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v. 26 #1

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# The Philatelic EXHIBITOR



Above: The late Bud Sellers' daughter, Nancy, presenting the Grand Award (named after Bud) to Mark Banchik at last year's ARIPEX. Looking on: Chief Judge Steve Schumann.



## INSIDE:

- A review of the history of philatelic judging by Bob Odenweller
- What is "Damaged" philatelic material?



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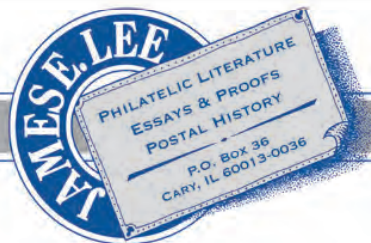
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# The Philatelic EXHIBITOR

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## • Table of Contents •

<b>AAPE 2012 Election Candidates</b>	
Plus info on how you, too, can run.....	10
<b>New Tools on the AAPE Website</b>	
Including a new PowerPoint Presentation .....	24
<b>James P. "Jamie" Gough's New Exhibiting Book</b>	
Book Review by David Straight.....	22
<b>What Is Damaged Philatelic Material?</b>	
A New Multi-Part Series by Ben Ramkissoon and Dr. Robert Bell.....	32
<b>Our Exhibit/Title &amp; Synopsis Page Critique Services</b>	
From Jerry Miller.....	36
<b>Larry Fillion Receives the Herdenberg Award</b>	
Article by John Hotchner .....	37
<b>The Annotated Exhibit</b>	
Article by Norm (Bob) Dyer .....	39

## • Departments •

Forward Motion.....	4	Stamp Show Administration.....	19
Viewpoint		An Exhibitor's Perspective.....	21
Randy L. Neil.....	5	The Shows.....	24
From Your President		Ask Odenweller	
John Hotchner.....	6	Robert Odenweller.....	25
Your 2¢ Worth.....	7	Exhibiting Revenues.....	28
The Philatelic Exhibiting Craft.....	12	Secretary's Report	
Preparing Exhibits.....	15	Liz Hisey.....	41

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# Forward Motion



Obviously, these fellas are having a good time. Perhaps, it's because, as a group, they represent several rather formidable elements of American philately all in one single photograph (taken at St. Louis Stamp Expo). From left, there is St. Louis area dealer Bill Raible, Alex Haimann, founder of the American Philatelic Society's Youth Philatelic Leaders Fellowship, Youth Fellow John Phillips, and APS President Wade Saadi. Knowledgeable philatelists all. And the three on the right are exhibitors, from fledgling to veteran.

## Philately flourishes when it stays on the cutting edge.

*Janet Klug's Muppets exhibit (page 15) is a glimpse of our future.*

It's always fun to chat with Janet Klug, one of those philatelists who always seems to be in nine places at the same time—and yet has the required amount of quiet time to think her own thoughts and come up with fun new things to make philately—for herself and others—more exciting.

Imagine our calm surprise (calm, because we've come to expect this sort of thing from Janet) when we received Steve Zwilling's latest column on Preparing Exhibits in which he shows off Janet's latest exhibit, *Elmo Loves Stamp Collecting*, an immediate attention-getter and one destined to attract collectors and non-collectors, alike, no mat-



ter what age they are. Is there a better way to bring our hobby to the potential collector than having it explained by the Muppet characters, especially lovable Elmo?

But there on the title page of Janet's exhibit is a QR Code (Quick Response) which, if scanned using a smartphone, will immediately take the viewer to the exhibit's Synopsis Page on the Internet—a quick, easy way to let the viewer see an expanded description of the exhibit.

Janet knows—as now we do, too—that, five years from now, most exhibits will feature the QR Code symbol. How neat. Thanks, Janet!

### Still some Lapel Pins!

Go to page 37 for the ad about our 25th Anniversary lapel pins. There were two pins being handed out at CHICAGOPEX—one for 25-year members...the other to celebrate our Silver Anniversary. They're still available to you from Liz Hisey whose address appears on page 2. Don't wait. There is only a limited supply of them still available.

Every AAPE member should wear the emblem of our great organization—and what better way to do it than with these new pins?

### Vermeil medal for TPE

The Philatelic Exhibitor was entered in the CHICAGOPEX 2011 literature competition and received a vermeil medal—and with a UEEF sheet calling remarking that our journal doesn't, per se, contain much in the way of independent research. In our humble opinion (which is shared by folks like Rich Drews and others), the literature judging criteria should take into consideration that some journals admirably serve their purpose, but by their very nature, don't contain independent research.

### 57 Diamonds

Ron Lesher's latest report on the AAPE Diamond Pin Awards shows that 57 AAPE members have now achieved this honor for having received a gold medal for one particular exhibit, in modern times, at national exhibitions. This is not an easy award to attain, obviously. But it is highly impressive that so many of us have received it in the past four years—recipients should wear their pins proudly. In our estimation, the Diamond and Ruby awards are among the most important in philately.



# Innovations and a Clear Vision of the Future help make AAPE one of the hobby's great bargains

Our esteemed president, Mr. Hotchner, kicks his rather comprehensive column in *TPE* this month with the news that the AAPE Board of Directors will soon be considering an increase in our member dues.

Personally, I find it hard to believe that our dues have, for so long, been so inexpensive—perhaps even downright cheap. I well remember, back in May of 1986, going around the great aisles of AMERIPEX in Chicago, selling—like pancakes at a Kiwanis breakfast—memberships in the American Association of Philatelic Exhibitors (then only weeks old) for the ridiculous price of ten bucks. Yep, “\$10.00 cheap,” as Alfred E. Newman in *Mad* magazine might say. Some thought us mad for charging such a low price. I remember one good friend from Indianapolis remarking, “How can you start up such an ambitious organization with so many laudable goals and do it for only ten dollars?”

We thought we could...and we did. In 2000, we brought the dues up to \$20.00. That seemed more logical. But in the previous 15 years the AAPE, with its dues-paying members supporting programs hundreds of them helped to develop, changed the face of philatelic exhibiting. No need, here, to go into the details of the changes. To say, what this good organization continued to do for its members was a very member-responsive association at a nice low price.

In today's economy—and in a hobby where the AAPE continues to serve its members with and facets too numerous to recount here—it seems to this writer that, 12 years after our last dues increase, we are now at five or six bucks or so.

I will plead mea culpa to one of the reasons for a possible dues lift: *The Philatelic Exhibitor* now embraces a new philosophy of format—and does it in full color on high quality paper stock. And though we have increased (and continued to increase) our advertising income, the costs to produce your journal have risen over what we used to pay for the previous black and white version.

Along with this, though, I will promise you this: your editor and our valiant writers and contributors will continue to produce, improve and enhance this journal of record for the exhibiting world. You will, most positively...

## Speaking of such things...

Check out the article on page 14 about the phenomenal new one frame exhibit and PowerPoint presentation (available directly from your AAPE website—[www.aape.org](http://www.aape.org)) which is a visual demonstration of the elements of how an award-winning exhibit



**ViewPoint** 

**Randy L. Neil**

**Editor**

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hibit is prepared. Entitled *How To Prepare A Philatelic Exhibit*, this very capable piece of work assembled by a group of very experienced exhibitors led by Tim Bartshe and David McNamee is, in our opinion, one of the most long-awaited projects in philatelic exhibiting history.

In a concise 16 pages, the presentation demonstrates, visually, the key words covering the same subject, in depth, in the Sixth Edition of *The Manual of Philatelic Exhibiting*. I don't know about you, but going clear back to the time I confronted a *Manual of Philatelic Judging* from the American Philatelic Society's (then-called) Judges Accreditation Committee, I was always perplexed by certain elements in the manual which cried out to be illustrated. The one key thing I think the manual has always lacked was illustrations that expanded on the instructive text.

By preparing this presentation in two forms of media (as a 16-page one frame exhibit that can be mounted in normal frames, and as a PowerPoint production that can be projected on big screens), the individuals responsible for it have made sure of very wide dissemination. If you have a moment, why not go to the website now and look it over.

The presentation is, of course, one of the many innovative projects of the AAPE which come to you as a result of the dues you pay.

And one more development...

Have you ever used the AAPE's Exhibit Critique Service—or the companion Title Page & Synopsis Page Critique Service? Personally, no one who has used this service can be an eye-opener. It was under the capable direction of Mark Banchik—and will continue to be under its new director, Jerry Miller.

We have included news of the Critique Services in this issue of *TPE*. We hope you'll consider taking advantage of them. ☐

## From Your President

John M. Hotchner



**Board Issues Coming in August.** Much to cover as it has been an active several months, including a Board meeting at the APS Winter show in Atlanta. There are a few items I want to expand upon as they will be action items at our August Board meeting at Stampshow. First, we are considering a dues increase for 2012. Those of you with long memories will recall that our last dues increase (from \$18 to \$20) was effective January 1, 2000. Having held the line for 12 years is a record to be proud of. But *TPE* in color costs more. Postage has risen, and threatens to rise again. In the last dozen years we have added several awards to recognize excellence in exhibiting, judging, youth accomplishment, and more. Bottom line is that we have this past year drawn down our reserves, and we shouldn't continue to do that.

