

The Philatelic Exhibitor



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

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APRIL, 2006

ORANGE FREE STATE REPUBLICAN POSTAGE ISSUES, 1868-1900

PURPOSE

Purpose of this exhibit is to detail the production history of the definitive issues, their numerous printings and usages as well as chronicle the numerous provisional issues made necessary due to shortages and rate changes. Postal rates are dealt with in great detail because these were the driving forces to the new values and their accompanying provisional issues.

BACKGROUND

British relinquished control of the Orange River Sovereignty through the Bloemfontein Convention of 23 February 1854. The Craje Vrij Staat was reborn with an intact banking and governmental system that was to endure for the next 46 years. By 1868, the need for postal issues were met by a de la Rue-produced design. This design was uncharged for the ensuing 32 years leading up to the Boer War. Being very frugal in their stamp production habits and their insistence that the postal department not make money, led to the reduction of postal rates and frequent need for provisional postal issues creating a wealth of philately to explore.

EXHIBIT PLAN

This exhibit deals with the definitive issues, the provisional issues and their usages beginning in 1868 through 1900. Archival material, much of it unique, is shown along with examples of all the printings of postage stamps. *Most significant items are double-matted brown on red.* Personal research and discoveries are denoted by (❖). The order of the treatment is as follows:

- ❖ Original values of 1868
- ❖ Provisional 4 on 6d 1877
- ❖ New values of 1877
- ❖ Provisional issues of 1d on 5/ and 1/2d on 5/, 1881-2
- ❖ Provisional issue 3d on 4d 1882
- ❖ New values of 1882-3
- ❖ Provisional issues caused by various value shortages, 1888-96
- ❖ New colors of 1894-6
- ❖ Boer War uses and Epilog

PRE-STAMP PROTOCOL



1/5d 1/2 oz letter rate Cape Colony to Europe, 6d internal rate. Bloemfontein late Sep 66 where red manuscript 6 applied paying internal rate, Cape stamps probably applied there. Cape Town 8 Oct via London 24 Nov arriving Berlin 50 days later. 1/4 manuscript rate from Cape to Europe with 1d possibly ship captain's fee. Bernhard Otto Kellner, sender, writing to his mother F(rederika) H(enriette), was a registered doctor in Bloemfontein.

Tim Bartshe's Title Page — See page 18 for matching synopsis page.

AAPE STATEMENT OF PURPOSE

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

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SEND:

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

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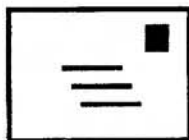
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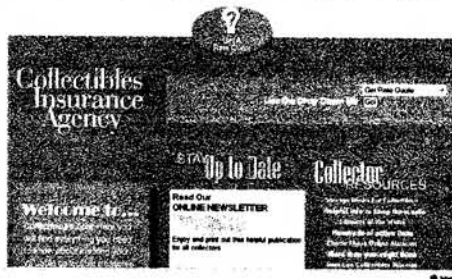
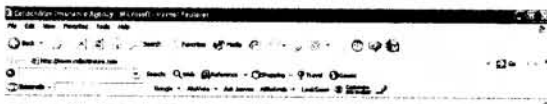
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THE PHILATELIC EXHIBITOR

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April, 2006

John M. Hotchner, Editor

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

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

Correspondence and inquires to AAPE's **Officers** should be directed as shown on the inside front cover.

Deadline for the next issue to be printed on or about July 15, 2006 is June 1, 2006. The following issue will close Sept. 1, 2006.

Assistant Editor: Vacant

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; Vol. 19, No. 1-4, \$3.00 each; Vol. 20, No. 1, \$3.00.

FUTURE ISSUES

The deadline for the July, 2006 issue of **The Philatelic Exhibitor** is June 1, 2006. The suggested topic for July is: "Expanding The Use Of Points — Do They Really Help The Exhibitor?"

For the October, 2006 issue of TPE — deadline Sept. 1, 2006 — the suggested topic is: "Washington 2006: What I Liked and Didn't Like — Suggestions For New York 2016."

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

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

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ERROR: We apologize for the error with the January 2006 issue which said on this page that it was Vol. 19, No. 4, October, 2005. To avoid confusion it is suggested that you pen-and-ink a change on that page to say that it is "Vol. 20, No. 1 Issue #77 January, 2006."

Editor's AAPE(s) of the Month

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

- **February, 2006 — Patricia Stilwell Walker**, AAPE's Treasurer, who has done much of the work with Washington 2006 to secure our booth and set up AAPE seminars.
- **March, 2006 — Anthony Dewey**, for being the point of contact to arrange our volunteer staffing for our Washington 2006 booth.
- **April, 2006 — Bob Marousky**, our retiring Assistant Editor for the last two years. See "Editor's 2¢ Worth" for more detail.

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.

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Editor's 2¢ Worth

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

Assistant Editor Vacancy

Bob Marousky, who has served as Assistant Editor of *TPE* for the last two years, has moved on to the position of Editor of the newsletter "La Catastrophe," the journal of the Wreck and Crash Mail Society. This is of course a mixed blessing. As a collector of that kind of mail, and a long time member of the Society, I'm delighted Bob has taken on that job. On the other hand, I will miss working with him on *TPE*. His departure leaves an opportunity for an AAPE member who would like a challenge, to volunteer for the Assistant Editor position.

The job description is not so glorious as the title. The work of editing seldom is. The tasks with which I need help are proof reading skills as material comes back typeset by our printer, and to look over the final text prior to giving the go-ahead for printing. Essentially you get to read *TPE* before anyone else does! Part of this job is my need for an independent eye to look at and make certain text is not only error free, but understandable.

I also welcome (from all members, but especially the Assistant Editor) ideas for improvement of the magazine, ideas for content, contributions of articles, ideas for possible advertisers (to turn over to Ad Director David Herendeen), and the willingness to learn how the process of creating *TPE* works, so that in an emergency, you can step in and make sure that the magazine continues to appear if I am unable (hopefully temporarily) to do so. I must stress that has not happened in nearly 20 years, despite a sometimes seriously difficult professional travel schedule. I don't expect it to happen in the future, but one never knows.

The task of producing *TPE* is less difficult than time consuming. While intense just prior to publication, I do a little work on material for coming issues every couple of days, so that I have never felt the dogs were chasing me around the track. It is not a job that causes a lot of stress. Rarely, anyway. So, if this interests you, drop me a note at one of the above addresses, and let's talk further about it.



Your 2¢ Worth

— David Medeiros • Ada Prill • Daniel Olson

• Sandy Solarz • John Walsh • Edward Mangold • Edgar Hicks

ERROR: Editor's Apology to Doug Clark, whose remembrance of Mary Ann Owens in the January issue contained an error in the last sentence; which should have read: "She expanded her thematic exhibiting to the Display Division and did well, even though she would have written the rules differently, had she been consulted."

Sarasota National

To The Editor:

I read with interest E.J. Guerrant's letter in the January, 2006 Philatelic Exhibitor regarding his idea to have biannual WSP shows for those organizations unable to sustain annual WSP exhibitions. He mentioned SARAPEX as being one of the shows that has similar problems as OKPEX. It would be interesting to know on what he based his opinion? In any case, rumors abound in every aspect of life, most of which are unfounded.

There are a couple of points that I wanted to clarify:

The Sarasota National Stamp Exhibition (SARAPEX was a name retired many years ago, but is still used by many) recently had its 53rd show and is still very viable. I have been the General Chair of the show for the past three years (happily I have a replacement in Sy Bricker who will Chair the 2007 show), as well as President of the Sarasota Philatelic Club which sponsors the show. My goals have been to continue to build the Show Committee and involve club members from both the Sarasota and the Venice Stamp Clubs. This

The Philatelic Exhibitor

past year we had over 40 people either on the Show Committee or volunteering to deal with the many tasks that make a show like this enjoyable. Our entire organization can take pride in the fact that our attendance from both the philatelic community and the general public was excellent. We had 40 dealers who stated overwhelmingly that they were delighted with their sales. There is a long waiting list for dealers wanting tables at the show. Our frames are filled; we unfortunately have to turn away a number of exhibitors every year.

The Sarasota National Stamp Exhibition is blessed with a great location, is held at a wonderful time of year (you can't complain about Florida in February!) and an active group of people willing to work to make the show happen. The challenges of running a show like this are many, but happily we are in great shape to project into the future.

Yours,

David Medeiros

President — Sarasota Philatelic Club, Inc.

Past Chair — Sarasota National Stamp

Exhibition, Venice, FL

qualitystamps@verizon.net

More Oomph!

To The Editor:

I just got my January *TPE*, and I love the cover! Much more oomph than the usual page image. Keep up innovating!

Ada Prill
Rochester, NY

ada@math.rochester.edu

Maximaphily

To The Editor:

At the Sarasota Show, Tim Bartshe asked me a few questions about maximum cards. This is what motivated me to provide the following information that should help in judging maximaphily, not that I have some personal gripe.

When I returned to the USA in 1994 after 32 years in Europe, I sold most of my exhibit of *Worldwide Maximaphily Before 1940*, believing that it would not be accepted for exhibition here at home. It had received Gold in National Exhibitions in Spain and France, Vermeil in Internationals. In that eight-frame exhibit there were only a very few cards with a commemorative pictorial or a First Day of

April 2006/5

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 South Australia Railway Parcel Stamps 1885-1965** (3 pp) 50¢
It's available from the editor for the price 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.

Still available:

Judging:

- **Queensland Revenues 1866-1965 At FIP World Exhibitions (Parts 1 and 2)** (8 pp) \$1.40
- **Tonga** (7 pp) \$1.20
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- **South Australia Revenues 1886-1965** (3 pp) 60¢
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- **Traditional Victoria.** (8 pp) \$1.20
- **Western Australia Revenues — DeLaRue Issues 1881-1903** (7 pp) \$1.00.
- **Ceylon Postal Stationery** (3 pp) 75¢
- **A Guide to Judging the Postal History of Hungary's Hyperinflation, 1945-46.** (55 pp) \$7.50 per copy
- **Introduction to Confederate States Stamps and Postal History.** (8 pp) \$1.20

Issue cancel. I mention this because in Sarasota the written judging comment of A *Maximum Card Tour of Washington D.C.* exhibit was as follows: "It appears that 20 of the 60 items do not have concordance between all three elements. Card and stamp are in concordance but cancel is not. "Regular" W(ashington) D.C.; not First Day or Commemorative."

Well, things have changed in the USA and now Maximaphily does have a place in the Illustrated Mail Division. So I need to say that this critique is mistaken and unfortunately it is a comment I have heard from other judges. The exhibit did get a Silver, which was generous, appreciated, and I have no complaint myself. However, there are now a few other exhibitors showing maximaphily and since there are rules for judging maximaphily I hope that more judges will check them out before giving a critique that is not supported by the rules. Nowhere do they state that a maximum card must have a FDI or commemorative cancellation in order to have concordance.

