ambush new exhibitors in the critique. If a “modern” exhibit will never win more than a silver, or the judges detest the one-frame category, let’s just say that right in the exhibiting application form. Let’s not include categories in shows that the presiding judges don’t like and don’t want to judge. Let’s indicate that spelling will count, or that there is an exhibit entered in the show that will win every award regardless of what other exhibits are entered so don’t expect more than a gold at the show.

I know that judges have a hard time of it — you just need to read a few issues of TPE to see that — but in some cases judges are fairly criticized. In my opinion there is nothing wrong with pointing out what is wrong with an exhibit, but for heaven sakes let’s do this in a polite and constructive manner! Judges who are rude or wearing their prejudices on their sleeves should not be judging when novice collectors are involved. Nothing puts one off faster than a rude comment on a lovingly put together exhibit, often transported to the show with some time and trouble, and offered in good faith.

My last suggestion is that we extend the idea of “novice” collector from the first time exhibitor to reflect more of an apprenticeship. A second or third time exhibitor doesn’t suddenly become experienced enough to compete against all those 50-year veterans. We should be thinking of some kind of extended learning period for exhibiting, perhaps including a couple of different types of exhibits in the apprenticeship along with a review of the rules, the conventions and the process. This alone may save many new exhibitors from giving up before they even really start.

Lest you think that I am sitting on the sidelines on this issue, I do plan on exhibiting at least once this year and will also be a first-time apprentice judge in the Fall. I enjoy exhibiting and I hope that I will always have a venue to show my collections as I go on in my philatelic endeavors. Take my comments for what they are, a starting point for discussion and reflection, and as some thoughts from the “modern” side of things.

Exhibiting And Judging In The USA: An Australian Perspective*

by Ian McMahon

As part of an agreement between the Australian Philatelic Federation and the American Philatelic Society to exchange judges at their respective National Exhibitions, I recently had the opportunity of judging at the US National Exhibition, Chicagopex 2003.

Chicagopex 2003 was held from 21-23 November 2003 at the Sheraton Chicago Northwest, 3400 West Euclid Ave., Arlington Heights, in the suburbs of Chicago. The show is an annual show organized by the Chicago Philatelic Society and is an APS World Series of Philately show Chicagopex 2003 had 336 frames with 73 exhibits in addition to 57 literature entries. Rather than group exhibits by class as is our custom, exhibits were grouped as *United States Stamps and Postal History*, *British Caribbean*, and *Postal Stationery*. Youth entries were displayed separately in the Youth Room.

Exhibiting in the US

Exhibiting in the US is similar to exhibiting in Australia; however some differences are worth remembering.

The more popular US shows have limited space for exhibits and are over-subscribed. That means you need to send your entry form in with full payment of entry fees as soon as you can. Do not wait until the closing date to enter as is the case at Australian exhibitions or you may well miss out. US Nationals generally have fewer frames than Australian shows, but there are many more of them.

Many US shows will have one or more invited Societies, which will meet at the Show and encourage their members to exhibit. For example, Chicagopex 2003 hosted two society annual meetings — the United Postal Stationery Society (UPSS) and the British Caribbean Philatelic Study Group — and about two-thirds of the exhibition was comprised of postal stationery and British Caribbean exhibits. The three exhibits I took to the Show were all postal stationery and one was of West Indian material. Such Society meetings give the exhibitors the opportunity of showing their material when many like-minded exhibitors will be present and access to Society provided awards.

If you are a member of a US-based specialist Society, it is worth considering exhibiting at a show that is hosting its annual meeting, while visiting the exhibition will give you the chance to meet many other members of the Society. For example, at Chicagopex 2003, I was able to attend the UPSS meeting after which I gave a talk entitled *Australian Non-*

Denominated and Flat Rate Stationery.

Like Australian exhibitions, US shows use standard 16-page frames. The frames have top opening perspex which make it much easier to mount exhibits than is the case with Australian frames.