We will also be considering ways to make life membership more affordable, but in a way that reasonably funds the costs of long term membership. It is possible that we will be considering an amalgamation of our sister organization, the National Association of Philatelic Exhibitors (NAPE), with its treasury, membership of about 225, and its publication *The Asia Pacific Exhibitor*. NAPE has reached a point where its most productive activists are of advanced age, and younger members have not stepped forward to fill their shoes. They are still engaged in trying to make that happen, but have prudently approached us to see if we might be willing and able to add their membership to ours, and make our services available to them. If it is, the challenge will be to conclude an agreement that allows us to serve and encourage their members using our website, *TPE*, and member services in ways that are fiscally responsible. Our Board feels that helping NAPE would be the right thing to do, would extend our influence in the exhibiting world, and bring new ideas to our existing membership. Still, we are all hopeful that they will be able to continue to exist on their own, but a resolution to that is as yet over the horizon.

**Dues** AAPE dues are a bargain, and I urge you to send in your dues to our Treasurer at P.O. Box 37, Alamo, California 94507, or through the AAPE web-

site if you have not already done so. This will be your last issue of *TPE* if you do not renew, and we hate to have to drop people from the roles!

**Long Range Planning** As you know, we have a committee under the leadership of David McNamee, our Treasurer and CFO, looking at AAPE's goals and objectives for the next decade, and an interim report has been produced which is on our website [www.aaape.org](http://www.aaape.org). If you have not yet looked at this, I would urge you to do so, and then weigh in with any comments to David. The final report will be presented to the Board at the August meeting. I would like it to reflect the thoughts, concerns and ideas of the widest possible range of our members.

**Personnel** I am pleased to announce that Jerry Miller has volunteered to replace Mark Banchik as Director of the AAPE Exhibit Critique Service. Look elsewhere in *TPE* for an announcement from Jerry as to how you can best use the service this committee provides. And thanks very much to Mark for his seven years of service in this job!

**2011 Randy Neil and Clyde Jennings Awards for best articles in *TPE*** We are blessed to have a very high level of authorship in *TPE* issue after issue, but several years ago we undertook to recognize the best of the best by choosing the best article by an author new to the pages of *TPE* (The Clyde Jennings Award) and the best article of the year (The Randy L. Neil Award). The Jennings Award for 2011 goes to Tom Slemons for his article in the Winter issue, titled "A Novice's Thoughts on International Exhibiting and Judging." The best article for the year was judged to be "Myth-Busting Thematic Rules" by Jack Andre Denys. Both will receive suitably inscribed plaques recognizing their accomplishment. YOU could be a winner next year! Now is the time to work on that article you have been thinking of doing!

**Input Needed on Youth Exhibiting at the Local/Regional Levels** As the Board discussed our participation in the Young Philatelic Leaders Fellowship program of APS, and the progress by our Youth Championship Director Carol Barr over the last several years, we noted that we don't have much sense of what is happening with youth at the entry level for exhibiting, the local and regional shows. Thus, this is a plea for those of you involved in local and regional shows to write to me with what you are doing to encourage youth exhibitors and what ideas you have as to how AAPE might better support local/regional youth efforts. Please write directly to me at [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net) or at P.O. Box 1125, Falls Church, VA 22041-0125. I will share the responses with the Board, and include a report of the responses in the next issue of *TPE*. ☐



# Your 2¢ Worth



## An AAPE Exhibit Database

Several weeks ago I proposed in a Virtual Stamp Club discussion that AAPE explore the idea of establishing/creating and maintaining a database of exhibit titles, along with other pertinent info about the exhibit, such as years it was exhibited, number of frames, awards won, and a brief description of the exhibit.

The purpose and use of such a database would be numerous. Some of the uses would be similar to what APS uses their database for, but I envision it to be used by prospective exhibitors to see if the subject they want to exhibit has previously been done, if so when, by whom, and what level of success it achieved. It also would serve as a depository of thousands of exhibit titles and other info which can be used by future generations of collectors.

Such a database could be arranged rather easily by country and further by the divisions as now used on entry applications to WSP shows based on different classes/category types of exhibits so it would be easy to search. The initial database could be gathered by asking AAPE and APS members to submit the pertinent information to AAPE. My guess is that APS would be willing to cooperate by providing a short solicitation in *The AP*, perhaps as part of the President's or Executive Director's regular monthly message to the membership, and/or a submission form to fill out and send to AAPE.

I asked VSC readers if they considered this to be a good idea by creating a poll, and nearly 80% of those responding consider it a good idea, about 10% do not and about 10% don't care. I also asked John Hotchner to weigh in with an opinion and he, too, thought the idea had merit, but feels that it would be difficult to recruit volunteers to do the initial construction work and then to maintain and add to the database, but if that drawback could be overcome, it was an idea that otherwise had merit and he thought that it was a good idea to propose it to the membership and he urged me to compose a "Letter to the Editor" that could be printed in the next issue of *The Philatelic Exhibitor*.

While I agree that it would take a few good volunteers willing to spend a lot of hours on such a project, I think we might be surprised and a couple of folks might volunteer! Would you be kind

enough to check over this letter and include it in the next issue? At the very least, it might evoke some (or much!) interesting feedback.

Here is a copy of a portion of the letter I received from Ken Martin explaining what APS uses their database for.

*Bill:*

*We currently have a database that lists 6,068 exhibits although I expect some with changed titles really are not different exhibits. The database contains medal levels for up to the three most recent showings at World Series shows, the latest size (number of frames) and, in some cases, the class/division in which the exhibit was shown. In most cases we have the exhibitor name but some exhibits are listed under pseudonyms. And other than a grand award there is no inclusion of any special awards. Additionally, exhibits that are not shown at a WSP show for five or more years are typically deleted.*

*The primary purpose for the database is to help generate the online palmares we post on our website for WSP shows, to help check on eligibility for an exhibit to be shown internationally, and to try to recruit any exhibitors who are not APS members. The database has also been used to locate exhibits of potential interest such as Ohio-related exhibits for an APS show in Columbus or exhibits of a specific type such as postcard or youth. Occasionally, we get an inquiry from a member asking if anyone is currently exhibiting a specific subject and use the database to try to help them.*

Bill Weiss  
Via Email

[Editor's Note: *In ye editor's humble opinion, this is an idea long overdue to be implemented—something that would be an invaluable tool for virtually everyone involved in competitive philatelic exhibiting. I would even recommend that we try to go as far back as we can using palmares published in long-ago periodicals. What are **your** thoughts? ]*

### The Accrediting of Show Chairs/Directors?

I really enjoyed Chicagopex. Great show. Thanks to all who organized the AAPEs 25th Anniversary events.

Regarding the accrediting of Show chairs/directors, here are some thoughts:

The following can be modified in any way, but here I put down first thoughts, or as they say, oar in the water.

- Establish a small independent committee. Say five.
- Do an early survey to find out what philatelists, exhibitors, and dealers want from a show.
- Develop a mission and goals early (at a retreat). Basically, the aims would be to improve shows, raise standards, improve attendance, enhance sales to dealers, encourage philatelists to exhibit, and disseminate information among show chairpersons.
- Establish a website and chat site (how about Facebook, perhaps) to spread the word with emphasis on all the things that work well.
- Initially, bring all Show Chairpersons into the fold who had run, say three, Shows giving them accreditation. Later consider raising the standards by offering an exam procedure and having an apprentice (trainee) show chairperson position/function. And (?) much more!

Rob Bell  
Via Email

### No Free Rides to Nassau Street from Shreveport

Many who radiate and 'exhibit' the sharing and educational attributes of the hobby of stamp collecting seem to value membership in AAPE. For me, the most therapeutic and enjoyable day involves the hours following arrival of my *Philatelic Exhibitor* when I sit down to devour and ruminate.

As I was savoring my *TPE* on November 13, my therapy gravitated into melancholy with the thought that many corn-belt stamp collectors may never experience the fellowship of meeting the pillars that exercised AAPE to its silver anniversary, nor partake in reproducing the success of the 1936 APS gathering in Omaha. (AAPE seems my safe-house clinic to vent).

As a 1960s student at Pace University in New York City (financial district), I daydreamed many a day as I crossed Nassau Street on my way to business classes that I was working to qualify to be a stamp dealer. In reality, 40+years later, I can only recall one Walter Mitty adventure of actually walking down (the west side of) Nassau Street upstairs to a stamp dealer's shop.

No matter, August 12, 2011 (Friday morning at StampShow) killed any protracted daydreaming

about stamp dealing.

At StampShow, the APS board meeting is open to everyone (stamp dealers had two representatives at the table), and there is even an 800 call-in phone number if someone can't attend.

Also, it seemed reasonable (to me), since I purchased a dealer booth at the stamp convention, to go to a meeting of the capitalists that are the engine of the business. After all, Herman Herst once, long ago, made it sound like stamp dealers were "out-reachers."