Actually there were several cards in the exhibit that did as a matter of fact have FDI cancels, but because often a request is made to provide the (more desirable in maximaphily) ordinary round date cancels instead of the normal line "First Day of Issue" cancel they may have been "misjudged." In fact the normal FDI cancel is the easiest to obtain and therefore the least desirable. I should mention that there are at least three cards in this exhibit that I would like to replace with cards with better cancels or concordance. but then there are some in my ten-frame *To Conquer The Sky* and that got a Gold at last year's Sarasota Show. So the reason I put this information out is to bring attention to a misconception, not for my sake but for others.

Daniel C. Olsen
Naples, FL
olsenaples@comcast.net

Feedback To Exhibitors

To the Editor:

There's no question that the current means of communicating judges' feedback to exhibitors have shortcomings. The score sheets give us numbers but don't tell why. The critique is time-limited so more than one or two follow-up questions are discouraged to give everyone a chance. The AAPE critique service is an excellent source of information but can't inform you of a panel's thoughts at a specific show. Lengthy written reports which would be the most useful feedback, are unrealistic given the judges' time restraints.

What I suggest is a verbal review using a cassette recorder, with the cassette given to the exhibitor at checkout time. The judges could make the recordings at the frames or later

using their notes. Each cassette would contain the review of only one exhibit. The cassettes would be labeled beforehand with frame numbers to ensure that the proper review was given to the proper person.

This system would provide as much or more information as a written review but take only a fraction of the judge's time. Cassette recorders are very inexpensive. I bought one at Wal-Mart recently for a few dollars. While many of us may not have cassette playback equipment in our homes, my guess is that most of us have one in our car. When cassette recording becomes obsolete, CD recorders could be substituted.

Sandy Solarz
BleriotXI@aol.com

Level The Playing Field

To The Editor:

I suggest that exhibits that have moved UP into the International arena should not be allowed to re-compete at the national level while Still owned by the same owner. These exhibits have done their duty at national level and should not be allowed to "come back down." They interfere with newbies wanting to get their feet wet and cause inconsistent level competition. Once the collector makes the decision to go into the next arena, no coming back with same exhibit even if you did not win the big lesser-level award. I think that such International level exhibits should only be

accepted as noncompetitive (to show newbies how one could present an exhibit at the next level (International) being exhibited at the lower show.

John M. Walsh
Newfoundland, Canada
nsscscat@nf.sympatio.ca

Judging Preparation

To The Editor:

When I lived in Vermont, I suggested to the then exhibit director that it might make it easier on the judges if they could have complete copies of each exhibit prior to the show. Obviously, that would not work for multi-frame exhibits, but would be manageable for single frames. I see that he has been doing that in recent years. One MAJOR problem for the exhibitor is that the judge then has much more time to nit pick the exhibit. That is not all bad; it makes the exhibitor much more careful and accurate. (Assuming he was not trying to fool the judge).

I guess as a summary, advance single frame copies would help both judge and exhibitor; scoring sheets and written comments should enhance exhibits; judges critiques and one-on-one at the frames is great.

Edward J. Mangold
Whiting, NJ
nbs_railroad@earthlink.net

Omaha Appeal To AAPE

To The Editor:

The 2006 APS Omaha Stamp Show has been moved back to Labor Day weekend (Sept. 1-3) after coordinating last year's show with the late September '05 Smithsonian exhibits, "Art of the Stamp," that was on display at the Durham Western Heritage Museum. The last few years has raised the challenge level in obtaining exhibits. Last year I made a personal appeal to members of my APS Specialty Societies (Ethiopia and Liberia) and received no reply.

With this year's Omaha show coming one week after StampShow in Chicago, I expect another challenging exhibit season. I am making an appeal to our AAPE members to please consider the warmth of the Omaha Stamp Show as your venue. Please call or e-mail me with any concerns that we can address to make your prized treasure feel at home in Omaha. Our website is: www.OmahaPhilatelicSociety.org

Edgar Hicks, Show Chairman
Omaha Stamp Show
edgarh@fcstone.com
1-800-228-2316 ext. 2506

**Exhibit at
your local show!**

The Local Scene — Local and Regional Shows

by Tim Bartshe

There are many shows across the country, almost every weekend in fact, where exhibitors can show their "stuff." Of these shows, many take advantage of our Silver Award of Honor pins that reward exhibiting excellence to those who are working their way "up the ladder" of exhibiting success. One should go on-line to the APS website and look for a show near you in "Showtime" and plan to visit and support the dealers there as well as help the Exhibits Chair out and contribute an exhibit for display.

So far this year there have been seven shows that are members of the AAPE team and request and utilize our award(s). Those not familiar with this award can contact Denise Stotts at P.O. Box 690042, Houston, TX 77269-0042. Denise is our Conventions and Meetings Chair and is responsible for coordinating all of this from the local scene to the

WSP National shows. Following is a list of the seven shows and the award winners.

January 21-22: Boeing Employees Stamp Show held in Kent, Washington; Ruth Casell (Exhibits Chair) (80 frames). Anne Harris, "Lovely Ladies and Beautiful Horses;" "Italian and French Artist Signed Postcards — Art Deco Period, 1920s-1930s."

January 27-28: York County Stamp Show. York, PA; John Hufnagel (Exhibits Chair). Robert Jensen, "Hungarian Aerogrammes," and James Boyes "A Glimpse at Lancaster County Postmarks."

February 11-12: ALAPEX, Bessemer, Alabama; Charles Ingram (Exhibits Chair). Bob McBrayer "U.S. Flags on Covers," and Stan Jonès "U.S. Playing Card Revenue Stamps."

February 24-26: Alaska Philatelic Exhibition, Anchorage, Alaska; Eric Knapp

(Exhibits Chair). Eric Knapp "Airmail Stamps of a Nonexistent Place."

February 24-26: BAYPEX, Largo, Florida; John Hayner (Exhibits Chair) (40 frames). George Kuhn "Early Special Cancels of Germany's Third Reich."

February 25-26: LINPEX, Lincoln, Nebraska. Lyman Caswell "They Came to America," and Jay Carrigan "The 1945 Anti-fascist Issue of Mecklenburg-Vorpommern."

February 25-26: SPRINGPEX, Springfield, Virginia; Chris Loesch (Exhibits Chair) (19 exhibits). Dennis Dillman for "X-15 The Forgotten Spaceship."

Many thanks to the exhibits chairs for sending in the reports as well as the show program and palmars. Also, congratulations to the winners. Keep up the good work and continue to support your local show!

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AAPE 2006 ELECTION STATUS

The Nominating Committee composed of Chas. Verge (chairman), Doug Lingard and Denise Stotts report the following slate of candidates for the 2006 election:

<u>President</u> Tim Bartshe	<u>Secretary</u> Liz Hisey
<u>Vice President</u> John Hotchner	<u>Director</u> (2 to be elected) * Guy Dillaway
<u>Treasurer</u> * Patricia Stilwell Walker	John Allen Steven Zwillingner
	* incumbent

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

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

Nominating petitions to the Secretary (see address on inside front cover) must be received not later than June 15, 2006. A candidate's statement, not to exceed 150 words, should be sent ASAP to the Editor for inclusion in the July **TPE**.

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Send to:

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P.O. Box 1125

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PRESIDENT'S MESSAGE by Dr. Paul Tyler



This is the last *TPE* before Washington 2006, a must for any serious stamp collector. As noted in previous issues of the *TPE* we need help of fellow members in staffing the AAPE Booth at the show. Tony Dewey is handling the Booth signup for members to staff the booth. He can be reached at AFDewey@aol.com. Please let him know what days you will be at the show, and volunteer for at least a two hour shift. I plan to spend a lot of time at our booth to meet fellow members and potential new members.

My last column stirred up a lot of comments about the need for additional stamp judges. One e-mail suggested that we didn't need more judges, but fewer as the individual was unable to get judging assignments at recent shows. The lack of preparation by some of the judges was also a topic for comment. There was the comment that several judges should be retired. There was a suggestion that there was a lot of tit for tat, where assignments were given to friends, who in turn selected the givers for their show. A few years ago a limitation was placed on how many shows an individual could judge in a single year.

The APS website shows there are about 31

national shows. That may vary some as this year several spring shows are not being held, because of Washington 2006. Also, from the APS website there are 141 listed accredited Judges. If all 31 shows were held they would need at least 155 judges to meet the APS criteria of five judges per show. Likewise there are currently 56 Chief Judges listed on the APS web site. If selection for the Chief Judge was totally without bias each qualified individual should be asked to be a Chief Judge at least once every two years with a few being asked twice in the two year period.

Two major problems have been pointed out: 1. Some judges are not doing their homework and thus present a poor picture to the exhibiting community. 2. Some judges are having a difficult time in receiving judging assignments.

Are there solutions to these inequalities? To find a solution, there are some other factors that should be taken into account. With the current cost of travel, some judges will not travel a long distance to judge a show. When shows are hosting major philatelic societies, the Societies like to have at least one judge on the panel who is an "expert" in their field of

interest. One suggestion was for the APS Committee that has to approve all judging assignments for WPS shows, not approve a show panel if the potential judge has already judged that year, until all judges have received at least one judging assignment that year. But what about a judge's availability. A lot of judges still work and just can't take off any time they want. Or a judge who lives in the Miami area and hasn't had an assignment for the year and the open show is PIPEX in the far Northwest, should s/he be made to travel the longest distance between two points in the U.S.? Probably not. I am not sure if there is a simple answer that will satisfy all concerned. But I think we need to find a method that will insure that all certified judges are given the opportunity to meet at least the minimum requirements to maintain their certification as a national judge. At the same time we should develop a plan of action to insure that all judges adequately perform their judging duties in order to be retained as a judge. I am looking for ideas and comments on this topic.

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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.

• **Auxiliary Markings Club Offers Award For Excellence in Exhibiting.** The Auxiliary Markings Club which was formed in 2004 to bring together collectors of U.S. and other postal markings beyond the cancellation, offers an Award of Merit for excellence in use of such material in exhibits at national level shows.

The Award of Merit will go to the best exhibit using a significant percentage of auxiliary markings winning a Silver medal or better. It is available on request by any of the 30+ APS-certified World Series of Philately shows held around the United States.

The winner need not be a member of the AMC to receive the award; and exhibitors can win it more than once. It is hoped that the availability of the award will help to encourage more people to share their collections in exhibit form. Auxiliary markings are generally popular with show attendees whether confirmed collectors or new recruits because they are evidence of how the postal system actually works, and the things that can go wrong in the transmission of the mails.

Show committees who would like to ask for the award are encouraged to contact Doug Merenda, PO Box 20069,

Ferndale, Michigan.

Collectors interested in joining the AMC are invited to go to www.postal-markings.org for more information and a membership form that can be downloaded or completed on line; or write to Jerry Johnson, 6621 W. Victoria Ave., Kennewick, WI 99336 for more information.

• **ATA To Conduct Events At Washington 2006.** The American Topical Association to forego their annual National Topical Stamp Show this year so that more of its members would attend the once-a-decade international show that serves philatelists of all persuasions. The ATA has also contributed a crystal figurine of a soaring eagle, made in Germany from the Lenox Classic Crystal Collection.

