

# The Philatelic Exhibitor



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

FOUNDED 1986

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• JANUARY, 2005

## THE POLISH PRISONER OF WAR CAMP POSTS

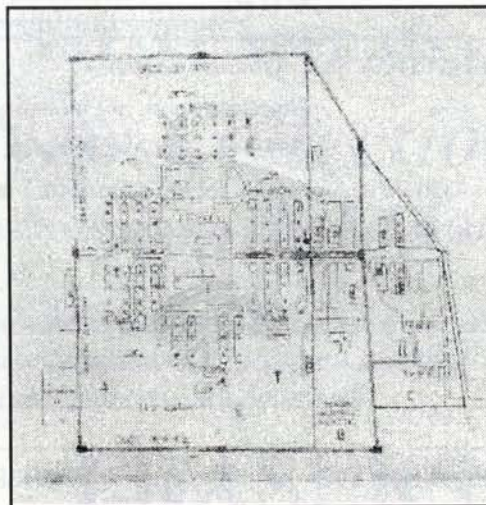
During WWII a brief, but important, chapter in postal history occurred in four German Prisoner of War (POW) Officers Camps or Offizierlagers (also known as Oflag) occupied by 20,000 Polish officers. These Polish officers were captured during the campaign of 1939 and spent 67 months in captivity, the longest of any German prisoners of war. The camps were densely covered with barracks and were divided into zones of restricted areas patrolled by Nazi guards. The four camps were Woldenberg (Oflag IIC), Grossborn (IID), Neubrandenburg (IIE) and Murnau (VIIA), as this map shows.



The first part of this exhibit, which follows, covers the Woldenberg camp. Murnau begins at Frame 7, Page 5, Neubrandenburg at Frame 8, page 4 and Grossborn at Frame 8, page 10.

### Offizierlager (Oflag) IIC, Woldenberg, 1942-1945

The largest of the four camps was Woldenberg, which covered 65 acres. IIC was formed on May 21, 1940 with 5,985 Polish officers and 692 other ranks. It was located near the town of Dobięgniew, not far from the Baltic Sea, in what is now northwestern Poland. It contained 25 barracks (as shown to the right). The barracks area was divided into sections with restricted access between them.



One of the most essential needs, due to the restricted access between the various sections of the camp, was to form a system of efficient means of communications between prisoners within the camp.

This exhibit covers the intra-camp postal system from its formation on May 7, 1942, until the camp was "liberated" by Soviet troops on January 25, 1945. During this period more than 750,000 pieces of postal items were produced.

See "From Zero To Gold In Two Years"  
by Ervin Mrotek: page 12

# 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 the 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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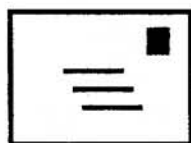
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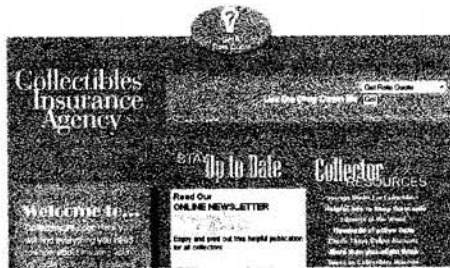
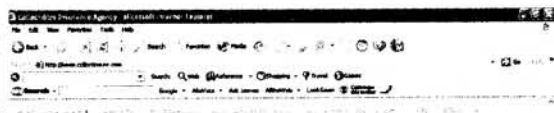
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The American Association of Philatelic Exhibitors (AAPE) is offering a single free copy of its compilation of the best of its quarterly journal "The Philatelic Exhibitor" covering the years of 1986-1996 to any stamp collector who would like to know 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.

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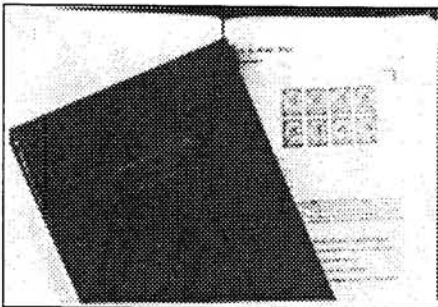
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Not every serious philatelist is able to publish an article or even a book detailing the years of study and work that goes into a philatelic exhibit. Once most exhibits are finally broken up in later years, the words that appeared on the pages of exhibits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

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

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

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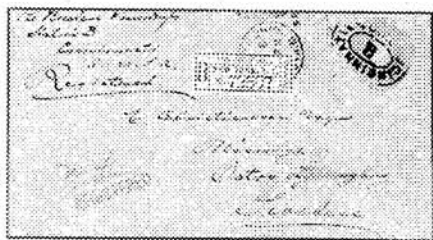
**Thanks To American  
FIP Activists**

Congratulations to the following Americans who have assumed or continue to serve in positions of influence and responsibility in the FIP (International Federation of Philately) which governs international exhibiting:

- Dr. Peter P. McCann, Vice President (responsible for FIAF, legal matters, regulations, IFSDA, ASCAT and AIJP)
- Charles J. Peterson, Director (responsible for website/internet FIP awards, software support, Postal History, Literature and Revenue Commissions)
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# THE PHILATELIC EXHIBITOR

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

**Deadline for the next issue to be printed on or about April 15, 2005, is March 1, 2005. The following issue will close June 1, 2005.**

**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 5-17 at \$3.00 each; Volume 18, No. 1-4, \$3.00 each.

## FUTURE ISSUES

The deadline for the April, 2005 issue of **The Philatelic Exhibitor** is March 1, 2005. The suggested topic is: "Getting Ready For Washington 2006: One Year Away." For the July 2005 issue of TPE — deadline June 1, 2005 — the suggested topic is: "Starting a new exhibit: How...And Why?"

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

## Editor's AAPE(s) of the Month

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

- **November, 2004 — The late Ernst Cohn** who was one of the giants of exhibiting and judging and wrote many exhibiting-oriented articles over the years; most recently "On Unique and Scarce Philatelic Items" in the December, 2004 **American Philatelist**.
- **December, 2004 — The late Harry Meier** who served since the beginning as Chairman of the AAPE Critique Service. **Many** members owe the improvements in their exhibits to Harry's work to arrange help.
- **January, 2005 — Andrew Levitt** whose recent "Our Philatelic Heritage" in the philatelic press, discussed "Competitive Philatelic Exhibiting."

The Philatelic Exhibitor

## In This Issue

- 12 From Zero to Gold in Two Years  
by *Ervin Mrotek*
- 16 Comments on "The Royal Palm Tour"  
by *Dr. Paul Tyler*
- 17 Team Exhibiting — Forward Progress  
by *Tim Bartshe*
- 19 New One Frame Score Sheet and Guidance  
by *Phillip J. Stager*

## Regular Columns

- 7 Editor's And Members' 2¢ Worth
- 10 Recollections  
by *Clyde Jennings*
- 11 President's Message  
by *Dr. Paul Tyler*
- 11 Getting Started: Tips For Beginners  
by *Tim Bartshe*

## Departments And AAPE Business

- 6 Show Listings
- 8 A Guide To Judging
- 10 Mentor Center  
by *Joan R. Bleakley*
- 11 Classified Ads Welcome
- 22 News From Clubs And Societies
- 24 Report From The Secretary  
by *Tim Bartshe*
- 24 AAPE Schedules 2006 Exhibition For Toronto

*Reprints from this journal are encouraged with appropriate credits.*

## Attention All Members:

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

Courage doesn't always roar. Sometimes it is a quiet voice at the end of the day saying, "I will try again tomorrow." — Anon.

January 2005/5

## Show Listings

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

**February 26-27, 2005. The Capital of Texas Stamp and Postcard Show 2005** hosted by the Austin Texas Stamp Club and the Capital of Texas Postcard Club. Held at Crockett Center, 6301 Hwy. 290 East (I-35 and US 290, exit 238a), Austin, Texas. Frames hold 16 pages and are \$7 for adults and \$4 for juniors. We are limited to 60 frames. Show hours are 10 a.m. to 6 p.m. Saturday; 10 a.m. to 4 p.m. Sunday. FREE parking. A beginners table. U.S.P.S. Substation, Show cachet and cancel. We plan on 24 stamp and 24 postcard dealers. Data from Bob Gray, Publicity, 10101 Hillside North, Austin, TX 78736-7612. Phone 512-797-9503 or e-mail: rgray8@austin.rr.com.

★ **March 11-13, 2005, Garfield-Perry March Party.** Sponsored by Garfield-Perry Stamp Club at Masonic Auditorium, 3615 Euclid Ave., Cleveland, Ohio. 16-page frames at \$8 each. Further information and prospectus from Exhibit Chairman, Dale Pulver, 7725 Beaver Creek Dr., Mentor, Ohio 44060 or online at [www.garfieldperry.org](http://www.garfieldperry.org).

**March 19, 2005 – OXPEX 2005**, the 56th annual exhibition of the Oxford Philatelic Society, and **OTEX 2005**, the 25th annual All-Ontario topical exhibition. Free admission and parking. Hours – 9:30 a.m. to 4:30 p.m. Location: John Knox Christian School, 800 Juliana Drive, (Hwys 401 & 59 North), Woodstock, Ontario, Canada. Further information: Jim Watson, Show Chairman 2005, Box 20113, Woodstock, Ontario, N4S 8X8, Canada.

**April 1-3, 2005, Edmonton Spring National Stamp Show.** Sponsored by the Edmonton Stamp Club at the

Conference Centre, Fantasyland Hotel, West Edmonton Mall, Edmonton, AB. Show hours, Fri. 1-6 p.m., Sat., 10 a.m.-5 p.m., Sun. 10 a.m.-4 p.m. No admission, 25 dealers, junior room, awards banquet, BNAPS breakfast. Exhibits entry form and prospectus from John Powell [johnpowell@shaw.ca](mailto:johnpowell@shaw.ca). Frame fees Can \$12, One-frame Can \$20, junior entries free; closing date Mar. 1. Further information [www.edmonton-stampclub.com](http://www.edmonton-stampclub.com).

★ **April 29-May 1, 2005, Philatelic Show 2005.** Sponsored by The Northeastern Philatelic Society of Stamp Clubs. Held at the Holiday Inn at Boxborough Woods, Route I-495, Exit 28, (Route 111 East), Boxborough, MA. Exhibit will be composed of approximately 300 16-page frames. Fees for single-frame exhibits are \$15.00, multi-frame exhibits are \$9.00 per frame, non-competitive exhibits \$5.00 per frame, and youth exhibit frames \$4.00 per frame. Other show features include a 60-dealer bourse, a philatelic auction, a children's area, seminars and meetings, USPS and UN booths cachet covers and cancels. Hours are 11 to 6 Friday, 10 to 5 Saturday, 10 to 4 Sunday. Admission and parking are free. The prospectus may be obtained from Guy Dillaway, P.O. Box 181, Weston, MA 02493-0181 (e-mail: [phbrit@comcast.net](mailto:phbrit@comcast.net)) or on the Federation web site at [www.nefed.org](http://www.nefed.org). Other information may be obtained from the web site or from Jim Warner, P.O. Box 81414, Wellesley Hills, MA 02481-0005 (e-mail: [jgwarner@comcast.net](mailto:jgwarner@comcast.net)).

★ **May 28, 29, and 30, 2005. NOJEX '05.** The 43rd 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 Postal Stationery Society, the Society of Israel Philatelists, the United Nations Philatelists, and the New Jersey Postal History Society. Bourse of 40 dealers and public auction by Northland 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 3 p.m. Admission \$1.50; free parking. Deadline for exhibit entries is April 15, 2005. 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@verizon.net](mailto:gisp@verizon.net).