The venue of Chicagopex 2003 was in northwestern suburban Chicago. The venue, intended primarily as a conference centre, was well equipped and quite satisfactory. It was necessary however to have the dealers and the displays in separate rooms on different levels. The location in outer suburban Chicago was somewhat isolated, but is a model which has been adopted by a number of US shows including, from next year, the San Francisco show Westpex. The bourse comprised some 60 dealers including the USPS, and UN Postal Administration and number of British dealers.

The awards dinner was conducted on the Saturday night at the Sheraton Hotel and followed a similar format to our awards dinners.

Exhibition Classes

Although the exhibits were not grouped in Classes (except for Youth), they are still judged by the rules of the appropriate class. These are set out in the *Manual of Philatelic Judging* published by (and available from) the American Philatelic Society. This volume is required by all US judges and essential reading for anyone planning to exhibit in the US. It outlines the requirements for being a judge, judging procedures, exhibiting classes and divisions and the judging criteria used at US shows.

The US divides classes into six divisions:

- Postal
- Revenue
- Thematic
- Cinderella
- Illustrated Mail
- Display

In addition there are one-frame and Youth classes.

The Postal Division includes the following classes:

- Traditional
- Postal History
- Postal Stationery
- Aerophilatelic
- Astrophilatelic
- Special Studies
- FDC

The first five of these are very similar to the Australian and FIP classes of the same name and are judged using similar criteria with simi-

lar percentage breakdowns (although no point score is recorded). The FDC class is judged to similar criteria as the other components of the Division which are quite different to the present APF experimental rules. Special Studies covers exhibits which are usually interdisciplinary in nature and which present a study of concepts that span, for example, many otherwise unrelated countries or requires the use of material from two or more divisions.

The Revenue, Thematic and Cinderella Divisions are similar to the Australian classes of the same name. Display Division is similar to the Open classes currently being trailed in many other countries and would include many exhibits shown under *Social Philately* in Australia.

The illustrated mail division includes cacheted first day covers, advertising covers and corner cards, cacheted commemorative covers, patriotic covers, and maximaphily. FDC exhibits focused on the cachets are judged under this division (exhibits concentrating on earliest dates, uncacheted covers, etc. are judged under the Postal Division). Because of the focus on Chicagopex 2003 on postal stationery and the West Indies there were few exhibits in this class at the exhibition. Besides maximaphily, much of this class would be unfamiliar to Australia exhibitors although FDCs and some commemorative covers may be exhibited in the Australian experimental FDC classes. There is no Australian class specifically for advertising covers, although some exhibits using this material have appeared in the Social class. So we have enough exhibitors in Australia interested in this material to warrant Australia creating a similar class?

US National juries are much smaller than those at Australian Nationals. Chicagopex 03 had five philatelic judges and one apprentice lead by a Chief Judge. The Literature jury of three conducted their affairs entirely separately from the philatelic jury.

The Philatelic Jury split into three teams of two. Unlike our arrangements all of the jury judge all exhibits. The "teams" of two whilst working together, were really judging independently. The need for all of the jury to judge all exhibits meant that judging time was very tight. The Jury had a brief walk through the frames on Thursday evening (many of the exhibits were still being mounted) and a brief breakfast meeting on Friday morning which was followed by the judging of the youth and one-frame exhibits.

Youth entries and one-frame exhibits are

scored using scoresheets that are provided to the exhibitor. These exhibits were judged by the whole judging team at the same time. Youth exhibits were judged by age group and with different scoresheets for thematic exhibits and "general" exhibits. One-frame exhibits have different judging criteria for "general" exhibits, thematic and FDCs.

At the conclusion of judging each judge then voted independently for the result e.g. three votes for Gold and two for vermeil resulted in an award of Gold. On occasions when there was a degree of variation some discussion occurred.

US exhibitions do not award large gold, large vermeil or large silver medals. Except for Youth and one-frame exhibits scoring sheets are not used, exhibits are not scored and no point distributions are provided.

The critique was held on Saturday. Exhibits are divided up between each member of the Jury (including the apprentice) who is then responsible for answering questions relating to those exhibits from the exhibitor or his agent. As expected, those exhibitors whose medal level had dropped were particularly keen for feedback! After the critique itself, the Jury discussed exhibits with exhibitors in front of the frames. The Literature critique was held separately.