So at 7:30 am on Friday, I was thrown out (figuratively) of the meeting of the ASDA. When I said I was an APS member and had a dealer booth at the StampShow, it was proclaimed, "Yes, we can attend the APS meeting, but you can't attend our closed meetings."

As I was taking my long walk out of the meeting room... I thought of my dad's bankruptcy when I was in elementary school. Pop was a physician and he started a taxi company for local residents (Shreveport, Louisiana). He wanted to attend a local chamber of commerce meeting concerning immediate and multiple traffic accidents of his new cabs. He could not get to the meeting because, that night, he could not find the changed meeting location. However, at StampShow, I made it to the meeting room - (E171)!

Now, three months after StampShow, there still seems to be something surreptitious about our "partners in the hobby" having a closed meeting on the Schedule of Events (of an APS event) in which APS members are excluded.

Herman Herst, Jr. had a stamp shop in 1935. Did Nassau Street dealers have a closed meeting at the APS convention in Omaha in 1936?

Edgar Hicks  
Omaha, Nebraska

[Reply from ASDA Pres. Jim Lee: *Our meeting was listed in the show program and I would assume it piqued his interest. As has always been the policy of ASDA (even when Herman Herst was a member and before) board meetings have only been open to members of the ASDA. Furthermore, our meetings start and end in closed session when legal and personnel issues are discussed. Since we were starting the meeting with a legal matter he was asked to leave. When he said he was a dealer, it was explained to him that the meeting is only open to current members. Edgar was also invited to join that day.*

*Our future StampShow board meetings will be held off site to avoid any confusion and they will no longer be listed in the show programs.]*



## Alfredo Froelich

I enjoyed seeing the manner that Alfredo Froelich used with his SCADTA's von Krohn Aircrash exhibit to solve his problem.

One large sheet of paper with all items mounted on it in five horizontal lines! Slick.

I trust he has given thought as to how he will get his exhibit accepted by nearly all exhibit committees.

Those committees and as well the FIP system state 16 pages arranged on four horizontal shelves.

As I had intimated in my article in the previous edition, the exhibit committees state the manner of frame page setup they accept.

Write any one of them and you will get the very old and definitely hackneyed standard statement which is written down as 16 pages per frame at four per row per 4 rows.

Every exhibitor knows empty frame space is a no-no so why are these exhibit committees interfering with the exhibitor's presentation?

Times have changed; isn't it time the exhibit committees woke up and realize this? Let the exhibitor breathe!

This is sent, not as criticism, but as observations by an exhibitor who is forced to use oversized exhibit documents; because that is what they are.,

John M. Walsh  
Newfoundland

## To the current and past editors

1. Congratulations on reaching Whole number 100. Great read and great work over the last twenty-five years.

2. To the fly's question: "Why do some Chief Judges assign exhibits to judges on their jury without ever asking for the judges' preferences?" I can only answer for myself. When I chair a jury I give the accredited judges the chance to list their first choices of responses. However, I select the exhibits the apprentices are going to take on without asking for their input although I do ask them what their areas of expertise are. I do this for several reasons. First I want to ensure that they get a fair crack at their areas of expertise. Second, I want to make sure they have a balanced selection of exhibits both in types (single frame, multi-frame (less than 5 frames, more than 5 frames) and classes (Youth, Display, FDC, Revenues are normally the classes apprentices shy away from) and medal levels. Third I want to ensure that they have the opportunity to show their talents of communication and persuasion by giving them a varied mix of exhibitors to respond to. I am not sure all Chief judges can do the latter as it requires a fairly extensive knowledge of exhibits and

exhibitors but they can surely try particularly when it comes the apprentice's areas of expertise and the balanced selection of types and classes.

Charles J.G. Verge  
Toronto, Canada

## Everyone read this

I think it might be of interest to any exhibitor who, not attending a show, sends his/her exhibit by the post office. Following is the second time this exhibit has been 'lost.' The first was to the APS show in Richmond. Fortunately, the staff at that show called and we were able to trace and confirm receipt at the post office. The exhibit was found in the corner of the post office, but made the show.

Now to the next example: On January 19, 2012, my son Adam's exhibit was delivered to the post office, as Priority Mail, complete with a printed label which included a bar code for Atlanta GA, 31139. The post office clerk in his rush to move the mail punched in a zip code of 33139 (Miami, FL). Fortunately, the package also had a delivery conformation number (03110820000035066230).

On Saturday, January 28, I was advised by an APS person that the exhibit had not arrived. Track & Confirm showed that the exhibit passed thru Atlanta twice (as well as Memphis, Jacksonville, each twice). On January 30, I filed an intercept and recall notice with the post office, including a telephone call and fax to the Atlanta Post Office.

On February 1, Track & Confirm shows the exhibit delivered to Atlanta (30339).

On contact with Barb at APS, she gave me the contact at the Post Office (Renita Black) to whom I emailed the above details. I further wrote a letter to the Postmaster General and the Office of Consumer Advocacy and have not heard a word from any of them. My advice to those exhibitors and to the APS is to use some other means of receiving exhibits (UPS or FEDEX) who have better traceability than the Post Office.

To this date (February 18) the exhibit is lost and Track & Confirm is useless!

Ed Mangold  
Via Email

[Editor's Note: *We've heard some scary stories over the years, but this one almost takes the cake. When one considers that other package delivery services try to discourage the sending of stamp collections/exhibits, what are we left with? Clearly, the USPS has a tale of woe these days, themselves, which does not bode well. We would love to hear from other readers with your stories and your suggestions on what course we should now take. ]*

# AAPE 2012 Election

## Your vote counts!



The following individuals are running for officer and director positions on the AAPE Board of Directors. Their candidate's statements appear below. Appearing in the next (Spring) issue of *TPE* will be a very easy-to-use "mail-in" ballot. Participating in every AAPE election is one of your membership privileges. See below for how to run for office if you would like to do so.

**For President – John Hotchner.** We will soon be celebrating our 25th anniversary. It has been my privilege to have been involved since the formation of AAPE, to have served as its editor until this year, and to have served with Pres. Bartshe as his Vice President. The presidency of this organization cannot be looked upon as simply being a caretaker to assure prior levels of success. No, the leadership has to have a vision for further improvement, and developing and inspiring that vision is the most important task. To that end, my goals include reinvigorating the committee structure and filling the vacant chair positions, orienting our focus to be more inclusive of show administration, to find new ways to further improve our outreach to young people (ages 5 to 45!), and to use *TPE* to do more membership surveys to tap your ideas and find ways to implement the best of them.

I ask for your support, and your help as AAPE moves forward to make our association the most effective tool it can be to advance exhibiting, judging and show administration.

**For Vice President: Patricia Stilwell Walker.** I am a founding member of AAPE and have been exhibiting almost as long as I have collected, showing my first exhibit in 1978, just two years after I bought my first cover at INTERPHIL in 1976! Participation in exhibiting has led to my involvement in organized philately.

I am pleased to have been involved on the AAPE Board during the past 10 years as your Treasurer. I am excited by John Hotchner's vision for the role that AAPE needs to continue to play—the exhibiting world cannot afford to remain static. As an exhibitor, judge, show committee member, and exhibiting seminar leader, as vice-president I will put those skills to the service of our Association and seek your support. We need your support as we seek to make our next 25 years as great as our first. Please cast a ballot in this election.

**For Secretary: Elizabeth Hisey.** It is an honor to be nominated for a fourth term as Secretary for the American Association of Philatelic Exhibitors Board. I continue to bring to this position a tremendous enthusiasm for philately and also for exhibiting. In the past eight years I have exhibited at national and international shows, winning the AAPE Novice, AAPE Most Creative, several AAPE Award of Honor and Most Popular along with several levels of medals. I was accredited as an APS Judge in 2008, serve on the Board of CANEJ and am also a member of the Council of Philatelists at the National Postal Museum. My background also gives me confidence in becoming a worthy member of the Association. My training was at a well known secretarial college in England. I have worked in the United States since 1965 in various positions ending up as Office Manager for the Bank of Australia. I have also had my own business as a caterer in Connecticut for 10 years. My volunteer background includes serving as President

for the Association of Florida Hospital Auxiliary/Volunteers in 2000. This experience has enhanced my people skills as well as working skills.

**For Treasurer & CFO - David McNamee.** is an exhibitor, an accredited APS Chief Philatelic Judge, a member of the APS Committee on Accreditation of National Exhibitions and Judges, and is active locally, nationally, and internationally in many other philatelic organizations. He is currently the volunteer Auditor for UPSS and the Secretary-Treasurer of PSGSA. He is a retired consultant in business risk and fraud and holds a Master's degree in Accounting. From these experiences, he feels that he can contribute ideas, energy and leadership to the American Association of Philatelic Exhibitors.