★ **July 22-24, 2005 Minnesota Stamp EXPO 2005.** 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, \$20.00 minimum per exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission. Youth table, seminars and meetings, 40+ dealers, USPS and UN booths. Further information and prospectus from Paul L. Hempel, Jr., 401 22nd Ave. NE #3, Minneapolis, MN 55418, by e-mail from: [rossvole@aol.com](mailto:rossvole@aol.com), or from the web site at [www.stampsminnesota.com](http://www.stampsminnesota.com)

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

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

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

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

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

All U.S. requests should be sent to Bette Herdenberg, 5520 W. Agatite Ave., Chicago, IL 60630.



## Editor's 2¢ Worth

by John M. Hotchner, Editor, P.O. Box 1125, Falls Church, VA 22041  
jmhstamp@ix.netcom.com



### Miscellaneous and Sundry

Long-time readers of this journal know that there is a theme proposed in each issue — see page 5, under Future Themes. The title has been Future Issues until now; the change being the result of my puzzling over the fact that hardly anyone responds to the themes except for the ever-reliable Bob Odenweller. Please understand: I count my blessings that you who write for TPE do so at all. Yet, there are problems to be solved in our corner of the hobby, and areas where member experiences can help us all to better understand its dynamics. And those are the subjects I try to use as themes. Maybe it is just that Future Issues looks like an administrative note, while Future Themes will hold the eye and engage the brain better. Any other ideas welcome!

With this issue we begin our 19th year of publication; and next year during Washington 2006 we will celebrate our 20th year of existence. Your officers are engaged in the planning process for this extravaganza, and I would invite you on their behalf to present any ideas you have to do this. Their contact points are on the inside front cover of this issue. While you're at it, any other ideas you have for improvements or programs for AAPE are also welcome. May I also suggest that for those members who have been with us most or all of that time, an interesting article for friends to read, and new exhibitors to learn from would be your experiences and progress in exhibiting during the "AAPE years."

Our letters to the Editor column added e-mail addresses of letter writers a few issues ago; thanks to a suggestion from Don David Price. No one has commented pro or con, but most letter writers are now including their e-mail address with their letters. I take that as acceptance, but want to note that should you respond to a letter in this way, I'd like to have a copy of the response for the possible use in TPE. The only possible downside to the new practice is that we will lose in TPE the benefit of back and forth debate the letters generate.

Finally, I hope you have noticed what a terrific job Vice President and Ad Manager David Herendeen had done with encouraging new advertising in TPE. Exhibitors are active buyers. And we should patronize those who not only have material we need, but who help AAPE to keep the journal going. So, my plea — like that of every other editor — is that you look at our advertisers first — and that you tell them that you saw their ad in TPE!

## Your 2¢ Worth

— Wallace Craig & Jim Bowman • Milan Cernik & Bretislav Janik  
• Roger Heath • Stan Luft • Ross Duberal • Dave Herendeen

### It Costs Money

To The Editor:

We just received the latest TPE (October, 2004) and came across a small article entitled, "Single Frame Fees." The writer was complaining about the \$25 single frame fee vs. the \$8 or \$10 fee which the multiframe exhibits are charged per frame. He asks if shows are trying to raise extra money from single frame exhibitors?

First, if that were true, shows would accept unlimited one frame exhibits. In fact, they are usually limited to less than a dozen, because they take as much work to judge as a multiframe exhibit. The judges only have a limited amount of time to get their work done; hence the limitation.

Second there is the cost of a show, specifically the exhibiting part of the show. Let us start with the frames. They must be stored during the year. They are kept in storage boxes. These boxes full weigh about 1,800 pounds each and hold 50 frames. For a show with

around 300 frames, that will be six boxes. When showtime comes around, a moving van must be rented to bring the boxes to and from the show.

Now the frames are up (often after some local students are paid to help with set up of the heavy frames) and the show starts. The five judges must be given an honorarium of \$300 or \$350 each; depending upon the number of frames on exhibit. Before this gets you excited, remember that the judge has to rent his/her room, pay for transportation, buy several meals as well as any incidental expenses. We are also APS judges so are more than aware that one becomes a judge for love of the hobby, not to make money.

Next are the awards; not only those given by the show to each exhibit, but the grand, reserve grand, and some specials. These can cost up to \$25 for nice awards. And then there is frames maintenance: breakage and repair. And there are other costs as well. If you are the show chairman, how will you pay for all of this? The dealers; table fees cover some of it,

but that has its limits. What is left is the frame fees. A five to seven framer will bring in \$40-\$50. A ten frame exhibit will bring in \$80-\$100.

You do the math: Storage of frames: \$200 per month; Transportation of frames: \$600-\$700; Special Awards: \$200-\$300; Jury: \$1625; Show medals: \$30.25 each (including the basic medal, mounting plate, engraving, ribbon, matte board including cutout for medal, misc. tape, printing of winners' list, etc.): \$1250.

In addition, the awards banquet is subsidized in the range of \$5-10 per ticket. And don't forget the cost of security for both the bourse and exhibits: in the range of \$8 to \$9 thousand. It is also well to remember that the General Chairman and Committee members get nothing for their work except the satisfaction of a job well done. May we suggest that YOU volunteer to help one of your local shows. We are sure you will enjoy knowing that you are helping the hobby!

We don't expect that those who think \$25

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

Thanks to Dave Elsmore and the *Asia-Pacific Exhibitor* of November, 2004, we have a monograph to offer:

- **Judging Western Australia Railway Parcel Stamps to 1965** — (2 pp) 50¢

*They are available from the editor for prices indicated, to cover copying and mailing (mint 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 thematic and other exhibiting categories. Get creative!

Send monographs to the editor, for future listing in TPE.

### Still available:

- **Judging Postal Stationery** — (2 pp) 50¢
- **Judging South Australia Revenues 1886-1965** — (3 pp) 60¢
- **Judging Tasmania Revenues 1827-1965 (Parts 1 and 2)** — (9 pp) \$2
- **Exhibiting And Judging South Australia In The Traditional Class (Part 1 and 2)** (14 pp) \$1.80
- **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 Cuba (Spanish Period)** (5 pp) \$1.00.
- **How To Judge — Canadian Airmail** By Murray Heifetz (5 pp) \$1.00.
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- **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¢.
- **How To Judge (Nicaragua) Airmails** (4 pp). By Derek Pocock 75¢.
- **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 Dibiasi (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¢

is steep will become converts, but we do hope you will have a better understanding of what is involved in fee setting.

Wallace Craig

Jim Bowman

SESCAL

### Virtual Exhibits

To The Editor:

At the internet address <http://www.japhila.cz/hof/> you will find the permanent virtual philatelic exposition EXPONET. It is intended for public viewing of worthy philatelic exhibits in all areas and periods, and for exhibitors from all parts of the world. In the near future the exhibits will be classified in accordance with classes defined by FIP.

Would you wish to present your exhibit as part of the virtual world-wide exposition EXPONET?

Would you wish to have your exhibit online, available to collectors throughout the world?

Would you wish to permanently display your exhibit and at the same time have it safe in your home or vault? You don't wish to display your exhibit under your own name? No problem — it can be displayed anonymously.

All of this can be accomplished through EXPONET. In the virtual philatelic exposition EXPONET, collectors who have little or no chance of attending national or international shows will have an opportunity to study your exhibit.

Therefore, scan your exhibit and furnish the scan to us. Technical specification: scan album pages in 18.7 mil. of colors, at a resolution of 300 dpi and with a minimum width of the image (album page) of 750 pixels. Save as — .tif or — .jpg, burn it onto a CD and send the CD to: Milan Cernik, P.O. Box 243, CZ 16041 Praha 6, Czech Republic.

No charge will be made for exhibits submitted before the end of 2004 and no further fees will be charged up to the end of 2006.

We look forward to your cooperation with us.

Milan Cernik

e-mail: [cernik@volny.cz](mailto:cernik@volny.cz)

Bretislav Janik

e-mail: [janik@japhila.com](mailto:janik@japhila.com)

### DeCoppet Razor Cancels of Switzerland

To The Secretary:

I would like to express my appreciation for the AAPE Novice Award presented to my exhibit it at ROMPEX.

It has taken about four years to collect the material, most of which came from Ebay (Europe) and a few dealers who kept their

eyes open for me. I have already found additional pieces to include, meaning a substantial reorganization in places. I know where I will be "simplifying," and what I will do to emphasize the rarities in a manner more comprehensible to the judges.

Since ROMPEX, I've discovered this topic has only been shown once before, that being last year in Bern by a Swiss collector. I hope to eventually show my exhibit in Switzerland before the "home audience," but you saw it first and I'll always remember the consideration you gave it.

Thank you for the one year membership and the copies of the *Philatelic Exhibitor*. Not only did they whet my appetite, I'm afraid I gorged on them, and it will be necessary to review them again in a more leisurely manner in the future.

I know I can improve my exhibit, and build on the award you gave me. Thanks for giving me an additional reason to continue.

Sincerely,  
Roger Heath  
Kailua-Kona, Hawaii  
rheath@kona-net

### Judging Assignments

To The Editor:

RMSS (formerly known as ROMPEX) is a popular show with exhibitors and judges alike. In any given year we have one local (unpaid) judge, which leaves but four other judging slots to be filled. With a self-perpetuating waiting list of almost 40 judges, it's really tough for me to make equitable decisions regarding the makeup of an upcoming jury. Please bear in mind that, once on my list, you are not going to be forgotten (unless you choose to go emeritus or die on us beforehand). Also that if your collecting specialty matches that of any of our invited societies you will be moved up the line. Your chances improve markedly if you've been a recent RMSS exhibitor or can be a near-future one. However, if you've served on one of our juries in the past ten years or so, it could be quite a while until we get to see you again here — unless, of course, you come as an

exhibitor; we do appreciate having exhibitors as well as judges at our show!

Let's face it, it's the only fair system I know. Please remain patient and understanding. We'd love to have you all on our juries but, unfortunately, not all at once.

Stan Luft  
Golden, CO  
fcpsed@worldnet.att.net

### Judging in Australia

To The Editor:

The Swan River Stamp Show, an Australian National Exhibition, was recently held in Fremantle, Western Australia. I was fortunate to be on a judging team with two invited U.S. judges — Peter McCann and Dan Walker. It proved to be a pleasurable experience and I found many similarities with our judging methods in Australia.

One in particular was related to the criteria of presentation. I have been advocating for some years (with limited success) that one should start with the maximum five points and work downwards if necessary versus the "popular" version of starting with four points and proceeding up, down or more often leaving it at four. It was pleasing to find their idea was the same as mine! Over the years it has been noticeable that Gold-Large Gold exhibits receive the maximum points but often these exhibits are no better than those receiving four points for presentation at lower medal levels (and sometimes even worse!).

Mention in the July issue by Clyde Jennings of the exhibit "Beguiling Orbs of Beauty" needs further comment. This was entered at the Swan River Stamp Show and generated considerable interest. It justifiably achieved a gold medal (and special prize) in the thematic class. There was no thought of banning or not judging the display — does this say something about the Australian outlook?

Note concerning the "Cold" Shows letter from John Walsh — a better suggestion for a more effective method would be to organize one or two experienced exhibitors to be available to conduct tours amongst the displays at

specified times during the show. Depending on the attendees the tour leader can cover (and adjust to) their general interests and level of experience. This method is being used in Australia. I would also suggest a printed sheet with the details of the time and assembly area be distributed to members of nearby clubs prior to the event and to the visiting public as they enter the show. Anyone wanting to learn more of a particular exhibit could inform the tour leader who could find the owner if that person was at the show.

Regards having postcards exhibited at stamp shows — go with it — it has worked in Australia for some time (13 entries at the show mentioned above).

Every exhibitor should be a member of AAPE as well as the interNational Association for Philatelic Exhibitors (NAPE) — founded in 1987 — the parallel journal in Australia is "The Asia Pacific Exhibitor" (quarterly) — originally edited by myself, then Ed Druce, and now Charles Bromser. For details write to The Secretary, NAPE, PO Box 462 Civis Square, Canberra, ACT 2608 Australia (USA membership A\$35).