The ATA will host a number of meetings and symposia during the event. Ann M. Tringle has organized a panel discussion "Thematic Exhibits — Aspects of Their Evaluation" to be held from 10:00 a.m. to 11:30 a.m. on Friday, June 7. The five FIP Thematic Commissioners who will serve on the panel include Damian Laeger of Germany — president of the FIP Thematic Commission; Giancarlo Morolli of Italy — president of the FIP Thematic Commission; and FIP Thematic

Commission members Jose-Ramon Moreno of Spain; John Sinfield of Australia; and Ann M. Tringle of the United States. For any exhibitor of thematic displays, this will afford a unique opportunity to find ways to improve point levels with an inside look at thematic judging rules.

Members of the 45 active specialized ATA Study Units, along with nonmembers who have an interest in some of the topics covered by these Units, should plan to attend a group meeting of all Study Units. Ideas and activities will be discussed to help advance both the Units themselves and the collectors who are members. This will be open to the public and will be presided over by Dalene Thomas, former president of the ATA and currently a member of the ATA Board of Directors and the Study Unit Director.

Sixteen of these affiliates plan to hold open-to-the-public symposia or annual sessions during Washington 2006 for anyone who wants to learn more about these specialized areas of collecting.

For additional information contact the American Topical Association — PO Box 57, Arlington, TX 76004-0047: american-topical@msn.com or call 817-274-1181.

CLASSIFIED ADS WELCOME

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Title And Synopsis Pages For My Postal History Exhibit — With Some General Comments About Rarity Statements In Competitive Exhibits

by Henrik Mouritsen

In TPE of April 2003, I presented a way to structure the text in a postal history exhibit. In this issue, I would like to follow up this article by presenting my current title and synopsis pages, which I will also use to discuss some general principles of broader relevance to exhibiting. Before I start, I would like to thank the many exhibitors and judges, whose excellent title and synopsis pages provided invaluable inspiration during my own design process.

My title page

The title of my exhibit is "Danish Postal Rates 1875-1906." The purpose of my title page is first to clearly state the purpose and plan of my exhibit. Second, I want to tell the judges and viewers how I have structured my exhibit, and why I have structured it in this way. Third, I use my title page to explain how the text on each single page is structured, since the carefully thought through structure of my texts on each individual page serves several purposes (for details TPE of April, 2003). The highly consistent text structure should make it easy for the judges and viewers to very rapidly locate the type of information they are looking for on a given page. The most crucial information (namely the rates) can be found in bold in the upper right corner of each page. The upper left corner is used to tell the judge/viewer in what chapter of my story she/he currently is, plus a headline of what is shown on the given page. Thus, all the text that the judge "must know" is found in the upper two corners. The central part of the page including the text under each individual cover is the text the judge "should know." Finally, the least crucial ("nice to know"), but often very interesting information is written at the bottom of the page if relevant. The consistent text structure also helps me present the very large amount of nonpublished original research being presented by the exhibit without writing overwhelmingly long texts under each cover.

The last two paragraphs of my title page are used to give a few key numeral statistics and some information about rarity including the fact that my rarity statements are not taken out of thin air but are based on comprehensive surveys. Finally, I give a few pieces of practical information, namely how key items are identified and how I indicate that an item is expertised. Since I have no space left, I do not mention specific key items on my title page, but leave this type of information exclusively to my synopsis page.

The Philatelic Exhibitor

My synopsis page

The purpose of my synopsis page (I print on both sides of one piece of paper) is (1) to provide as much relevant information as possible about the exhibit related to each of the judging criteria, (2) to point the judges' attention to key items, and (3) to let the judges know that a number of key items have been added to the exhibit since it was last exhibited in Bangkok in 2003. In the following, I will give a few comments to some of the statements and strategies I use on my synopsis pages and what the thoughts behind their contents are.

On my synopsis page I start out by saying that my exhibit is "by far the most complete showing of Danish postal rates 1875-1906 ever assembled." This is a statement that should automatically bring skepticism into a judge's mind, since many exhibitors tend to make similar claims even when it is not true. Here, however, exhibitors of Danish material are in the unusual situation that they can document with hard facts whether this is true or not. The reason is that fellow Danish judge Karsten Jensen with the help of many other judges, dealers and collectors has been conducting a very serious and comprehensive survey of all Danish stamp-franked covers sent to foreign destinations 1851-1905 (a very compressed summary of Karsten Jensen's survey has also been printed in *Facit* since 1999). This survey was initiated more than 20 years ago and is based on a data file storing details about more than 30,000 covers (when a specific rate is known in more than 100 examples to a given country, they are no longer recorded to that country). The results of Karsten Jensen's survey are now publicly available at the official home pages of the Danish philatelic Society: "<http://www.danfil.dk/dkbreve.pdf>." Consequently, any judge or exhibitor can check for themselves (a) whether my rarity statements are correct, (b) how complete an exhibit is relative to what has been recorded, and (c) convince themselves of just how comprehensive the survey is. I recommend all readers of this article take a look at the survey on the web, since it is inspirational to see how detailed Karsten Jensen's survey really is.

Since Karsten Jensen's survey only focuses on international mail, I have personally conducted a parallel survey of domestic rates. Over the last 6 years, I have been meticulously and systematically going through all major auction catalogues offering Danish material

during the last 25+ years. Furthermore, I have checked most other highly relevant sources including Danish philatelic magazines and books and virtually all known major private collections of Danish postal history from the period. If any of the readers know of important North American holdings of Danish postal history from the 1851-1906 period, I would greatly appreciate a hint/contact in this regard. While my domestic survey is not yet quite as comprehensive as Karsten Jensen's survey of international mail, it is still much more comprehensive than most surveys used for other countries.

Because of these surveys, exhibitors of Danish postal history are in the unusual situation that they can document the rarity and completeness of their exhibits exceptionally well. Having access to the database file, which forms the basis for the surveys, further enabled me to identify what the best attainable quality is for each and every rate. Consequently, I have waited to acquire each rate until the best attainable quality came on the market. The documentation power of the surveys means that I am 100% sure that the first statement on my synopsis page is true. In general, the surveys have strong documentation power in relation to the judging criteria of rarity (difficulty of acquisition), treatment (including completeness), knowledge and even condition. This is the reason why I spend the whole second page of my synopsis explaining about the survey and giving examples of comparisons between the content of my exhibit and the information from the surveys.

The Danish surveys also provide a good opportunity to discuss a couple of general principles regarding rarity statements in competitive exhibits that all exhibitors should adhere to:

First of all, simple statements like "unique" or "only recorded" without indication of exactly what makes the cover/stamp unique have no meaning to me as a judge. It could mean that the cover is "The only recorded cover showing the five cent UPU rate from a village in Wisconsin to Nørre-Nebel (small village) in Denmark franked with 2+3 cent Scott 220+221 sent 03/May/1897" and another cover could be "The only recorded Danish pre-UPU cover sent to Canada" It is clear that the first of these statements has no importance whatsoever, whereas the second statement (if true) means that the cover shown is a real

The real voyage of discovery consists not in seeking new landscapes, but in having new eyes. — Marcel Proust

rarity. Thus, it is crucial to ALWAYS specify exactly what aspect of a cover, a stamp or a multiple makes it the "only recorded" or "one of three recorded." The longer this description needs to be (if you are totally honest), usually the less important an "only recorded" statement is.

Second, I suggest that everybody making rarity statements in their exhibits, must clearly state on their title and/or synopsis page on what source(s) they base their rarity statements. Are the rarity statements only referring to how many examples this one exhibitor has seen? In that case, I will not put too much weight on such statements as a judge. However, if very comprehensive surveys in relation to your collecting area exist, you should really emphasize this, particularly if the survey is publicly available (source should be indicated to the judge, so that she/he can go check it out for her/himself). In case your exhibit is truly outstanding, you should emphasize this by using the survey information on your synopsis page to document the true rarity and completeness of your material.

For my exhibit such documentation is particularly important, since I need to educate particularly the more old fashioned type of FIP judges that a rate exhibit of mostly post-UPU material can also show a very high degree of difficulty, rarity and importance — and even very high rate of diversity. The survey information can help to do that with hard facts. My eight-frame exhibit currently shows 211 different rates. How can this be possible?

First, my exhibit does include the last six months of the pre-UPU period for letter mail. Since Denmark changed to the kroner and øre monetary system on 01/Jan 1875, it

means that many pre-UPU letters paid in øre currency are very rare — my exhibit shows ALL recorded pre-UPU rates paid in øre (see table 1) except for a letter to Siam (This letter was sold 40 years ago non-illustrated in a written-bid sale, described as being "strongly affected by the long journey." It sold for ca. \$50 and has not been seen since). Furthermore, UPU only simplified letter mail rates — that is the rates for letters, postcards and printed matter — from the beginning on 01/Jul/1875. Other types of mail such as COD, money orders, insured letters, parcels and insured parcels only became regulated by UPU treaties at later dates and even after UPU regulations were introduced, these rates remained fairly diverse.

Consequently, these much rarer and much more complicated types of mail show highly interesting rate developments during the first three decades of UPU's existence. My exhibit documents all these developments, and due to their difficulty and complexity, nonletter mail rates are emphasized in the exhibit. The illustration of the early UPU developments for all types of mail is also what increases the exhibit's international importance: I use Danish material to show the transition to and early development of UPU rates and regulations for all types of mail, which are of course highly significant to the philately of all countries.

Danish postal history provides one of the few opportunities in worldwide philately to treat virtually all aspects of these transitions for all types of mail, because Denmark used stamps on virtually all types of mail. Furthermore, by using a rather small country to document these develop-

ments, the difficulty of acquisition and rarity of the objects that are needed to illustrate all aspects of these developments are really high.

Two additional factors that helped me build the exhibit to its current completeness are the fact that I knew the results of the surveys about eight years earlier than most other collectors and that all known major traditional and postal history exhibits from my period have been sold during the last 15 years. Therefore, the current exhibit contains virtually all the rarest items related to my period including the key items from the collections of Mark Lorentzen, Hans Ehlern-Jessen, Christian Andersen, Knud Mohr, P.-J. Jørgensen, C. Bjerg, U. Munck-Andersen, Carøe, K. Ullerup, T. Pedersen, B. Møller and Wolfgang Weber. Nevertheless, I never indicate provenance in my exhibit, since I find such information irrelevant. The judges should judge the current exhibit, not who previously owned the items.

I hope that my title and synopsis pages communicate the exhibit's qualities effectively to the judges, and that other exhibitors will find my title and synopsis pages interesting and perhaps use parts of them as inspiration for their own pages. I also hope that philatelists from more countries would join forces and initiate and maintain comprehensive surveys of known material from their collecting areas. Finally, I would greatly appreciate any input from the readers, particularly if somebody can suggest how I may be able to improve my title and synopsis pages further. You can contact me at henrik.mouritsen@uni-oldenburg.de

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

Help With New Projects — Free Listing

If you would like a free listing in TPE to help you with a new exhibiting project, please complete the form below, and send it to the Editor ASAP:

I'm developing an exhibit of _____, and need help with (material) (information) (organization and presentation) and/or _____

Name and address: _____

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

Danish Postal Rates 1875-1906

The objective of this exhibit is to show the development of Danish domestic and international postal rates, including, when significant, analyses of important regulations, routes, markings and usages. The exhibit covers the period from the introduction of a decimal monetary system on 01/Jan/1875 until 1906, when it had been fully implemented for a few years and when the end of commercial usage of the Danish bicolored and coat-of-arms stamps marks the end of the classical period in Danish philately. The exhibit will demonstrate that Danish postal rate diversity during this period is very high on a worldwide postal rate diversity scale.