**For Director - Mark Banchik, M.D.** Mark, who has just retired as head of our Exhibit Critique Service after directing it very, very efficiently, is one of the most active and dedicated leaders in our hobby. An anesthesiologist in Jamaica, N.Y., Mark is on the Board of Governors of the Collectors Club and the Board of Directors of the American Philatelic Society—in addition to being an accredited judge and a world-respected authority on Mexican philately. He has won numerous major awards (Grand Award at ARIPEX 2011, for instance) and demonstrates a continual willingness to help any philatelic organization in need of help.

**For Director - Ron Leshner.** Familiar to all members of AAPE for his regular column in *TPE*, Ron has a long record of leadership and service in philately—most notably as the former president of the American Revenue Association. It would be hard to find anyone who is more expert in the revenue field of our hobby—having exhibited gold medal collections and written countless articles...especially his long-running (six years) column in *The American Stamp Dealer & Collector*. With the AAPE, he has served as head of our Ruby and Diamond Award committee (one of the innovators of these special honors) and has been a regular participant in numerous AAPE activities for nearly two decades.

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

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

Nominating petitions to the Secretary (see address on page 3) **must be received no later than May 1, 2012**. A candidate's statement, not to exceed 150 words, should be sent ASAP to the Editor for inclusion in the next *TPE*.



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# The Philatelic Exhibiting Craft

## Is There a Place for Two, Three, and Four Frame Exhibits?

By Tony Wawrukiewicz



Serendipity strikes once again. About a month ago I was considering an article for *TPE*, and I thought about writing about the concept two-frame exhibits. Wonder of wonders, at the same time Michael Dixon raised that very question to a number of CANEJ members. His email resulted in a flurry of email responses with probably as many ye and nay opinions about the concept.

I, of course, have my own opinion, and I will present it here. For over 20 years I, and many other exhibitors, have dipped our feet (and jumped in over our heads) into the world of single frame exhibits (OFE). OFE can be a daunting task, and it certainly has been for me, because it can be very difficult to present a subject where the story fits precisely into one frame.

At one time or another an exhibitor is told that his or her story is best told in two, three, four, or even more frames. At the same time, especially for two and three frames, the exhibitor is told that a two-frame or three-frame exhibit is not appropriate—because “it just isn’t done!” Is this a *Catch 22* situation if ever there was one? How can it be that an OFE exhibit is OK, as are five to ten frame exhibits, but two to four frame exhibits are not? I would suggest, and I’m not alone in this opinion, that two, three, and four frame exhibits are just fine, in the right setting.

Isn’t an exhibit supposed to tell a complete story with a beginning, middle, and an end? The story should be one that has breadth and depth, which is why it often won’t fit into one frame. On the other hand, I would suggest that there are subjects where the story and its material are so well-circumscribed that it will fit only in two, three, or four frames. If such is the case, I would argue that the exhibitor then has every right to exhibit only that number of frames.

More to the point, I see no reason why such an exhibit, if it tells the story well, in breadth and depth, with outstanding material, should not receive a gold medal. In fact it is my understanding that that is exactly what happened with a three-frame exhibit at the last Sarasota show.

I suppose that one concern about two to four frame exhibits and especially two-frame exhibits, that receive an appropriate award of gold, is that they will be compared with larger exhibits when the grand award is given. Can they be compared? Should they be compared? I would tend to agree that when

gold-level exhibits are compared, that all things being equal, the larger exhibit, if not padded, should contain a greater quantity of difficult to acquire material and should therefore, in general, be evaluated higher. On the other hand, I could imagine that there might even be a circumstance where the material in the much smaller exhibit is so outstanding that it receives the grand award. However, I would suspect, and I hope the exhibitor of the small exhibit would expect, to not be in real consideration for the grand award.

There was some concern evinced in the emails as to how such smaller exhibits might affect the judges’ workload. I would hope that allowing a number of smaller exhibits would not impact too much on the judges’ workload if the number of such exhibits allowed was limited. If, in fact, such smaller exhibits were encouraged or at least not discouraged, and there were too many applications to exhibit them, their number could be limited just as the number of OFEs accepted at any WSP show is now limited.

Another approach to two-frame exhibits was discussed as the recent emails about the subject were written. This approach would introduce yet another category of exhibits, with its own criteria, the two-frame category. I would not be in favor of such an approach for two reasons. First, it would introduce yet another category of exhibits with its own rules, thus presenting even a greater complexity into the world of philatelic judging. Second, why introduce another method for evaluating yet another category of exhibit when, as I discussed earlier in this article, we already have an approach of evaluating multi-frame exhibits that works.

In conclusion, I would suggest that there is no good reason to not allow any number of frames from one to ten, and in fact we even need to encourage them. All such exhibits make sense because there are methods in place to evaluate all such exhibits and all such exhibits are able to tell an excellent story that attracts and engages the viewer. I would suggest that the process of educating the exhibitors and especially the judges as to the viability of allowing these frame choices is a logical extension of teaching the concept that the evaluation of an excellent multi-frame exhibit of any size requires use of the same principles,



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The purpose of putting together a one-frame exhibit (OFE) on *How to Build a Philatelic Exhibit* was to serve as a guide to new and intermediate exhibitors. It does this by providing instructions that parallel the exhibit format. Thus, the title page of the OFE explains what the title page of an exhibit should contain, using good techniques such as “stating the purpose” right after the title.

tool or even as an instructive display, this might not work the way it was intended. The AAPE Board asked if the committee could now take the OFE and make a PowerPoint program to teach the same principles, but in smaller bites to make it easier to grasp.

The *How to Build a Philatelic Exhibit* PowerPoint slide program was created and tested at two local shows with good results. At the last AAPE Board Meeting, the OFE and the slide program were approved for distribution through the AAPE website at [www.aape.org](http://www.aape.org) as a service to philately. Anyone can now download and use these tools in any manner they desire.

Here are some tips on how to get the most out of these tools:

- If possible, have one of the most successful ex-

# AAPE Offers New Tools through Its Website

## “How to Build a Philatelic Exhibit” OFE and PowerPoint Presentation

The challenge of building this exhibit has been to bring the principles in *The Manual of Philatelic Judging* 6th edition to life using examples from some of the most successful exhibits available. The exhibit tries to explain concepts such as Treatment and Rarity and how to show Philatelic Knowledge, and we try to illustrate techniques such as Windowing and Lapping. All this (and more) using examples from most of the types of exhibits that are described in the *Manual*.

The AAPE Board appointed Tim Bartshe and David McNamee to create this OFE as a possible teaching tool or something that could be used at a stamp club meeting as a program. Tim and David in turn received help from many others during the creation and testing of the final product.

When they finished with the 17 pages—remember all good exhibits have a synopsis, too—they mounted the OFE at several local shows and a couple of WSP shows, and then passed around the pages at the next AAPE Board Meeting to get reaction from various groups.

The OFE got good technical reviews, but nearly everyone agreed that the density of the pages interfered with the message. The material looked daunting and unapproachable to some. So as a teaching

inhibitors in your group lead the PowerPoint presentation. That way, if questions arise, this person will be more likely to provide a useful answer based on experience.

- Print out the OFE pages and mount a copy of them in a frame or stick them up on a wall if no frame is available so that people can study them as an exhibit.
- Print out copies of the OFE as handouts for the PowerPoint presentation. Participants can jot notes on the pages which will make the learning more effective.
- Have a copy of the *Manual of Philatelic Judging*, 6th Edition on hand. That is also available as a free download from the APS web site [www.stamps.org](http://www.stamps.org) or also from the AAPE site.

If you have tried to find a place you have never been without a map or set of directions, you know that frustration usually results. Carrying the metaphor a bit further, if all you have is a description of your destination, you can visualize where you want to be, but that does not help you get there. The AAPE Board hopes these tools will point the way to increased enjoyment of our hobby. Questions or comments can be directed to [timbartshe@aol.com](mailto:timbartshe@aol.com) or [dmcnamee@aol.com](mailto:dmcnamee@aol.com). ☐



## Preparing Exhibits

By Steve Zwillinger

# The QR Code and the Future of Philatelic Exhibiting

Figure 1.

If anyone has any doubts about the future of exhibiting and how the general philatelic public will accept it, one need only see what the “Imagination Factory” of the philatelic exhibiting world has in store for us. Right now, the head elf at that factory (located, as we understand it, in the hills just outside Cincinnati, Ohio, near an old hamburger stand where Big Bird works) has to be the indomitable Janet Klug. Oh soothsayer, please, *please* tell us: What’s *next* with you, Janet?



Elmo learns about stamp collecting from Big Bird. They share working on a stamp collection together. Big Bird is worried that Elmo might be too little to make a stamp exhibit.

## Elmo loves stamp collecting

Elmo is a 3½ year-old red Muppet monster. (Monster years are not the same as human years). In this exhibit Elmo tells in his own words why he loves stamp collecting.\* Besides collecting stamps, Elmo loves laughing, friends, helping with chores, learning, music and watching Cookie Monster eat cookies. Elmo hopes this exhibit will make everyone want to collect and exhibit stamps.



Want to see Elmo's synopsis?  
Scan this QR code with your smartphone!

\* Elmo always speaks in third person.