Finally as a founding member of AAPE I wish to congratulate John for his continuing efforts over many years in maintaining the high quality and interest of this journal.

Ross Duberal, FAP  
Perth, Western Australia  
pennross@internetexpress.net.au

### Odenweller Comments

To The Editor:

I must say I was surprised to see that Bob Odenweller's "Ask Odenweller" was run as it was. Without commenting on the merits or lack thereof in his article, I do not think that the TPE is an appropriate forum for the discussion of the judging methods and results for any individual exhibit. I don't recall that it has been done before, nor do I hope to see such a thing again. I found it totally offensive to both the judging and exhibiting communities.

Dave Herendeen  
Las Vegas, NV  
DHerendeen@aol.com

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

# Recollections

by Clyde Jennings

The first "big" show I ever judged was the international in 1966 called SIPEX, and it was in Washington, D.C. This was even before APS had set up its judging program. Herb Block was the Chief Judge and we were judging as a group. We came to a US classics exhibit. In it was a very nice Scott's #24, quite inexpensive (it only catalogs \$50 on cover today), the type V one cent of 1851. BUT, it was on a cover to a foreign destination along with a Scott's #39, the 90 cent blue of the 1857 issue... and today that little beauty catalogs \$225,000 on cover!!! Herbie, with whom it was always a pleasure to judge, said it reminded him of the story of the fellow who was collecting automobile hub caps. He had collected for years, only needed one hub cap to complete this collection. When he found it, it was on a Rolls Royce! R.I.P., Herbie, you are an icon today... in, fact were even in your day.

Good friend Raul Gandara came to Miami from San Juan, Puerto Rico, when the APS was convening. He brought several other members of the Puerto Rican Philatelic Society to invite the APS to convene with them for a future meeting. By Sunday morning he had not been able to get an audience with anyone at all, seems, he said, they were always in meetings. So early Sunday morning he called my room in the hotel and invited me to have breakfast with him, which immediately accepted since it was always such a pleasure to be around this fine gentlemen.

He told me why this group was there, and about his unsuccessful attempts to corner at least one APS officer. At that time I was President of SPA, the other large general international society as this was in the early '70s. He said if we did not mind being "second choice" he would like to invite us to come convene with them. He also

promised it would be the stamp show to end all stamp shows.

I went to my room and called the other officers, all of whom thought it was a great idea. I went and found Raul and accepted. Now about that promise. This was at least a year ahead of time, so he sent me a round-trip ticket to San Juan, and picked up my hotel bill. I sat in his stamp den and heard him call the Mayor, whom he addressed by first name, and tell him what he was planning and about the party the Governor was going to give. He then called the Governor, and once again by first name informed him what the Mayor planned. Wait! You are ahead of me.

Yep, right, the Governor was almost begging him to allow him to give a party. There are three major rum distillers in Puerto Rico: Bacardi, Ron Rico, and Castillo. He pulled the same stunt on all three, so we were able to give a bottle of rum to each attendee as they checked in to the hotel. Meanwhile, Merci Rosende was welcoming all attendees at the airport with Daiquaris, and the third distiller went for a big party out by the hotel's swimming pool. The mayor's residence was atop City Hall, a beautiful penthouse, complete with swimming pool, so you can imagine that shindig.

I'll tell you this: Raul more than kept his word and any of those still around today who attended in Puerto Rico will attest to that. Raul, I wish you were here to put on another bash like that one. What a party!

Have you ever been "disinvited"? Funny feeling. A number of years ago I was invited to be a judge on the panel at the APS show in San Francisco, the invitation received several months in advance. A few weeks before the show dates I had not received any title pages or synopses, so I

wrote and asked, "when?" Now here's the kicker: the chairman of judges who had invited me had been replaced; the new chairman decided to pick his own panel and I was not on it. How about the apples? I already had plane reservations, paid for tickets, and a hotel reservation. So I decided to go on to the show and just be a regular attendee. However, I did do one good deed: one of the apprentices who was paying his own plane fare and hotel I invited to share my room. Remember, M. Teton?

It was Aripex, and I was once again Chief Judge. The show included a very esoteric exhibit which admittedly none of us knew much about. That was way back when little pages and synopses were not furnished judges ahead of time for advance study. It was also in the days when critiques were held on Sundays, rather than on Saturday as is today's custom (and if you are curious about that, sometimes judges were forced to miss critique because flight schedules did not allow for a late enough departure to stay for critique). The jury's final decision was a Vermeil, and the ribbons were posted Saturday morning. The exhibitor went around all day Saturday letting anyone who would listen know what he was going to do to the jury at critique, a fact of which I was soon made aware (bless my friends!).

So I was loaded for bear when, after I introduced the jury, his hand was the first one up. True enough, he went into his tirade about our lack of expertise, even our lack of common knowledge, etc. When he slowed down, I asked his name and he told me. I asked where he was from and he told me. I asked the title of his exhibit and he told me. Then I said, "Sir, if this jury, in its infinite knowledge, had given you only a Silver, would you now be here fighting for a Vermeil?" He shot back, "I certainly would!" I disliked having to lead him down the proverbial garden path in that manner, but I felt I had no other choice under those circumstances. So I said, "Next question, please".

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

- A Mentor is needed for a collector interested in starting his first exhibit about killer whales or humpback whales.

So far two beginner exhibitors have found mentors. Will you make it three?

Email me at [jrbbleakley@erols.com](mailto:jrbbleakley@erols.com) or write to: Joan Bleakley, 15906 Crest Drive, Woodbridge, VA 22191, and I will

send you more information.

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 [<jrbbleakley@erols.com>](mailto:jrbbleakley@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 category, or subject.

# PRESIDENT'S MESSAGE by Dr. Paul Tyler



It seems like I just finished my last President's message and it is time for another TPE issue. The Holiday Season is upon us and wishing each and every member the very best for this holiday season and the coming New Year. May you find the elusive philatelic item for your next exhibit.

I would like to thank all the members who took the time and effort to vote in our recent election. Your current round of Officers will officially take over on January 1, 2005. As I start my last term as President, I would like to thank those who voted their confidence in me as your President. I would like to welcome both Jerome Kasper and Ron Leshner to the Board of Directors. I look forward to working with both and know that they will provide significant contributions to AAPE.

My sincere thanks to Nancy Clark and Fran Adams, who completed their terms as Directors. Your contributions will be missed.

Some of the comments received with the votes expressed the opinion that the members would like to see more choices for the various positions on the ballot. As many may know, the President and Vice President are limited to two terms, while the Secretary and Treasurer do not have limitations. They are the ones who really work to maintain the smooth operation of the Association.

The next election for Officers will be in about a year and a half. I hope that more members will see fit to run for offices. The candidates for President must have served at least one term as an Officer or Director. There are no requirements for the other Officers or Directors, other than their willingness to serve AAPE. I would urge all members to give serious consideration to run for an office in the next election. I also would like to see choices for each and every position next election.

Washington 2006 will soon be here. The applications to exhibit are now available and must be sent to your Commissioner by

July 1, 2005. All exhibits must have received a Vermeil Medal at a National show to be eligible for the FIP show. Now is the time to enter a National show this spring if you still need to qualify. I hope that every member will try to attend the Show in Washington. For many of us waiting another 10 years to see an international show will be too long. AAPE will have a booth at the show and will need Volunteers to help staff the booth. More information will be available for booth sign-up later in 2005.

Also in 2006 we will hold the Single frame exhibit in Toronto, Canada in the Spring prior to Washington 2006. Look for more information on the show in this issue (p. 22).

Again Wishing all the very Best for the Holidays and may all your philatelic wishes come true in 2005.

## Getting Started: Tips For Beginners: A New Column

by Tim Bartshe, 13955 30th Ave., Golden, CO 80401 [timbartshe@aol.com](mailto:timbartshe@aol.com)

In response to Editor John Hotchner's questionnaire some 18 months ago (TPE October 2002), a number of members, responding to question #8 [*What would you like to see covered in TPE that isn't there now?*] wanted to see more discussion on or articles about the basics in exhibiting. Such responses include *Concentrate TPE on exhibiting basics and principles, More on synopses, More "How to do it" articles, with pictures, Simple explanations of exhibit classes, More on writing up exhibits, etc.* The most succinct request was *Beginner's column on tips*. This theme has continued during the AAPE one-hour seminars I have attended at the many WSP shows since.

I have taken on the challenge by volunteering to edit this column, which I hope will be a regular feature in each subsequent issue. This should not be "the world according to me." I would invite any and all to send in the little tricks of the trade each exhibitor may use whether it is mounting techniques, page design, computer programs, matting or page protectors. Beginning with the next issue, I will attempt to discuss somewhat in depth a single aspect of beginning and intermediate exhibiting techniques. If you have a specific personal question, please send it in and I will do my best to answer it. As in any part of this art called exhibiting, there are no

questions beneath asking and no subject too small to be addressed; if it is a problem to you, it is probably one to many. This column will be as interesting and informative as the membership makes it, so I hope you will help out.

**Philatelic Clydism.** If I have a choice, give me a "tough" judge every time I am exhibiting. I feel that judge will be aware of the mistakes and missing items in others' exhibits (not in my exhibit) and thus I will score higher ultimately.

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

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# From Zero to Gold in Two Years

By Ervin Mrotek

This article describes how I went from not knowing what the word "philately" meant to displaying a 10-frame exhibit that won a National World Series of Philately gold award, all in two years. It reveals the approach I took to put myself in a position for this to become a reality. There is no doubt in my mind that if I can develop gold level exhibit, you can too. It takes a lot of work, patience, some amount of money (no getting around that) and the correct attitude. I've seen exhibits that contain incredible material, often accumulated over decades, get "stuck" earning a silver or vermeil award show after show. If you have one of these wonderful exhibits, I hope you will find that "missing piece" of information in this article that will allow you to make those final changes needed to elevate your exhibit to the gold level. I **highlight in bold font** those items I think are critical to improving your exhibit.

As I mentioned, I am relatively new to philately, having purchased my first stamp in late February 2002 after attending

Aripex ([www.aripex.com](http://www.aripex.com)) in Mesa, AZ which I attended when a close friend, Dick Phelps, came from Dallas to exhibit at the show. Dick was staying at our house and invited me to attend the show with him. Although stamp collecting was the furthest thing from my mind and I was certain I'd be bored stiff, I agreed to attend out of respect for Dick.

At the show I spent virtually all my time looking at the approximately 300 exhibit frames, not knowing what else to do. On the last day, shortly before the show closed, I had spotted a "Polish Prisoners of War Officers Camp Posts" exhibit. Being half Polish, it attracted me and I began to study it. I was totally fascinated by the incredible beauty created by the prisoners under terrible conditions. Unfortunately, the show closed when I had viewed only two or three frames of the 10-frame exhibit. However, I was now captivated by this thing called philately. The Aripex show opened a world to me I didn't know existed and I was hooked.

Dick has collected Netherlands for over 30 years and has a fabulous collection, so I naturally started by collecting Netherlands too. However, I could not get the POW exhibit out of my mind. With Dick's help, I tracked down the Aripex exhibit coordinator and sent him a letter to forward to the individual who had the POW exhibit. That wonderful person, Roy Koczarski, contacted me, giving me lots of encouragement, and I started collecting Polish POW material. It immediately became my passion (which has only grown stronger as time goes by).

Then, as great luck would have it, another person, Roman Sobus, noticed all my POW purchases on eBay. Having collected POW himself for over 20 years, he contacted me and offered to help. He not only became my POW mentor, but also a close friend. Between Dick and Roman, I have the two best teachers anyone could ask. Because of them, both exhibitors, I had no choice but to

exhibit too.

