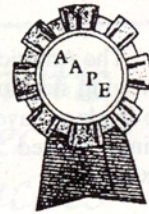


The Philatelic Exhibitor



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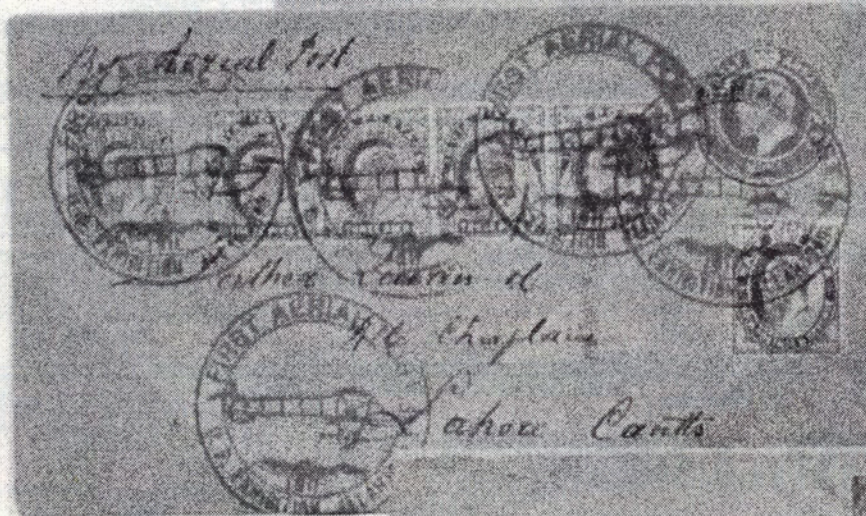
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OCTOBER, 2005

Issue of 1907

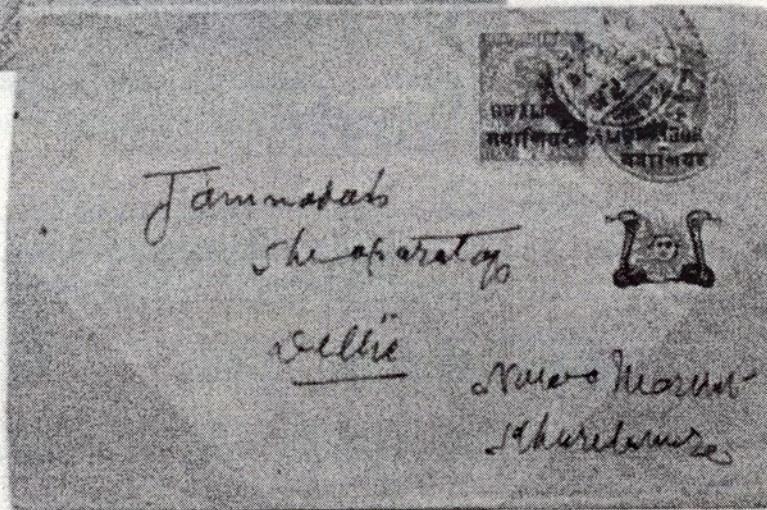
Another version of the envelope was also issued in 1907. This is the 'commercial issue.' This version was also overprinted for use in Gwalior.

Unused



World's First
Airmail:
Allahabad 1911
Registration
Label on reverse

Half-anna
additional
Postage:
extra weight



See Steve Zwillinger's Article on
The Lessons Learned By A Novice Exhibitor — Page 17

AAPE STATEMENT OF PURPOSE

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

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TPE Ad Manager: David Herendeen (see Vice President's listing)

SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Secretary.
- 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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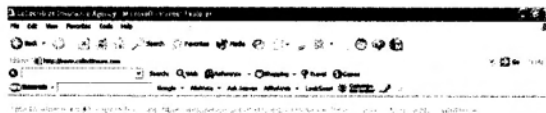
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THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Vol. 19, No. Four

(76)

www.aape.org

October, 2005



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The Philatelic Exhibitor (ISSN 0892-032X) is published four times a year in January, April, July and October for \$15.00 per year (AAPE dues of \$20.00 per year includes \$15.00 for subscription to **The Philatelic Exhibitor**) by the American Association of Philatelic Exhibitors, 13955 30th Ave., Golden, CO 80401.

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 Jan. 15, 2006 is Dec. 1, 2005. The following issue will close March 1, 2006.

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 5-18 at \$3.00 each; Volume 19, No. 1-4, \$3.00 each.

FUTURE ISSUES

The deadline for the January, 2006 issue of **The Philatelic Exhibitor** is Dec. 1, 2005. The suggested topic for January is: "Exhibition Awards and Souvenirs: What We Get, What We'd Like?" For the April, 2006 issue of **TPE** — deadline March 1, 2006 — the suggested topic is: "What I've Done To Get My Exhibit Ready For Washington 2006."

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:

• **August, 2005 — Derek Pocock**, who organized eight postcard exhibits from Australia to participate in AmeriStamp Expo 2005 in Atlanta which contributed greatly to the success of the Picture Postcard class. Thanks also to Derek and the Australian Picture Postcard Exhibitors Group which sponsored a special prize.

• **September, 2005 — Harvey and Terry Edwards**, for their creativity and hard work in revitalizing the Greater Reno Stamp and Cover Show, and for sharing some of their ideas. See page 6 of the July **TPE**.

• **October, 2005 — Kimber Wald**, who wrote an excellent article titled "OK, I Agree To Exhibit. How Do I Prepare My Collection?" published in the July-August, 2005 issue of *The Canadian Philatelist*.

The Philatelic Exhibitor

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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.

October 2005/3

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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 Denise Stotts, P.O. Box 690042, Houston, TX 77269

Editor's 2¢ Worth

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

jmhstamp@ix.netcom.com



Here we are, another year nearly shot, and we are all looking forward to 2006 as a landmark year for American philately, centered on WASHINGTON 2006. But it is also a landmark year for AAPE — we will be celebrating our 20th anniversary at the big show, and in other ways all year. Watch for news of our activities in TPE (officer's reports and articles) and the philatelic press. Our participation in the Toronto AmeriStamp Expo will also be a highlight, and I encourage you to go, to exhibit, and to have a wonderful time in one of my top favorite cities in the world.

2006 is an election year for AAPE. The process begins with the appointment by the President of a nominating committee, to be announced in the January TPE. Please be thinking about offering your services for the future. There will be two directors chosen, and the four officers slots will be available. Wouldn't it be nice if we were to have at least some of these positions contested. That tends to elevate the level of discourse as candidates talk about their vision for the Association, brings public attention to AAPE, and helps to energize winning candidates to make good on their promises.

Finally, I have noted a trend toward our traditional exhibiting venues being priced so high that it is difficult for us to afford them. Unfortunately this begins a spiral effect in which show committees raise prices for participants; followed by exhibitors and/or dealers, especially those from outside the region, opting out; followed by dramatically lower local attendance because the locals will see only the local dealers and exhibits that they already "know." It may take several years to reach bottom, but this sort of spiral can kill off a show.

We all tend to love what we know, and that extends to holding the show where we have always held it. But the answer to this problem is not to stay where we are, it is to adapt to the new realities. That might mean finding other ways to generate income. It might mean finding another location. It might require downsizing the show a bit, or finding other ways to reduce expenses. Every situation is different, and it may be different mixes of these actions will be needed. The point is that the show committee or sponsoring organization cannot do nothing. That has resulted in the loss over the years of some wonderful shows; with much of the blame being put at the doorstep of the final show's committee. In fact, the need for action and leadership to achieve it was usually several years earlier.

Your 2¢ Worth

— Robert Collins • Henry Fisher • Ken Trettin • Alan Warren • David Kent
• Bob Rawlins

ERROR

In the last issue Stan Luft's e-mail was wrong. It is fcpsed@worldnet.att.net.

To The Editor:

Whenever I send an exhibit to a stamp show I try to use stamps that I will want for my stamp collection. I usually use as many Express Mail and high value stamps as I can, along with some commemoratives that I do not get in my mail or some other special stamps. In this case I am talking about, I used two \$13.65 stamps, one \$3.85 stamp, a set of five different stamps from a booklet, four different Photo Stamps, and several other animal stamps. I rounded up these stamps a couple weeks before mailing my express mail package containing my exhibit, and when it was ready to send I took it to the post office for mailing.

I advised the postal clerk about hand stamping the postmarks nice and clear, then put a plastic cover over the stamps to protect them, along with a note that the postmarks were applied before covering them, and the stamps were to be saved for the sender/collector.

The Philatelic Exhibitor

tor. I even drew a series of dotted black lines around the face of the wrapper containing the stamps as, hopefully, this would also insure that anyone opening my box would be able to read my note and understand what I wanted.

I did all of this to protect the stamps I hoped to get back for my collection, but little did I imagine how the package would be opened at the stamp show. I had falsely assumed that when my package was opened care would be taken to protect my stamps as this was a stamp show! But apparently little care was taken in the rush to get my exhibit mounted. When I picked up my exhibit box at the show, I found that one of my \$13.65 express stamps was torn in half when my shipping box wrapper had been roughly torn open. A tear went across the wrapping paper from the top corner tearing the express mail stamp in half which was put on 1" in from the edge of the box for added protection and traveled under and past the next two stamps (\$3.85 priority mail stamp and one of the special Photo Stamps). The only good thing is the tear, once it went through the Express Mail stamp rendering it useless, went under the next two stamps without tearing them in half. All-in-all the tear went about 3" into the stamped portion of my shipping wrapper.

Is it too much to ask that anyone working at a stamp show should have enough sense that when someone uses a bunch of collectable stamps to be saved that one does not open the wrapper so roughly that they tear into the stamps? I know it is a little thing but it seems to me common sense was sure lacking here.

Robert Collins
Westlake, Ohio
ohiorwc@aol.com

Synopsis Use

To The Editor:

I read Mr. Wald's letter about synopses in July, TPE. The reason to write a synopsis is that it allows the exhibitor to write more about their exhibit for the judges, beyond the one page normally allowed as a title page. It also can easily raise the medal one level. As I've written numerous times, unless the exhibit has classic U.S. or expensive world-famous items or items the judge collects, they will know next to nothing about the exhibit. So write a synopsis and boast about your exhibit — how rare the material is (only 2 items known,) and how it took 90+ years for you to acquire it (etc., etc.). We exhibitors educate the judges about our exhibits and then they judge them.

October 2005/5

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

Thanks to Dave Elsmore and the *Asia-Pacific Exhibitors* of August, 2005, we have a monograph to offer:

• **Judging Victoria Railways 1976-1965** (3pp) 60¢

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 thematics and other exhibiting categories. Get creative! Send monographs to the editor, for future listing in TPE.

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- **Ceylon Postal Stationery** (3 pp) 75¢. By Kurt Kimmel
- **Judging New South Wales Railway Parcel Stamps 1891 to 1966** — (3 pp) 50¢
- **Judging Western Australia Railway Parcel Stamps to 1965** (2 pp) 50¢

Ha!

Henry Fisher

Columbus, Ohio

Embrevfisher@aol.com

Enticing Show-Goers

To The Editor:

While chatting in the exhibit aisles of CHICAGOPEX, we came up with an idea that show committees might want to act on. We suggest that a single sheet be printed with a list of just a few of the more interesting or unusual exhibits that might attract a beginner or casual show attendee. The list could be printed on brightly colored paper and handed to each person entering the show.

The suggestion is intended to entice show-goers into the exhibits area. Many times casual visitors or companions of collectors are put off by seeing a fly-specking treatment of one stamp or a bunch of covers that have little meaning to the uninformed.

If there are entertaining, educational, or unusual exhibits such as a display division or Cinderella exhibits, these might be attractive to beginners or noncollectors, and introduce them to the hobby.

Ken Trettin

Alan Warren

After The Banquet

To The Editor:

Several people have recently expressed the wish that they could meet with exhibitors at shows to discuss their exhibits. While we do not claim to have invented the idea, those of us who manage the American Topical Association's annual convention, National Topical Stamp Show, have been pleased over the past several years to host what we call a "tour of the exhibits" after the Saturday night awards banquet. We open the exhibit section of the exhibition hall, ask exhibitors to stand by their exhibits, and invite visitors (you don't even have to have attended the banquet) to tour the exhibits and talk with the folks who worked so hard to prepare them.