The overall structure of the exhibit reflects the fact that the Danish postal authorities separated between letter mail and nonletter mail. Letter mail included letters, postcards and printed matters plus their registered and express versions. Nonletter mail included value declared letters, CODs, money orders and parcels. A short abstract (in a double-bordered box) introduces each main section.

The domestic section is organized first by type of mail, then by sub-type of mail and finally chronologically by rate period. Local mail, if recorded, is treated as a separate unit at the end of each subsection. Domestic rates can be split into three time periods. From 01/Jan/1875 to 30/Sep/1888, the rates followed the postal law of 01/Apr/1871. On 01/Oct/1888, a new postal law changed most rates and introduced a number of obligatory forms. The next changes in domestic rates came on 01/Oct/1902, when most rates went from being dividable by 4 to being dividable by 5. Thus, it took 27 years from the introduction of a decimal monetary system until it was truly reflected in the rates. This exhibit documents all these changes.

The international section is also grouped by type of mail, then normally by geographical rate region, and finally chronologically. The main event of the period influencing international mail rates was the founding of UPU. This exhibit uses Danish material to document the transition to and development of UPU rate regulations during its first 30 years. At first, UPU simplified only letter mail rates, but over the next three decades, UPU also simplified regulations with regards to nonletter mail such as insured letters, CODs and parcels. This exhibit documents all these developments.

Personal study and original research have been given strong emphasis throughout, and the difficult and important sections are studied in depth. Consequently, much information cannot be found in published literature, so additional personal research write-up has to be included on most pages. The chapter and page headings are found in the upper left corner and the rates shown are identified in the upper right corner of each page. The storyline part illustrated by the page's item(s) is described in the upper text box, under which the stamps are identified if space allows. Key information about each cover is found in the text box under the covers. Additional detail/side stories can be found at the bottom of the page if relevant. A large number of covers (>45) represent personal discoveries of previously unknown rates, or they are the only recorded example of the given rate shown. In total, the exhibit includes 214 covers showing 214 different usages and 211 different rates.

The rarity statements in this exhibit are well founded and can be trusted, since they are based on a very thorough survey formed over the last 20 years containing tens of thousands of covers (see synopsis). A thicker border around the cover draws attention to key items. "e" = certificate on back of page.

The rarity statements in this exhibit are based on two very comprehensive surveys

The rarity statements in this exhibit relating to covers sent to foreign destinations and Danish possessions refer to Karsten Jensen's 1851-1905 survey now available at the official Danish Philatelic Society webpage: <http://www.dan-fildk/dkbreve.pdf>. This survey includes tens of thousands of covers and has been conducted over more than 20 years from all major auction catalogues, the literature and collections and through the help of many major dealers and collectors including the exhibitor. The thoroughness of this survey is to the exhibitor's knowledge unsurpassed in any

Exhibit plan	
<u>1 Domestic mail</u>	<u>frame 1-3</u>
1.1 Letters	p. 2-11
1.2 Postcards	p. 12-16
1.3 Printed matter	p. 17-18
1.4 Value declared letters	p. 19-26
1.5 C.O.D.s and money orders	p. 27-32
1.6 Parcels	p. 33-48
<u>2. International mail</u>	<u>frame 4-8</u>
2.1 Letters	p. 49-74
2.2 Postcards	p. 75-80
2.3 Printed matter	p. 81-89
2.4 Value declared letters	p. 90-96
2.5 C.O.D.s and money orders	p. 97-110
2.6 Parcels	p. 111-128

country. The domestic survey has been compiled by the exhibitor by meticulously going through all Danish and many international auction catalogues, books and journals published in the last 25+ years as well as most major private collections of Danish material. **Thus, the rarity statements in this exhibit are extraordinarily well-founded.**

The surveys are used to select material for this exhibit and to document its rarity and completeness

As an example, let us take a look at how many parcels, money orders, and CODs are known to international destinations (☺ means that such an item is found in this exhibit, (BQ) = too bad quality).

Destination	# recorded
Parcels	
Sweden	4x☺ 131
Norway	☺☺☺ 53
Iceland	☺ 5
Germany	☺☺ 51
Austria	☺ 9
Russia incl. Finland	☺ 5
Finland via Sweden	☺☺☺ 55

Great Britain	☺ 8
Belgium	☺ 2
France	☺☺ 5
Switzerland	☺ 9
Italy	☺ 3
USA	☺ 2
Congo	☺ 1
Japan	☺ 1
Money Orders	
Iceland	☺☺ 64
The Dutches	☺ 33

Germany	☺ 17
Sweden	☺ 6
USA	☺ 4
CODs (on letter mail)	
Sweden	4x☺ 22
Norway	☺☺☺ 27
Germany	☺☺☺ 19
Belgium	(BQ) 1
Austria	☺ 1
Switzerland	☺ 2

Note that parcel mail to foreign destinations is mostly very rare and therefore emphasized in this exhibit. The items shown are chosen so that they represent as many different countries as possible while simultaneously illustrating all major rate principles and regulations governing foreign parcel mail (therefore, more than one item to the same country is sometimes shown). These rate principles could only be worked out through personal research in primary archival sources. Similar research-based reasoning is behind the selection of most of the other items in this exhibit. However, in order to tell a complete and coherent story, more common rates are also included. In these cases, attempt is made to show covers with unusual usage and/or interesting side-stories to tell. Another extract from the survey listing all recorded special **overseas UPU rates with surcharge** also documents the strength of the exhibit's overseas sections (☺) = shown; (los) = not shown due to lack of space).

Rate	Type of mail	# recorded worldwide
10 øre	1 st weight printed matter	☺ 9
(5 øre)	Normal UPU-rate, postage due	☺ 2
26 øre	Registered 1 st w. printed matter	☺ 1
20 øre	2 nd weight printed matter	☺ 6
30 øre	3 rd weight printed matter	☺ 1
56 øre	Registered 4 th w. printed matter	☺ 1
116 øre	Registered 10 th w. printed matter	(BQ) 1
8 øre	Printed matter, DWI via Hamb.	2
15 øre	Postcard	☺ 98
(10 øre)	Normal UPU-rate, postage due	11
31 øre	Registered Postcard	☺ 3
15 øre	Reply card	☺ 3
7640 øre	Insured parcel to Japan	☺ 1

40 øre	1 st weight letter pre-01/04/1879	☺ 17
80 øre	2 nd w. letter pre-01/04/1879	(los) 6
30 øre	1 st weight letter	☺ 230
(20 øre)	Normal UPU-rate, postage due	☺ 13
46 øre	Registered 1 st weight letter	☺ 21
60 øre	2 nd weight letter	(los) 17
76 øre	Registered 2 nd weight letter	☺ 4
136 øre	Registered 4 th weight letter	1
54 øre	Registered letter with AR	☺ 1
8 øre	AR-form	☺ 2
20 øre	Delayed AR-form	☺ 1
25 øre	letter to DWI via Hamburg	☺ 21
50 øre	2 nd weight DWI via Hamburg	☺ 6
106 øre	Insured letter to Argentina	☺ 1
252 øre	Parcel to Congo	☺ 1

In conclusion, the existence of comprehensive surveys gives exhibitors of Danish postal history a unique chance to provide unusually firm documentation for an exhibit's rarity level and completeness (treatment).

Table over recorded Danish pre-UPU letters paid in øre currency

Rate	Destination	Rate Period	shown	# recorded
16 øre	Germany and Austria	01/Jan/1875-30/Jun/1875	☺	10
32 øre rec.	Germany	01/Jan/1875-30/Jun/1875	☺	2
48 øre rec.	Germany	01/Jan/1875-30/Jun/1875	☺	1
44 øre rec.	Switzerland	01/Jan/1875-30/Jun/1875	☺	1
33 øre	France	01/Jan/1875-31/Dec/1875	☺	23
66 øre	France	01/Jan/1875-31/Dec/1875	☺	2
20 øre	Great Britain	01/Jan/1875-30/Jun/1875	☺	8
36 øre rec.	Great Britain	01/Jan/1875-30/Jun/1875	☺	2
29 øre	Finland	01/Jan/1875-30/Jun/1875	☺	3
29 øre	Russia	01/Jan/1875-30/Jun/1875	☺	7
35 øre	Portugal	01/Jan/1875-30/Jun/1875	☺	1
25 øre	USA via Hamburg	01/Jan/1875-30/Jun/1875	☺	5
47 øre	Canada	01/Jan/1875-30/Jun/1875	☺	1
106 øre	Overseas via England (DWI)	01/Jan/1875-30/Jun/1875	☺	4
98 øre	Overseas via England (DWI, Argentina, British Guiana)	01/Jul/1851-31/May/1877	☺	23
294 øre	Overseas via England (DWI)	01/Jul/1851-31/May/1877	☺	1
99 øre	Overseas via England (DWI)	01/Jun/1877-31/Aug/1877	☺	1
25 øre	DWI via Hamburg	01/Jan/1875-31/Aug/1877	☺☺*	7
45 øre	DWI via France	01/Jan/1875-31/Aug/1877	☺	1
156 øre	Siam ("damaged by long travel")	01/Jul/1875-31/Mar/1879		1
56 øre	Overseas via England (New Zealand, Australia, Japan, Kina, South Africa)	01/Jul/1875-31/Aug/1893	☺☺*	19

*If two covers are shown, one of them is fully prepaid while the other if insufficiently prepaid and therefore illustrating the unpaid rate.



Washington 2006 Show Highlights

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I think everybody should get rich and famous and do everything they ever dreamed of so they can see that it's not the answer. — Jim Carrey

Treatment & development

This exhibit is by far the most complete showing of Danish postal rates 1875-1906 ever assembled. Domestic and international mail of all types are covered, and the exhibit includes the important transition periods from skilling to øre currency and from pre-UPU to UPU rates and regulations, not only for letter mail, but also for the much more challenging mail types: CODs, money orders, parcels and insured mail. Danish postal rates 1875-1906 provide one of the few opportunities in worldwide philately to treat all these aspects comprehensively.

Introduction of UPU regulations to mail types	
Letters, postcards & printed matter	01/Jul/1875
Insured letters	01/Apr/1879
Money Orders	01/Apr/1879
Parcels	01/Oct/1881
CODs	01/Jul/1892

Philatelic knowledge

Much postal history information given in this exhibit cannot be found in published literature. The exhibitor has meticulously extracted the information from thousands of original postal guides and documents. The exhibitor's numerous journal articles and the treatment of this exhibit present this new knowledge, which also led the exhibitor to discover many of the rare and unusual items found in this exhibit.