I attended Texpex (<http://users.waymark.net/texpex/>) in April 2002, my second stamp show but my first as a rookie philatelist. Dick was very involved in putting this show together, serving as exhibit coordinator and awards chairman that year. I studied all of the exhibits at the show then **made the critically important decision to attend the judge's critique session. I listened closely, took detailed notes, tried to understand the messages they were trying to convey** and started to learn what it takes to put together a successful exhibit.

Then another wonderful stroke of luck occurred. In July, 2002 while bidding on an item on eBay, I noticed that the seller, Chris Kulpinski, lived in Scottsdale, Arizona (I live in Glendale, 15 miles west of Chris). I emailed Chris and we got together. As it turned out, Chris was the editor of the POW Study Group newsletter that produced 42 issues from 1975 to 1987, all written in English. Members of the Study Group included some Polish officer POWs. Thanks to Roman, I have copies of all these newsletters. Thanks to Chris, Roman and I now have the pages we were missing. In addition, Chris used to exhibit POW material, so has been an incredible resource. More importantly, we have become friends.


It was Pipex show (<http://www.nwfed-stamps.org/>) in September 2002 that got me to seriously thinking about exhibiting. This Pipex was held in Vancouver, BC, and Roy Koczarski was showing his POW material. This was the exhibit that got me passionately involved in collecting POW material and I wanted to see it in its entirety. At this show Roy was going to have two 10-frame exhibits covering all four POW camps that had internal mail systems.

It was also my first opportunity to meet Roy in person and to spend as much time as I wanted with the exhibit that "started it all," so off I went. As a bonus, Roman also attended so he, too, could finally meet Roy. Like me, Roman only knew Roy from emails. Again **I attended the judge's exhibit critique session.** Of course, all the while I was going to shows, I was buying POW material, just not at the shows since not a single dealer I've talked to handles this material with the notable exception of Hank Bieniecki, who specializes in Poland items. My main sources for Polish POW


Oflag IIC - Woldenberg  
Official Cancels and Postmarks

Standard Cancellers

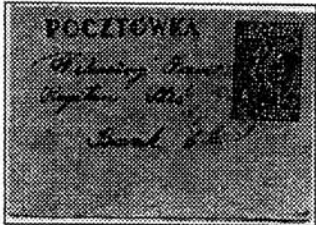
Bronislaw Buczynski made the first canceller from the heel of a rubber boot. It had a fixed date of 5-6-42. It was only used on the Easter mail.



The second cancel, also made of rubber by Buczynski, was introduced on May 7, 1942 with the opening of the regular mail service. It has variable dates in the center.



Buczynski also introduced the third type, a single circle cancel, on September 16, 1942. It was used until December 28, 1942.



**Black Prints**

The general practice at Woldenberg was to **invalidate stamps** for postal purposes **after a period of time** and for the wooden die to be defaced by sawing a line either vertically, horizontally or diagonally across the design to prevent it being used for further printings.

The invalidated dies were used to print about 100 copies of each invalidated stamp, in black color, for distribution among Woldenberg Stamp Catalogue owners to be affixed in the catalog for illustrative purposes. After the war further black prints were made and presented with the dies to the Warsaw Postal Museum. One source states that 200 such black prints were produced. No official records of any secondary printings exist.



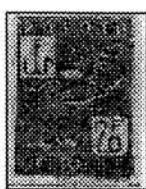
Invalidated 10f Widow

April 4, 1942 --- Postman 20f  
Light Brick-red (2,293)

The other stamp issued on this date portrayed a stylized postman blowing his horn. It shows a bird overhead with a letter in its beak and a camp hut in the background. The designer and engraver was Jerry Staniszkis. This was the only stamp designed by him.



Light red (191)  
White/Smooth/Tissue  
6x1



Dark red (972)  
White/Smooth/Tissue  
6x1



Invalidated  
Postman

**Invalidation**

Both the 10f and 20f issues were withdrawn on September 15, 1942.

material have been eBay, Hank and some of the big philatelic auction houses.

In November 2002 I attended Chicagopex (<http://www.chicagopex.com/>) where Roman was exhibiting his Woldenberg collection, maybe the finest in the world, and where Polonus (<http://www.polonus.org/> — an international Poland collecting club I belong to) was holding its national meeting. Once again I attended the judge's critique session, my third. This is where a person can really learn a lot about exhibiting. I also bought the new APS Exhibit Judging Manual, which contains the exhibiting and judging rules. You can't exhibit successfully without reading this manual. You can buy it from the American Philatelic Society (APS) at [www.stampstore.org/marketplace/nonmember\\_shop/123shop.asp](http://www.stampstore.org/marketplace/nonmember_shop/123shop.asp) (go this page and scroll down until you find it) for \$9.60 for APS members, \$12.00 for nonmembers. You need the latest edition (the fifth as of this writing) as it obsoletes all previous editions.

I decided to target my first exhibit effort to be the Texpex 2003 show in Dallas, which was to be held in April, giving me six months to develop my exhibit. Although there were four POW camps that had inter-

nal mail systems, I decided to exhibit only the Woldenberg camp, which was the first to provide mail service. It also was the largest of the four camps and I had a more extensive Woldenberg collection than I had of the other three camps. I knew that just exhibiting one camp was going to be challenging enough.

The first thing I did was to outline what I wanted the exhibit to contain. I reviewed the notes from the judges critique sessions and they helped me tremendously, as did reading the judging manual. This took time and a number of iterations. I settled on a five-frame exhibit. Once I had a general idea of what I wanted included, I had to sort my material to match my exhibit plan. That's when I found out

h o w  
m a n y  
i t e m s I

was missing. I hadn't been buying with much of a plan, just accumulating items. Now I had to develop a "needs list" that had to be filled if I was going to make any kind of a showing. I contacted all of my dealer friends and sent them my list. Although my needs weren't overwhelming, I did manage to put smiles on some dealer's faces.

Now I had my material and my plan, so I started laying out pages. I used Microsoft Word. It has rulers on top and down the side of the window, so you can measure your material and reserve the space on the page fairly accurately. From attending the judge's critiques, I knew that too much text was distracting. I also knew that too much white

space was detrimental. The material should tell the story with concise text descriptions proving highlights. Finding the balance between too much and too little description, and too much and too little white space is critical to exhibiting success and takes several shows to refine.

Long before the first draft of the exhibit was completed, I had to submit my exhibit application to the Texpex exhibit coordinator. You can download this from from the Internet or you can get it by writing to the exhibit coordinator. One of the critical items you send in with the exhibit application is a synopsis of your exhibit. A synopsis is a way to educate judges by proving them with specific information that will help them understand your exhibit. When you write a synopsis, imagine you are pulling the judges aside and talking to them as they are about to evaluate your exhibit. The synopsis usually contains information that's not in the exhibit and should focus on your exhibit, not the subject of the exhibit. The judges are generally experts in more than a few areas of philately, but they initially don't know anything about your exhibit. Before a show, judges sometimes don't even know how

**Black Prints**

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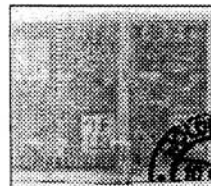
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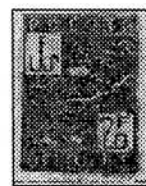
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**Invalidation**

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Just because something doesn't do what you planned it to do doesn't mean it's useless. — Thoma A. Edison

many frames your exhibit contains, unless you've told them in your synopsis. Some exhibitors send in their title page and consider it a synopsis. While both briefly describe the exhibit, the synopsis should be more focused on the details the judges need to know about your exhibit. Writing a synopsis is an entirely different subject too lengthy to get into here, other than to tell you that you should submit one with your application and **it should be brief, not more than two pages** (if the show has 50 exhibits, each judge ends up reading 50 synopses and they'll like yours better if it's short and they're more likely to read it closely.)

As anyone who has ever exhibited knows, mounting and the inevitable remounting of material takes time and tests patience. Though ignorant to the ways of exhibit mounting, I bought mounts with Scotch removable double-coated tape (item number 667). This way, I could remount a full page of material in about a minute using the original mounts. You just peel and stick, very easy. Also, a friend of Dick's is a biochemist and he tested the tape with an aging process that simulated years of time in a few weeks and the tape did not damage the mounts or contents in any way. I bring this up because sometimes you know a page should be remounted to make it better, but the time required is significant and you are burned out on mounting or just don't have the time. **Using the double-sided, removable tape makes this task easy and allows you to make that change which may get you those few extra points that may be the difference between a vermeil and a gold award.**

As it turned out, I earned a vermeil at this show. I was pleasantly surprised (actually, shocked) at my good fortune. Although I'd only been collecting a year, all of my preparation had paid off. Of course, **I attended the judge's critique and took detailed notes and tried to understand everything they were telling me.** Judges are wonderful people who are extremely knowledgeable and are exhibitors too, so they understand what you are experiencing. **They will help you any way they can to improve your exhibit,** answer any questions you have, and will even give you a one-on-one critique at your exhibit.

**Here's where attitude comes in and it is the single most important element in earning a gold award!** Many exhibitors I talked to feel that they are somehow not being "true to themselves" if they implement the judge's suggested changes. They

feel it's their exhibit, not the judge's, and if they make the changes their exhibit won't convey the message they want it to convey. They complain about and resist every suggestion the judges make.

My thinking is that the judging rules were developed over a period of 100+ years and contain the experiences of tens of thousands of exhibitors, so exhibiting by "following the rules" in an effort to earn an award commensurate with the quality of the material you are displaying is really being true to yourself, while purposely disregarding them is being dishonest with yourself and the people who are viewing your exhibit. In fact, show attendees tend to pay closer attention to gold award exhibits than to the others, so you can get your "message" across even better by earning a gold award, but enough on this point.

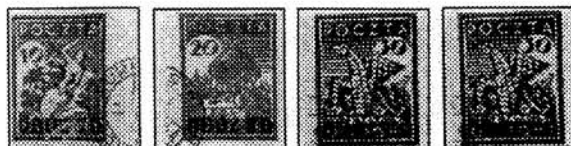
Excited by my unexpected success at Texpex, I was motivated to exhibit at Aripex in February 2004 where Polonus was to be one of the guest societies and where it would hold its annual meeting. At Texpex I received so many great exhibit improvement ideas from the helpful critiques given by the judges that I decided to expand it from five frames to ten frames. I also decided to include all four POW camps, not just Woldenberg. Since this required extensive updates and additions, I was concerned about my exhibit not being of the quality I wanted to represent — not only as regarding my material, but for Polonus.

So I decided to enter my first 10-frame effort in a local show to get a reading on where it needed improvement. One of the country's best local shows is the Mid-Cities Stamp Show ([www.mid-citiesstampclub.com/stampshow.htm](http://www.mid-citiesstampclub.com/stampshow.htm)) in Grapeville, Texas, the location of DFW Airport. Mid-Cities is part of the Texas Series of local shows and uses APS-certified judges, so even though the judging may be somewhat more forgiving than at a national show, it is still superior to most local shows. I felt that exhibiting here would also highlight the "holes" in my collection and give me time to fill some of

#### Oflag IID - Grossborn

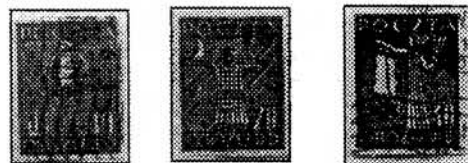
May 2, 1944-Overprinted Neubrandenburg Stamps  
10f Siren-Rose & Red Shades (1,386)  
20f Chapel - Olive Shades (1,827)  
30f Griffon - Blue Shades (722)  
50f Theatre Scene - Reddish-bronze (513)

Following the transfer of officers to IDD from Neubrandenburg Oflag IIE, a set of 4 stamps issued in the IIE camp on February 5, 1944, was reissued in Grossborn overprinted with "OB6Z II D".