**T**he art and practice of exhibiting continues to evolve and, we hope, to advance. Although we may not be able to discern changes in exhibiting practices from one year to the next, we can certainly see changes from five years ago to now. Five years from now, when we look back to 2012, we will be able to see the changes that have occurred—even if they occur so gradually that we are unaware of them now.



# Elmo loves stamp collecting

## EXHIBIT SYNOPSIS

### What judges need to know about this exhibit:

- ◆ The exhibit is written in Elmo's voice. (Elmo is a cute, fuzzy Muppet monster who laughs a lot).
- ◆ Writing in Elmo's voice is harder than it looks. Elmo always speaks in third person.
- ◆ This is the first time "Elmo" has exhibited this subject. This is not the first time that, shall we say, Elmo's "helper" has exhibited.
- ◆ Although not blatantly shown, there is a plan to this exhibit and the sections to the exhibit have bright, bold red headlines.
- ◆ The goal of this exhibit is simple: To get people to laugh, smile and have fun looking at exhibits, particularly this exhibit.
- ◆ Elmo does not expect a gold medal (or any other medal for that matter) for this exhibit, but Elmo hopes you will play nice and laugh WITH Elmo and not AT Elmo.
- ◆ Of course, if the judges decide Elmo should have a medal, Elmo would really be happy.
- ◆ Elmo also wants to prove to Big Bird that Elmo is NOT too little to make an exhibit, and Elmo would be grateful if Elmo's UEEF would say that so Big Bird would know.
- ◆ Judges can find out all about Elmo by Googling "Elmo." There are about 963 gazillion references to Elmo. Wikipedia is faster, but it won't help much with this exhibit. For this exhibit, just go with the flow.
- ◆ Elmo may or may not turn up at the Judges Feedback Forum. The word "feedback" is off-putting to Elmo. It sounds like being sick to your stomach. Elmo doesn't want his food to come back. Elmo doesn't think you would, either.
- ◆ Elmo hopes this synopsis has broken the monotony of some of the other synopses the judges have had to read.
- ◆ Just remember: Elmo LOVES you! Hugs and kisses!

Elmo



Figure 2.



When one examines the utilitarian purposes of the QR Code, one quickly sees it will play a huge role in the future of philatelic exhibiting.

There was a discussion between several exhibitors at Chicagopex that touched upon the ways technology and exhibiting intersect such as the increasing convergence between exhibits created with desktop publishing software and printed materials, such as magazine articles or monographs, that are created with the same desktop publishing software. It is not surprising. The goals are the same for the two types of output: to clearly communicate philatelic information with the use of appropriate graphics so the reader can more easily understand the subject.

Look at the pages shown in Figures 1 and 2. Figure 1 is the title page and Figure 2 is the synopsis from Janet Klug's *Elmo Loves Stamp Collecting* exhibit that was shown at AmeriStamp Expo. This exhibit page and synopsis look as if they have come from a magazine; that shouldn't surprise anyone as they are the equal (or better) to many magazines or books published today. Considering that an increas-

ing number of exhibits are being printed as reference works, it may make sense to continue the trend to make exhibits as "user friendly" as possible with the generous use of color and to introduce novel or conspicuously different types of title pages, as Janet has done. I suspect that exhibitors shy away from novel or colorful pages for fear of offending judges. It is, however, only through a process of trial and error and the willingness of exhibitors to experiment with new techniques that exhibiting evolves. Fortunately, the membership of AAPE includes many individuals who enjoy identifying and trying new tools and practices.

Look again at the Title page in Figure 1 and you will note something interesting: In the lower right hand corner there is a square shape made up of black dots and squares. This is a QR code. QR (short for Quick Response) codes are a next generation barcode; instead of being read with a bar code reader and being limited to identifying a product,

### Indian Embossed Envelopes of Edward VII

This postal stationery exhibit shows Edwardian embossed envelopes of India: four issues of the ½ anna inland envelopes, two official issues prepared by overprinting Victorian envelopes, three versions of the registration envelope and the essay for the never issued 1 anna international envelope. The exhibit includes De La Rue archival material and specimen copies from both Indian and Portuguese archives. Material is organized by envelope type; not by chronology.



Unique Embossed proof of head for ½ anna embossed envelope  
After Hardening 25 Sept. '01  
"No 1 INDIA/ SEP:01"  
(In reverse lettering on die)

Indian stationery under Edward VII were manufactured in London and shipped to India where they were subjected to enormous extremes in temperature and climate. The climate of extremely hot summers up to 115 degrees F) and wet winters greatly affect the condition and survivability of philatelic material. India has high levels of poverty and paper is often collected for sale to scrap paper dealers. India had a high rate of illiteracy and Indians did not write letters in numbers proportionate to the population. The survival rate of these envelopes – now over one hundred years old – is not high.

Unlike his mother Queen Victoria, during whose reign stamps were issued for 46 years, and his son George V who reigned 24 years, King Edward VII's had a short reign. He became King in 1901 and he died in 1910. This short reign, with embossed envelopes issued for only 6 years (1902-1908) increases the philatelic challenge in preparing this exhibit.

QR [Quick Response] Code



Link to web site for additional information about Indian postal stationery. Use a smart phone.

Figure 3.

the QR code stores information, such as an Internet address, which can be read with a smart phone that has a QR code reader application installed. When you use a smart phone with a QR reader to read a web address, the phone's built-in browser will take you to the web page the QR code is pointing to.

Janet linked her title page to her exhibit's synopsis page so that an interested person viewing the exhibit could see the additional information that goes beyond that contained on the title page. The synopsis is usually seen only by the judges, but Janet is opening her synopsis to a much wider audience. By sharing her synopsis with all exhibit viewers (at least those with smart phones) she has taken a new step in exhibiting practice.

This subject of QR codes was another focus of the exhibitor conversation at Chicagopex. Figure 3 shows a title page from my exhibit, *Indian Embossed Envelopes of Edward VII*. The QR code on this page brought viewers to a web page created

especially for the same show as Janet's with links to bibliographic and reference materials associated with the exhibit topic.

Sadly, the judges at the show did not have a QR code app on their smart phones or were unable to get good reception in the exhibit hall. This, however, was only a minor disappointment. The two title pages highlighted here were independently prepared 'experiments' that were not targeted at the judges but for the viewing public.

We have no way of knowing if any 'new' practices will be adopted and become part of exhibiting's common practice or not. Desktop publishing is now firmly established as a part of exhibiting practice. QR codes may be useful or they may go the way of the Betamax video recorder. Exhibiting is dynamic. Look at the first edition of *The Philatelic Exhibitors Handbook* by Randy Neil to be impressed with how far we've come. I imagine we have an equally impressive journey in front of us. ☐



# Book Review

By David Straight



*The Ever-Changing Paradigm of Philatelic Exhibiting* by James Peter Gough. Postiljonen, 58 pp., 20€

Exhibiting is really a type of marketing,” writes Jamie Gough, “we must constantly find ways of presenting material and information so that a viewer, when walking by the exhibit, will be drawn into it.” The book is a fresh, conversational approach to exhibiting containing both practical suggestions and philosophical observations.

Jamie looks particularly at postal history and thematic exhibits because they are similar in their dependence upon the development of a story line. In his exhibiting concept, postal history should, “borrow heavily from thematic treatment but rely on postal material, and focus on telling a ‘postal’ story.” He observes that postal history exhibiting has less in common with its parent marcophily, which is more akin to traditional exhibiting. Both of which emphasize completing prescribed checklists or catalogues of known items and chronological presentation.

Although postal history exhibiting utilizes rates, routes, and handstamps, it demands the creation of “a logical and comprehensive story” that in turn establishes selection criteria for the materials exhibited. Despite the challenges, this approach offers significant benefits to the exhibitor through the ability to present otherwise seemingly unrelated material and for understanding the various parts of the postal process as an integrated activity. “This story-oriented structure allows both the differences and the relationship among diverse materials to combine in the same exhibit, producing coherent rationale and thereby, in turn, enabling the story.”

After establishing a storyline, postal history exhibitors need to develop headings for their exhibit pages that promote the comprehension of their storyline as well as an appreciation of the rationale behind the items exhibited. With the result that, “simply by reading the headings, the viewer will understand the storyline and the importance of the material on each page.” Jamie discusses the elements that should be included on the title page, the initial page of each chapter, as well as individual pages.

His practical advice regarding the layout of material, layering items to conserve space, and the location of text in relationship to philatelic material will be helpful to exhibitors in all classes. When arrang-

ing the elements on a page, Jamie gives particular attention to how the eye sweeps over a page, suggesting that, “visual appeal is rarely gained by laying out material in a block-grid format ... page after page.” On the subject of write-up, he cautions that exhibitors should never “expect a viewer or a judge to ‘think’ on their feet in front of the frames” especially about “relationships in concepts and material.”