The critique is of considerably more importance to the exhibitor at US exhibitions than in Australian exhibitions. Given the lack of scoresheets for most classes and the absence of large silver, large vermeil and large gold awards, the critique becomes the only means for feedback. For those exhibitors who are unable to attend using an agent to ask for feedback was allowed

at Chicagopex 03, and in one case I have agreed to provide feedback to an exhibitor on a photocopy of his exhibit.

The whole Jury assists in determining the special prizes. The Jury voted for the Grand Award and the Reserve Grand Awards for US and Foreign. The remaining special awards were determined by the rules of the Societies providing them.

Australian Results

Darryl Fuller: *Leeward Islands*, Gold UPSS
Marcus White "Blue," British Caribbean Philatelic Study Group Medal.

Gary Brown: *South Africa Airliners*, Gold.
Bernie Doherty: *South Africa Postal Cards 1927-1951*, Silver.

*(Reprinted by permission from The Asia Pacific Exhibitor, Feb. 2004)

Philatelic Musings by Clyde Jennings

Stamp dealer in his shop after a weekend out of town at a show. Customer comes in, asks, "How was the show?" Dealer, "Not too bad, in fact fairly good, I only sold about \$150 worth of stamps, but our kids live there, we stayed with them, so I will be deducting a \$269 hotel bill on my tax return next April."

Exhibitor with 12 consecutive Silvers from

one, three, and four frame showings of the same exhibit, winds up with a Gold. "Well, it looks like I finally got a jury that knew what they were looking at." P.S. Also an AAPE award.

One dealer to another while packing up after a show, "So how'd it go for you?" Response, "Not too bad, sold a few bucks

worth of stuff, and only got hit for two pair of tons."

Dealer smiling as he exits a show site, says to himself, "This time I really lucked out, had a very nice fella on each side of my booth." (Otherwise it would have been a lo-o-o-o-ng three days!). C.J.

Bouquets and Brickbats

This new service, announced in January as its first entry as follows. Now that you see how it's done, more members' contributions are welcome. Just respond to each category and send to the editor (P.O. Box 1125, Falls Church, VA 22041 or jmhstamp@ix.netcom.com

Name of Exhibitor: James Leatherberry (Vesma Grinfelds representing exhibitor)

Name of Exhibit: The Games of Bowling Show and Location: FRESPEX Fresno, CA)

Award Received: Gold

Name of Judge(s): Tim Bartshe, Don Green (Chairman), Tim Burgess

Basis for Compliment or Complaint: I am motivated to respond to the questionnaire after attending FRESPEX and observing a "stellar" critique conducted by the above panel of jurors. The questions and concerns of the exhibitors were handled in a respectful and positive manner. The panel showed a sense of humor and seemed to give the exhibitors in attendance specific and tangible suggestions/ideas as to how they "improve"

their precious exhibits. More specifically, Tim Bartshe very capably handled questions from exhibitors with exhibits in new classes of exhibiting, i.e. display, cinderella, etc.

Secondly, the AAPE seminar conducted by Tim Bartshe about "Title Pages and Synopses" was truly helpful to the almost 20 visitors in attendance. He seems eager to share his experience and knowledge in a "down-to-earth" manner. Others should take note of his positive, well-studied and helpful style.

Help With New Projects — Free Listing

• **Jules Verne: His Life And Works** — Covers showing postal usage and related cancels or meters. Dalene Thomas, 8612 W. Warren, Ln., Lakewood, CO 80227-2352.

• **Canadian Airmail Using Meter Franking** — All types of material — early to current; domestic or international. Murray Heifetz, 75 Wynford Heights Cres., Apt. 2106, Don Mills, Ont. M3C 3H9 Canada.