June 22, 1944 - Maritime Day  
10f Blue (2,211), 20f Brown (2,252) & 30f Green (2,173)

These three stamps were designed by B. Malisz and engraved by W. Buiacki. The 10f showing a Baltic sailing ship through a window, the 20f showing an allegory for storm at sea, and the 30f showing an allegory of calm at sea. All were rouletted on gummied paper.



them before Aripex.

I had been researching and working on the exhibit text for the material for the other three camps on and off for six months, so I focused my efforts on completing this task and trying to fit my exhibits into ten frames. This immediately showed me where I had deficiencies, so I put out the call for help to all my friends and dealers. **I also spent considerable time reviewing my notes from the various judge's critique sessions I had attended,** especially Pipex and Chicagopex since each of those shows had wonderful Polish POW exhibits and I had taken copious notes when they were critiqued. **I can't emphasize enough how important it is to attend critiques if you plan to exhibit.**

I was overwhelmed at Mid-Cities when my exhibit earned gold and Best of Show awards, plus four other awards. **It pays to read the judging manual and listen to the judges!** Another important item to improving your exhibit is to **attend the various exhibiting-related seminars given at most stamp shows.** These are usually given by judges from the show. This is how I learned about the American Association of Philatelic Exhibitors, which I immediately joined.

The \$20 dues is money well spent if you plan to exhibit. It was also at one of these **free seminars** where I learned how to write a synopsis and at another how to develop a single-frame exhibit.



Now that I had some great notes from the Mid-Cities judges critique, I felt I was ready for Aripex. With the holidays and everything involved with them, I only had a few weeks in January to make my exhibit changes. Feeling confident from my Mid-Cities experience, I was not as diligent with my updates and made some embarrassing mistakes when I hurried my changes for Aripex. These mistakes cost me points, I'm sure, and I ended up with a vermeil at Aripex, but again I attended the judge's critique. I listened closely and had a private session with a judge. I was determined to not be sloppy again. I worked diligently to make the necessary changes and added some great new material for my next venture, Texpex 2004.

Texpex 2004 was where all the work paid off. I earned my first gold award exactly two years after attending my first stamp show as a rookie philatelist. When I attended the judges critique (do you see a pattern here?), I asked a question about a point this panel of judges made that was contrary to what the Aripex panel stated on the same point (hey, judges are human too, so give them a break) and got the best compliment I've ever received as a philatelist when the head judge said "it doesn't matter what you call it, this exhibit would

be a gold under any circumstances."

One other often overlooked opportunity to mingle with other exhibitors and learn their secrets is at the awards banquet, which may be a dinner or breakfast. Every show has either an award dinner on the night the awards are given out or a breakfast the following morning. It is well worth the money (which is often subsidized by the club that puts the show together, so don't complain about the cost as it's not the club's fault) because of the relationships that often develop from these gatherings and the tips you can pick up. Take advantage of the opportunity to attend them and interact with your fellow philatelists. You'll be glad you did.

So, that's my story. I wish I could write down all the pointers I received from the judges at these critique sessions, but they are too numerous and perhaps too focused to my exhibit, and it would take another article. The points I want to reemphasize that are critical to your exhibiting success are:

1. Your material (of course, but it's the difficulty of obtaining material, not the cost, that make it special, so you can earn a gold award without selling your first-born, but you need to extend yourself financially, at least a little, and get some nicer items.)
2. Buy and read the AAPS judging manual (and get the latest version, the fifth edition as of this writing, because it obsoletes all previous versions.
3. Attending the judge's critique session of every show you attend, whether you're exhibiting or not. Take

### Offlag IIC - Woldenberg

May 7, 1942 - 10¢ Second and Subsequent Printings

This success prompted the setting up of a Camp Postal Committee, which took over from the Widows and Orphans Board and received permission to run the camp post as a permanent feature under the general supervision of the camp leader starting May 7, 1942. Immediately, further printings of the original stamps were made in the following colors and quantities:

Color	Quantity Printed (All Types)
Blue	6,372
Green	3,580
Brown	5,881
Red	4,011
Black	1,382

As shown below, many shades and paper variations (some almost transparent) exist.



detailed notes. Save them and reread them whenever you work on your exhibit. Also take advantage of the judge's willingness to help you by asking questions and even having a private review of your exhibit if you have one at the show (and be nice to these wonderful people because they are there to help you.)

4. Make those "little" changes to a page that you know should be made. An extra few points may make the difference between a vermeil award and a gold award.
5. Attend the free exhibiting-related seminars that are held at most shows.
6. Attend the awards banquets, and mingle with the other exhibitors.
7. HAVE FUN!

By exhibiting and earning a gold award, I've learned more about my collection than I ever thought possible. I've made new friends and have had a lot of fun. My collection now has more meaning for me than ever before. It's no longer an "accumulation," but a historical tribute to those brave Polish officers who were interned longer than any other prisoners during World War II.

**Offlag IIC - Woldenberg**  
**Exhibit Organization**

**Part I - Postal History**

- A. Stamps, Stamp Usage, Souvenir Sheets, Essays & Forgeries
- B. Registered & Express Mail
- C. Postcards
- D. Specialized Stamps, Labels, Stampless & Other Camp Material
- E. Official Cancels and Postmarks
- F. Camp Closure & Evacuation
- G. Black B Postals Items



**Part II - Illustrated Postal Stationery**

A red border or mat distinguishes major items

**Postal Rates in Effect**

Type	April 5-6, 1942	From May 7, 1942	From Sept. 20, 1942
Postcard (regular)	-	5¢	10¢
Postcard with up to 2 words at cost	-	5¢	10¢
Regular post card	10¢	10¢	20¢
Letters to 50¢ zone	20¢	20¢	40¢
Registered mail	-	1.50	3.00
Express delivery	-	50¢	1.00
Package delivery	-	1.00	2.00

This postcard was sent to Lt. Mieczyslaw Dowdina in barracks 18b on April 4, 1942, the first day any camp mail was ever sent in any camp. The Easter greeting graphic shows the incredible talent, humor and optimistic outlook these prisoners of war displayed under extremely difficult conditions.

Scan of front of postcard

# Comments on "The Royal Palm Tour"

Collated by Dr. Paul Tyler\*

In the January 2004 issue of *The Philatelic Exhibitor*, we announced a new means of getting helpful material into TPE; specifically having exhibitors provide four pages of their exhibit, and then have volunteer judges comment on the pages.

The first of the results is presented here. The exhibit is *The Royal Palm Tour* by Phil Stager; a two to three frame Display exhibit in planning.

Here are the comments:

1. Pages 1 and 2 are really a one double page to start the exhibit. The only apparent reason for this is to accommodate the title and subtitle. Reduce the font size and use only page as a title page.
2. The "Itinerary" is a cutesy substitute for "outline"; not everyone will understand.
3. There are no comments about the button (upper right) and the label below it.
4. From the first three pages, exhibit appears to be a Train trip south. But the out-

line goes beyond this concept.

5. Caption under first cover, page 2, should be a positive statement not conjecture.

6. Page 2 has heading labeled 1. DEPARTURE, the same heading is noted on page 3 as a prime number in the outline, without a subordinate. Page 3 should be a subheading.

7. One railroad brochure ("FLORIDA Service") would be sufficient. The "Southern Railway System" serves no purpose and appears to be a duplication of a similar Palm Tree scene.

8. Page 4, on some pages the typing appears to be justified, while on other pages the type is centered. Should be consistent. One or the other.

9. Cover information, i.e. price etc., should be removed. Use corner mounts.

10. A reviewer commented that the picture card should be mounted above the Cover as it is smaller and also predates the cover. It is probably correct as mounted, since the

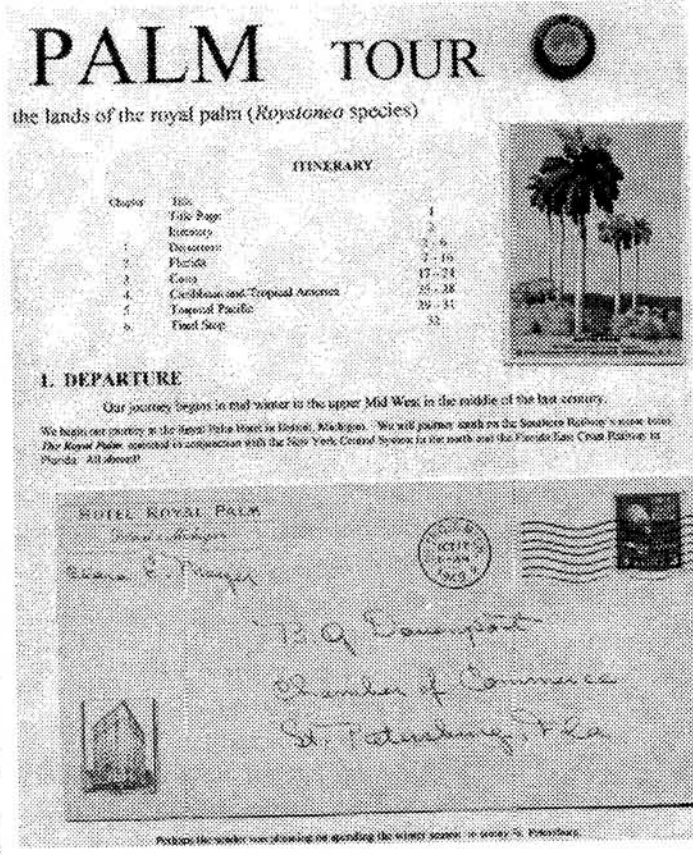
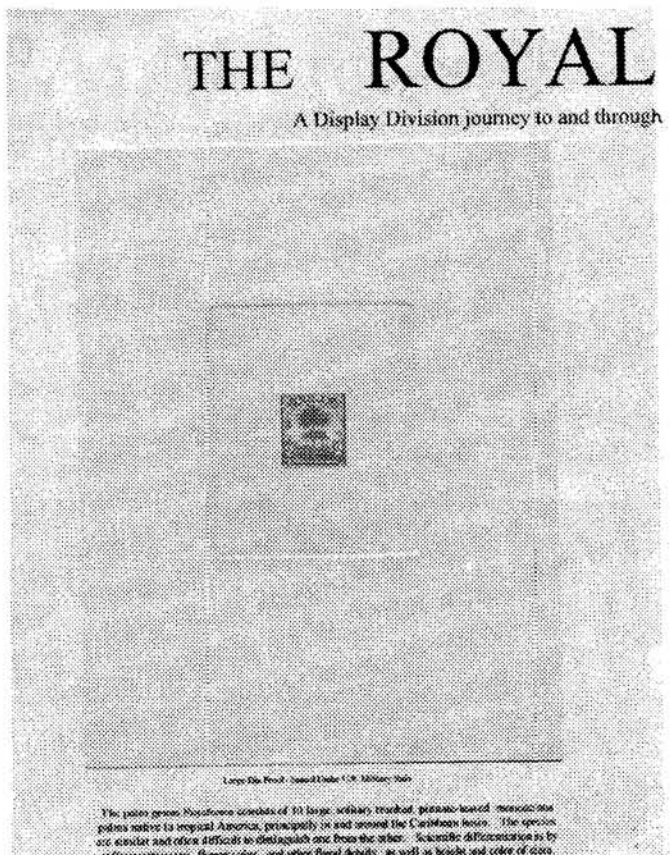
exhibit to this point is a travelogue down Florida, and one arrives at Jacksonville before reaching West Palm Beach.

11. Title page lists the Final Stop as Section 6. But the last page entitled as "5. Final Stop."

12. One reviewer felt that there was no need to show the entire brochure, only the Business Reply address would be sufficient. Since it is a complete piece, cutting is unthinkable and windowing the piece will eliminate some great information. It makes a nice ending to the story.