After drawing them into the exhibit, viewers need to be “spoon-fed.” The stamps and covers he selects for his exhibits not only illustrate their particular points in the story, but they are also attractive and philatelically impressive. Just as the exhibiting paradigm has evolved, top exhibits must continually evolve as well. Jamie provides an example of the significant revisions he makes between each showing of his exhibits with the new title page and title, *The UPU and Its Impact on Global Postal Services*, which he debuted at AmeriStamp Expo 2012 where it won the Grand. Both versions of the title page are illustrated in the book, which concludes with an appendix of ten pages selected from the UPU exhibit to illustrate his design suggestions.

With over four decades of experience, Jamie is well qualified to discuss changes in exhibiting. He began judging prior to the creation of the “modern” rules and the APS Champion of Champions system. *The Evolution and Use of Adhesives for Postage Due, 1790-1954* won the APS Champion of Champions award in 1992 and the Grand Prix d’Honneur at PhilexFrance in 1999. His current UPU exhibit won the FIAF Grand Prix of the Americas in 2008 and will make its third trip to the Champion of Champions competition this summer. Postiljonen published his book as the first in their new series of Philatelic Summit Papers.

Many of us bemoan the declining number of stamp collectors in general as well as philatelic exhibitors, in particular. In considering this issue, Jamie suggests a direct correlation between these declines and the current philatelic judging methodology and exhibiting rules. He believes that a freer approach to exhibiting and judging, by providing more opportunities for camaraderie, will increase interest in exhibiting, thus reversing the current downward trend. Members of AAPE, as exhibiting leaders, should reflect on and thoughtfully discuss his suggestions for the future of exhibiting. ☐





**Tom Mills** of H.R. Harmer—it would be difficult to think of a stamp dealer of long standing (back to the early 1980s) who has done more to support stamp shows.

By **Tim Bartshe**



# Stamp Show Administration

Stamp shows happen—and flourish—because of the support the bourse dealers receive and, thereby, the support they give to our shows. As the author agrees: people like Wayne Menuz of WESTPEX have this relationship down to a science.



**W**hile we are probably a little more prejudicial about whom or what is the most important thing at our shows being exhibitors, I would argue that it is not the exhibits in the frames but the persons manning the dealer booths. Unless we as exhibitors want to wind up paying \$100 a frame to show our stuff, we had better make sure that our benefactors, those who pay the table fees at all of our shows, from WSP to local shows, are happy.

There are many things that we as show organizers can do to make their life easier and won't cost us much if anything at all. I had a nice long letter from one of our premier Bourse Committee Chairman, Wayne Menuz, where he discussed the process by which he helped turn WESTPEX into one of the top shows in the world, some may argue better than many FIP shows! (And they would be right!) While Wayne has moved on to help Filatelica Fiesta in recent

years, his basic premises are the same regardless of the nature of the show or its size when it comes to dealers and how they are treated. He comments on many different things, which will not all be dealt with here but I do want to focus on the move-in/move-out sequence and the set up of the tables. To further emphasize my opening statement, quoting Wayne: "the financial health of a show is totally linked to the financial success of the dealers."

There are two stressful times during the show for the dealers, setting up and taking down/getting out of town. Except for those who have just a few cases of material that they check, some drive-in dealers have a tremendous amount of stock that needs to be schlepped in on dollies and trucks. An easy, clear and fast pathway into the table area from the loading dock or entrance to the venue is one way to take the stress off and speed up the process. We here at Rocky Mountain Stamp Show have a set up that requires

movement from the dock entrance to pass through the exhibits area (the back of the venue actually). Now while those volunteers who set up and mount the frames have lives to live as well and want to do their jobs and get to the beer and pizza, our bourse chair, Ron Lampo, has set up a specific time for dealer check-in where there are two solid rows of frames that are not set up. Dealers can wheel their material freely without dodging frame poles and mounting volunteers. It takes more time to put up the frames but the dealers are smiling and the exhibit setup process is not really affected in time. The exhibit chairman will try to have the rows that are last be mail-ins so those who are attending can put up theirs first.

As to the end of the show, we at RMSS have taken to closing the show at 3 PM. Why? Well, being in the middle of the country we have some people who can still make connections to get home in the same day IF they can get to the airport for a 5 PM flight. The only persons who are upset are the final “just gotta look through this dollar box for another 5 minutes” kind of customer. Dealers in general don’t make big sales in the final hour of the show. I say, in general and for every rule, there are exceptions we all know but most would rather pack up and be gone before 5 in any event, again trying to make connections or be in Nebraska or Kansas by dark. I believe the dealers would welcome this and most show volunteers would as well. Again, get to the beer and pizza faster!

There are a number of ways to help the dealers bring and take out their material and we have tried many of them. The one we have settled on is to ask them before the show if they would like to “hire” help at a “reasonable” price. We are lucky enough to

have some youthful and strong helpers that are willing to drag the boxes in and out of the show for some spending money. Out of the 40 or so dealers we do have a few takers and they seem to be happy to have the help for a small amount of cash.

Now that we have them in and out in an efficient way, another way to make them satisfied is to have their booth look a little more professional than an old beat up wooden table and folding chairs. This is where the costs can rise a bit depending upon the venue you are meeting in, but the show hotel or whoever is the coordinator for the “decorations” of the booths should be willing to have pipe and drape for all dealers. The Committee should be responsible for the signage and it should be uniform and classy, personalized for each dealer every year. If they return you have the sign from last year, if not, it will cost about \$10 to get it re-lettered. Also some dealers like to have a locked 6-foot high metal cabinet for their use. They are more than willing to rent them for a reasonable price and they will pay for themselves in just a few short years.

These sound like small things but they may not come intuitively to many a bourse chair or show personnel. This is the problem with “corporate” memory, having to reinvent the wheel every few years. Things do change as do the volunteers who do the jobs.

Sometimes dealers like to complain about most anything, but so often there are kernels of wisdom hidden in the complaints and, if we all listen and adjust our ways, the people who make our shows work will be happier with us and continue to make our show network as strong as it can be. ☐

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## An Exhibitor-Judge's Perspective

Arthur H. Groten, M.D.

Figure 1.

Last issue I talked about the pleasure I had exhibiting at the Royal during the Pillage aerophilatelic competition and the gratifying response I had to my exhibit. My topic was "Earle Ovington, Aviation Pioneer." As important as he is to the development of American airmail service, his career lasted only 11 months, from January 1911 when he went to France to take lessons from Louis Bleriot until November 1911 when his wife became pregnant with their first child and convinced him to stop competitive flying. He continued to fly for the rest of his life and has many patents for aviation improvements but he never again took chances as he had done.

His aerophilatelic importance stems from the single experiment at the Nassau Boulevard Air Meet in September 1911 when, at the behest of PMG Frank Hitchcock, he proved that mail could be carried on a set schedule from point A to point B dependably. Plans were for daily runs on each of 9 days.

# Display class one-frame exhibiting

Two days were canceled because of bad weather. That leaves just 7 days of philatelic material. Anything proceeding or following would be collateral.

So let's think about the problems such constraints pose. Is the topic important enough to bother with? Certainly. Virtually nothing else in American

### Earle L Ovington, Aviation Pioneer

The purpose of this display class exhibit is to examine Earle L. Ovington's brief career as an active competitive aviator that spanned April to October of 1911 during which he flew the first official U.S. airmail.

The order of presentation is

1) Learning to fly	[pp. 2-3]
2) Demonstration flights	[p. 4]
3) 1911 Chicago International Air Meet	[p. 5]
4) 1911 Harvard-Boston Aero Meet	[p. 6]
5) 1911 Garden City Meet: carrying first official airmail	[pp. 7-16]

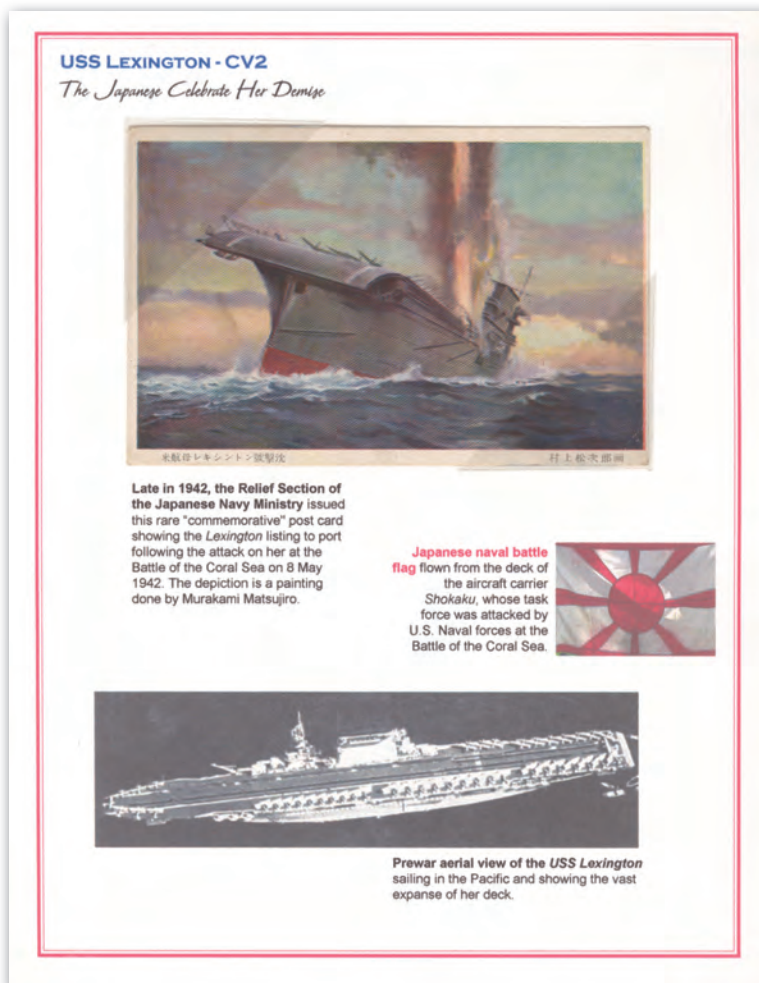
Earle Lewis Ovington (1879-1936) was a Renaissance man, an electrical engineer from MIT who worked with Edison and Tesla, an early student of x-ray technology, a life-long photographer and philatelist, motorcycle racer and organizer of the National Association of Motorcyclists, early aviator, first official carrier of the U.S. airmail, friend and partner of Glenn H. Curtiss, builder and owner of the first airport in Santa Barbara, CA and holder of hundreds of patents for his inventions.