This not only presents the opportunity for questions and discussion, it gives the exhibitors an extra moment of glory beyond the walk to the podium at the banquet. It does require some extra effort on the part of the show committee, effort that is even more complicated at ATA conventions, since we use a different facility each year. The first step, of course, is informing the security guard and facility staff of our plans. The primary problem is cordoning off the dealer area, since the dealers are not there. Sometimes this may entail asking the facility staff to close a folding wall (and then open it again when we leave so

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The exhibition will have over 300 frames including the:
one frame championship, one frame open competition, with
classes for Display, Thematic, Illustrated Mail, Cinderella and Postcard
and will feature a new one-frame team competition.

(rules and information are in the July issue of *The Philatelic Exhibitor*,
and at www.aaape.org or www.rpsc.org or Tom Dewey at afdewey@aol.com

NOTE: entry form deadline is January 31st 2006

USA Commissioner for the show is Tom Fortunato

Show info: Peter Butler pbutler@ilap.com or 416-690-4666

Confirmed judges are: Charles Verge (Chairman),
Patricia Walker, Darrell Ertzberger, Tim Bartshe, Phil Stager
David Piercey John Kennlyside and John McEntyre

Dealers may contact John Sheffield, CSDA, for information
on the marketplace at john@johnsheffield.com

The hotel of choice for this show is the Radisson Admiral, Harbourfront, Toronto
with a special stamp show rate of \$139.00 CAD. 1-800-333-3333
website www.radissonadmiral.com enter in Promotional Code

CSDA 2 and the promotion rate will appear

The show's awards banquet will be at this hotel, on the Saturday evening.

More details about the show, including a registration package,
and special spousal events, will be announced early in the new year.

Program Highlights

- *Stamp Camp USA* will be at the AmeriStamp Expo in Toronto
- *Court of Honour* with outstanding exhibits including Barbara Harrison's Grand Award winning exhibit, "Golden Age of Postcards"
- *Workshops and Seminars* for beginners and advanced collectors and judges
- *Show postcards and commemorative covers*, and much more

AmeriStamp Expo 2006 Host Team
American Association of Philatelic Exhibitors
Royal Philatelic Society of Canada
Canadian Stamp Dealers Association
Greater Toronto Area Philatelic Alliance

the security guard can see across the entire space).

Sometimes we use a door that is not normally used during show hours. Rows of chairs have served as a security fence, and at times we have even resorted to a "human fence" of show committee members and staff, standing along the route to the exhibit area and smilingly guiding visitors along the way. I've even contemplated using some of that yellow "Crime Scene" tape — my ironic commentary on critics of exhibiting, judging AND dealing — but it's difficult to find.

The most trouble I ever encountered was at the 2000 convention in Buffalo, New York. We only used a small part of the cavernous Buffalo Convention Center, and that Saturday night Hillary Rodham Clinton, then running for the Senate, was holding a fund-raising reception in another part of the building. I had to convince some steely-eyed Secret Service agents that it was safe to allow a troop of harmless philatelists to cross over to the other side of the building to look at exhibits. As I was in the midst of these delicate negotiations, I happened to glance back at the banquet and saw the master of ceremonies wildly waving at me — as show chairman, I was supposed to be at the podium presenting the Reserve Grand

Award!

We believe the effort is worth it. Indeed, each year we finally have to usher the visitors politely out of the exhibit hall, so the nervous security guard can again lock the doors, get everything back in order and settle down for the evening. If we can make it work when we are in a different place each year, certainly shows that use the same facility year after year can figure it out as well.

David A. Kent
New Britain, CT
kentdave@aol.com

Deja Vu All Over Again

To The Editor:

Clyde Jennings "Recollections" in the July 2005 TPE hit home to me. Clyde described his annoyance at a judge whose suggestion to his lady Frances' request for improvement was "Lower your parameters," something Clyde opined would never have happened on his watch. Well, now, I have no desire to embarrass Clyde, but it did.

In 1992, I had assembled an eight frame exhibit titled "Submarines at War" which received a gold and Reserve Grand at our annual Universal Ship Cancellation Society

(USCS) Convention. I wondered how the exhibit would be received at a national show and entered it at ARIPEX 1993 held in Tucson. (I might be a year off, but don't think so.)

Clyde was chief judge and stood behind a podium with the other judges seated at a table. I had received a silver or vermeil, so got to ask the usual question, "What should I do to improve the exhibit?" His answer, "Dive deeper." Everyone laughed.....everyone, that is, but me.

Bob Rawlings, USCS 5490
AAPE, APS

Clyde Jennings Responds: Bless your heart, Bob! I hope you haven't been feeling ill toward me all these years. My remark in Tucson was to break the ice, so to speak, and hopefully make it easier for the potential question askers. Apparently it worked, as you said there was laughter in the room. On the other hand the comment Frances Dixon received was a serious one, apparently a ridiculous one and the only one the responder could come up with as he is a "revenue" and never should have been the first responder in the first place. Surely there was a postal historian on that panel. Meantime, I hope you have been getting some more good awards on your exhibit.

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- **CEYLON KGVI PERIOD POSTAL HISTORY – WANTED FOR PERSONAL COLLECTION** Unusual usages & destinations, including higher value frankings, TPOs, airmails, Overseas Forces in Ceylon, Cocos Islands etc. gary@prestigephilately.com
- **AUXILIARY MARKINGS** Showing delays in U.S. Mail, "Hubba Hubba" Korean War Covers, 1934 Christmas Seals on cover, Pentothal Cards, U.S., Mourning Covers, and Yemen oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

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

Email me at jrbleakley@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 <jrbleakley@erols.com> (or 15906 Crest Drive, Woodbridge, VA 22191 if you do not have e-mail.)

To Beginner and Intermediate Exhibitors: Send your e-mail address, or

mailing address to me at either of the above addresses along with your exhibiting category, or subject.

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

RECRUIT A FRIEND TO JOIN AAPE
MEMBERSHIP FORM ON PAGE 4

PRESIDENT'S MESSAGE by Dr. Paul Tyler



STAMPSHOW 2005 has come and gone. The show was a surprise to many, some of whom thought that it would be poorly attended, since it was not in a major metropolitan area. There was good attendance and I heard that most dealers were happy. Our annual Board meeting was held on Friday the 5th at 11 a.m. While scheduled for two hours, it was cut short so that many members could attend the RPSL luncheon at noon. The Secretary's report of the meeting will be in the next issue.

As I write this message most of the television news is about Katrina that hit the Gulf Coast a week ago. Our hearts and prayers go out to all who were affected by this disaster, especially fellow philatelists, who may have lost most or all of their possessions.

The next two major activities for AAPE are our Ameristamp Expo 2006 in Toronto, Canada and at Washington 2006, the next FIP show in Washington D.C. the end of May. AAPE will have a booth, which will need to be staffed for the entire show by AAPE members. Tony Dewey is in charge of the booth. Each shift will be two hours and we hope enough members will volunteer so that no one will

need to do double duty at the Booth. Please contact Tony to volunteer for a tour staffing our booth. His Email is AFDweey@aol.com and address is 157 Warrenton Avenue, Harford, CT 06105.

Our social event will be sponsored by Shreve and be held at the Postal Museum on Wednesday evening. It is an Invitation **only** event and will be restricted to AAPE members and their spouse or guest. Members **MUST** sign up at the AAPE Booth to receive an Invitation to the event. In addition, AAPE will be sponsoring several seminars. Anyone who would like to give a seminar is requested to contact Pat Walker ASAP. Her contact information can be found on the AAPE Leadership page. This is the show of the decade and should not be missed by anyone!

The applications for exhibiting at the show are closed, and the successful applicants should be notified sometime in October according to the show organizers. I understand that the exhibit applications far exceeded the number of frames available. I'm sure the selection committee has a very hard task. They must insure that each exhibit category has fair

representation, and each Nation is fairly represented. In addition, they must ensure that the FIP required number of first time exhibitors are selected. It's a monumental task for anyone. There will be many who will be disappointed and some lucky ones. My best to each and every AAPE member who applied. By the time you read this you may know the results.

It seems like we just had an election for Officers, but it is not too early for members to think about running for office at the next election which will take place next year. All organizations need new blood to stay viable. I have known of organizations where the same people seemed to hold their office for life. Or where the same people kept rotating officer positions with little or no new blood introduced to revitalize the organization. Many stagnated or even died because no new ideas were introduced and the membership did not seem to care. Let this not happen to AAPE. Please consider running for one of the positions on the Board.

Never attribute to malice what can adequately be explained by stupidity. — Nick Diamos



Washington 2006 Show Highlights

- New U.S. stamp issues and First Day ceremonies
- Special daily postmarks
- Autograph sessions
- World's rarest stamps and covers
- Queen Elizabeth II Collection
- 3,800 competitive exhibit frames (60,000 pages)
- First Day cover exhibits
- 180 stamp dealers from 15 countries
- Foreign stamp administrations
- Society meetings and seminars
- National Postal Museum tours
- Beginner and youth activities

Stamps ... and so much more!

Don't miss this world show, held only once every ten years in the United States
Special hotel rates and free advance show registration at: www.washington-2006.org

Show Listings

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

December 3-4, 2005 ENPEX. Hosted by the Peninsula and Sequoia Stamp Clubs at the Redwood City Community Center, 1400 Roosevelt Avenue, Redwood City, CA (30 minutes south of San Francisco). About 64 frames, each containing 12 pages in open competition in multi-frames, single-frame, display class, and youth classes. **NO FRAME FEES.** New exhibits and exhibitors are most welcome. No admission or parking fees. Prospectus available from Vesma Grinfelds, 2586 Diamond St., San Francisco, CA 94131; e-mail: dzvesma@sprintmail.com

January 27-28, 2006. York County Stamp Show. The 28th annual stamp exhibition sponsored by the White Rose Philatelic Society of York, PA will be held at the York Fairgrounds, 334 Carlisle Ave. (Route 74), York, PA in the Horticulture Hall. Bourse of 28-30 dealers and 100 16 page

frames available at \$6 for first frame and \$5 for each additional frame. \$2.50 for juniors under 18, USPS booth, YORCOPEX STATION cancel, bid board, youth area and club hospitality table. Hours of show are Friday from 11 a.m. to 6 p.m. and Saturday from 10 a.m. to 5 p.m. Admission and parking are free. Deadline for exhibit entries is December 31, 2005. For prospectus and show information contact John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327 or e-mail: glenrockotts@aol.com.

March 18, 2006 - OXPEX 2006, the 57th Annual Exhibition of the Oxford Philatelic Society, and **OTEX 2006,** the 26th 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 2006, Box 20113, Woodstock, Ontario, N4S 8X8, Canada.

April 1-2, 2006. LEXINGTON STAMP SHOW 2006. Annual stamp exhibit and show sponsored by Henry Clay Philatelic Society. Held in the Ballroom, Springs Inn, Lexington, Kentucky. Free admission. Exhibits expected from usually four to five states in the mid-west and south. Bourse of 12 to 13 dealers and USPS. 16 page frames at \$5 per frame, 10 frame limit. Youth frames free for first two frames. Saturday 10 a.m. - 6 p.m. Sunday, 10 a.m. - 4 p.m. Show prospectus and entry forms from Mike Strother, 4677 Spring Creek DR, Lexington, KY 40515 or by e-mail at 2ndvp@henryclayphilatelic.org www.henryclayphilatelic.org

Sign Up A New Member For AAPE

★★ HELP US GROW! ★★

USE THE MEMBERSHIP APPLICATION ON PAGE 4

Competitive Thematic Exhibiting

by Phil Stager

Greetings from sunny St. Pete. At the request of President Paul Tyler, I will be writing this regular column on thematic exhibiting for *The Philatelic Exhibitor*. First, I wish to express my own and our collective gratitude to Mary Ann Owens, our resident AAPE thematic guru and expert, for her work in advancing the cause of thematic exhibiting since Volume I, Issue 1 of TPE way back in the Fall of 1986.