13. Not seeing the entire exhibit, it is difficult to make a complete assessment. The major problem encountered is the emphasis at the start on the Royal Palm train. It gives the impression that we will travel on the train and see the sites from the beginning to the end of its route traveling South. The exhibit is really about the Royal Palm tree.

\* based on comments/critique by Janet Klug and A. Don Jones.



**1. DEPARTURE**

This 1934-35 season brochure depicts the services in Florida planned with Royal Palm

This 1931 pictorial folder and map shows the Royal Palm as the local station in Royal Palm, Fla., for connections for the Southern Railway

**FLORIDA SERVICE**

REG. EXPRESS SERVICE  
SOUTHERN COASTAL R. R.  
SOUTHERN RAILWAY SYSTEM

EAST COAST - CENTRAL - WEST COAST

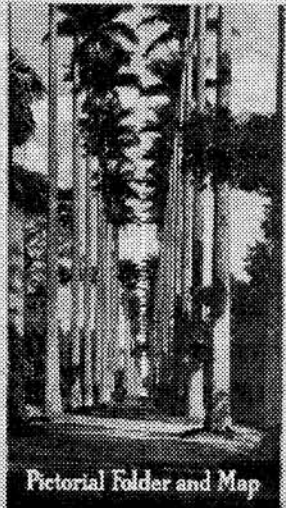
SEASON 1934-35

ROYAL PALM

PONCE DE LEON

*Swanée River Special*

**SOUTHERN RAILWAY SYSTEM**



Pictorial Folder and Map

**2. FLORIDA**

Florida is known to make native and imported royal palms in the southern part of the state. The entire state uses and raises the name for anything from soda pop to hotels.

Locations nearest to the Royal Palm trees are Jacksonville, Fla. or spend a night at the Royal Palm hotel before continuing our journey to reach Florida.

POSTMASTER: RETURN TO  
West Co. St. Petersburg, Fla. 33701  
1933-35 Florida - The Royal Palm (Season)  
No. 1 2500



As we continue down Florida's 1934-35 season, we are glad to see in West Palm Beach at the Royal Palm Hotel - even if there are common palm trees at the hotel. We can expect to see more royal palms from here on out.



**Team Exhibiting — Forward Progress**

by Tim Bartshe

In the aftermath of the "team" competition held at INDYPEX 04 Between the exhibiting "clubs" from Connecticut (including the satellite communities of Canada and Golden, Colorado) and Houston along with the provocative challenge put out by Editor John Hotchner in the January issue of last year, I would like to give you an update on a couple of Team Challenges that are in the works for 2005.

sent, some five or six teams have committed to join in on the fun. The basic concept is described in the announcement excerpted below.

**Northern California Council Club Challenge A Proposal**

Some of our local stamp shows in the Northern California Council area are struggling to attract a suitable number of exhibits to ensure that the show experience remains attractive to the public as well as active collectors. One proposal to increase the number and variety of exhibits is to encourage more collectors to consider exhibiting as another enjoyable dimension in our hobby. Encouragement has worked well in the past, but the

In the April TPE, Vesma Grinfelds, David McNamee and Bill Willis, in the Your 2 cents worth section (page 6) announced that the Nor-Cal Council comprising all clubs in Northern California, had approved the competition for teams from each club. At pre-

The first step in solving a problem is to tell someone about it. — John Peter Flynn

**Royal Palm South Cemetery**  
"Serving St. Petersburg Families Since 1921"  
101 55th Street South - St. Petersburg, Florida  
**321-6316**



Get Now and This Pre-Arrangement Package Price **NEVER INCREASE... Guaranteed!**  
• 1 Deluxe True Companion Crypt For Two  
• 1 Solid Bronze Marker & 2 Flower Vases  
All Opening & Closing Charges—Sat. Too!  
Only **\$59.95** For Month

**BUSINESS REPLY MAIL**

ROYAL PALM CEMETERY  
101 55TH ST. S.W.  
ST. PETERSBURG, FL 33707-9049



numbers affected have been small. Another approach is to formalize the encouragement into a mentoring program coupled with a contest among the stamp clubs within our Council.

We propose that teams will be formed of one experienced Mentor (Vermeil or higher at WSP show) and one Novice (limited or no experience, but a desire to learn).

1. The teams would each put together two NEW exhibits (5 frames total max):

- Mentor's exhibit: either a 1-frame or a 3-4 multi-frame exhibit

- Novice's exhibit: 1-, or 2-, or 3-frame exhibit.

Note: 1-frame exhibits will be 16 pages; multi-frame exhibits can be multiples of 15 or 16.

2. Each exhibit should conform to the rules for exhibitors in the most recent APS Manual for Judges in terms of exhibit classification and format.

3. The Mentor will guide the Novice in following the APS rules and assist the Novice with issues and problems that may arise during the exhibit-building phase. This is supposed to be a learning environment, and periodic contact and discussions are necessary for success.

4. We recommend that the Club Challenge take place at SUNPEX 2005, and each recognized team will agree to compete in that show by November 30, 2004.

5. The resulting exhibits will be shown in competition at the chosen show. Special awards will be given for the Best Novice exhibit and the Best Club Team exhibits in addition to regular show ribbons. The Team competition may require special judging criteria and (possibly) a special judge unaffiliated with any club in competition. If entries are sufficient, we may recognize the Novice Runners-Up or split the Novice awards by philatelic division (Postal, Revenue, Display, etc.). In addition, the Novice winners will have their exhibits displayed (noncompetitive) at the next following WESTPEX show.

So what is in it for you?

- For the Mentor, this is a good excuse to do that new exhibit that you always said you were going to do. It is also an opportunity to hone your skills as an exhibitor. There is nothing that is more effective mastering a subject than trying to teach it to someone else.
- For the Novice, it is an opportunity to experience one of the additional dimensions of joy in our hobby. Exhibiting provides additional

insights that help you become a better collector and enjoy the hobby more.

- For the Club, a challenge competition can invigorate and revitalize your meetings as people in the club try to assist the Novice, and the Novice keeps the club informed on their progress.
- For the Council, this will help feed local shows with a number of new exhibits and new exhibitors.

As one can see, this is taking the team approach and molding it into a mentor program which the AAPE and Jo Bleakley are championing. This kind of outreach can only improve the hobby by bringing in new exhibitors and creating an atmosphere of competitive fun. It will happen and be at the SUNPEX show next fall with yours truly serving as a judge for the competition. I will report the success and results a year from now.

Another team competition is also being formulated by visiting Australian Mike Rhodes now living and working in Nevada. His approach is very similar to Dr. Pocock's letter in the same issue on page nine. Mike has chosen the one-frame format as the vector for the challenge and a team of five or six exhibitors which would include a novice as well as a youth. The idea is a state versus state competition and to date two such glorious entities (we won't discuss the colors) Nevada and Colorado have taken up the challenge. Further gauntlets have been thrown down to Southern California, Arizona, Texas and Oklahoma. If there are any "fly-over" states and the eastern seaboard who might be interested, please contact me or Mike (mrhodes@bactech.com). The venue has not yet been set but would most likely be late next year at a September, October or November show. To give you a different flavor of the format, again, I have excerpted the "rules" below.

#### **WESTERN STATES SINGLE FRAME CHALLENGE**

The challenge shall comprise as many State teams as may be organized.

*[Option any four invited teams if States not keen on the idea]*

All judging will be carried out using the APS single frame judging criteria and points system for the relevant exhibit. Youth entries will be judged according to the respective age category.

The exhibits will be judged by two or preferably three APS accredited judges.

As the number of entries does not meet the National Specialized Exhibition minimum frame requirements the

exhibits will be awarded regional medals.

Each state shall submit six exhibits which shall comprise the TEAM ENTRY (*could be five and still work if six considered too many.*)

These exhibits may be of any exhibit type in the postal division (Traditional, postal history, postal stationery, aerophilately, astrophilately, special studies and first day covers), revenue, thematic, display, cinderella or illustrated mail divisions.

Each TEAM ENTRY shall contain exhibits from

- A youth as defined by the AAPE as being under 18.
- A novice who has never exhibited at an APS World Series Show in any category.

The remaining three or four exhibits must each be from a *different* type or division listed above and from a *different* type or division from the novice exhibit.

As an example the TEAM ENTRY may comprise

- Youth entry (any class or division)
- Traditional (novice)
- Postal Stationery
- Aerophilately
- Thematic
- Illustrated Mail

The five general exhibits could not comprise for example five traditional or five types of illustrated mail.

The exhibits can all be existing exhibits as long as they meet the entry criteria.

Each state shall appoint a commissioner (*captain*). The commissioner (*captain*) shall be responsible for coordinating the state's TEAM ENTRY, including sending or taking all six exhibits to the show. The six exhibits must arrive together.

Closing date for entries will be [to be determined]

As stated the judging criteria will use the single-frame and youth point evaluation.

The winning state will have the greatest number of total points for the TEAM ENTRY comprising the six exhibits.

A trophy will be awarded to the winning state

Regional medals will be awarded for each adult exhibit based on the APS single-frame medal level points and to the youth exhibit on the normal points scale.

# New One Frame Score Sheet And Guidance

From Phillip J. Stager on Behalf of The APS Committee On Accreditation  
Of National Exhibitors and Judges (CANEJ)

The following guidance and new score sheet will be used at AMERISTAMP 2005 in Atlanta.

Exhibit Title \_\_\_\_\_ Frame # \_\_\_\_\_ Date \_\_\_\_\_

Criteria for Judging One Frame Exhibits	Points	
	Maximum	Awarded
<b>Treatment &amp; Significance</b> - Scope and Limits - Coverage and Development - Relevance	<b>30</b>	
<b>Philatelic &amp; Related Knowledge and Personal Study &amp; Research</b> - Philatelic Knowledge - Related Knowledge - Personal Study - Research	<b>35</b>	
<b>Condition and Rarity</b> - Condition - Rarity/Difficulty of Acquisition	<b>30</b>	
<b>Presentation</b>	<b>5</b>	
<b>TOTAL</b>	<b>100</b>	

## Medal Levels

Gold	85 - 100
Vermeil	75 - 84
Silver	65 - 74
Sil-Bronze	60 - 64
Bronze	55 - 59

A one frame exhibit (OFE) develops any aspect of the established competitive Divisions, narrates a **complete story** of either an issue, stamp, country, era, geographic location, or theme or other distinctive concept, and follows a clearly defined title, concept, or plan.

### 1. Treatment & Significance (30 points)

1.1 Treatment (20 points) is the degree of development, organization, balance, and completeness, both in the material presented and the story the exhibit tells.

1.1.1 Scope and Limits. Is the subject or theme suitable for a OFE? Is it clearly defined or limited?

Points are deducted in proportion to the number of frames that would be required to fully develop the exhibit

1.1.2 Coverage and Development. Does the exhibit tell a complete story? Is the story told in-depth in a well-organized and balanced manner?

1.1.3 Relevance. Is every philatelic item directly related to the subject or theme?

1.2 Significance (10 points) is the impact the material being presented has on the country, era, location, or theme.

### 2. Philatelic and Related Knowledge and Personal Study & Research (35 points)

2.1 Philatelic knowledge is demonstrated by the items chosen for the exhibit.

2.2 Related knowledge is demonstrated by the accuracy and appropriateness of the related text.

2.3 Personal study is demonstrated by proper analysis of the philatelic items.

2.4 Research is the presentation of new facts and/or conclusions related to the chosen subject or theme.

### 3. Condition and Rarity (30 points)

3.1 Condition (10 points): The material is in the best possible condition known to exist for the period or type being exhibited.

3.2 Rarity (20 points) is synonymous with difficulty of acquisition and is **not** synonymous with catalog value.

### 4. Presentation (5 points)

The exhibit is neat, clean, pleasing to the eye, and concisely written.