Completeness and difficulty of acquisition

This exhibit shows a very high percentage of the major rarities known for the period. Of the 211 rates shown in this exhibit, 106 are recorded in 1 to 5 examples, including **48 items that are the only recorded example of the rate they each represent.** Many of these covers are crucial to completely tell the story of Danish Postal Rates 1875-1906 and due to the scarcity of material, it would be *impossible* to duplicate this exhibit. The many "only recorded" statements may lead the viewer to think that the material cannot really be that rare. However, all rarity statements are well documented (see reverse side of this page and www.danfil.dk/dkbreve.pdf). For instance, **pre-UPU letters paid in øre to all** recorded founding UPU member countries (only possible for six months) are shown in the present exhibit, and 9 of the 10 recorded overseas pre-UPU letter rates are shown. Also, many exotic destinations such as Colombia, British Guyana, Guatemala, Congo, Burma, and North Borneo are shown. Stamp franked parcels, money orders, CODs, and value declared letters to **foreign destinations** are very scarce from almost all countries 1875-1906. This exhibit's section on **nonletter mail to foreign destinations** is exceptional in showing 52 such covers, which also represent parcel mail to *all* recorded destinations.

Condition

The condition of the material represents the very best available in the market for best available in the market



One of the most interesting items shown in the exhibit. Shows Danish postal stamps in obligatory mixed franking with French

for the period 1875-1906. If only one of x recorded covers is in good condition, the faultless item would be the only item acceptable for this exhibit. This standard increases difficulty of acquisition dramatically. A few key items of lesser quality are included only because no faultless items are known.

Rarities and most significant items

This exhibit includes many well-known rarities such as pre-UPU øre letters, mixed skilling-øre frankings, domestic mail from the first quarter of 1875 showing special conversion rules, and mixed frankings with foreign or local city dispatch stamps. The exhibit also includes a large number of less recognized rarities such as: international registered printed matter with COD, pre-UPU parcels and CODs, nonmail parcels, pre-UPU value declared letter with recounting fee, AR-form for local registered letter, local registered printed matter, local insured and COD letters and parcels, local registered postcard etc. etc. Among the top items are:

- The long-distance express fee cover (p. 6).
- Six items illustrating the special skilling-øre conversion rules during the first quarter of 1875 (p. 8,20-21,33).
- Parcel letter sent to Northern Greenland (p. 34).
- The pre-UPU øre letters (p. 50-60).
- The AR covers and forms (p.62, 70-72).
- The registered commercial papers to Mexico (p. 87).
- The redirection form for newspaper subscription (p. 89).

- The overseas value-declared letter (p. 96).
- The pre-UPU parcel to France illustrated above (p. 113).
- The parcel to the Congo (p. 117).
- Parcel to Japan with highest known øre franking (p.128).

Additions since Bangkok 2003 (95 points)

Since this exhibit got 95 points in Bangkok, all other known major holdings of covers from "my" period have

been sold, and in 2 of 3 cases, I was allowed to handpick the items I needed before the rest sold at auction. Consequently, 39 new items have been added to the exhibit, which is now virtually "complete." Major new additions include the largest known øre-franking (7640 øre on insured parcel card to Japan), two covers showing special conversion rules during the first quarter of 1875, and 6 of the 7 missing pre-UPU letter rates (21 of 22 recorded pre-UPU rates now shown). The new additions include 13 rates recorded as being unique.

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Getting Started — At Local/Regional Shows

by Tim Bartshe

For those of you worrying about the dearth of new exhibitors and exhibits and all those empty frames that can never be filled, stop it! I have good news: there are a lot of new exhibitors out there becoming excited about the prospect of putting their material into exhibiting format, and there are a lot of new exhibits entering the mill and on their way to your stamp show soon!

Now why do I say that? The last two stamp shows that I have attended and judged, each had no fewer than three novices exhibiting for the first time and at least five new exhibits. The first was SUNPEX in Sunnyvale, California last November and the latest was the Boeing Employees Stamp Club Show in Kent, Washington last January. Through the hard and dedicated work of Vesma Grinfelds and Ruth Caswell, respectively, the "gospel" of exhibiting has been put forth for the cautious and shy closet collectors.

SUNPEX you know about from the note written by David McNamee recently. This experiment in team competition was a novel approach for placing the collector into the exhibiting ranks. Based upon the quality of material placed in the frames and the enthusiasm from the exhibitors, it was a resounding success. At BESCS (a collaboration of the Boeing club and the Puget Sound Collector's Club) the results were the same with five new exhibitors showing their material for the first time. The question was asked from Bronze to Gold medal winners: "Did you have fun doing this?" The unanimous answer was yes!

I not only want to honor and congratulate the hard work of the local show promoters and local enthusiasts, but to make a

plea to another group of readers in the TPE audience, judges. Many have commented about how the exhibits they see in the frames are from the same exhibitors and the same exhibits show after show. That may be true at WESTPEX or Stampshow, but there is another world out there in the hinterlands where week after week local clubs are putting on local and regional shows with, yes that's right, exhibits. Many or maybe even most of these exhibits are not ready for "prime time" exhibitions; at least that is what I have heard some judges say, particularly those who would espouse a tiered system for exhibiting. An exhibitor brings a fairly new exhibit to a WSP show and receives a bronze or silver-bronze and then is told he, more or less, should not have exhibited at this show. Wrong answer!

Here is my idea; call it an idea as well as a challenge. For all of you accredited judges out there who would really like to make a difference in the quality and quantity of exhibits we see on the WSP circuit, begin by volunteering to judge AND spend a full day at the frames with the new exhibitors sharing your knowledge and ideas as to how they can go about improving the exhibit. Yes, it can be expensive, particularly if you cannot drive to the local/regional shows, as many of these entities are real low-budget affairs, only able to buy your lunch and/or dinner. Some shows will surprise you and you just might find out that you "lose" LESS money judging a local show than a WSP show! I will also say that the majority of the exhibitors at the local/regional shows really look forward to your help — they want to improve — they want to learn more. That can't always be said about some of the exhibitors

at WSP shows who are more concerned about what awards the jurors give them than any advice the judge might have to offer. We won't elaborate on that thought, but you know of what I am speaking!

Unless run by experienced National personalities, many of these shows have no way of knowing how to select juries. Many are quite shy about asking someone to be a judge, fearful of being laughed at let alone rejected. Look in Linn's or on the APS website under Showtime and look for the shows with exhibits and make a call or send an e-mail of inquiry. Mention your willingness to serve sometime in the future as a juror for the show. They will generally be speechless, that is after they have picked back up the phone after dropping it, and then gladly accept your offer. I have done a dozen or more of these local/regional shows (only two were within driving range) and I am constantly making new contacts for others. Yes, there are local APS judges that do the shows, but would you like to do major surgery with only one doctor's opinion? Well that is the option if no other outside judges pitch in to help. So many shows do not have enough local accredited judges to even fill one slot, let alone the two or three that would be of benefit to the exhibitors.

This is THE society of the Northern Hemisphere devoted purely to advancing the art of exhibiting. Instead of bemoaning the state of our hobby, it is time to promote exhibiting from within our local clubs by acting as a mentor through volunteering to be a judge. You will be amazed at how rewarding it is to see the effect a little time and understanding can have on new exhibitors.

Remember, it doesn't matter whether you win or lose; what matters is whether I win or lose. — Darrin Weinberg

SYNOPSIS

by Tim Bartshe

[continued from the front cover]

ORANGE FREE STATE REPUBLICAN POSTAGE ISSUES, 1868-1900

PURPOSE OF EXHIBIT

• To show the postage stamps first issued by the Orange Free State in 1868 through the fall of the Republic to British forces in March 1900 and a few months beyond. Due to shortages, postal rate changes and general frugality, provisionals were locally printed beginning in 1877 continuing until 1896. This exhibit will delve in great detail into these issues from essay through production along with an analysis of the eight separate provisional values.

• Because the issued values and subsequent provisional issues were a direct response to the rate decreases of the ever-efficient postal system, postal rates are thoroughly discussed and displayed. Where germane to the discussion routing and other information is included for the general interest of the viewer.

CHALLENGE FACTOR:

• Much of the material from the early Orange Free State was issued in small (and unknown) numbers with structure of many of the early provisional settings still a mystery. Errors of printing for these early provisionals are world-class rarities, many known by only a few examples. Much material only comes on the market every few decades.

• Most correspondence during this time period was commercial within South Africa as well as the main European countries of England, Germany and Netherlands. Much of what might be construed as philatelically inspired material is in fact simply utilizing what was available from smaller post offices. Covers of the provisional issues are of extreme scarcity with only a few recorded of the earlier issues.

• This exhibit represents one of the finest groupings of this material in existence today. Much of what is seen herein has not been exhibited for decades, if ever. 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 usage and detailed rate information where appropriate. The unique hand-drawn and -painted essays of original design, die proofs of all values (approx. 25% of all recorded examples), color trials, specimens and printer's reference sheets are shown to enhance the production portion of treatment.

• Panes, blocks and individual items were selected to best display the settings of the provisional issues as well as show variety location and size of printing forms. Some material in this exhibit represents discovery items. Original research is so noted by a (♦).

ORGANIZATION:

- Chronological sequence of the de la Rue printed and provisional issues:
 - (1) Original values of 1868 and subsequent printings in original colors
 - (2) 4 on 6d provisional of 1877
 - (3) New values of 1877 and subsequent printings
 - (4) 1d on 5/- provisional of 1881
 - (5) ½d on 5/- provisional of 1882
 - (6) 3d on 4d provisional of 1882
 - (7) New values of 1883 and subsequent printings
 - (8) 2d on 3d provisional of 1888
 - (9) 1d on 4d/3d provisional of 1890-92
 - (10) 2½d on 3d provisional of 1892
 - (11) New color 1d of 1894 and subsequent printings
 - (12) ½d and Halve/Penny on 3d provisional of 1896
 - (13) 2½ on 3d provisional of 1897
 - (14) New colors of ½d, 6d and 1/- and subsequent printings

MATERIAL HIGHLIGHTS

• Most 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 Study Circle and should not be considered absent such as 127 and 136b. Others are unique and reside in the Royal collection such as 112i and 120d. A few others are known by one example such as 114e, 117n, 121g and 2 examples of 138c. Much of what is listed below is not listed in Barefoot and Hall (revenues) and Hiscocks (telegraphs).