For many of you still struggling with the concept of a competitive thematic exhibit, I urge you to revisit and reread Mary Ann's articles in TPE for the past 19 years. My articles will focus on competitive thematic exhibiting — not on topical collecting or exhibiting, not on thematic collecting, but almost exclusively on competitive thematic exhibiting.

Let's review a few terms or definitions first with a few examples.

1. Collection vs. Exhibit: My various collections are spread throughout the house in two different rooms and are stored in shoe boxes, shelves, stock books, piles on the desk, and are crudely organized at best. My competitive philatelic exhibits are neat, well-organized, and follow the rules of competitive philately. My exhibits are parts of larger collections; my collections are not exhibits.

2. Topical vs. Thematic: Topical or subject matter exhibits include collections of every stamp/souvenir sheet/cancel/etc. that picture a specific topic, such as Lawyers on Stamps; Elephants on Stamps; AIDS on Stamps.

Thematic exhibits are exemplified by such award winning exhibits as Joe Frasch's *Corpus Juris*, May Ann Owens's *Elephants*, or the Chapter on AIDS in my exhibit *Ailments of Venus*. The words "topical" and "thematic" are NOT synonymous. So what is a thematic exhibit? The following is directly out of the APS Manual of Judging, Chapter 15:

A Thematic exhibit develops a subject or theme using a wide variety of related appropriate philatelic materials and necessary text to tell a cohesive well-defined story.

We will examine this definition in detail in a future article. But for now, please recall that competitive topical or subject matter exhibits have not been recognized at the national or international (FIP) levels for 25 years. For a detailed review of the transition from topical to thematic, please see Chapter 2 in reference (1).

Nevertheless, more than a few exhibitors show their topical exhibits at national level shows every year. Most complain about the award levels and still wonder what they (or the jury) are doing wrong. No one is wrong. Different games have different rules! If you insist on showing a topical exhibit and desire a high award, I strongly urge you to do so at local and regional shows. These shows are not regulated by the American Philatelic Society (APS) or the International Federation of Philately (FTP).

By way of introduction, I first became interested in an unusual exhibiting concept

called "thematics" some 18 years ago. At first glance, thematic exhibiting appeared simple, cheap, and easy — just what I needed on a retirement budget! WRONG on all counts! Thematics has been neither simple, cheap, nor easy. It has been very rewarding and has enabled me to get the maximum enjoyment of my hobby time and dollars.

As a thematic exhibitor I have one big advantage over exhibitors in the other disciplines — I have the entire world of philately from which to choose, and it is a very big world. However, I have an additional challenge not faced by most other exhibitors in the other disciplines — not only must I be a broadly knowledgeable philatelist but I must also be very knowledgeable in whatever theme I choose to exhibit.

In future articles I will try to explain those mysterious, gruesome, and complex (to some) rules for competitive thematic exhibiting. Please recall that these "rules" are even more confusing if you have never read them. So break out your copy of the **APS Manual of Philatelic Judging**, read or reread the section on Thematic Exhibits, and get ready for my article in the next issue of TPE. If you have any comments, suggestions, criticisms, please feel free to contact me at pstager@tampabay.rr.com

Reference (1): Handbook of Thematic Philately; W.E.J. van den Bold, English Edition 1994, James Bendon Ltd., Limmasol, Cyprus.

On Exhibits and Exhibiting: "Educating the Jury" - Part I

by Anthony F. Dewey

A complaint frequently uttered by disgruntled exhibitors is, "The judges didn't know what they were looking at!" While the statement is somewhat harsh there is the kernel of truth in it. It is also a poor reason for not exhibiting, especially since the remedy to the "problem" lies with you, the exhibitor.

There is a high probability that you will know more about what you are exhibiting than any member of the jury, or even the jury as a collective body. So how, you ask, can they judge my exhibit?

Firstly, they may know more than you think and collectively they do know more about philately, in general, than just about any given individual. An experienced judge has viewed and read hundreds of exhibits acquiring an encyclopedic knowledge. A good judge will "do his homework" and research each of the exhibits that s/he will evaluate.

Secondly, more than judging the material, the jury is evaluating how well you show what you tell them that you are showing. That is, given the subject and scope that you define on your title page, the jury will evaluate how well you tell that philatelic story. How challenging is the subject? Have you limited the scope to exclude the material that's most difficult to acquire? Is the presentation "complete" for the given subject and scope? Is the story told in a logical and easy to understand format? Is the condition of the material as good as can be expected for this subject? Is the display aesthetically appealing? You may be the expert on the subject being shown, but the jury is far more experienced and far more expert on exhibiting. To qualify to be a judge, a person must first be a successful exhibitor.

How well you tell your philatelic story and how well you convey the importance of the material to the jury is critical. Since the jury may not be as knowledgeable about your subject as you, it is your responsibility to "educate" the jury. You accomplish this task through the title page, the write-up, via the presentation and organization, and the synopsis. The critique is another opportunity to impart knowledge to the jury, as well as learn something, in turn. Let's address each of these in turn.

The Title Page

The title page is where you define for the jury, as well as the viewing public — and yourself — the subject and scope of the exhibit. This is where you set the boundaries. Make the title specific, accurately describing the

exhibit. The two titles "uses of the UNTEA overprinted Issues" and "Postal History of UNTEA" imply very different exhibits. In the exhibit described by the first title we would expect to see covers and other postal documents franked with stamps overprinted "UNTEA." We would rightly expect to see these, as well as any covers and postal documents related to the UN Temporary Executive Authority, whether franked with UNTEA stamps or not, in the exhibit with the second title. Include dates, where it makes sense, to provide specific boundaries to the scope.

Explicitly state what kind of exhibit you are presenting. A sentence such as "This traditional exhibit of..." or "This study of the postal history of..." should be included on the title page. While the rules for each of the many kinds of exhibits are well defined, there is great latitude in how an exhibit may be presented. Sometimes it becomes difficult to tell what kind of exhibit is being shown. Is it a Thematic or a Display exhibit? Is it a Postal History exhibit or a Special study? I've seen "Traditional" exhibits made up mainly of covers. At least by telling your audience what kind of exhibit you think you are presenting, you give the jury a fair chance to evaluate the exhibit using the right set of rules. A jury may switch an exhibit from one division to another, but only if the exhibit benefits from the switch.

Define your scope. Here, you expand upon the title to set the boundaries. Tell the jury what will be included in the exhibit, and just as importantly, what will be excluded. For example, in my exhibit of the Swiss official stamps issued for use by the UNEO and the international agencies, I let the jury know that the exhibit will also include those stamps issued for use by the League of Nations, and used by the United Nations — but only from the inception of the UN. Remember, though, limiting the scope of the exhibit merely to eliminate the most challenging aspects of a subject will not go unnoticed by the jury.

Briefly describe how the exhibit will be organized. For Thematic exhibits an outline of the exhibit organization is required. For all other exhibits, it's a good idea. Give the reader, especially the judges, a "roadmap" to the layout of the presentation. If you cannot summarize your exhibit organization in a brief outline, then there is probably a problem with the treatment that will make it difficult to follow and understand.

A typical organization for a Traditional

exhibit of the UN First Issue would be for the stamps to be presented grouped by printer and type: Regular Issues printed by Enschede, Regular Issues by De La Rue, and Airmail Issues by De La Rue. Each "chapter" would start with an introduction to the stamps, the plate layout, and major production characteristics like cutouts, control numbers, etc. Then, each stamp in the group would be presented: essays, trials and proofs would be followed by examples of each printing, as well as errors, freaks and oddities, ending with examples of use on cover.

What else goes on the title page? Many include a brief description of what makes collecting this subject so challenging. For example, on the UNTEA exhibit, one would note that the stamps were only valid for a short period of time. Another factor to consider would be the literacy rate of the population, especially smaller villages and hamlets. Avoid statements like "Covers are hard to find." Be specific. Tell the jury why the covers are scarce. Judges consider the challenge factor when determining an exhibit's medal level. The challenge factor is like the difficulty factor in Olympic diving.

You could also include a short list of major highlights in the exhibit, but no more than 10. It's also a good idea to describe how you will indicate special items in the exhibit (e.g. matting, borders, dots, etc.) making it easier for both the judges and the general reader alike to find them. This is becoming more and more important as exhibit subjects become more esoteric.

If there is room, a number of exhibitors like to place one "killer" item on the page that will grab the reader's attention and make them say "Wow!" This is an effective attention-grabbing device that tempts the reader to look at the rest of the exhibit to see what other gems s/he may find, while judges must look through the whole exhibit, the attention-grabber sets the mood and says to the judge that they are to see something special and will enjoy this presentation.

The title page should be the first page prepared ...and the last one, as well. Prepare a rough draft of the page first to give yourself a guide in developing the exhibit. As you build the presentation, you may alter the organization or even change the scope. Thus, the title page should also be the last page that you finalize for the exhibit. It is the most important page in the exhibit and proportionate care

Learn from the mistakes of others. You can't make them all yourself. — Anon.

should be taken to ensure that it accurately guides the reader, especially the jury.

Write-up and Highlights

Most exhibitors over-write their exhibits. Many defend the verbosity of the prose explaining that they have to tell the jury how important everything is. Telling exhibitors to be brief with their write-up seems to contradict the advice that they must "educate" the jury. Indeed, you must tell the jury what's important about your material, but do it succinctly.

An exhibit is not a book. When confronted with the wordiness of his wonderful exhibit, the owner retorted that the heavy amounts of text benefited the reader and was for their edification. In the comfort of an armchair, I read through the entire exhibit at a relaxed pace. I finished two-and-a-half hours later! I certainly learned a lot, but such vast amounts of text are just not appropriate for an exhibit. Can you imagine standing on your feet for 2½ hours at a show to read one exhibit? Can you imagine a judge doing so?

The jury may have to examine and evaluate 20, 30 or more exhibits, filling 200 to 300 frames (3,200 to 4,800 pages!) at a national show. At a typical 3-day show, which starts on a Friday, the jury is expected to have the award levels determined so that the ribbons can be posted on the frames on Saturday morning. Even given that most juries start the process on Thursday evening, they have about 10-15 seconds to read each page.

Do the jury and yourself a big favor. Reduce the text to what is essential. On the other hand, do not throw away your longer text, which is the product of much research and knowledge. Take that text and write articles for your society journal, or perhaps publish your findings as a monograph or a book. You can then refer the jury members to those publications (via the synopsis) and you will have shared your collection with many interested readers (and have made the editor of your society journal very happy).

Tell the jury what they cannot see for themselves with their own eyes. It's a waste of words to write "This 3¢ stamp on a no. 10 cover addressed to Toronto, Canada..." The judge can see that it's a 3¢ stamp and they can see that it's on a no. 10 envelope and they can see the address. Instead tell them what is not obvious: "Solo use paying the special treaty rate to Canada effective between..." Your 7th grade English teacher is going to scream, but you do NOT need to use full sentences in the exhibit write-up, either.

Use tables to summarize information. If you find yourself repeating the same type of data over and over, consider summarizing the information into an easily understood table. A

good candidate for such treatment is postal rate information. I use tables in my UN First Issue exhibit to summarize data about cutouts, gum types and control numbers.

A picture is worth a thousand words. Instead of describing in detail a plate variety or some hard-to-see detail, consider using an enlarged image of the object and caption it with a brief description. In turn, don't blow up the entire stamp 400%, but just the portion necessary. Avoid overwhelming the philatelic material with images.

While it may be necessary to educate the jury about the specifics of your material, you do not have to give detailed descriptions about philatelic processes. The caption "gutter snipes" conveys plenty of information. You do not need to go into a detailed description of the trimming process to describe such production freaks. Even a novice collector will quickly get it (see previous paragraph). While judges may need to be taught about the specifics of your material, they are, for the most part, well-educated about stamp production and philately in general. It is relatively safe to assume that the "general public," which will consist mainly of fellow collectors at stamp shows, are also adequately educated.