His introduction to aviation came when he attended the 1910 Gordon-Bennett International Aviation Tournament at Belmont Park on Long Island, where he saw his friend and fellow-motorcyclist, Glenn Curtiss, fly his Wright Brothers plane.

The archive upon which what follows is built came, for the most part, from Ovington's daughter, Audrey. Most of the images have notes on the back in either Earle's or his wife's, Adelaide, hand; some have one or another of his personal hand stamps. Many of the images were used in Adelaide's 1920 biography of her husband, *An Aviator's Wife*.



Figure 2.



But how to present it? One could concentrate solely on that one Air Meet but it would miss much of the feel of the times. These early pilots led very hectic lives, moving from one meet to another in quick succession. The Nassau Boulevard experiment did not come from nothing. Ovington had proven his mettle by winning a number of significant air races and that is part of the story.

Figure 1 shows my title page and goes a long way, I think, to explaining why the exhibit, whose topic is perfect for a one-frame exhibit as well as complete, received only a vermeil. The judge's explanation is self-evident once it is pointed out. I am a judge myself and this shows how being too close to the material can blind you to obvious flaws.

In this case, I took 16 pages and broke it into 5 chapters. This makes perfect sense in my album where I have lots of material for each of these headings. But for a one-frame I should have consolidated it into two sections, before the Meet and the Meet. That way the story would be what it is, a simple narrative of 11 months of a man's life.

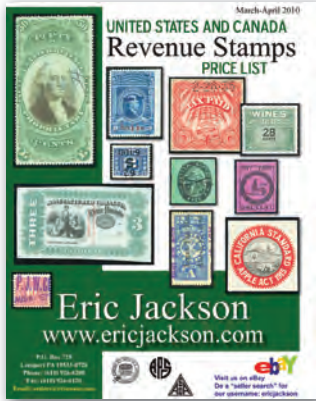
In putting on my judge's hat, I would also make a simple change in the title from "Aviation Pioneer" to "Airmail Pioneer." Both are true but the latter is what this particular display is about. The card I used on the title page has nothing to do with Ovington. Its connection is that the Belmont Meet was where he first became aware of flying. Can I find a more obviously appropriate item? I don't know.

Then there is the problem of telling a linear story for which virtually no philatelic material can or does

exist before the main event. This leads to a problem of balance even though looking at the exhibit as a whole, the balance is just about 50-50. Philatelic material doesn't enter the exhibit until the 8th page. I am a great believer in pushing the boundaries and I believe, in this case, the balance problem has to be accepted as a necessary evil especially when the philatelic material is complete.

It's an interesting balance and one that I think is particularly challenging in the display class. I'd be interested to hear how others have handled similar situations.

As a further case in point, in Figure 2, I am illustrating a single page from a friend's display class one-frame exhibit on the relationship of philately to the Japanese attack on Pearl Harbor in December 7, 1941. In this instance, being a one-framer, the emphasis is only on the Japanese side of things. That theme might immediately bring to a judge's mind the question, "Why not both sides?"—but the latter, I think, would simply not be possible in an OFE. In this case, if it becomes impossible to present balance in an OFE, the solution may be obvious: move to a multi-frame display class exhibit. ☐



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# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **WESTPEX 2012 • San Francisco, Calif. • April 27-29, 2012**

San Francisco Airport Marriott Hotel, 1800 Old Bayshore Highway, Burlingame, CA, just one south of the San Francisco International Airport. This is a World Series of Philately show with 300+ 16-page frames of exhibits, 75 national and international dealers, Schuyler Rumsey Auction, numerous seminars, meetings, and youth area with a Scout Merit Badge program on Sunday. For detailed show information, meeting schedules, room rate and reservations, as well as exhibiting prospectus and entry forms see the web site [www.westpex.org](http://www.westpex.org), or WESTPEX, Inc. P.O. Box 210579, San Francisco, CA 94121-0579. Entry forms are also available from the Exhibit Chairman Ross Towle, 400 Clayton Street, San Francisco, CA 94117.

### **PHILATELIC SHOW 2012 • May 4-6 2012 • Boxborough, Mass.**

The Northeastern Federation of Stamps Clubs will present Philatelic Show, its annual national bourse and exhibit (an APS World Series of Philately Show) at the Boxborough Woods Holiday Inn, located at the junction of I-495 and Route 111 (Exit 28) in Boxborough, Mass., approximately 25 miles northwest of Boston, with 70 dealers plus over 240 exhibit frames available. Costs for multi-frames are \$10 per frame for adults, \$5 for youth, \$25 for single frame exhibits. An exhibit prospectus can be downloaded online from [www.philatelicshow.org](http://www.philatelicshow.org) or from Guy Dillaway, Exhibits Chair, P.O. Box 181, Weston, MA 02493. A special reduced hotel rate is available --- see show web-site for details. Questions to Jeff Shapiro, Show Chair, P.O. Box 3211, Fayville, MA 01745 or [coverlover@gmail.com](mailto:coverlover@gmail.com).

### **PIPEX 2012 • May 11-13, 2012 • Portland, Oregon**

The PIPEX 2012 show committee announces their annual Portland, OR philatelic bourse and exhibition. It will take place in Portland from May 11-13, 2012 at The Doubletree by Hilton Hotel. The hotel offers a special PIPEX rate. Hours of the show will be on Friday and Saturday from 10:00 a.m. to 6:00 pm, and on Sunday from 10:00 am to 4:00 p.m.

Admission is free to this show that features 35 dealers and 4000 pages of exhibits. Guest societies are SAS/O, Women Exhibitors (WE), and the Poster Stamp Collectors Club. There will be meetings, seminars, an auction by Harmer-Schau Auctions, a cachetmakers bourse, a USPS Sales Booth and special youth activities.

You can also celebrate Mother's Day with a wonderful brunch at the show hotel on Sunday, May 13. See the PIPEX 2012 web site for more details: [www.pipexshow.org/](http://www.pipexshow.org/)

Note to exhibitors: A few frames remain available; apply now to exhibit.

### **Minnesota Stamp EXPO 2012 • July 20-22, 2012 • Minneapolis MN**

Sponsored by the Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. A WSP show held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 200 16-page frames available at \$10 per frame, \$20.00 minimum per exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission, youth table, seminars and meetings, 35+ dealers, USPS and UN booths. Further information, prospectus and entry form from Todd Ronnei, 9251 Amsden Way, Eden Prairie, MN 55347, or by email [tronnei@gmail.com](mailto:tronnei@gmail.com). A printer friendly version is also available on our web site: [www.stampsminnesota.com](http://www.stampsminnesota.com).

### **CHARPEX 2012 • July 21 -2, 2012 • Charlotte, North Carolina**

The exhibitors' prospectus is available for CHARPEX 2012, the Charlotte Stamp and Postcard show, to be held July 21-22 at the Grady Cole Center, 310 N. Kings Dr., Charlotte, NC 28204. The show is sponsored annually by the Charlotte Philatelic Society and the Fortnightly Collectors Club. This is a new venue for CHARPEX. There is no frame fee. An exhibit prospectus as well as other information can be downloaded on the show website, [www.charpex.info](http://www.charpex.info) or mail request to CHARPEX, Box 30101 Charlotte, NC 28230-0101.

### **Omaha Stamp Show • Omaha, Nebraska • September 8-9, 2012**

The Omaha Philatelic Society will present its annual show at Metropolitan Community College, South Omaha Campus, 2909 Edward "Babe" Gomez Ave, Omaha, NE. The WSP show will feature a variety of dealers and up to 125 frames of competitive exhibits. More details can be found at [www.omahaphilatelicsociety.org](http://www.omahaphilatelicsociety.org). Exhibit chairman Mike Ley can be contacted at [giscougar@aol.com](mailto:giscougar@aol.com) for any additional questions or entry forms.