- Unique hand-drawn and hand-colored essays of 1865
- Die proofs of all values printed including previously unrecorded restrrike of 3d value
- Only recorded double printing of 1d brown, 8th printing
- Earliest recorded usage of 6d on 1868 cover
- Registered covers utilizing 1/- rate from 1872 (2 examples)
- Only recorded mint double printing of 1/- and a used example (one of 7 or 8 recorded)
- 4 on 6d (Type A) cover to Natal (1 of 3 recorded)
- 4 on 6d (Type A) cover to Germany (1 of 4 recorded overseas usages)
- Earliest known usage of 4 on 6d provisional
- 4 on 6d double surcharge, one inverted, Type A on C and C on A (2 of 6 in private hands)
- Discovery cover showing 1 1/2d 1/2 oz letter rate to Europe
- Discovery copy 1d on 5/- surcharge double, 1st setting
- 1d on 5/- surcharge inverted (3 examples), surcharge double (3 examples)
- Discovery copy 1/2d on 5/ surcharge triple
- Only recorded usage of 1/2d on 5/ on cover
- 3d on 4d surcharge double (3 examples)
- One of 2 examples of 3d on 4d usage paying 6d rate to England
- One of 3 examples of 3d blue used during 3d domesticating rate period
- 1d on 4d surcharge triple (2 examples)
- Only recorded example of 1/2d on 3d trial essay used
- 1/2d on 3d surcharge quadruple (1 of 2 recorded)
- HALVE/PEUNY on 3d error, surcharge inverted (1 of 2 recorded)

INFORMATION SOURCES

Outside of the publications of the Orange Free State Study Circle, very little has been published on this subject. The most important reference now available is that by Hisey and Bartshe which is the most up-to-date and definitive work on the subject:

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

Buckley, G. D., and W. B. Marriott, 1966, *The Stamps of the Orange Free State, Part I, The Republican Era 1854-1900*. London, p. 1-214.

_____, 1976, *The Stamps of the Orange Free State, Part III, Orange River Colony, 1900-13*, Appendix A, Supplement to Volume I, p. 174-202.

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.

Stroud, Richard, 1995, *Orange Free State Postal Rates Before 1900*, The Orange Free State Bulletin, no.158, p. 2334-41.

Stroud, Richard, 1996, *Orange Free State Postal Rates Before 1900 Part 2 — The Rates Overseas (continued)*, The Orange Free State Bulletin, no.126, p. 2434-41.

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

E-mail 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.

Harry Sutherland, R.I.P.



AAPE regrets to note the passing of Harry Sutherland, QC, RDP, an institution in World Philately. In tribute we reprint the text of a 2001 Royal Philatelic Society of Canada Press Release reviewing Harry's exceptional impact on our hobby:

(Toronto, ON) After 44 years, Harry Sutherland is about to retire as a Director of The Royal Philatelic Society of Canada (RPSC). He joined The Royal in 1950 and was elected a member of the Board of Directors in 1957.

A career corporate lawyer, Harry

Sutherland relates the story that he started collecting when someone gave him a Christmas present of stamps when he was five years old. To enumerate Harry Sutherland's contribution to philately from that memorable present is to create a chronology of a first star in a game. For Harry, the game has been stamps. He learned the rules and he excelled at every facet of the hobby.

By 1958, Harry was a Fellow of The Royal Philatelic Society (London). He was the longest serving President of The RPSC. Having been elected in 1967, he served as the Society's head until 1978. The RPSC elected him a Fellow in 1978, and he was asked to sign The Roll of Distinguished Philatelists in 1991.

These distinctions did not come without a great deal of hard work and dedication to the hobby. As a leader of the largest organization for philately in Canada, Harry Sutherland helped build a viable organization. After his term as President, he continued to serve on the Board in various capacities. Although he retires at ROYALE *2001* ROYAL in Montreal in early April he will continue to serve the Society as its legal advisor.

Internationally, Sutherland has also been a major influence. He served one term on the Board of Federation Internationale de

Philatelie (FIP) and represented Canada at numerous FIP Congresses and exhibitions throughout the world. He has been frequently called upon by the FIP and its leaders to give legal advice on complex international philatelic issues. He is a qualified international judge in traditional and postal history as well as literature, and, as such, he has judged both in Canada and around the world at local, regional, national, continental and world exhibitions. For many years he has been a stalwart of the Inter-American Philatelic Federation (IAF) having held the presidency of the organization and been its long standing Treasurer.

Sutherland's collecting interests include the stamps and postmarks of Montenegro, which started as a sideline collection. That interest grew to where it earned him Gold medals at the international level. Like all collectors, his interests have changed with the years, but he has always maintained a strong support for Canadian stamps and Postal History. For a man who has difficulty with the concept of collecting thematics, he is believed to be a closet collector of trains on stamps.

Harry Sutherland may be leaving the RPSC Board of Directors, but his influence will continue to be felt throughout Canadian philately. As a lifelong builder of the hobby, his work has been singular and monumental.

Recollections

by Clyde Jennings

A few years back I went to New York to attend a Robert A. Siegel sale. At the time I was collecting color cancels on U.S. stamps, and on my list was a lot which was Scott's #73, the "Black Jack," with the well documented so-called Atherton Shift, because it had a blue cancel. The lot came up and finally only two people were still bidding; a well-known dealer and I. I went to \$2500, dropped out, and he bought it for \$2750. When I got home I had a letter from him offering me the stamp for \$4250. He said that was what he had been willing to pay for it so that is why he was offering it to me at that price. I declined since my bid had been a "want" bid, not a "need" bid. (Jeff Purser, who has been my agent for years, says he can always tell my "want" bids from my "need" bids!). Am certain YOU know the difference. I won't mention that dealer's name to protect the guilty, but be careful as he is still around and in busi-

ness.

It PAYS To Be Honest? Good friend, Ray Treson, of Quebec, Canada invited me to exhibit in his local stamp club's annual show. He wanted me to show my golf exhibit titled "Ya Gotta Have Balls." So on a Monday I sent it via Fed Ex overnight delivery (at a cost of \$65!). Tuesday morning I received a phone call from Canadian Customs wanting \$95 to allow Fed Ex to deliver the package! I explained they were stamps for an exhibit, would be returned to me, that they were not for sale in Canada. That cut about just as much ice as a cotton ball would have. I called Ray, told him the situation, and he called Customs, reiterating what I had told them. He assured him the stamps were not for sale and was told, "Prove it." When he asked how he could prove it he was told that was up to him. So he told Customs to return the package to

Fed Ex for return to sender. The box was received about 9:15 Thursday morning, and AMAZINGLY at NO CHARGE to me! I called Ray to tell him I had the package safely in my hands. He said about 15 minutes earlier a package from Denmark containing an exhibit had been delivered to his home. The Customs form on that one read, "Documents, personal" and it had come right through.

I had been honest, had marked my customs form to indicate that the package contained stamps for an exhibit and would have been returned to me, and the value was \$500. "Documents" came right through, "Stamp Exhibit" was returned to me. It pays to be honest? Well, not always. Ray wants me to exhibit next year so I will send him my personal documents, hope they go through and I get them back safely. I won't be as naive — or as honest!

The Philatelic Exhibitor

Developing A Modern Material Exhibit

by John N. Liles

"Modern material" is a relative term. After several years of focusing on 19th and early 20th Century material, I have decided to look at some later 20th Century issues: the Portugal Lusiadas, 1931-38. These stamps have an interesting history in that they were the unanimous choice of the judges in the design competition in 1926 as a replacement for the Ceres issues (1912-31). When the design was reduced to postage stamp size in 1931, the public and collector reaction was violently critical. Because of the dislike dealers maintained small stocks, and collectors relegated these issues to an ignominious role.

I provide the following "think piece" as a way of focusing on getting started in specialized areas or starting out in a general country gathering. There are several rules in philately and rule number one, the most important, is to know your material. Knowledge comes with effort and study.

There are few regular issues of any country that were virtually ignored for so many years. Lusiadas exhibits have not been reported as shown in Portugal, and the stamps were never exhibited in the United States. Only in the past few years have the Lusiadas attracted attention. In addition to Portugal, a series of values was issued only for the Mozambique colony. They, too, were not much admired. Philatelists are nowadays reported as having opined that the Lusiadas are "much underrated."

Until a few years ago the stamps catalogued modestly, and covers were plentiful at bourses in dealers' dollar boxes. At auc-

tions there is usually a small grouping of covers, some stamps, and many approved/unapproved design die proofs and plate proofs, some of questionable creation.

Having decided to probe into the issues and develop an exhibit, I needed to create a plan. The initial focus was on the literature. The search covered the various catalogues, articles in Portuguese philatelic societies' publications in the U.S.A., U.K., and Portugal. From inquiries at the American Philatelic Research Library (APRL), the Collectors Club of New York Library, and other philatelic libraries. I found articles from old philatelic magazines (U.S.A., U.K., and Portugal) that yielded much technical data on rates, and quantities printed. Auction catalogues provided a source for material from time to time.

As a "concurrent" second step I probed the characteristics of the stamps to include: the values, stamp size, sheet size, perforations, paper types, dates of issue, quantities printed (and dates), shades, plate flaws, and printing errors. These items were developed from the literature.

Usage from 1931 to 1945, during the period of airmail development, the Lusiadas found wide use. Some rates changed and no further printings were made of the replaced values (in contrast to procedures at the Lisbon Mint during the Ceres period in the 1920s). This created some scarce values. I have looked at the postal history (a third step) of various issues, and rates, routes, destinations,

frankings, and combinations of values that make up rates. Rates are defined for the common uses, but airmail, parcel post, and special fees for services to various destinations proved difficult.

Many unusual items are to be found, and I often take a notebook to bourses as a reference for rates, and usage. I also have a "mental checklist" to avoid showing my hand to dealers. There are no "rarities" among the Lusiadas, but there are interesting usages that include virtually everything imaginable. I look for: internal, colonial and foreign covers; airmail; censored and military mail; newspapers; parcel post receipts; late fee; postage due (Portugal and foreign); postcards; sea mail; *Post Restante* (general delivery); forwarded mail; returned mail; cancellations (dates); unusual destinations; value declared (insured); samples (*amostras*); and usage from Madeira and the Azores (the Adjacent Islands), and inter-island mail.

Inquiries to Portuguese dealers occasionally yield offers of single stamps, covers, and no multiples. Collections are occasionally offered, and the choice pieces go to the auctions. Auctions are usually the best source, along with uncommon "private treaty" offerings. Numerous proofs and essays prepared at the *Casa da Moeda* (Lisbon Mint) of the approved and unapproved designs have found their way to the philatelic market: Acquisition of mint multiples, "Specimen" stamps, presentation materials, die proofs of the approved design, sheet imprint strips, blocks, and full sheets are seldom offered. The admonition to "Keep on looking" is the way to go.

It is far better to risk the unexpected than to repeat the familiar. — Pres. Teddy Roosevelt

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 a "★". 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.

★ July 21-23, 2006 – Minnesota Stamp EXPO 2006. Sponsored by the Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. Held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 200 16-page frames available at \$8 per frame, \$20 minimum per exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission.

Youth table, seminars and meetings, 40+ dealers, USPS and UN booths. Further information and prospectus from Paul L. Hempel, Jr., 401 22nd Ave. NE #3, Minneapolis, MN 55418, by E-mail from: rossvole@aol.com, or from the web site at www.stampsmnnesota.com.

★ Sept. 15-17, 2006, MILCOPEX 2006. Sponsored by the Milwaukee Philatelic Society. A WSP show. Held at Four Points by Sheraton Milwaukee Airport, 4747 South Howell

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

Attention Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, 100 Match Factory Pl., Bellefonte, PA 16823. Doing so will help Gini and staff to locate background literature of help to the judges, and thus facilitate the accuracy of results! Please cooperate.