Make the text readable. Use a typeface with serifs, such as Times Roman or Garamond. Studies have shown that such fonts are easiest on the eyes. Use no more than two typefaces for text throughout your exhibit and reserve the "fancy" fonts for headers and titles. Use a readable size, too. The body of your text should be no larger than 12 point and no smaller than 10 point. You can use text as small as point 8 for captioning illustrations or providing information about certificates.

A friend of mine with a wonderful collection of 19th century covers was told over and over by numerous juries that he needed to reduce the text in his exhibit. He finally decided to take their advice and quite proudly displayed his reworked exhibit at the next national show. However, he took the advice literally and reduced the text to 8 point. Yes, it did take up less space on the page, but now, in addition to being verbose, it was virtually unreadable!

While you should restrict the text to the use of just one font, you can make excellent use of capital letters, bold type and italicized text to draw the attention of the jury. For example, I use capital letters for text headers (e.g. "FIRST PRINTING"), bold type to indicate something special (e.g. "One of two known copies") and italicized text for auxiliary, but interesting information (e.g. "cancel used for just 30 days"). Whatever manner you use special formats, use them consistently. It also helps to let the jury know what scheme you are using, too, use a few sentences in the synopsis to describe

how you will use special text formats.

In addition to the use of text to highlight your material, you should somehow indicate what the special items in your exhibit are. A viewer, particularly a judge, should be able to step back from your exhibit, and without reading any text, be able to point out "the good stuff." Over time various methods for highlighting the key items in an exhibit have been employed, drifting in and out of fashion. Currently out of fashion is the use of colored dots to indicate levels of importance. Some exhibitors so overly used the dots that their exhibits appeared to have "measles."

One technique that works well is "matting" or the use of colored backing paper to highlight key items. The width of the colored mat showing should be limited to no more than 2 mm. This method is particularly effective if all material is matted with a neutral backing, such as gray, and highlighted with a double mat in a bright color. In My UN First Issue exhibit, where all items are matted, I use a thin border of royal blue to highlight the gems. For an exhibit on early Czechoslovak stamps I use a bright red, which in contrast to the off-white primary mat gives a patriotic appearance. (The colors of the Czech flag are red, white and blue.) Mats also have the added advantage of making it easy to alter an exhibit and saving on mounts.

A similar method is the use of borders as a highlight, with the widespread use of computers and word processing or desktop publishing software, it is quite easy to generate a simple, but elegant border to frame those special items. Avoid wide dark frames as those tend to detract from the material and draw attention to themselves.

The use of "white space" can also be employed in drawing attention to desired pieces. At The stamp show 2000 in London I was reading a postal history exhibit on the allied intervention in north Russia at the end of WWI. The pages were generally quite packed. When I came to a page that contained a single cover, I knew that this piece was very special — and it was. The text explained that it was the only known cover addressed to or from an American warship involved in the operation. For me it was particularly important as it was addressed to my Grandfather!

Whatever method you choose to highlight your gems, let the jury know in the synopsis. Also, don't overdo it. Highlighting more than a few key items will quickly lose its effect. A 7-foot man would draw a lot of attention walking down the street, but that same fellow on an NBA basketball court would hardly be noticed. Reserve highlighting for the truly special material.

(to be continued next issue)

The Philatelic Exhibitor

Ask Odenweller

by Robert P. Odenweller

Getting Your Exhibit Ready For Washington 2006

With W2006 fast approaching and exhibitors notified of their acceptance shortly, some may wonder what sort of preparation for international rules would help. A recent e-mail exchange from a reader asked for an elaboration of the differences between the U.S. national judging process and FIP regulations. This account may help.

The first major difference, which I addressed recently, concerns first time FIP exhibits that are accustomed to having as many as 10 frames to show the full scope of what they have. These will receive only five frames if it is the first time they are shown internationally. I'll repeat the bottom line: A complete remounting is almost certainly going to be needed. The selection should be the strongest subset of the larger exhibit that can be contained in 80 pages, and material that currently spreads across two or more pages may need to be consolidated. The complete remount may be needed for other reasons, as will be seen in the remarks that follow.

The Importance of Title Pages A good title page or plan of the exhibit is now more essential than ever. Treat it as though you will have three judges from three different countries, two of whom may not be totally fluent in English and none of whom will have much direct knowledge of your subject. That may well be the actual case. And the more esoteric your subject, the less likely they will be able to respond to it.

The title page is likely to be your only way to get the judges started in the right direction. Almost every international judge will read this page carefully, looking for the important points about the makeup of the exhibit. Don't waste this opportunity.

Do tell what the exhibit represents; how it fits into the philatelic structure of the country it is from; how difficult it is to obtain the material; the general nature of the condition of the material to be expected; how well researched the area has been in the past and the nature of any new (non-trivial) discoveries you have made; how the exhibit is organized; what has been included and what is not appropriate material for the subject chosen; and any special thoughts that you feel might help. It's a tall

order.

Avoid the obvious: Don't give a history or geography lesson about the country, but if one or both may be necessary to the understanding of the material, keep it brief; don't add material (or fancy art work) to the title page — it just takes up space that could be devoted to covering the points listed above; don't offer a "laundry list" of important pieces by frame and page number — it's not looked on favorably at the international level and again just takes up space.

Don't list a bibliography—it's too late to use it, even if the books and time were available, which they're not likely to be (if a bibliography is intended to show how deeply you've researched, a long one is more likely to have less impact than the lost space that could be devoted to more of the important matters.) One exception: if you quote a respected source for your citations of how many examples of various items of material are known (besides your own research), a brief sentence stating that might be in order.

That almost takes care of the title page. I should add that any of those thoughts could help at the national level as well. A few final thoughts before moving on: Make it readable. Avoid jargon, words or "shorthand" references (such as catalogue numbers or plate positions) that may not be in a moderate English vocabulary — if the judges can't understand, they may not ask (or have anyone who can explain) and immediately you've failed to communicate that point. Worse, you may have confused them with a similar word they know. If you don't communicate well, you might as well tear up the page, for all it will be worth.

Consider a few ideas. Take the natural segments ("chapters") of the exhibit and treat the essence of each briefly. If you're using a computer, you might use bold print to make the different more important words stand out. That also helps to turn a mass of print into smaller chunks that communicate without intimidating. Remember, reading a lot of text in one's second language can be a tough problem. Make it easier for them. And please, use a font that is not too small and not too large and, above

all, readable.

The Importance of Treatment and Importance The heading of this section uses the "I" word twice. For years it was taboo to utter it, and only now is it tolerated — slightly — in the U.S. A softer word may be "significance." It still has many meanings, even among international judges who have attached their own interpretation to it.

For example, in the discussions held at the time we wrote the FIP General Regulations for Evaluation of Exhibits ("GREV"), and Special Regulations ("SREV"), we reached an impasse when the then-president of FIP, Ladi Dvoracek, pushed for a breakdown of the 30 points assigned for Treatment and Importance. Postal history and other disciplines that depend on developing the story line wanted 20 points for treatment and 10 for importance. In discussion with members of the Bureau of the Traditional Philately Commission (of which I was president) and some fellow commission presidents of other disciplines, the desired stress was the opposite, with 10 and 20 instead of 20 and 10.

A failure to negotiate an even split (which neither group favored) left a composite whole of 30 points. The postal history commission chose to elaborate with a breakdown of the 20 and 10, but for traditional it was left unspecified. In any case, and for judges who lack familiarity with the intent of the commission when the rules were written, the numbers are applied in different ways. Some judges have chosen (erroneously) to follow the more specific listing given by the postal history listing even when evaluating a traditional exhibit.

What is Importance and How Can It Affect the Judging? If you think of the answers to two questions, as seen by a disinterested generalist observer, you will have roughly half of the idea of the concept of "importance." First, how significant is the area of the exhibit within the philately of the area it represents? A very small subject may have high significance in the development of the post of a country (such as early provisional issues), while a larger



The positive thinker sees the invisible, feels the intangible, and achieves the impossible. — Anon.

area may be much lower in significance (such as a general showing of recent issues of the same country). The second question is the same, but on a worldwide basis.

A subject that would score well within a country may be seen as not having much significance at an international level. To muddy the waters even more, two exhibits of the same area could vary considerably in importance depending on the range and quality of the material in each. In spite of this intention, some judges have chosen to award the same significance level to two exhibits of the same area, such as Swiss cantonals, even though one may be a grand prix candidate and the other a third-rate coverage. Remember, however, that the same aspect of an exhibit cannot be penalized or rewarded twice for the same attribute, and condition is considered elsewhere, as we'll cover shortly. Rather it is the scope of the coverage within this criterion that is considered.

In a national exhibit, this is given over to the consideration of "difficulty of acquisition." Those areas that have higher levels of difficulty are often ones considered more significant. At the international level, another element of importance is how easy would it be to put together the exhibit — those that would take decades of search rate higher than those that could be assembled on short notice. (An exception to this is the material that someone else has taken decades to assemble that finally comes on the market. The "normal" time is short-circuited by the sale, but it remains largely the same.)

Two other elements of the importance evaluation are indeed difficulty of acquisition and the avoidance of philatelically inspired material (where nonphilatelic or "commercial" material is available). Again, the degree of each affects the total portion allocated to importance, and difficulty of acquisition assumes a somewhat more modest role than nationally.

As such, the main difference one could make with the importance side is to select the material most likely to fit the criteria above from a larger exhibit.

Treatment, and its Differences Treatment, however, is different.

Treatment is, as with national exhibits, mainly concerned with how well the "story" is told or developed. With a postal history exhibit that can amount to 20 points, although we have already pointed out that for traditional it should be 10 points (for judges who are aware of the dif-

ference). The most effective way to advance the story is to use running headers or some variant of that concept. Put simply, it is nothing more than finding a way to show where each page belongs in the sequence of the exhibit, an indication of what is on that page, and why it is significant.

Some approaches give as many as four to six levels to convey the information without taking very much page space. In spite of this, many exhibitors choose to "hide" the information in something they consider to be more "artistic." Hidden information may satisfy the exhibitor's sense of artistry, but if it doesn't communicate, it will be lost on the judges.

Develop your story. Make each page advance the story line. Divide the story into chapters for easier "digesting" by the judges and others who view it. Each chapter can be introduced by a "mini-introduction" that talks about the specific features of that chapter and how the subject differs from what came before and how it may foreshadow what follows. Make sure to have some sort of material on every page, particularly if you choose to use these mini-introductions. And believe me, they help. Each judge can get swamped with detail in a full length exhibit, where he might understand the parts better when broken up this way. Communicate.

At the FIP level, treatment also includes "balance." This involves producing a balanced exhibit, where each part is covered in a way that is proportionate to the whole. An "unbalanced" exhibit might devote too much space to lesser material and too little to the better material, assuming, of course, that the better material is available.

At the same time, very inconsequential material may be left out altogether, such as the lower denominations of an issue that may be considered "trivial" or readily available by most observers. I had that inserted into the SREV when it became obvious that space would be limited. The other side of the coin is "bloating." This means that if an exhibitor has two or more items that, though rare, are virtually identical, the exhibit should not be "padded" with the extras. This is a major change from the days before points, where multiple examples of rarities seemed always to be better.

The Importance of Knowledge, Personal Study and Research At 35 points, this may be considered to be the "most" important. Although both national

and international criteria seem to be the same, the way it is rated may be slightly different. The international judge should (but may not always) be aware of the major references in the area and how well they may be regarded, or outdated, as the case may be. Extra consideration is given for any research of **significance** in a heavily studied area. Good research of some significance is expected in new or lightly published areas if the higher marks are to be awarded. (The individual who has written the definitive study of the area usually can be expected to have a big edge in this.) What form this information may take will vary considerably from one exhibit to the next. Some highlighting that will make the research work stand out is almost essential if it is to be noticed.