## One-Frame Class

### 1. What Is A One-Frame Exhibit?

A one-frame exhibit (OFE) is a philatelic exhibit that is completely contained within the confines of one frame (usually sixteen pages). A OFE develops any aspect of the established competitive Divisions, narrates a **complete story** of either an issue, stamp, country, era, geographic location, theme, or other distinctive concept and follows a clearly defined title, concept, or plan.

The purpose of one frame exhibits is twofold:

- To provide exhibitors the opportunity to prepare exhibits on subjects or themes that cannot be treated well in more than one frame.
- To encourage new exhibitors.

Score sheets shall be used to evaluate OFEs at WSP shows. One score sheet has been developed by CANEJ for use in evaluating all competitive OFEs

The medal levels for all OFEs is as follows:

Medal Level	Points
Gold	85-100
Vermeil	75-84
Silver	65-74
Silver-Bronze	60-64
Bronze	55-59

Exhibits scoring 95 or more points are eligible to compete in the One-Frame Champion of Champions competition normally held at AmeriStamp Expo and the APS Winter Show.

### 2. Principles of One Frame Exhibit Composition

The exhibit shall consist solely of appropriate philatelic material and supporting documentation and text for all Divisions except Display Division which may contain both appropriate philatelic material from all Divisions and collateral material that enhances the story line and does not overwhelm the philatelic material.

The title shall describe the contents of the exhibit. The concept of the exhibit shall be described in a brief introductory paragraph or plan.

The material displayed should be fully consistent with the chosen subject or theme. The selection should show the appreciation of the exhibitor as to what is available in the context of the chosen subject. The selection should show the fullest range of relevant philatelic material and of the highest available quality.

20/January 2005

Presentation and accompanying text of the exhibit should be simple, tasteful, and well-balanced. The text should add information to that provided by the material and should demonstrate the level of understanding of the subject and the personal research of the exhibitor.

### Judging Criteria - General

The basic criteria for judging OFEs is as shown below. These criteria shall be used for evaluating all competitive OFEs in all Divisions.

#### Criteria for Judging One Frame Exhibits

	Maximum Points
<b>Treatment &amp; Significance</b>	<b>30</b>
- Scope and Limits	
- Coverage and Development	
- Relevance	
<b>Philatelic &amp; Related Knowledge and Personal Study &amp; Research</b>	<b>35</b>
- Philatelic Knowledge	
- Related Knowledge	
- Personal Study	
- Research	
<b>Condition and Rarity</b>	<b>30</b>
- Condition	
- Rarity/Difficulty of Acquisition	
<b>Presentation</b>	<b>5</b>
<b>TOTAL</b>	<b>100</b>

In general, an exhibit starts with 100 points. Points are then **deducted** for non-compliance with or shortcomings in the evaluation criteria

#### Postal Division

##### 1. Treatment and Significance (30 points)

**1.1 Treatment.** (20 points) The criterion of **treatment** requires an evaluation of the correctness and completeness of the selected material made by the exhibitor to illustrate the subject. Treatment is also the degree of development, organization, balance, and completeness, both in the material presented and the story told.

**1.1.1 Scope and Limits** Is the subject suitable for a OFE? Is the subject clearly defined or limited? Points are deducted in proportion to the number of frames that would be required to fully develop the subject. As a guide, deduct 2 points if the exhibit could best be shown in 2 frames, 4 points if best shown in 4 frames, up to a maximum of 10 points if the exhibit could best be shown in 10 or more frames. Probably no area has caused more confusion than "how many points to deduct" for

a subject not fully suitable for a OFE. Some examples may help.

.1 The subject of *US Commemorative Stamps* is clearly unsuitable for a OFE. Deduct a full 10 points.

.2 Not all single stamps are suitable for a OFE. The U.S. 1932 Stuart portrait of George Washington stamp is not suitable since one exhibitor has developed the subject in 8+ frames to gold medal standards. Canada's 1851 12 pence is very suitable so no points would be deducted; however, the 1851 3 pence Beaver is unsuitable and a deduction of 6-7 points would be appropriate.

.3 Irish Postal History is clearly unsuitable since 8 frames were required to develop the subject to gold medal standards. The postal history of a small Irish town may be very suitable. The postal history of Dublin is not.

.4 A study of a particular postal card may require 4 frames to fully develop the subject. If shown as a OFE, a deduction 4 points would be made.

.5 A comprehensive study of the first day covers of the 1909 2-cent Lincoln issue, with over 250 different cities recorded, would not be appropriate for a OFE. An exhibit of predates or earliest documented usages of these issues would be.

**1.1.2 Coverage and Development** Does the exhibit tell a **complete** story? Is the story told in depth and in a well-balanced manner? Padding or repetition of elements with expensive or common material is penalized. Consider the following examples:

.1 For a traditional exhibit, is the pre-production and archival material shown if it is available? Are errors shown? Coil or booklet varieties? Retouches and reentries?

.2 For a postal history exhibit, are any important rates, routes, cities, markings or time spans missing?

.3 For an aerophilatelic exhibit, are any important legs of flights missing? Or are only common ones shown? Are any wreck or crash covers known?

**1.2 Significance.** (10 points) The criterion of **significance** (sometimes called *philatelic significance* and synonymous with the FIP term *importance*) requires an evaluation of the impact the material being presented has on the subject, country, era, area, or theme. How essential is the subject to postal communications of the country, location, era, and so on?

The Philatelic Exhibitor

**1.2.1 Relevance** Is every philatelic item directly related to the subject? A OFE may not have enough room to include forerunner material. Padding with marginally or unrelated material would be penalized here.

## **2. Philatelic and Related Knowledge and Personal Study and Research**

(35 points)

**2.1 Philatelic Knowledge.** Philatelic knowledge is demonstrated by the items chosen for the exhibit. Philatelic knowledge is sometimes referred to as implied knowledge (See p32, MOJ)

**2.2 Related Knowledge.** Related knowledge, sometimes referred to as explicit knowledge, is evidenced by the correct identification of the material being shown. Is the text accurate and complete without stating the obvious? Does it advance the story line?

**2.3 Personal Study.** Are the philatelic items properly analyzed? Does the exhibit reflect more than basic catalog knowledge? Or is it a definitive lifetime study?

**2.4 Research.** Primary research is not common. Rediscovering a fact, looking at it in conjunction with other new or rediscovered facts and drawing new conclusions is more common.

## **3. Condition and Rarity (30 points)**

**3.1 Condition.** (10 points) The material shown is in the best possible condition known to exist for the period or type being exhibited.

**3.2 Rarity.** (20 points) Rarity is synonymous with difficulty of acquisition and is not synonymous with catalog value.

**4. Presentation** (5 points) The exhibit is neat, clean, pleasing to the eye, and concisely written.

## **Revenue Division**

The Revenue Division does not differ from Postal Division except that revenue and fiscal stamps and documents are used in the exhibit

## **Thematic Division**

**1. Treatment and Development.** (30 points)

**1.1 Treatment** (20 points) The criterion of **treatment** requires an evaluation of the correctness and completeness of the selected material made by the exhibitor to illustrate the theme. Treatment is also the degree of organization, balance, and completeness, both in the material presented and the story told. The title and plan are evaluated under this criterion.

**1.2 Development (Significance)** (10

The Philatelic Exhibitor

points) Development is the elaboration of the theme in depth and in accordance with the plan. Creativity and innovation are included in this criterion.

## **2. Philatelic and Related (Thematic) Knowledge and Personal Study and Research (35 points)**

**2.1 Philatelic Knowledge.** Philatelic knowledge is demonstrated by the items chosen for the exhibit. The inclusion of inappropriate philatelic material would be penalized under this criterion. The absence of the widest array of philatelic elements and their imbalanced use would be penalized under this criterion.

**2.2 Related (Thematic) Knowledge.** Related or thematic knowledge is evidenced by the appropriateness, conciseness, and correctness of the thematic text. The presence of new thematic findings for the theme should be rewarded.

**2.3 Personal Study.** Are the philatelic items properly analyzed philatelically and thematically? Does the exhibit reflect more than basic catalog knowledge? Is it a one reference study? Or is it a definitive lifetime study?

## **3. Condition and Rarity (30 points)**

**3.1 Condition** (10 points) The material shown is in the best possible condition known to exist for the period or type being exhibited.

**3.2 Rarity** (20 points) Rarity is synonymous with difficulty of acquisition and is not synonymous with catalog value.

**4. Presentation** (5 points) The exhibit is neat, clean, pleasing to the eye, and concisely written.

## **Display Division**

A Display Division exhibit differs little from other divisions except for the following:

.1 An exhibit may contain appropriate material from any or all other divisions.

.2 Collateral material may be included if it:

– enhances the story line

– does not overwhelm the philatelic material.

The inclusion of unrelated or marginally related collateral material or the inclusion of too much collateral material would be penalized under Treatment and Significance on the score sheet.

The inclusion of rare or unusual collateral material and the condition of the collateral material is evaluated under Condition and Rarity.

## **Cinderella Division**

Cinderella Division differs little from Postal or Revenue Divisions except that the stamps or labels served no postal or revenue/fiscal purpose.

The following would not be suitable for a one frame exhibit:

.1 U.S. Christmas seals or Easter seals.

.2 S & H Green Stamps

The following would be more suitable for a OFE:

.1 The "blue stamps" of the Fries and Schuele Department store of Cleveland, Ohio.

## **Illustrated Mail Division**

**1. Treatment and Significance** (30 points)

The focus of illustrated mail is on corner cards, advertising covers, maximum cards, naval and flight cachets, cacheted first day covers, patriotics, and similar covers. Since emphasis is on the illustrated portion of the cover, the method of printing and known varieties should be covered. Judicious use of pertinent material such as a first day ceremony program is expected.

**Scope and Limits.** An exhibit of the cachets of a popular cachetmaker such as Walter Crosby would fill many frames and is clearly unsuitable for a OFE. A study of an obscure cachet maker or a narrowly defined area of advertising or corner cards would be suitable for a OFE.

**Significance** is the evaluation of the impact of the chosen subject on philately and postal communications How important is the topic in the illustrated mail genre?

**2. Philatelic and Related Knowledge, Personal study and Research** (35 points)

Philatelic knowledge is demonstrated by the items chosen and should show actual usage as opposed to hand-back servicing. The material should be correctly identified and analyzed as reflected in the write-up. New discoveries and conclusions should be rewarded.

**3. Condition and Rarity** (30 points)

The material shown is in the best possible condition known to exist for the period or type being exhibited. Rarity is synonymous with difficulty of acquisition and NOT catalog value or price.

**4. Presentation** (5 points) The exhibit is neat, clean, pleasing to the eye, and concisely written.

## 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 2005 or 2006? 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.

### • New W2006 Web Site Design Unveiled.

The web site for Washington 2006, the international exhibition scheduled for May 27-June 3, 2006 at the Washington, DC Convention Center, has been completely redesigned. It can be viewed at <http://www.washington-2006.org>.

Randy L. Neil of Neil Creative Media took on the challenge of giving the show's web presence a new look and making it easier to navigate. An initial prototype was presented to and approved by W2006 officers in August. Work on the final product began soon thereafter. It has been online since mid-October.

Neil has since accepted the position of webmaster, taking over from Doug Lehmann, who held the post since the first web site went up in 1998. Doug was recently named chief administrator of the exhibitor's bin room.

"A redesign was always in our plans to take place about two years before the event," says W2006 Media Communications chairman Tom Fortunato. "The Washington 2006 web site has been a collaborative effort from the start. Doug laid the groundwork, and Randy's new look continues to set the standard other international philatelic exhibition sites should emulate now and into the future."