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: _____

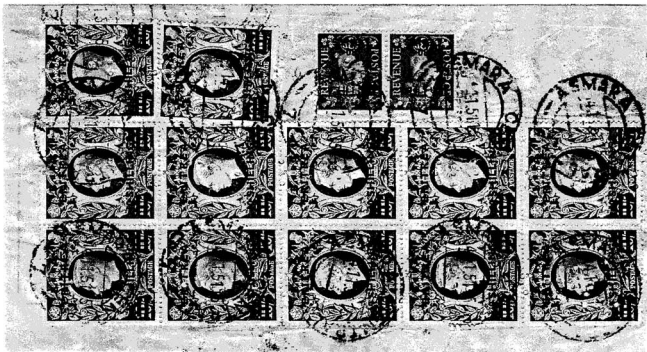
Send to John Hotchner, PO Box 1125, Falls Church, VA 22041-0125

A One Frame Title Page

by Dr. Roger Schnell

TELEGRAMS of ERITREA

Used during the British Occupation
1951-1952



Back of a November 14, 1951 telegram to Ceylon.

The British Authorities removed civil censorship in Eritrea on October 1, 1945 and placed the telegraph service under the control of the Post and Telecommunication Department. The postal authorities required all telegrams to be **paid** by means of **postage stamps** affixed to the telegram. The stamps documented receipt of payment and amount charged. The telegraph forms were printed in English and Italian and held three to six months and then destroyed. No examples exist prior to October 1, 1951. Available examples cover **five months**, October, 1951 to February, 1952, when the British Occupation ended and Eritrea became part of Ethiopia.

This exhibit will show telegrams to different destinations, with a variety of rates using the stamps of the British Administration as payment. Although revenue stamps have occasionally been used to pay postal fees, the use of stamps to pay an ancillary non-postal fee is unusual. Also shown are all known varieties of telegraph forms recorded to date. Original research is demonstrated in determining the telegraph rate / word, to many foreign destinations. Of note are telegrams from outlying small post offices.

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 2004 or 2005? 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.

• **The Philadelphia National Stamp Exhibition** has elected officers to serve the 2004-2005 term. Chip Blumberg was elected president, Stephen Washburne vice-president, David Veit treasurer, and Alan Warren secretary. Also elected to the four-year term 2004-2007 are directors Robert Heaton, James O'Mara, and Norman Shacht. These directors' terms overlap those of Vincent Costello and Robert Lana who are serving the 2002-2005 term.

The Philadelphia National Stamp Exhibition 2004 will be held October 1-3 at the Valley Forge Convention Center in King of Prussia, PA. Societies holding their annual conventions in conjunction with this year's show include the American Revenue Association, the Scandinavian Collectors Club, the Society of Czechoslovak Philately, and the Pennsylvania Postal History Society.

Dealers interested in taking part in the PNSE 2004 bourse should contact president and show chairman Chip Blumberg at pnse@earthlink.net or by mail to Philadelphia National Stamp Exhibition P.O. Box 176, Lafayette Hill PA 19444.

• **The Europa Study Unit (ESU)** is making a special award available for the best Europa Exhibit at the National Topical Stamp Show (NTSS), scheduled for June 11-13, 2004, at Memphis, Tennessee. NTSS is the annual all-topical exhibition held in conjunction with the American Topical Association's annual convention.

There must be at least two Europa or Europa-related exhibits in competition for the award to be given. The ESU defines "Europa" as any aspect of philately on the idea of a United Europe in a political, economic, or a social sense. The award is to be given to the best Europa exhibit regardless of the number of frames in the exhibit or the class in which the exhibit is entered.

The award is a special three-inch bronze medallion on the front of which is a map of Europe, five-pointed stars, and a stylized 1-Euro coin.

For information on the NTSS exhibition and a copy of the exhibition prospectus, contact the American Topical Association, P.O. Box 57, Arlington, TX 76004-0057.

The Europa Study Unit, an affiliate of both the American Topical Association and the American Philatelic Society, publishes a bimonthly journal. Dues are \$10 for USA residents, \$11 for the rest of North America, and \$16 for all others. For information contact: Donald W. Smith, ESU Executive Secretary,

P.O. Box 576, Johnstown, PA 15907-0576.

• **2005 ATA Convention — June 17-29 in Milwaukee.** The American Topical Association (ATA) will hold its 2005 annual convention and National Topical Stamp Show in Milwaukee, Wisconsin, June 17-19, 2005. The ATA convention and what is the only U.S. all-topical philatelic exhibition will be held at the Four Points Sheraton near the Mitchell International Airport.