At some shows in the past, an occasional author of a book or study has used a chain to attach a book or set of pages to the first frame, partly to guide those who might wish to read it, but more likely to point out to the judges that the study was done by the exhibitor. In general, this is viewed as less than helpful, some might say "tacky," and usually doesn't help much.

The Importance of Condition and Rarity An appreciation of rarity is a factor in almost every philatelic evaluation, whether specified in the rules or not. A scale developed decades ago by Ladi Dvoracek before he became FIP president shows the many levels that a unique or rare item can inhabit, from the ho-hum of the unique letter that you sent to yourself using a bisected stamp (that remained uncanceled) while passing through Tahiti, to the world class rarities often found in the court of honor at international shows. Although his grid was not to be (and could not be) used in the judging process, it was designed to convey a philosophical idea, that a reasonably scarce item in a mainstream area (such as classic France) could rank considerably higher than a "rare" one in a lesser area (such as a unique imperf souvenir sheet from Redonda).

Condition plays a part in all of this. A rarity with its four corners clipped off (the British Guiana one cent on magenta surfaced paper) is in the best condition possible. An exhibit formed of first issues of Great Britain with cut-into copies is fairly easy to put together, so the rarity suffers from the condition factor. The same issues in superb condition are another matter.

If an area has material that is notoriously difficult to find in fine condition, that should be made clear in the title page and

writeup. The first issues of New Zealand were spaced very closely on the plate, with some denominations laid down slightly canted to the left so the stamps were not quite parallel, as well as some being very close together. Full margined copies, particularly among the perforated types of these, are very difficult to find. Stamps and covers from the Confederate States are often in less than pristine condition. Make it clear to the judges that these (and other similar areas) should not be seen as poor quality.

Lonely Presentation At five points, presentation is the lowest on the totem pole. Shortly after points started to be used, presentation was seen by many judges as a way to make or break a medal level. Since this was not the desire of the rules, a shift was made to encourage evaluation of the presentation element first rather than last.

When we wrote the rules, we intended the evaluation of presentation to be a fairly simple matter: how neat and clean the pages were, how readable the writeup was, and how appealing the whole exhibit looked. A positive impression with no crude or disfiguring tricks should have been enough for full points. In practice, this seems to have changed. Some judges are reluctant to give the full five points, even to an exhibit with no apparent faults in the presentation. It's almost as if they've forgotten that a one point (out of five) shift drops the equivalent of a full medal level from gold (5) to vermeil (4), silver (3) and off the medal level scale for lower. Indeed, some give few if any fives, a scattering of fours, and mostly threes. I believe a reeducation is needed, but that doesn't help here.

The lesson at this point is to make your new exhibit as flaw-free as possible. Use clean and easily read type, not too large, not too small. Pages that are white or nearly so, discrete matting or boxes around the material, attention to balance of material as it is placed on the pages (meaning no strange grouping or placement), and all the other positive attributes we've discussed in previous articles.

Above all, remember one very important thing about "presentation." How well you construct your pages can help to communicate information, which will help in pointing out your knowledge, personal study and research, and also to show your treatment of the exhibit. If your font is too small or difficult to read, the score for presentation will be low but it also can't help in communicating what you want in the other parts of the evaluation.

The Philatelic Exhibitor

And, by the way, this is also true in national level exhibits.

A Few Final Thoughts "Completeness" was once an element of evaluation, but is now rolled into treatment and importance. As we have seen, lesser material may be omitted if the space can better be used by material of more importance to the exhibit. One caution, however, is that a judge may not agree that omitted material is not essential to the development of the exhibit. Consider your choices carefully. If there may be any doubt, make room for it.

Certificates Rare material may be subjects of fakes and forgeries. Expert certificates may increase confidence that the material is as represented. If an item that might be open to question by the judges has a certificate, provision is made to have a discrete notation of the presence of a certificate on the page near the item to be shown and to include the certificate or a copy on the reverse. Different shows have different ways that they handle use of copies of certificates, so if you don't want to put the originals behind the pages, check with the commissioner to see what is expected.

Many exhibitors will use a symbol, such as an "E" in parentheses (E) in the writeup under the item involved. Others may use initials and a number to symbolize where it came from (RPSL 12345), but this is somewhat more cumbersome and not as elegant. Whichever is used, it is an indication that the certificate is present on the back of the page. Some exhibitors may have certificates for every item in the exhibit and may mention this on the title page, but if so, they should use a statement something to the effect "Although every item in the exhibit has been expertized, those of particular note have an indication (E), which shows that the certificate is included for examination."

A very important difference between national and FIP international treatment of exhibits is that if an item on display has any defects or faults that are not obvious and not mentioned (repairs, closed tears, thins or other defects that would reduce the apparently quality of the item) must be noted or the exhibit may be subject to downgrading or even disqualification. At the national level, pages are seldom removed from the frames and inspected. At FIP shows, an expert team inspects exhibits for suspicious items and also looks at items flagged by the jury for inspection. The inspection takes place, usually with the commissioner present, a copy of the item

noted, and possible warning to the exhibitor either to remove the offending item or to have it expertized before being shown again.

The lesson is simple: Don't show defective material unless it is properly described. Along those lines, note that *every* item should have some explanatory text linked to it. The days of "the material speaks for itself" are long gone. Those who fail to observe this are likely to lose points, so be warned. If further guidance is needed on what to say, remember that each item should have some information that advances the development of the story.

Emphasis as a Means of Communication And here's another suggestion: Make judicious use of **bold print** to cause the most important words in the writeup **stand out**. If the description of what is on a page and how it fits into the development of the story has to be five or six lines long to make the point clearly, that is no problem. If three or four words can be selected from the text to represent the essence of the whole, put them into bold print. The judge may appreciate not having to read it all, but could also be intrigued enough by those words to do so. In doing this you will have communicated on two different levels.

Perhaps the largest difference between U.S. national and FIP shows is that at the national level (almost) all exhibitors provide title pages and synopses that are studied in detail by judges prior to the show. Although Washington 2006 has initiated a new step in asking for these from exhibitors, it is a uniquely U.S. innovation and could have marginal effect. Exhibitors from overseas (along with too many U.S. exhibitors) may not grasp what is needed to prepare a synopsis, and title pages range from excellent to relatively useless. The main problem, however, is in getting access to adequate reference material in advance, and even if a judge should do so, he could be reassigned on arrival at the show to a completely different area due to the illness of one of the judges and a need to reshuffle the deck. All that preparation would then be fairly useless, and no preparation for the new area would be possible. Fortunately, the typical international judge is expected to walk in "cold" and to judge the exhibits as he first encounters them.

Remount It All After you have digested all the above, you should now appreciate the need to remount the entire exhibit. If not, read it again. A fresh mounting, using all these ideas, can make a major difference in the final result.

Far and away the best prize that life offers is the chance to work hard at work worth doing. — Theodore Roosevelt

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 2007 or 2008? Why not invite inquiries here? Have you an award you'd like shows to give? Advertise it here. Has your club drafted special guidelines for judges who review your specialty for special awards? Use this space to pass them to the judging corps.

• **The Philadelphia National Stamp Exhibition has firmed up the dates of its 2006, 2007, and 2008 shows.** PNSE President and Show Chairman Chip Blumberg announced that the Valley Forge Convention center and adjacent Radisson Hotel Valley Forge in King of Prussia, Pa., have agreed to the following dates for the national exhibition: September 9-10, 2006; September 7-9, 2007; and September 5-7, 2008.

By announcing the new dates this far in advance, dealers, convening societies, and exhibitors, can mark their calendars. The show has been one of the major ones on the east coast and began in the greater Philadelphia area over 65 years ago.

More information about these shows can be found at <http://pnse.home.att.net>. Questions about PNSE shows can be sent to pnse@earthlink.net or to PNSE, Box 176, Lafayette Hill, PA 19444.

• **Effective with the 2007 National Topical Stamp Show (NTSS),** to be held adjacent to the Dallas/Ft. Worth airport June 15-17 2007, the American Topical Association (ATA) will establish a new class of exhibits to be called "Novice Class" for beginning collectors in the Multiple-frame class, the Single-frame class and the Display class who have never exhibited a "thematic" before. This would still be called a Novice Class even if the exhibitor has previously exhibited in other Classes. This "Novice Class" would be judged by a panel of three local judges, appointed by the ATA, with not more than one being an accredited judge.

The ATA will develop simplified score sheets before this next show to maximize the value to the exhibitors. Special awards will also be prepared to avoid any misunderstanding between these and the regularly judged exhibit awards. This new class will give novice exhibitors an opportunity to test the waters and learn more about thematic exhibiting so that they may move up in exhibition awards through a more gentle learning process.

The other classes of exhibiting at NTSS will remain unchanged allowing experienced exhibitors to continue vying for awards in the Multiple and Single frame Classes in addition to the Display Class under the currently constituted rules established by CANEJ.

This additional recognition for novice exhibitors adds to the recently created

"Topical Novice Awards" and the "Awards for Thematic Exhibitors who have yet to win a Vermeil or Gold at a World Series of Philately Stamp Show." These are currently available to all stamp exhibitions as an incentive to continuing to exhibit, from the American Topical Association. Show Exhibition Chairpersons may request award cards for exhibitors who fall into these award categories and the cards will be redeemed by the ATA for copies of ATA Handbook #133, *Adventures in Topical Stamp Collecting* by George Griffenhagen and Jerry Husak. This handbook includes comprehensive information on exhibiting topical stamp collections. Stamp clubs holding exhibitions can obtain these cards and other information by contacting ATA - PO Box 57 - Arlington, TX 76004-0057 or at americantopical@msn.com.

• **The York County Stamp Show will be held January 27-28, 2006** at the York Fairgrounds in York, PA. We plan on 28 - 30 dealers and space is still available. Dealers interested in taking part in the York County Stamp Show 2006 bourse should contact Gordon Miller - 28 Fake Hollow Road - York, PA 17406 for information and/or a contract. Copies of the prospectus are available by sending a #10 SASE to John C. Hufnagel - P.O. Box 85 - Glen Rock, PA. 17327.

We are interested in presenting any awards that correspond to the exhibits we receive so any club interested in making their award available should contact John C. Hufnagel at the address above with information about the award and who to contact.

We will have a youth area, USPS booth, club table, food on site, bid board, show cachet and cancel. Hours will be Friday 11 a.m. to 6 p.m. and Saturday 10 a.m. to 5 p.m. Questions about the show can be directed to chairman John C. Hufnagel or by e-mail: glenrockottsaoil.com.

• **The prospectus for the 2006 Sarasota National Stamp Exhibition** scheduled for Feb. 3-5 at the City of Sarasota Municipal Auditorium, 801 N. Tamiami Trail, Sarasota, FL 34246, is now available. Deadline for exhibitors is Oct 15.

The prospectus is available from Jack Seaman, P.O. Box 3553, Sarasota, FL 34230; e-mail jakcman@comcast.net.

The American Philatelic Society (APS) World Series of Philately Show will feature 40 dealers and 3,200 pages of exhibits.

Prospective dealers may contact Sy Bricker, P.O. Box 20463, Bradenton, FL 34204; e-mail mto.stamps@gte.net. Prospective exhibitors may contact Mr. Seaman.

For further information, contact Show Chair David Medeiros, P.O. Box 1905, Venice, FL 34284; phone 941-376-5689; e-mail qualitystampsacun.com.

Jurors will be Stephen Schumann, chairman; Capt. Yaakov Shabtai, Dr. Art Groton, Ken Martin, and Dr. Fitz Roett.

The Society of Israel Philatelists will have its annual general meeting at the show. Other groups that will meet during the exhibition include the Florida Chapter of the Plate Number Coil Society, Florida Chapter of the American First Day Cover Society, and the Florida Postal History Society, which will conduct its annual general meeting.

• **St. Louis Stamp Expo 2006** The Expo will take place February 24-26, 2006 at the St. Louis Renaissance Airport Hotel, St. Louis, Missouri.