Much can be found on the web site. Visitors will be interested in learning about show registration and area hotel discounts. A current listing of attending dealers, postal administrations and societies is there as well. Exhibitors from around the world will find details about applying for the exhibition, including The Bulletin and national commissioner contact information. Advertisers will find several options in both print and electronic formats.

Unlike other international exhibitions, individual and society memberships financially support Washington 2006. The show is recognized by the U.S. Internal Revenue Service as a 501(c) (3) organization, allowing donors to take a tax deduction to the fullest extent of the law. Contributors should bear this in mind as 2004 comes to a close.

Questions about Washington 2006 may be e-mailed to [info@washington-2006.org](mailto:info@washington-2006.org),

or by writing to Washington 2006, PO Box 2006, Ashburn, VA 20146-2006 USA. Please include a self-addressed stamped envelope.

### • New Stamp Exhibit Opportunity In Georgia At The Gardens At Callaway.

The Southeast Federation of Stamp Clubs (SFSC) is partnering with The Gardens at Callaway™ to host the "Nature Takes Flight" Stamp Exhibit and Collecting Showcase on display June through August 2005.

Callaway® in Pine Mountain, GA, is now soliciting themed stamp collections or exhibits in length from one to 10 frames for the display. Exhibits should relate to the theme "Nature Takes Flight" (i.e. birds, bats, butterflies, insects, etc.) and may be traditional competitive exhibits or non-traditional collections. Exhibits will be displayed in traditional, 16 page, philatelic frames on loan from the SFSC.

Callaway and SFSC are partnering to provide a variety of stamp-related activity stations in conjunction with this exhibit, including a stamp scavenger hunt, stamp identification, a free stamp table, and other activities for kids and families.

This is a great opportunity to expose stamp collecting to a great number of people. Each summer approximately 1,500 families participate in Callaway's fun, educational and relaxing week-long Summer Family Adventure vacation program. Thousands of others visit Callaway for day and shorter overnight trips.

In 2005, nature and stamps will blend to entertain and educate children like never before. For those interested in displaying their collections:

- The Exhibit Hall of the Virginia Hand Callaway Discovery Center is a sunlight-free, secure location with 24-hour security. This facility serves as the primary welcome center for all guests to The Gardens at Callaway.

- Hugh Wood Insurance Company, insurers of APS member stamp collections, has indicated that collections will be covered just as at any philatelic exhibit if prior notification from the owner has been granted.

- To participate, please send a cover let-

ter describing exhibit, table of contents page, and copies of a few representative pages of the exhibit or collection to: Nicole Pendleton Gamble, c/o Callaway, PO Box 2000, Pine Mountain, GA 31822. Please send entries no later than March 15, 2005.

- Exhibits will be chosen based on 1) fitting into the "Nature Takes Flight" theme, 2) quality of material (ability to generate the interest of the noncollecting public is the primary goal) and 3) available space. Accepted entries will be notified no later than April 15, 2005.

- Exhibits for display at Callaway should be received no later than Monday, May 16, 2005. The address for shipping is: Nicole Pendleton Gamble, Callaway Sibley Center, 2640 Callaway Sibley Dr., Pine Mountain, GA 31822. They will remain on display from June 1 through August 31, 2005, and will be mailed back to collectors by September 7, 2005. In appreciation for your sharing your collection, Callaway will pay return insured postage.

- Visitors will be given the opportunity to vote for their favorite exhibit. Owner of the favorite exhibit will win a year's annual membership to The Gardens at Callaway.

The Southeast Federation of Stamp Clubs (SFSC) was formed in January of 2004 to promote stamp collecting in the Southeastern United States. Formed of individual member clubs in the region, the SFSC helps organize stamp shows and exhibitions, and sponsors a website ([www.stampclubs.com](http://www.stampclubs.com)) where members can discuss stamp collecting topics and get answers to collecting questions.

For more than 50 years Callaway has provided "a place of relaxation, inspiration and a better understanding of the living world" for millions of visitors. Callaway, owned and operated by the non-profit Ida Cason Callaway Foundation, is committed to its mission of environmental education and land stewardship for the benefit of future generations.

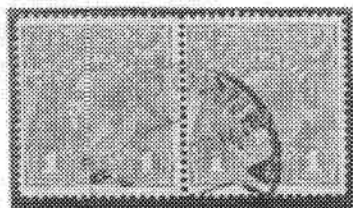
Callaway is in Pine Mountain, GA, 60 minutes southwest of Atlanta and 30 minutes north of Columbus. For additional information, contact Callaway at 1-800-CALLAWAY (1-800-225-5292) or visit [www.callawayonline.com](http://www.callawayonline.com)





PHILATELY

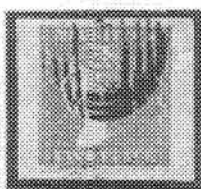
# Third International Rarities Auction Thursday 14<sup>th</sup> April 2005 in Melbourne



Single-Line Perf Dies I-II



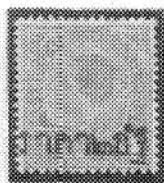
SG 8b - a superb block



Mauritius  
Cardonne SG 44b  
"Feather" Retouch



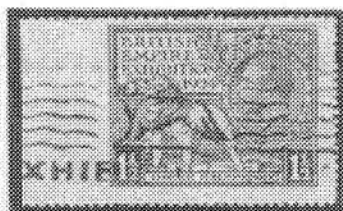
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Second Wmk  
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1924 Wembley Exhibition  
Imperforate at Left



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R E S U L T S W I T H I N T E G R I T Y

# Report From The Secretary

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



## MEMBERSHIP STATUS AS OF DECEMBER 10, 2004:

U.S. Membership	
Active and paid up	667
2004 Deceased	3
Life Members	71
Reinstate Old Members	5
Novice Awards 2004	8
Youth Members 2004	1
New Life Member 2004	1
New Members 2004	51
Foreign Membership	
Active and paid up	90
Life Members	8
Novice Awards 2004	2
Gift Memberships 2004	1
New Members 2004	9

Total Membership (12/10/04) 836 (79 LM)

**NOTE:** ONE YEAR AGO TOTAL MEMBERSHIP WAS 838 (75 LM)

It is a pleasure to welcome new members June through December 10.

John P. Wynns, Tucson, AZ  
Roger Heath, Kailua-Kona, HI  
Joseph S. Chevenyak, Edison, NJ  
Lisa Smith, Cleveland, WI  
Geoffrey J. Noer, San Jose, CA  
Edwin J. Andrews, West Chester, PA  
Ellen N. Rose, Morristown, NJ

Dr. Tommy C. Sim, Houston, TX  
Carol J. Barr, Downers Grove, IL  
Randall Sherman, Chicago, IL  
James G. Boyles, Lancaster, PA  
Allan Weiss, Louisville, KY  
Kris Haggblom, Nanuet, NY  
Karl R. Zurn, Burlington, VT  
Richard Daffner, Fremont, CA  
Nancy H. Phillips, Waynesboro, VA  
Clyde J. Homen, Hollister, CA  
Ghassan Riachi, El Paso, TX  
Gary Shuler, Kenosha, WI  
Ronald M. Summers, Potomac, MD  
Betty Yagi, Kalamazoo, MI  
Paula Via, Sugar Land, TX  
Greig L. Best, Sacramento, CA  
Miles Kletter, Boynton Beach, FL  
Steven M. Roth, Washington, DC  
Larry G. Canada, New Orleans, LA  
Dale Lilljedahl, Dallas, TX  
Todd A. Hirn, Port Orange, FL  
J. Scott Sawyer, Indianapolis, IN  
Jack E. Thompson, Alamo, CA  
Ralph DeBoard, Edmond, OK  
Richard B. Fuchs, Warner Robbins, GA  
Jamie Marckwordt, Daly City, CA  
Don David Price, Cascais 2750-357, Portugal  
Gary Tomasson, Calgary, AB Canada T2V 3E4  
Richard Logan CLJ, MMLJ, Ottawa, ON,

Canada K1Y 3T3  
Lawrence Fisher,  
Raanana, Israel  
43106  
Dr. Klerman W.  
Lopes, Rio de Janeiro, Brazil 22051  
Fred G. Fawn, Toronto, ON, Canada M2K 1W1  
Brian Atkins, Lake Cowichan, BC, Canada V0R2G0  
Doug Irwin, Niagara Falls, ON, Canada L2G 5V5  
George Lafontaine, Porters Lake, NS, Canada B3E 1M1  
Gita Noviandi, Antapani, Bandung, Indonesia 40291  
Bradley Harris, Calgary, AB, Canada T2K 0P9  
Zhu Hanchang, Wuhan 430060, Peoples Republic of China

Special congratulations and a warm welcome also go out to the above mentioned who won the Novice award at the following WSP shows:

Roger Heath at RMSS, Joseph Chevenyak at NOJEX, Ellen Rose at ROPEX, Brian Atkins at PIPEX, Ralph De Boad at OKPEX, Zhu Hanchang at SESCAL, Richard Fuchs at Peach State and Jamie Marckwordt at Stampshow 04.

## Press Release

# AAPE Schedules 2006 Exhibition For Toronto

Paul Tyler, President of the American Association of Philatelic Exhibitors (AAPE), has announced the AAPE has accepted an invitation from The Royal Philatelic Society of Canada and the Greater Toronto Area Philatelic Association to hold its annual AMERISTAMP EXPO in Toronto April 7-9, 2006.

The show will be held in conjunction with the Canadian Stamp Dealers Association annual spring show at the Queen Elizabeth Building on the Canadian National Exhibition grounds. AMERISTAMP EXPO was last held in Toronto in 1998.

Tyler said the AAPE is coming to Toronto because "we looked at several sites and The RPS presented a strong case." The AAPE usually holds its annual

exhibition during the APS Winter Show, but since the APS has cancelled a winter show because of the international FIP show in Washington May 27-June 3, 2006, we decided to accept the Canadian invitation.

The AAPE, he said, "expects to show off Toronto to a lot of American exhibitors and to induce more Canadians to try single frame exhibits."

RPSC President Charles J.G. Verge is "very pleased" AAPE has selected Toronto for its 2006 venue. It will "expand the CSDA show and add an important feature attraction for Canadian exhibitors and collectors." Verge said "as stamp collecting continues to grow in this country, other groups based outside Canada will want to come here."

Tyler said "we have many good AAPE members in Canada, so we hope that our

single frame show will help promote Canadian philately." The AMERISTAMP EXPO 2006 will consist of "our single frame competition and the single frame Champion of Champions competitions."

The Champion of Champions Single Frames is open to all exhibitors that have won a Platinum (if given by a WSP show) or received a point count of 95 or higher at WSP shows that only award Gold medals.

More information relating to AMERISTAMP EXPO 2006 is available from Paul Tyler at <ptyler100@comcast.net> or Canadian contact Peter Butler, 143 Glenmore Toad, Toronto, ON M4L 3M2; telephone: 416-690-4666; or e-mail <pbutler@ilap.cam>.

Information on The RPSC is available by em-mail: <info@rpsec.org> or by visiting the Society's website at <www.rpsec.org> or call 416-979-8874.

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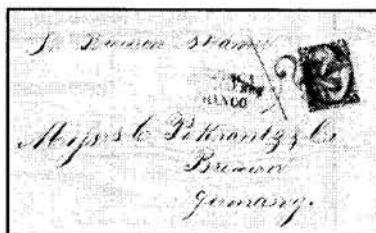
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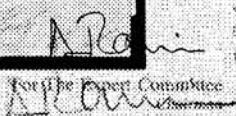
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<b>UNCANCELLED HORIZONTAL PAIR ON 1848 FL FROM CANADA TO NEW YORK, RED MONTREAL PMK AT RIGHT WITH RED "10" IN CIRCLE HANDSTAMP, MS "PAID TO THE LINES" AT TOP.</b>				
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