It's Fun Being A Single Frame Exhibitor

by Wolf Spille

1993 marked an epochal event for American exhibitors when AAPE's Randy Neil, Peter P. McCann, John M. Hotchner (all of them at one time or another presidents of the APS) and other collaborators launched a revolutionary annual national exhibition concept devoted solely to 16-page single frame exhibits. Their objective was to enlarge the pool of exhibitors by reaching out to collectors who were hesitant to tackle a five frame or larger exhibit for the first time but who might be willing to give it a try with just 16 pages. And of course it was hoped that "once they get hooked they will stay on board"...

It worked — AmeriStamp Expo '93 at Kansas City, Kansas was a smashing success with some 130 exhibits from across the nation, from novices as well as from experienced exhibitors. And it has continued successfully through the years, evolving eventually into the annual APS Winter Show held in various parts of the country.

The rules were simple enough. The one frame exhibit (OFE) was to cover a subject best told in just one frame, with a beginning, a middle, and an end, discouraging subjects better presented with multiple frames.

Some 20 years earlier I had exhibited thematic exhibits on "ships on stamps," nationally and internationally, and with pleasing results. Then, intense work demands led to a long hiatus from philatelic activities although I kept in touch with the hobby via subscriptions to the philatelic press and membership in APS, ATA, AAPE and an occasional purchase here and there. By 1993 I knew how the rules of the game had changed over the decades and while I felt I could easily reenter the field, I dreaded thinking about the time and effort required to do so. But I jumped at the idea of tackling a one-framer! I knew I had the right material for this project and was pretty certain I was up to the task.

As a sideline to my thematic interests, I had become enamored with a traditional subject: Argentina's Columbus issue of 1892 honoring the 400th anniversary of Columbus' first American landfall. That love affair started in 1961 in Buenos Aires when my girlfriend — today, my spouse of 42 years — presented me with two small blue stamps, Argentina Scott 90-91.

During the following years I acquired a number of proofs, souvenir sheets, and covers related to this emission; enough to fill one frame.

At its debut in Kansas City in 1993 my exhibit called "The World's First Columbians" was awarded a Gold (today, charitably, that first version might garner a Silver-Bronze!). Adding/exchanging material and listening and acting upon the good advice emanating from many Jury's critiques resulted in two international Golds at Bangkok 2003 and España 2004 and the "Single Frame Champion of Champions" award at APS AmeriStamp Expo 2004. Now, the sights were set on Washington 2006!

In the meantime, over the last two-three years I had been fortunate to be able to obtain more than a dozen gems pertaining to this issue's production process, several of them unique, previously distributed among several prominent Argentine collections. I was itching to show off my prized possessions which had never before been seen publicly in an exhibit!

Having received international Golds meant my original OFE was no longer eligible to compete in national shows. To expand this exhibit to a multi-frame exhibit was out of the question. It would require duplication and padding to reach just three frames. So, I checked the "APS Manual of Philatelic Judging" and found that with 50% new material an existing exhibit qualifies as a new one. Bingo! I had found my project for 2005.

Whereas "The World's First Columbians" dealt with this issue from its beginning to postal use and its aftermath, the new exhibit was to cover just the first half, from conception to issuance. Its title was to become "Argentina 1892: America's First Commemoratives." And so it was entered in APS AmeriStamp Expo 2005 held in Atlanta, Georgia, this past February.

On Saturday morning I was happy to see a "Gold" ribbon attached to the frame. At the afternoon Judges' Critique I faced an awesome array of distinguished philatelic personalities. One of the judges, a former APS president and current F.I.P. vice president, gently admonished me for showing a 20th century stamp on the title page of a 19th century exhibit. My explanation that this emission owed its very existence

to the drive and determination shown by the gentleman depicted on that 1987 stamp, another former APS president (of the Argentine Philatelic Society), did not sway his opinion.

Another judge, an eminent philatelic author and scholar specializing in classic American stamps and postal history as well as the esoteric mysteries behind 30-year old Disney cartoon characters distributed by agents acting for the sheiks of Fujeira and Ajman, lectured me on "the first American commemoratives." He correctly pointed out that this honor belongs to the 1876 issued U.S. stamped envelopes touting the nation's Centennial Celebration inscribed 1776-1876. I had forgotten about them! At this point the Chief Judge, with a big smile, remarked that I could easily rectify this aspect by just adding the word "Stamps" to my title.

I truly believe we all had a terrific time at Atlanta, judges and exhibitors alike.

I heeded the advice regarding my title. Henceforth it was "Argentina 1892: America's First Commemorative Stamps" — but I refused to change the rest of the page. I left that 1987 stamp in its place and instead rewrote my synopsis, emphasizing the reason for its inclusion in the title page.

And it worked! At ROMPEX, NAPEX, CHARPEX, and APS Stampshow 2005 the exhibit was awarded Gold and twice received the "Single Frame Grand." WOW! Those judges really knew what they were doing!

As a consequence, instead of disassembling the exhibit now for its new life at Washington 2006, I have no choice but preserving it for yet another entry, this time in the Championship Class at AmeriStamp Expo 2006 this coming April in Toronto. But then it's off to Washington!

The nicest Judge's Critique I ever experienced was at a regional show in my home town. An illustrious philatelic author and international judge, somehow collared into evaluating our 54 frames (among them some of international caliber) when asked what I could do to improve my one-framer, said: "Wolf, there isn't much I can say about your exhibit except — I love it!"

Philatelic judges just happen to be the nicest persons you can meet. EXHIBITING IS FUN! See you in Toronto, and in Washington!

How To Look After Your Collection — A Basic Guide

Based on a Paper given at the 87th Philatelic Congress of Great Britain, Derby on 8th July, 2005

by David R. Beech, FRPSL Curator and Head of the Philatelic Collections at the British Library

Introduction. Many philatelists understand that they are the guardians of the material in their collections for themselves and for future owners. It is unfortunate when some collectors show a disregard for looking after their collection and dismiss comment with a remark like "it will be OK in my lifetime." It is to show that looking after your collection is not a complicated affair that I have written this article. Having said that, this is a brief or basic guide only and interested parties seeking more comprehensive information should consult a professional paper conservator.

The British Library is custodian of national collections of international importance some of which have been in its care for over 250 years. During this period it has developed, along with the library and archive community, policies and practices designed to protect those collections. The curators' job is to understand the issues and work with the conservator, who will have specialist knowledge and practical experience. In 1989 the British Library published the book *The Care and Preservation of Philatelic Materials*, written by the late T. J. Collings, a leading paper conservation expert, and R. F. Schoolley-West, FRPSL former Head of the Philatelic Collections. This title appeared in two editions, one in collaboration with the American Philatelic Society.

To break down the subject into manageable portions I have divided it into seven sections which are: Environment, Light, Paper, Gum, Plastics, Physical issues and Treatments.

Environment. Philatelic Collections should be stored at a temperature under 18 centigrade* and with relative humidity of between 55 and 60%. Recent research has shown that gummed and perforated material is under less stress at these slightly more moist conditions than had previously been recommended. Outside these conditions collectors run the risk of the growth of fungi if too hot and too humid. Remember that one cause of foxing is believed to be dead fungal growth so by avoiding bad conditions you can help to avoid those unsightly stains. If too dry paper suffers stress and with an unused stamp with gum a tension will develop between the gum

and the paper. This tension may be sufficient to split perforations. Dampness is probably one of the main dangers to paper and especially to gum. Ventilation of a room or storage container is likely to reduce the level of moisture; some mild and gradual heating may be of assistance in carrying moisture away. Never heat a damp room without adequate ventilation as this may promote the growth of fungus.

Clean air is important too as pollutants may cause damage. Smoking is incompatible with philately because of damage from ash, staining and the transfer of smell.

Light. The best lighting condition to keep your collection in is complete darkness. We do need to study our material and show it to fellow philatelists and for this we need light; but how much? In simple terms material on exhibition should be shown in no more than 50 lux, which is 50 candles worth at a distance of one metre. Light contains ultraviolet (UV) and a maximum of 10 micro watts per lumen is advised. It is the duty of all philatelic exhibition organizers to arrange these conditions. This is the same standard as is used by art galleries for exhibitions of prints and drawings, so it is not impossible to achieve. While most organizers will at least avoid direct sunlight nearly all fail to come even close to the conservation standard of 50 lux. Clearly it may be a difficult and expensive thing to achieve but measures should be taken to reduce levels and the resulting damage. That damage has taken place is clear from the examination of collections protected from light and these include the British Library's Philatelic Collections and the Royal Philatelic Collection where the bright and fresh colors are often remarked upon.

One international exhibition held in Europe since 2000 under Federation Internationale de Philatelie (FIP) rules and supervision seemed to have no or little regard for the dangers of light. The exhibition halls had one third glass roofs resulting in high lux and UV levels. These were measured on a cloudy day randomly around the halls. The minimum was 91 lux and 165 micro watts per lumen, and the maximum was a horrifying 3,395 lux and 479 micro watts per lumen. Over half of

the frames, where the levels were measured, exceeded 1,000 lux!

Fading undoubtedly resulted. If FIP supervision of international exhibitions is to have any meaning for the protection of material on show it must at least set standards that seek to avoid the worst of the bad conditions. I challenge FIP to do so before it is too late!

Photocopying of material has its hazards, too, in the form of not only of light but heat too, the latter causing a stress in the paper. Some more modern machines may be less harmful and further research work here is needed.

At the Philatelic Collections office at the British Library all of our lights have UV filters as do the windows and we never leave material exposed to light unnecessarily.

Paper. Papers are complicated in form and structure. For this basic guide it is perhaps sufficient to say that the best papers have a pH of between 6.0 and 8.5. pH is the measure of the extent to which material is acidic or alkaline. Paper which is acidic usually goes brown — like modern newspapers and paperback books. Philatelic material may suffer from being acidic and the most obvious examples of this are postal stationery postal cards. Many of these are so bad that they probably have a life of only a few years, perhaps in some cases ten to twenty years. The problem can be addressed by deacidifying the item but it is recommended that this be undertaken by a professional conservator. Postal cards that have been used with typewriting or manuscript addresses or messages and perhaps with additional adhesives will need special care as the process is one where wetting is involved. The deacidification process will arrest the acid attack at the time of treatment but it will not reverse the browning of the paper.

Clearly album pages should be such that they cause no damage to the material mounted on them and so need to be acid free and comply to ISO 9706 standard for permanent paper.

Gum. As I have indicated gum is often in tension with the paper it is applied to and this can be reduced under the appropriate

There are no shortcuts to anyplace worth going. — Beverly Sills

storage conditions that I give in the **Environment** section above. If the gum becomes too dry (and especially if it is thickly applied) it may crack and go on to crack or damage the paper of a stamp or cover, etc. The removal of gum is probably in the best interests of stamps in the long term. This is controversial and further work needs to be carried out as to how this may be achieved with the best results. Removal by water may not be the answer in many cases and inks may be affected.