The St. Louis Stamp Expo is an APS World Series of Philately Exhibition. Over 3,000 pages of exhibits will be featured at the Expo with a Court of Honor Exhibition, participation of 50 dealers, philatelic speakers and societies, a Youth Area and a national public auction by Regency-Superior. The U.S. Post Office will have a substation at the Expo with a special show cachet.

The Expo is pleased to host the annual convention of several Latin American societies including the Chile Specialist Association, the Cuban Philatelic Society of America, and the Nicaragua Study Group.

This year's distinguished jury includes chief judge W. Danforth Walker, Dr. John W. Allen, Dr. Yamil Kouri, Dr. James Mazepa, and Ross A. Towle.

Exhibitors wishing to attend the St. Louis Stamp Expo at the St. Louis Renaissance Airport Hotel should call the hotel directly for room reservations. Reservations can be made by calling the hotel directly at (314) 429-1100, and mention that you are with the St. Louis Stamp Expo to receive the special show rate.

To obtain an exhibitor's show prospectus, write to the St. Louis Stamp Expo, 229 N. Euclid Avenue, St. Louis, MO 63108, or call (800) 782-0066 or (314) 361-5699. Visit our website for more information at www.stlstampexpo.org.

Thoughts of a First-Time Exhibitor by Steven Zwilling

In February I exhibited for the first time. It was more fun and exciting than I thought it would be. And everything I read and heard about how one learns more about one's collection and collecting area is true. I wish I had started earlier.

My thoughts:

The judges comprising the jury are smart, insightful and well prepared.

The judges were marvelous. I have attended critiques in the past and was always impressed with their grasp of the material and their philatelic knowledge. As an exhibitor, attending a critique of my exhibit, I was even more impressed by how good they were. My first responder said, in effect, "Here's your title, here's what you said you were going to show, and there is a gap." He was right. It's my subject, an area I know well, and I missed seeing that gap.

My immediate thought (while he was still speaking) was to explicitly narrow the exhibit's title and focus to exclude this gap. The judge anticipated my thought and continued to speak saying I should not narrow the focus because then other good material I had would be excluded as well. Smart man. During discussions afterwards, he offered assistance in helping me identify possible sources for the material I was lacking. After the show, he sent copies of some pages from his exhibit; I got a great education.

People who are judges are generous with their time and knowledge. I had the good fortune to have three judges (not from the show jury) offer comments on my exhibit. Their comments will improve my future exhibits.

One of the confusing points, however, was being able to distinguish between a judge's personal preference and accepted exhibiting practice. One example: in my exhibit I had placed material overprinted "SPECIMEN" before the regular issue. One comment — by a nonjury member judge — was that specimens are marked after printing and thus, ought to follow the issue. A member of the jury, in a private conversation, said there is not a hard and fast rule about this. Beyond the obvious issue of wondering if there is a general answer to this specific question, how can I distinguish between preference and practice?

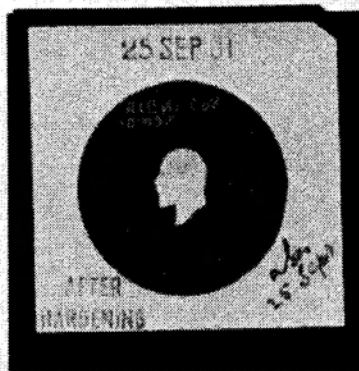
I was able to begin to exhibit because of a conversation with Dr. Peter McCann. He and I were strolling among the exhibits at StampShow in Sacramento and he asked me if I were going to exhibit. I said that I was not in the same league as these exhibitors, that I

The Philatelic Exhibitor

Indian One-Half Anna Envelopes of 1902-1907

The King Edward VII Half-Anna embossed envelope of India was used in British India and in five Convention States: those native Indian states that had signed a postal convention with the Government of India for postal reciprocity and used overprinted stamps and stationery of India. These states were distinct from the Native States that used their own stamps which were not valid in British India. The envelopes were produced in London by Thos. De La Rue. One-half anna was the domestic letter rate.

The exhibit shows the Edwardian Half-Anna envelopes; the overprinted issues for use by the Chinese Expeditionary Force; the Convention States of Chamba, Gwalior, Jhind, Nabha, and Patiala; and selected usages.



Embossed proof of head
After Hardening 25 Sept. '01
"No 1 INDIA/ SEP:01"
(In reverse lettering on die)



Embossed die proof in vermilion



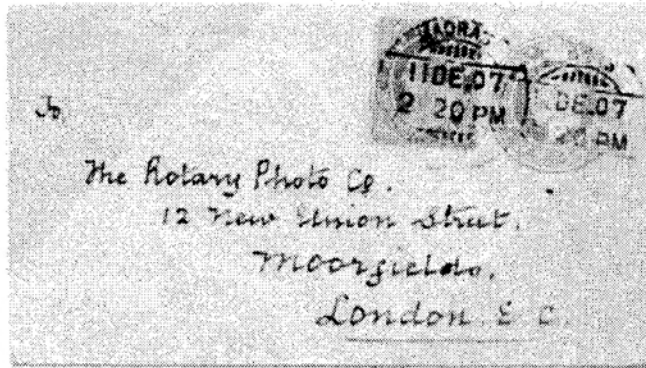
Specimen overprinted 'CANCELLED'

probably shouldn't be in the same room as them, and pointed to one particular exhibit that had caught my eye and said that I could never compete against an exhibit like that, and that it made me feel inadequate and unprepared to exhibit. Peter said I was making inappropriate comparisons by comparing me to that exhibitor and my potential first exhibit to his exhibit. Peter mentioned that the exhibit I was pointing to was an international large gold

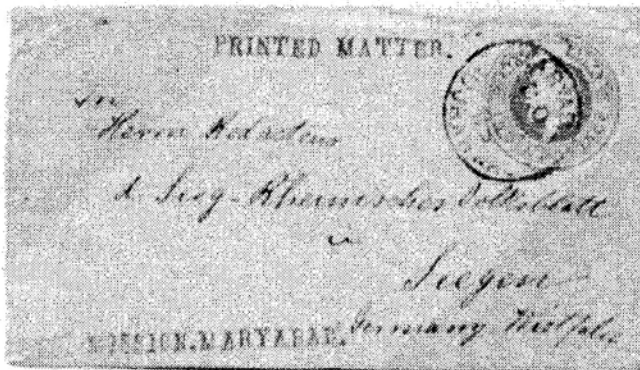
winner and he told me there is room for exhibiting for different "levels" of exhibits and exhibitors.

Clearly my one-frame exhibit is not in the same league as that eight frame international exhibit. But I did not really "know" or clearly understand that there is room for several kinds of exhibits and they are not in competition with each other. Peter's comment made me feel it was OK to exhibit. And it was.

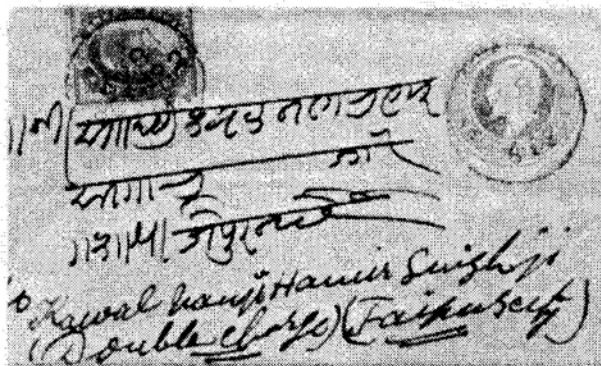
If you want a place in the sun, be willing to expect some blisters first. — Ron Hatten



Empire Rate
One Anna



Printed Matter
to Germany
Half-Anna



Late Fee
Charges Paid
Half-Anna Postage
and Half-Anna Late Fee
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What Keeps Some Exhibitors From Achieving High Awards

A Baker's Dozen Reasons + 1 by John M. Hotchner

1. Picks a subject that has insufficient Challenge
2. Picks a subject that requires Scrooge McDuck's millions, which s/he doesn't have.
3. Does not tell a cohesive story using a maximum of directly relevant material, and a minimum of words.
4. Never learned to winnow the golden nuggets from judges' advice on how to improve.
5. Not bothering to get the judges' advice; especially not going to the critique, taking advantage of at-the-frames critique, or requesting written comments when mailing in an exhibit.
6. Not listening to what judges say because, "They don't know anything about my subject."
7. Believes a judge who said, "You can't get to the next level with this exhibit."
8. Refuses to experiment to see how an idea for improvement might work out.
9. Does not take advantage of the AAPE Critique Service
10. Does not look for material to upgrade examples and for condition.
11. Does not study their material to discover and report new aspects.
12. Pays no attention to presentation or Title Page construction because they want to do things their own way.
13. Can't be bothered to do a Synopsis or even learn how it can be useful.
14. Does not own or read the *APS Manual of Philatelic Judging* so as to understand what the judges are looking for.

The Synoptic Exhibit: Back to the Future?

by Jim Graue

Synoptic = "Affording a general view of the whole."

In the last two or three years we have witnessed the appearance of a number of "synoptic" exhibits. These have been welcomed with open arms by virtually everyone and several have made their mark with major awards. Do these "synoptic" exhibits merit such acclaim? What place do they have in the big picture? It's time to take a longer and more thoughtful look.

Synoptic exhibits by definition cannot be comprehensive but rather seek by "selective representation" comprised of selected exemplary pieces to show various facets which, when viewed collectively, present an overview of a wider spectrum, therefore gaining in perceived importance. Completeness or comprehensive representation is neither sought nor achievable.

Typically, these presentations lack a "Golden Thread" that binds it into a single story or developed subject. This usually fatal flaw is sought to be either overcome, hidden or made subjectively unseen by the employment of a collection of individually choice and selectively impressive pieces that in themselves captivate the observer. Overall visual impression and "piece power" replaces the need for the connecting "Golden Thread," the aspect of exhibiting that requires the greatest effort in collecting, knowledge, exhibit development and treatment for successful achievement of a cohesive comprehensive subject study and presentation.

The emergence of the synoptic exhibit is a throw-back to the period when many exhibits were made up of "selected pages" and no "Golden Thread" was either intended or expected. What is surprising is not their emergence but their reception. Forget about the mandate that the exhibit "tell a story." If the philatelic material shown is adequately strong in its own right, that will be enough. Really?

This is a very sharp and significant departure from the path we have been on for the last 25 to 30 years. *Synoptic exhibits are, in fact, a class of their own.* The intent and structure is totally different than that of the "traditional" exhibit as we have come to use that term. If we continue to grant major awards to synoptic exhibits as we have in the past two or three

years, one may expect that the comprehensive traditional exhibits (and perhaps the other types as well) will be largely diluted and outright abandoned by some. It is far easier to assemble a number of individual super pieces than it is to bring together everything needed for comprehensive coverage and it is far easier to prepare them for exhibit because the same depth of knowledge is not required.

This is not to say that well-done synoptic exhibits are not attractive and in fact their display of choice pieces can make them extremely impressive to say the least. At this point, one might begin to make a case that they are too attractive! A recent "super synoptic exhibit" is *United States Classic Issues 1847-1869*. There are several 10-frame comprehensive exhibits possible in this range of material. This "super exhibit" is on its way to international Grand Prix in the view of many (it was in the running at Pacific Explorer 2005 in Australia). That may be but the whole concept is taking us in a different direction from that we have been on for quite some time.

The identity of "Monte Carlo," the exhibitor of *United States Classic Issues 1847-1869*, is Bill Gross. A very interesting interview with him was recently published in *Linn's Stamp News*. Mr. Gross appears to be a very intelligent, sincere and personable individual. Some of his comments in the interview tell us quite a bit. Obviously a very wealthy man, cost is not a problem in his pursuit of the very best pieces of classic United States (and now also Swiss) philately. The statement that really defines his philatelic objectives is, "I have learned that a good exhibit always needs to be growing and ever improving — in other words, not be static. So I am always looking for items that will improve the balance and comprehensiveness of the exhibit." He has the first part right. Every exhibitor is constantly on the lookout for pieces that constitute an upgrade in quality, diversity or comprehensiveness. What Mr. Gross seems to be missing is the fact that his exhibit is a *synoptic* exhibit in every sense of the meaning of that term as discussed above. Comprehensiveness is not on his radar screen, at least not as we customarily use that term in evaluating exhibits. The addition of more jewels to the crown does not con-

stitute comprehensiveness.