This will be the fourth time since ATA's founding in 1949 that it will convene in Milwaukee, and the third time in the same facility. The 1968 ATA convention was held at the Sheraton Schroeder Hotel, and the 1993 annual convention met at the Grand Milwaukee Hotel (subsequently renamed Four Points Sheraton); it was hosted by the Waukesha County Philatelic Society with Robert J. Mather serving as general chairman. Perhaps the most important meeting of all was the 1999 convention celebrating the 50th anniversary of the founding of ATA, cochaired by ATA president Dorothy Smith and Waukesha County Philatelic Society president Robert J. Mather. The 1999 convention featured 250 frames of thematic exhibits from eight countries and a ceremonial session paying tribute to all ATA Charter members.

The Four Points Sheraton is the largest convention hotel in the state of Wisconsin with 508 guest rooms, complimentary parking, and 24-hour shuttle service to and from the Mitchell International Airport.

The 2004 ATA annual convention and National Topical Stamp Show will be held in Memphis, Tennessee, June 11-13, 2004, at the Holiday Inn Select Memphis Airport. For a copy of the 2004 ATA Exhibit Prospectus or other information on the world's largest all-topical philatelic society, contact the ATA Central Office, P.O. Box 57, Arlington, Texas, 76004-0057 (telephone 1-817-274-1181); e-mail: americantopical@msn.com). The prospectus may also be found on their website at www.americantopicalassn.org.

• **Philadelphia Show Prospectus Available.** The Philadelphia National Stamp Exhibition has released its prospectus for the annual show to be held October 1-3 at the Valley Forge Convention Center in King of Prussia, PA. This year PNSE hosts conventions of the American Revenue Association, the Scandinavian Collectors Club, the Society for Czechoslovak Philately, the Pennsylvania Postal History Society, the International Society for Portuguese Philately, and the Ukrainian Philatelic and Numismatic Society. Due to the large number of convening groups, frames have

been reserved for their members.

PNSE is a World Series of Philately show and the grand award winner will be invited to enter the Champion-of-Champions competition at the APS Stampshow in August next year in Grand Rapids, MI. The Philadelphia show will have approximately 300 frames and a national level bourse of 60 dealers.

Copies of the prospectus are available at the show website: <http://pnse.home.att.net> or a copy can be obtained by sending a #10 SAE to Philadelphia National Stamp Exhibition, P.O. Box 176, Lafayette Hill, PA 19444. Dealers interested in participating in the bourse should contact PNSE president and show chairman Chip Blumberg at the same address.

• **APS STAMPSHOW**, the nation's largest annual event for postage stamp collectors, will take place at the Sacramento, California Convention Center from August 12-15, 2004. Hours for the show are 10 a.m. to 6 p.m. on Thursday, Friday and Saturday, and 10 a.m. to 4 p.m. on Sunday.

The show will feature about 150 dealers from throughout the U.S. and abroad, a multi-session Registry Superior auction, first day ceremonies, 13,000 pages of exhibits, and approximately more than 125 meetings and seminars. 50 national philatelic organizations will participate. Admission is free.

While the auction sessions should realize \$1 million, there will be a dozen special booths where all items will sell for \$1.00 or less. And at one booth, anyone may pick through thousands of stamps and take as many as they can fit in a bucket for only \$5.

Special exhibits will include the One-Cent Z Gril, the most valuable United States stamp and the Inverted Jenny. Stamp designer Chris Calle will be present with examples of many of the stamps he has created for the U.S. and other countries.

Seminars on eBay and the Citizens' Stamp Advisory Committee will likely be especially well attended. The U.S. Postal Service will issue a new stamp featuring "Giant Magnolia's on Blue Velvet" with Martin Johnson Heade in a ceremony at noon on the first day of the show. A cachetmakers bourse will be held on Saturday.

Full details on the show including lists of the participating dealers and exhibits, and the schedule will be posted to <http://www.stamps.org/Stampshow/intro.htm>. The exhibit prospectus, forms to request meeting, seminar and booth space, and a form to volunteer to help with the show are all available from the website or by calling the APS at 814-237-3803 ext. 217.

The Philatelic Exhibitor