Pressure sensitive adhesives, that is self-adhesives on stamps, are emerging as a major conservation concern. Clear tapes, like *Sellotape* and other similar products, are pressure sensitive and as most of us know the adhesive turns brown and leaves a stain on just about anything that it has been stuck to. Will this be the case with self-adhesive stamps? By the way never repair any philatelic item with a pressure sensitive tape; it was never designed for this purpose.

Plastics. A great deal has been written about plastics in philately which are used as mounts and protectors. Here I am only going to say that top museums, libraries and archives only use polyester (*Mylar* and *Melinex* are commercial names) without any anti-static coatings, with paper or similar materials. They never use PVC which can ooze plasticizers and forms acid as it decomposes.

Physical Damage. That care should be taken in handling material should be taken for granted. One University library that lends books had or has a notice that said something like "Books should be stored with care and should be kept away from

rodents, silverfish, insects, children and other vermin."

I have seen small photo corners cause much damage especially to covers. The act of using them may cause physical damage to the corners of a cover over time. Clearly material should be handled with clean hands, but even so the moisture on all skin will transfer to the stamp or cover. This is why in libraries and archives rare materials are often handled with special gloves.

Peelable stamp hinges if applied correctly are safe to use. Many collectors are not good at using hinges and it would be a good idea if philatelic societies gave lessons to new collectors on their use. In any event minimal moisture should be used and the hinge should only be applied to the very top of a stamp. Plastic mounts are a safe alternative if made of polyester.

The writing in pencil on covers of a price by dealers and others should be avoided as every time it is removed by eraser it will damage the paper and if repeated will eventually cause a hole in the paper.

It may be of interest to the reader to give the policy we apply at British Library Philatelic Collections on the mounting and housing of its collections. Such arrangements have to last one hundred years. Stamps or covers are mounted in polyester mounts on conservation quality album pages which are placed in a polyester protector. These, about sixty at a time depending on the material, are stored in conservation quality boxes with a waterproof buckram covering, which are kept upright on the shelf.

Treatments. Philatelic material that needs any kind of treatment should be shown to a paper conservator. Not all treatments are advisable, indeed some will cause damage. This may not at first be apparent but it may emerge in time. The bleaching of items is not recommended and many of the methods or techniques carried out in the past have ruined stamps and covers. Do not be tempted to do it yourself!

Another point to remember is that repairs, cleaning, etc. may be acceptable in some areas of paper object collecting, but not in philately as in some instances fraud may result either in a sale or in exhibiting. Only in exceptional and rare instances will any repair work be acceptable. A good example of this is the first stamps of Hawaii, the Missionary stamps of 1851-52, which are printed on very thin and fragile paper. Many of the 199 copies that exist are repaired. If they had not been they probably would not exist today!

As I said at the beginning you are the custodian of your material for your lifetime or until you sell. Do look after it for future generations otherwise nothing will exist to collect, study, research and enjoy!

I should like to thank Barry Knight, Head of Conservation Research at the British Library, for checking aspects of this paper.

David Beech is a Past President of The Royal Philatelic Society London, Chairman and Trustee of the philatelic charity, the Stuart Rossiter Trust, and a Trustee of the Revenue Philately Trust.

***64.4 Fahrenheit**

Awards Program — A Review and Several Pleas!

by Denise Stotts

The American Association of Philatelic Exhibitors has several awards available to WSP and local shows.

We provide two gold lapel pins of honor, a Creativity award pin and a Novice award to all WSP shows. In the past (when people still used "snail-mail") these were automatically mailed to the address listed in the APS journal. Today, most shows give only electronic addresses, so I have had to depend on the shows responding to my inquiries to obtain a mailing address. If you are the contact in the APS journal, please

be aware of this and try to respond to my e-mail in a timely fashion.

In regard to the **Novice award** — this seems to have caused some confusion in the past. The award consists of a year's membership, which is activated after the show report form is sent to Tim Bartshe after the show by the show committee. The other issue is that many WSP shows are not providing a spot on the prospectus for an exhibitor to indicate if they are a first time exhibitor at the national level. I have heard of several cases where there were eligible candidates for the award, but the entry

form didn't provide the info, hence, the judges weren't told.

Show committees please note — We have silver pins that are sent to local and regional shows upon request. When asking for these, I need the following information: — will your show have less or more than 500 pages of exhibits — this decides if you will receive one or two of the pins. Please try to request your awards at least six weeks before the show — you may reach me at P.O. Box 690042, Houston, TX 77269-0042 or by e-mail at stottsjd@swbell.net.

Northern California Club Challenge: A Successful Experiment by David McNamee

In Northern California, many of our local shows struggle to attract exhibitors. Our Council was on the brink of having "bourse-only" shows unless we could do something about the number and quality of the exhibiting base. Not that we are lacking experienced people — we are blessed with an active cadre of serious philatelists, and a number of our exhibitors have won international gold medals. These exhibitors support our local shows, but no "new blood" was being developed.

In Australia, the concept of organized exhibiting contests ("challenges") based on State of Origin or a special theme breathed new life into their shows and added new exhibits and exhibitors to their participating base. We decided to import the concept, modified for our local conditions.

With the blessing and support of the Council of Northern California Philatelic Societies, four of us formed a committee to organize and carry out a "Club Challenge" that would pit teams of exhibitors from our local clubs against each other at a future local show venue. The teams were to be composed of one experienced (WSP Vermeil or higher) exhibitor with a "novice" (from zero experience up to WSP Silver). The teams would work together in a mentoring environment.

The rules were kept simple:

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

- Mentor's exhibit: either a 1-frame or a 3-4 frame exhibit
- Novice's exhibit: 1-, or 2-, or 3-frame exhibit.

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

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

We chose a local show that was 16 months away as the first Club Challenge

The Philatelic Exhibitor

competition, and we lined up an outside judge (AAPE member Tim Bartshe of Colorado) to be part of the judging team and unofficial advisor.

The "what's in it for me?" question was answered this way:

- For the Mentor, this is a good excuse to do that new exhibit that you always said you were going to do. It is also an opportunity to hone skills as an exhibitor. There is nothing that is more effective for mastering a subject than trying to teach it to someone else.

- For the Novice, it is an opportunity to experience one of the additional dimensions of joy in our hobby. It is the experience of many that exhibiting provides additional insights that help you become a better collector and enjoy the hobby more.

- For the Club, a challenge competition can invigorate and revitalize your meetings as people in the club try to assist the Novice, and the Novice keeps the club informed on his/her progress.

- For the Council, this will help feed local shows with a number of new exhibits and new exhibitors, hopefully for several years.

The first competition was held at SUNPEX (Sunnyvale, California) in November, 2005. Six teams had registered, and five teams completed their work in time to compete. We had 10 new exhibits and four first-time exhibitors providing 12 frames. The frame count was less than expected because eight of the ten of the participants chose the Single Frame format. Still, the show organizers were pleased to get some new exhibits.

The Challenge exhibits were segregated on the floor and the teams' displays were mounted side-by-side. All of the exhibits were judged as part of the regular show and received "show awards according to the quality of their exhibits. In addition, each Challenge participant received a special award ribbon for being part of the Challenge. Each member of the team with the best combined exhibits received a "1st Place" ribbon with rosette awarded by the show judges.

AAPE member Vesma Grinfelds coached first-time exhibitor Dr. Richard

Kandel well enough that they won the first Challenge for the California Collectors Club (San Francisco) with a pair of gold medal exhibits. One other first-time exhibitor, Redwood Empire Collectors Club representative Dr. Paul Ortegea, won a Gold coached by George Shalimoff. A perpetual trophy was engraved with the date, club name and winners' names and presented to the winning club at their next regular club meeting. They can keep and display the trophy until the next Challenge.

We learned a few things through this first Challenge.

1. Mentoring was a key success factor for the first-time exhibitor. As one novice said, the experience was, "Sweat, anxiety and fun!" The "show me" factor was important to some.

2. We need to work on exhibition protocol as well as exhibiting technique. Novices have to be shown the value of registering with the show organizers early and submitting title pages for their proposed exhibits in time for use by the judges.

3. Prospective mentors need to pursue and woo novices. There is a great deal of trepidation to overcome, and novices will not willingly raise their hands to volunteer. Hopefully local positive publicity will lessen the resistance next time.

4. Having a jury keen to coach rather than criticize is very helpful. The first-timers are hungry for information on how to improve their new exhibits. Written comments are essential for those not able to be there for a walk-through.



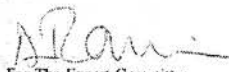
The Challenge Committee has tentatively set the next show date as one of two local shows in early 2007. Our target is to have eight teams with 24 frames. Meanwhile, we are encouraging the current Challenge participants to show their new exhibits at additional Council shows in 2006 and 2007. After all, that was a key purpose: to increase participation and the exhibiting base for all Council shows.



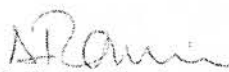
Ideas, questions and suggestions are welcome. The Committee Chair David McNamee can be reached at dmcnamee@aol.com and the Council President Vesma Grinfelds can be reached at dzvesma@sprintmail.com.

Sometimes courage is the quiet voice at the end of the day saying, "I will try again tomorrow." — MaryAnn Radmacher

Graded or ungraded, a certificate is only as good as the experience behind it.

The Philatelic Foundation Certificate—the standard of excellence in the hobby since the organization opened its doors in 1945. Since then, we have issued more than 435,000 certs and have created an unequalled, multimillion dollar reference collection comprised of more than half a million stamps. Only the PF boasts five full-time, on-staff expertisers, with several dozen additional consultants on call. Last year, in response to collector demand, the option for **numerical grading** was added.

		The Philatelic Foundation		No. 900013
70 West 40th Street • 15th Floor		New York, NY 10018		09/07/2005
EXPERT COMMITTEE				
We have examined the enclosed item, of which a photograph is attached, and described by the applicant as follows:				
Country: UNITED STATES OF AMERICA				
Cat. No.	Issue	Denom.	Color	
C6	1923	24¢	Carmine	
AND WE ARE OF THE OPINION THAT:				
<small>Score is unless otherwise specified.</small>				
IT IS GENUINE, NEVER HINGED*****				
*** PF GRADED XF-S 85 ***				
				
900013				
				
For The Expert Committee Chairman				
Photocopies of this Certificate are not valid.				

		The Philatelic Foundation		No. 431538
70 West 40th Street • 15th Floor		New York, NY 10018		10/11/2005
EXPERT COMMITTEE				
We have examined the enclosed item, of which a photograph is attached, and described by the applicant as follows:				
Country: UNITED STATES OF AMERICA				
Cat. No.	Issue	Denom.	Color	
C3a	1918	24¢	carmine rose & blue	
AND WE ARE OF THE OPINION THAT:				
<small>Score is unless otherwise specified.</small>				
UNUSED, OG, PLATE NO. BLOCK OF FOUR.				
AND WE ARE OF THE OPINION THAT:				
IT IS GENUINE, PREVIOUSLY HINGED*****				
				
431538				
				
For The Expert Committee Chairman				
Photocopies of this Certificate are not valid.				

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