One of the judges that granted the first international showing (five frames) of *United States Classic Issues 1847-1869* in Singapore a 95-point Large Gold award said, "There is no development." Bingo! Why? *Synoptic exhibit*. Still, however, 95 points. Development, remember, is a major component of "Treatment" and Treatment is worth 30 points. Really? At Pacific Explorer the exhibit, now at eight frames, was granted 97 points. One has to wonder where the three points were lost. Development? Research? What it comes down to is very simple. At the international level, show the very best philatelic items and win, period. Little to nothing else is required. Just patience (for the items to come on the market) and unlimited money. It sure makes one appreciate the jury at Stampshow 2004 that granted the Champion of Champions to a comprehensive traditional exhibit of classic Mexico over the "Monte Carlo" gems. Treatment counted there. But questioning where the 95 or 97 points came from is not the point to be made here.

The question now is: Do we recognize the inherent differences and create a *Synoptic Class* for these exhibits, or do we simply continue to absorb them into the present scheme as if they are part and parcel of what we have been doing all along when in fact they are not. In a class by themselves they represent a scheme of philatelic exhibiting that is clearly different in its character and requirements than the various classes we now have in the Postal Division of the General Class. If we try to simply absorb them, might synoptic exhibits in fact be so different that they represent a clear and present threat to philatelic exhibiting as we know it today? Never mind the awards that might be gained or lost. Can we retain the distinctions in exhibit types if we try to simply stir synoptic exhibits into the mix? Or will the criteria have to shift? And if it does, what is the future for what we have had up to now? Certainly not as clear and sharp as it has been and perhaps quite blurred? Let's recognize the synoptic exhibits for what they are — an animal of another stripe — and make a home for them that assures them their due while not muddying the waters we are swimming in.

Knowledge speaks, but wisdom listens. — Jimi Hendrix

Support Your Favorite Show — Enter An Exhibit!

Computers and Exhibiting — Moving Material To A Newly Printed Page by Jerry Jensen

Wham Bang, load the desired exhibit page into your editing program, make a few changes, print it out as the basis for your new exhibit page and save the file. With just a few minutes of effort, the new page is ready. Now comes the time consuming work, mounting the material on the new page. Your time required to move material can be reduced substantially.

Although it is a bit more time consuming when making an original page, place all the covers, large stamp multiples and nonstamp items on mattes and use a "glue stick" to attach them to the page. When it is necessary to move the material to a new page, a gentle slight bending of the old page at the edge of a table top is usually all that is necessary to pop the matte loose. If you were a bit generous with the glue stick, a letter opener, applied between

the matte and the page will quickly do the trick. A quick swipe with the glue stick and it is ready to mount on the new page. Fast and you don't have to always be buying new mounting corners, along with the risk of damaging the material when you use the new corners.

Frowning at the use of the "glue stick"? While not given a totally complete clean bill of health, you can check out "www.stamps.org/care/subp14.htm" for more details. A PH of 9 shouldn't be a cause of much concern; at least it is not acidic.

Singles and small blocks of stamps can be treated in a similar manner, only using the traditional stamp mounts. No, don't use the glue on the back of the mount to stick it down or a glue stick. Just use a stamp hinge on the mount, placed below the top of the back of the

stamp, and hinge the mount to the exhibit page. This way, the hinge is never visible and it is easy to remove the entire mounted stamp to move it to a new page. Total cost to move a stamp to a new page is only a new stamp hinge.

Often wondered why thematic exhibitors don't just use a small stamp mount on their pages to hold a printed slip with the required page ID numbers and such. I know of many exhibitors who hesitate to make any changes because it could force them to redo all the pages after the change to adjust their numbers.

The use of matted material and hinged stamp mounts should enable anyone to totally move material from the old page to a new one in a matter of minutes. This could be just the time saver that you need to match the ease of the computer's abilities to make changes.

Synopsis Sheet or Title Page or Both? by Patricia Stilwell Walker

In response to Kimber Wald's letter to the Editor of the July TPE, I would like to make a few remarks about the value I see in synopsis pages from the judges' point of view.

First, I do agree with Kim — do not bother with a synopsis if you are just going to repeat what is already on the title page — this is a waste of time (the exhibitor's and the judges') and paper.

A synopsis page should contain one or more of the following:

A list of references — annotated! Which ones are the best, which ones are outdated or flat wrong! Which are great but very hard to get or impossible to read, being in Hungarian, so what is next best, etc... If the most likely reference that a judge will consult is no longer "the bible" for your area of collecting, as an exhibitor you MUST tell the judges this on a synopsis page. Most of the time we are not specialists in your area and we don't know this. Jim Kotanchik first introduced me to an annotated bibliography in one of his synopsis pages and I've been recommending them ever since.

A list of some of your best pieces and or a discussion of difficulty of acquisition for your material. Some exhibitors choose to list their best pieces on the title page. Unless you have a lot of space, I recommend you use a highlighting technique within the exhibit to

identify your best pieces and save the title page for a discussion of your organization or other useful background. If you have several really great pieces in your area, including a list on the synopsis page lets your judges know in advance of the show how good your material is. On the other hand, lists of good pieces can hurt your evaluation if they fall in the category of "great for me and my efforts in collecting this stuff so far, but not so great for this area in general." In that case, leave them out. If you collect a lesser known area, a discussion of how long it has taken you to assemble the material shown in the exhibit is helpful. This is even more necessary if you collect an area that appears on the surface to be relatively easy to assemble, but is not!

An explanation for missing items. Anybody who consults the basic references for your collecting area will find out there is a rare stamp, cover, whatever. You don't have it; explain why. "Only 2 copies are known of the xyz stamp. One is in the Royal collection and the other has not been seen since it appeared at auction in 1956.." or something like "I have been trying to acquire one of the 5 known covers showing the extremely rare 45 zloty rate for the last 30 years. Only one has been offered for sale at auction since I have had the funds to buy one and I was the underbidder at \$15,000, next time I'll mortgage the house." Or some-

times the referenced very rare item actually does not exist. It was reported years ago and is in all the catalogs, however specialists in the area — of which you, the exhibitor, are one and we, the judges are not — now believe it does not exist. Put this type of information in the synopsis. To be sure, sometimes it can be appropriate information for the title page, but not always.

Background information for any rarity statements. Most exhibitors attempt to make statements about their rare material using phrases such as: "one of five known" or "one of 10 recorded". If you use the latter — what is the recorded census? And how up-to-date is it? If it is not recent I don't recommend this (but I digress). If you use the phrase "known" — you can use the synopsis page to enhance your degree of knowledge in the judges' eyes. Maybe you are the keeper of the census (unpublished) of items in your specialty area. Perhaps you communicate regularly with other collectors of the area and diligently track auction records... this type of explanation is quite useful to judges. If you are using a scarcity rating published in a standard reference, you most likely need to state this on the title page. You may need to discuss it also in the annotated bibliography, see above. By the way, if one of the standard references has a scarcity rating for markings, as an example, and you are NOT

using it — you need to explain why, because as judges we love such rating systems and will latch on to them as helpful tools unless told not to do so.

An explanation about your treatment — if nonstandard. Treatment includes organization and sequence of the story and also the headings used to convey the most important information. If your treatment is standard — typical traditional stamp issue: preproduction, proof and trial items, issued stamps, usages or chronological by rate period in a postal history presentation, then extra discussion is not needed in a synopsis. However, if you have made choices to present your story in a different fashion, you can use the synopsis page to discuss your reasons for doing this. The actual organization statement should be on the title page. If you have chosen to use different type fonts to carry different story lines (thematic versus theme text — can apply to display divi-

sion exhibits too) or if you have a scheme of always placing certain information on the page in the same place, you can explain that too. As an example, here are the appropriate paragraphs from the title page and from the synopsis page of my *Ireland: Postal History 1657 through the 1890s*:

Title page:

Organization: The exhibit is divided into two main sections: pre-Adhesive (1657 to May, 1840) and Adhesive (May, 1840 through the 1890s) and is presented generally in a chronological fashion. In the pre-Adhesive section, the exhibit is grouped by domestic rate period; however, the Local Posts are treated in a separate section. In the Adhesive period, the domestic rates were stable; thus, the material is grouped into time periods typified by a style of obliterating marking. Domestic usages, special service and instructional markings are shown.

Foreign postal rates are illustrated, especially prior to the formation of the GPU/UPU.

Synopsis page:

Exhibit treatment: The exhibit **emphasizes rates as the primary focus** and is thus presented in rough chronological order. Rates to foreign destinations are included within the time period of each domestic rate. Local posts are shown in a separate section. Please see the title page for an outline. The exhibit also features a comprehensive showing of markings, especially those unique to Ireland, many being uncommon to very scarce; not all markings will be present as some do not advance the rate oriented treatment. Each page carries the section heading and a subheading for each cover, noting the reason for its inclusion. When the marking is important it will be noted in the secondary heading of the page. Cover dates appear on the top right of each page.

Exhibiting: Not Just for Exhibitors by Jim Graue

Reprinted by permission from the *Airpost Journal* of December, 2004; Jim Graue, Editor

Anyone who is a frequent reader of this editorial column knows that I am a strong advocate for exhibiting. I believe that active exhibiting is a most rewarding aspect of our hobby and I practice what I preach. One of my favorite fillers is the one reminding me that exhibiting is challenging, educational and rewarding.

The frequency of exhibiting as my editorial subject has not been without criticism. My critics here have come from two fronts. The first, probably to be expected, is from those in our hobby who have never undertaken to exhibit and have no apparent inclination to begin. They would prefer other subjects for their reading. The second, a surprise to me, came from literature judges.

As part of our continuing effort to bring the *Airpost Journal* before a broad audience, we frequently enter it in literature exhibits. Only five national stamp shows have a literature section so entering the *Airpost Journal* in three or four is not a burden. It was a surprise, however, when one of the written critiques was that my "editorials focus too much on exhibiting." It is notable that this came from judges whose own publications (most of the judges are also editors) seldom if ever have editorials, whereas I have written one for every issue for 15-plus years. A bit of recognition and credit for that from the judges would have been appreciated.

The point usually raised in criticizing content, editorial or otherwise, directed at exhibiting is that exhibitors represent only a

small fraction of the collectors engaged in our hobby. How many? The usual estimate is five percent or so. If this were the only audience or beneficiary of the exhibiting articles and editorials, then I think the criticism would be justified. I do not believe this to be the case.

Exhibiting benefits the hobby as whole.

One does not have to exhibit to appreciate and learn from those who do. This extends beyond those of us engaged in the hobby. Stamp exhibits are a draw for others to see what we are doing, why we are doing it and the great range of fascinating subjects that can be taken up within the sphere of philately. Exhibits are high-profile publicity and promotion for us. Not every exhibit is for everyone. It is clear that casual observers who are noncollectors may find their greatest interest in exhibits that the judges find less enchanting. The advent of display class exhibiting has opened the way for exhibits with great public appeal, with Cheryl Ganz's "*Come Take a Ride on the Hindenburg*" as a prime example. Well publicized, it drew great numbers of the noncollecting public to see it and who knows what else they may also have seen and what inspirations they may have left with? The hobby as a whole was the beneficiary.

What about the nonexhibiting collectors? Aside from the aforementioned benefit of learning from the work of others, there is the plain and simple truth that our best philatelic events are stamp shows.

Invariably connected with our stamp shows is a diversified bourse offering opportunities to add to one's collection. A large exhibition will draw the best bourse because more collectors will be there. Additionally, there is the irreplaceable people aspect, the knowledgeable that many other collectors, including exhibitors, will be there with whom one can interact for sharing, learning and just socializing and enjoying the company. Would the event be the same without the exhibits? I think not. Even if the exhibits are largely neglected by many, their very presence is a draw. Everyone benefits.

The principles of exhibiting can be applied to one's collection whether or not an actual exhibit is prepared. All right, some collections never seem to rise above "accumulations" and these may not stand to gain much. Most collectors, however, will bring some scheme of organization and order to what they have and the principles of exhibiting can and will assist them. Discussions of the "treatment" emphasize exhibit (read: collection) organization and development. The principles of "condition" apply across the board.

We should not be so shortsighted to think that our discussions of exhibiting are for the sole benefit of exhibitors. The hobby as a whole, certainly including non-exhibitors but also including our image with noncollectors, benefits greatly from exhibiting. Our articles (and editorials) on exhibiting are meant to serve the hobby, not just the exhibitors.

A Matched Set

by Tim Bartshe

SYNOPSIS:

ORANGE FREE STATE SETTINGS OF THE V.R.I. SURCHARGES, 1900

PURPOSE OF EXHIBIT:

- To show all the values and varieties (excluding a few unique items) of British Occupation surcharges which includes six postage, eight revenue and four telegraph settings. The unusual mixing of postage, telegraph and revenue stamps in this exhibit is necessary in order to fully understand the evolution of varieties encountered. Printing, done on a primitive clamshell press, had to accommodate different chase-size changes varying from a 10 x 6 format to a 10 x 3, a 6 x 5 and 3 x 10. This, along with the numerous values printed, caused the type to be damaged, the forme to occasionally shift and deteriorate, type to fall out and varieties to appear in different positions.

- To present a logical evolution of printing the different values within each setting based upon historical information along with extensive personal research and study. Some of the ideas presented herein contradict previous published data but are well documented and indicate significant discoveries and new information as detailed in the 2002 reference citation.

CHALLENGE FACTOR:

- In order to fully understand printing sequences, panes and large blocks are needed. The scarcity of these items, particularly the initial postage and revenue settings and later revenue and telegraph settings, precludes to this day the clarification of printing order and forme setup.

- Because of the initial allowance for individuals to submit blocks for surcharging and the "cleaning up" of supplies in stock, many items are rare with few examples being recorded, some "unique".

- Usages of these short-lived issues are difficult to find in the higher values, particularly with platable varieties. There were few legitimate uses for the 1sh and 5sh other than heavy parcels or valuable packages, a few examples are included. **NOTE: only plateable varieties, printings or settings are shown in usages thus increasing the challenge factor.** Telegraph forms were to be destroyed; only a handful being recorded and revenue documents during this period of turmoil are extremely scarce.

- The exhibit represents the finest grouping of this material in existence today, containing as it does so many discovery items and only known examples. This also represents the culmination of **over 20 years of personal research** and corroborative work with fellow collectors.

WHAT IS PRESENTED:

- Traditional exhibit of stamps with usages, including rate information where appropriate. No proofs are recorded for these items and should not be considered missing.

- Generally, only the most important/indicative varieties and errors throughout the series of settings and printings are shown, the more mundane and common being excluded.

- Selected usages displaying a wide variety of rates and destinations utilizing only items identified from specific printings and settings.

MATERIAL HIGHLIGHTS:

Virtually all major listed Gibbons varieties are included within this exhibit, some of which are the only recorded examples. Many listings in Gibbons are unknown to the Orange Free State Study Circle or to the authors of the recent treatise and should not be considered absent (such as 127 and 136b). Many other major printing varieties that are extremely scarce are not listed by Gibbons but are displayed here. Others are unique and reside in the Royal collection while a few others are known by one or two examples, many shown here.

- 1d purple value missing **VRI** normally placed (**1 of 3 recorded examples**)
- 1sh brown hand inserted **1** in value (**2 of 3 recorded examples**)
- ½d orange surcharge double (10 examples)

- ½d orange surcharge double (10 examples)
- 3d ultramarine 1st Setting surcharge double, one diagonal (**1 of 2 recorded examples**)
- 5sh green inverted stop after **R** (2 examples)
- 1d brown 1st Setting showing 3 varieties (**2 varieties only recorded examples**)
- 1sh orange 1st Setting used
- £1 purple revenue on document
- 1d purple telegraph used on cover
- 3d ultramarine 2nd Setting double impression (**only recorded example**)
- 1sh orange 2nd Setting surcharge diagonal (**only recorded 2 examples**) plus mint and used
- 5sh green 2nd Setting showing all level stops in pair with raised (2 examples)
- 5sh green 2nd Setting raised and level stops mixed (6 examples 1 one cover)
- 1d vertical pair, one w/out surcharge, 3rd Postage Setting (**only recorded example**)
- 2d no stop after **V**, 3rd Postage Setting (**only recorded example**)
- 3d surcharge double, one diagonal, 3rd Postage Setting (6 examples, 3 w/ thick **V**)
- 6d **VR** moved close and value missing, 3rd Postage Setting (**only recorded examples**)
- 3d overprint inverted & 1sh overprint double 1st Army Telegraph Setting
- 5sh overprint vertically misplaced, 2nd Army Telegraph Setting (**only recorded example**)
- £5 on license, 4th Horizontal Revenue Setting
- £1 surcharge double, one diagonal, 4th Horizontal Revenue Setting (**only recorded example**)
- 1d surcharge double, 5th Postage Setting, 1st Printing (**only recorded examples**)
- 1d no stops **V** & **I**, 5th Postage Setting, 2nd Printing
- 1d Interpaneau block 24, right block 12 w/out surcharge, 5th Postage Setting, 3rd Printing
- 1d hand-inserted **R** and **d** w/ normal and thick **V**, 5th Postage Setting, 5th Printing
- 1d surcharge inverted on postal card + 2 singles 5th Postage Setting
- 1d & 3d surcharge double, 5th Postage Setting (numerous examples)
- 2d surcharge inverted, 5th Postage Setting (**only recorded platable varieties**)
- 1sh inverted **I** for **I**, 3rd Army Telegraph Setting (**only recorded example**)
- 2½ & 6d level stops and thick **V**, 6th Postage Setting
- 1sh & 10sh surcharge double, 10sh surcharge double inverted, 5th Horizontal Revenue Setting
- 1sh, 10sh & 1£ surcharge inverted, 5th Horizontal Revenue Setting

INFORMATION SOURCES:

The last cited reference is the definitive work on the postage stamps supplanting the prior reference done by the Orange Free State Study Circle edited by Buckley and Marriott. However, those volumes at this time are still the sources for the revenue and telegraph issues discussed herein.

Allison, A.R., 1995, *Doubles from Tim Bartshe*, The Orange Free State Bulletin, no. 161, p.2424-25.

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Buckley, G. D., and W. B. Marriott, 1971, *The Stamps of the Orange Free State, Part II, The British Occupation, 1900.*, London, 211p.

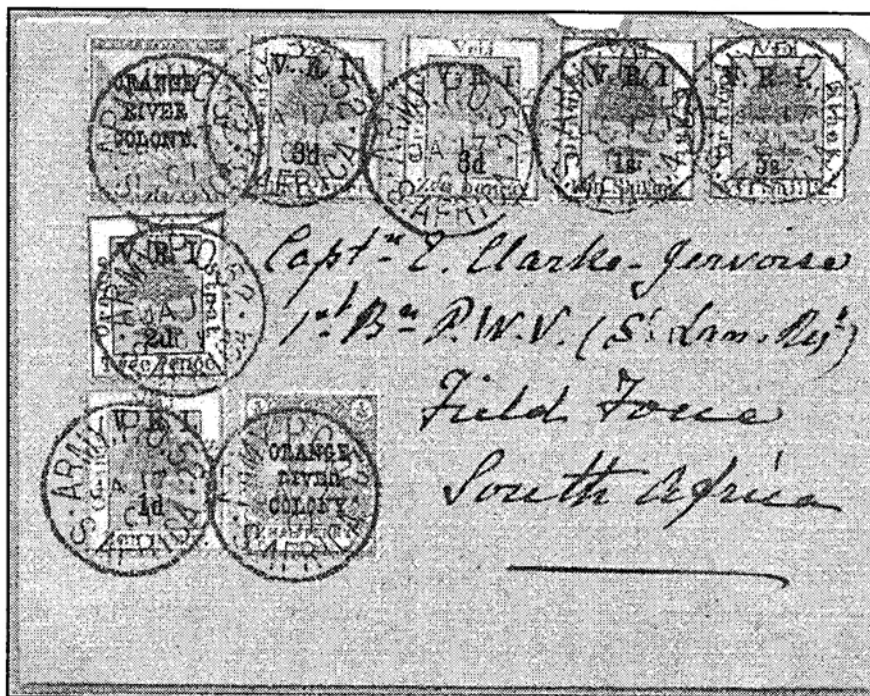
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Hisey, R.W. and R. Timothy Bartshe, 2002, *Orange Free State Philately Volume I, Postage Stamps. The Republic and the Occupation 1854-1903*, OSSEWA Press, Sebring FL, 277p.

Title Page: ORANGE FREE STATE

SETTINGS OF THE VRI OVERPRINTS, 1900

BACKGROUND: Following capture by British of Bloemfontein 13 March 1900, need to maintain an efficient postal, telegraphic and legal system necessitated a validating surcharge/overprint on captured Republican stamps. V.R.I. (Victoria Regina Imperatrix) and value were printed on various stamps using an American-made "clam shell" hand press at Curling and Co., a relief printing shop in Bloemfontein. First stamps issued to public 19 March were set with level stops after VRI on some if not all cliches of the forme. This type was scrapped and reset with raised stops and seven W's of a different or thick font. Virtually all remaining stocks of Republican issues were treated with this group of type, except 4d and 1sh orange exhausted in the prior printings and a portion of the remaining stock of 6d blue. Military authorities had different demands for issues causing resetting of forme to different sizes and numerous values required for postage, telegraph and revenue issues. This chaotic sequencing of settings and printings caused a complicated and fascinating evolution of varieties which is still being unraveled today, nearly a century later. What follows is a detailed presentation of the evolution of these stamps and their usages.



Only recorded example of 5sh green from Second Postage Setting on cover. APO 52 of Springfontein.

EXHIBIT PLAN: This exhibit is divided into 10 major sections representing the numerous settings dealt with herein.

- (1) 1st Postage Setting
- (2) 1st and 2nd Horizontal and 1st Vertical Revenue Setting
- (3) Telegraph Setting
- (4) 2nd Postage Setting
- (5) 3rd Postage Setting
- (6) 1st Army Telegraph and 3rd Horizontal Revenue Setting
- (7) 4th Postage Setting with intervening 2nd Army Telegraph Setting
- (8) 4th Horizontal and 2nd Vertical Revenue Setting
- (9) 5th Postage Setting with intervening 3rd Army Telegraph Setting
- (10) 6th Postage, 5th Horizontal and 3rd Vertical Revenue Setting

Each setting and printings of each value are represented via a "map" showing distribution of the varieties used for plating and printing chronology. Locations of varieties are designated by row number followed by position or column number. Much of what is presented here represents new interpretations of these printing sequences based upon **original research** donated with (*). Numbers printed or recorded of the errors and varieties where known through census are noted. **Most important items shown are double matted:** obsolete colors for the 1d and 1/, 5/ varieties of 1st and 2nd settings, double surcharges and sheet misplacement varieties throughout settings, examples of 1d without surcharge se-tenant, surcharge double and inverted on revenue stamps, examples of 2½ and 6d carmine from 4th and 6th Postage Settings, hand-inserted R & d 1d 5th Printing 5th Postage Setting and 3rd AT Setting.

BUYING COVERS & POSTAL STATIONERY

USED 1840-1925

Colonies/Offices Abroad:

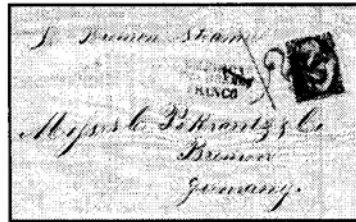
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AND WE ARE OF THE OPINION THAT:
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900013

Alan
For The Expert Committee
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Submitted by: **GEORGE J. KRAMER**

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