### **Milcopex 2011 • Milwaukee, Wisconsin • September 21-23, 2012**

All exhibitors are invited to participate in Milcopex 2011, Wisconsin's national level stamp exhibition, at the Wyndham Milwaukee Airport & Convention Center, 4747 South Howell Avenue, Milwaukee, WI.

Milcopex prides itself on encouraging new exhibitors and new exhibits. Milcopex welcomes all classes and levels of philatelic exhibits, from youth or novice exhibits through the most advanced, championship-level displays, and from the mainstream to the esoteric.

The exhibitors prospectus, as well as other information about the show, is available on our website, [www.milwaukeephilatelic.org](http://www.milwaukeephilatelic.org), by mail from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217, or by e-mail: [henak8010@sbcglobal.net](mailto:henak8010@sbcglobal.net).

### **65th Greater Houston Stamp Show • Sept. 21-23 • Houston, Texas**

The Houston Philatelic Society once again invites exhibitors to its annual GHSS show at the Humble Civic Center, 8233 Will Clayton Parkway, Humble TX 77338. We welcome 2-10 frame adult exhibits, single-frame exhibits (including the popular single-color exhibit – this year the color is gray), and youth exhibits. There are over 1,200 pages of exhibits, and in last year's show 45 multi-and single frame exhibits received awards ranging from the Grand and Gold-to-Bronze categories to the Texas Stamp Dealer Association's and the National Stamp Dealers' Association "Most Popular Exhibit Awards" – for multi-frame and single-frame exhibits, respectively. The entry deadline for exhibits is August 1, 2012. For more information on the show and on exhibiting, please visit our website at [www.houstonstampclub.org](http://www.houstonstampclub.org). You can download the Exhibit Prospectus at the site.

### **STEPEX 2012**

#### **Big Flats, New York October 19-20, 2012**

The show will be held at the Big Flats American Legion Post, 45 South Olcott Road, just off I-86, Exit 49, in Big Flats, NY. It's not too early to prepare an exhibit and reserve frames for STEPEX 2012. The Show's exhibiting information sheet and entry form (all on one page) is now available from Alan Parsons, 809 Holley Rd., Elmira, NY 14905, phone (607) 732-0181 or (607) 734-2271, e-mail [alatholleyrd@aol.com](mailto:alatholleyrd@aol.com).

Frame fees are \$4 per frame (waived for Elmira Club members and junior exhibitors). Single frame as well as SINGLE PAGE exhibits are welcome (minimum of four and maximum of eight single page exhibits). Five frames is the limit for an exhibit at STEPEX, except that entries received prior to August 31 may be allowed up to 10 frames if space is still available.

#### **IS YOUR SHOW MISSING A BIG OPPORTUNITY?**

Show committees who wish to fill their exhibit frames should be sure to list your show on this page in the key periodical that reaches exhibitors across America and around the world. We encourage show committees to send us (via email at [neilmedia77@gmail.com](mailto:neilmedia77@gmail.com), preferably) their complete show information soliciting exhibit entries. Please send it in a MS Word file—NOT a PDF file, please. Your show must be taking place within seven months of the cover date of this magazine. Exhibitors: most shows now have their entry forms available for free download from their websites.



# The Evolution of Judging Systems

Notice was sent recently by CANEJ asking for input on three levels regarding the use of points in judging. Three subcommittees will consider the national rules used by other countries, comments by exhibitors and comments from judges. This may be a good time to give a personal observation about how judging has evolved over the last 45 years.

## Some History

My first involvement in judging was spurred by the late Enzo Diena, of Rome, who had served on many international juries, usually as secretary. We would meet for lunch or dinner starting in the late 1960s when my flying for TWA included layovers in Rome, and we discussed the philosophy of judging. The basic judging criteria then were condition, rarity, completeness, knowledge and presentation. The criteria are effectively the same, even if the names have morphed into something different over the years.

My first U.S. national judging assignment was in Rochester in 1971, and then in Wellington, New Zealand, in 1972. My exhibit of first issues of New Zealand was entered in the FIP show in Basel, Switzerland, in 1974, but Enzo asked me if I'd like to serve as FIP. I agreed, asking that my exhibit be placed out of competition. After having achieved FIP accreditation, the APS also gave me national accreditation.

The rules at that time remained pretty much as Enzo and I had discussed them. The great Herbie Bloch gave his "modification" of them saying that the judging depended on "material, material and material, and it had better be RARE!" Evaluating an international exhibit in those days was similar to the style used in the United States until some years ago; the material was looked at, multiple examples of the same rare item were considered to be better than only one, words of the writeup were sparse, if there at all ("the material speaks for itself"), and a medal level was announced.

The jury members had no advance notice of what they would see, with teams being announced at the first jury meeting, and sometimes swaps taking place. Jury members were expected to have a broad and deep knowledge of the world, and many of them did. The ones who were "politically" appointed from a country's quota (often by themselves) but weak on judging knowledge, knew enough to keep their mouths shut, and to nod when the more knowledgeable ones spoke. I'll have more to say about this later.

In 1976, I was appointed as U.S. delegate to the FIP Traditional Philately Commission, which had been



Ask  
**Odenweller**  
*Robert P. Odenweller*

given the job of codifying judging rules for traditional exhibits. After two years, Gary Ryan, the president of the commission, stepped down and I was elected in his place. Members of the commission spent a few years meeting and discussing the rules, with major input from the major philatelic powers. The document that resulted is largely the same today as it was then, and it is nice to recognize that some of the phraseology I wrote then is preserved both there and in the current APS rules.

In 1980, Ladislav Dvoracek was elected FIP president, and after a few years he asked all of the FIP Commissions to develop a uniform point system. We met in Lugano, Switzerland, after a major snowstorm and frigid weather, to work on the differences that each commission had evolved. Up to this point, only the Thematic Commission had been using points regularly, and the major contention between traditional (and its similar fields) and postal history (and its similar fields) was the division of treatment and importance. The total had been agreed to be 30 points in earlier discussions that gave thirds to each of the three major areas to be considered, with knowledge getting the additional five points and the final five to presentation. Postal history wanted 20 of the 30 for treatment, with 10 for importance, which reflects the proper emphasis for postal history. Traditional and its followers was the other way around, where the material (importance) was 20 and treatment was 10. Postal history published its breakdown while traditional did not. The result in later years was the assumption that the split given by postal history is the "official" one for all. In recent years, the difference seems to have been absorbed, and that treatment has become the dominant aspect.

After all was agreed, the Thematics Commission announced they had to use a system that was mature and different from all the rest. Literature was considered differently as well. After absorbing the "surprise" given by the Thematics Commission, the rules were in place.

At the Rome FIP Congress in 1986, the point evaluation system was adopted, to be effective for any shows approved by FIP after that date. At the same time, national federations were encouraged to adopt FIP rules in their national judging, which would make the transi-

tion from national to international judging go smoothly. Most countries accepted the change happily, not having to create their own rules, and knowing that the move to the FIP level would be much more readily accomplished.

With the need to judge using points, those “political” appointees to the jury were often hard pressed to render judgment. Most chose to go to thematics, posing a burden on the thematic judges who felt it necessary to teach them the ropes. Those who did not fell back on what they could evaluate, which were presentation and treatment. The title page, newly required by the new rules, became required reading. The weaker judges depended on it to inform themselves of what was good in the exhibit, even if it may have been overstated.

In recent years, the U.S. inspired idea of distributing title pages and synopses has given the judges a chance to pre-study the exhibits, even if not many seem to have done so. It’s a far cry from the days when most judges were expected to have deep worldwide knowledge.

### **The U.S. Reaction**

The United States was an exception to other nations adopting the FIP rules. As the country with dozens of national shows annually and a large cadre of jury members, a number of judges and exhibitors did not want any changes. Heated discussions about certain words made the divisions of opinion even more contentious. Although many felt that it would not be bad to adopt the rules accepted by the rest of the world, some strong voices opposed any change.

To give exhibitors a chance to have a preview of FIP judging, I created the “FIP Option” that was offered at Stampshow starting in the late 1980s. It was offered only on special request, for which the exhibitor was required to pay an additional fee per frame. This was made a part of the process to reassure those who didn’t like FIP judging that their exhibits would not be judged by FIP rules. A jury team of FIP accredited jury members, who were not part of the regular jury, evaluated each of the exhibits, and were paid the fees from the FIP option for their efforts.

A written critique sheet, which included the points awarded for each judging category, was given to each exhibitor. In the times that I was involved with the FIP option, I would also prepare an additional cover sheet that sometimes ran to multiple pages, offering general suggestions based on the repeated problems that had been seen in the exhibits. Some who signed up for the FIP option did so only to get the written remarks, which foreshadowed today’s UEEF.

### **Progress**

The APS Manual of Philatelic Judging has long been the basis for judging in the United States. Over the years it has had many sources of input, including an extensive series that I wrote for The Collectors Club Philatelist. That series explained and expanded on the philosophy

of judging that Enzo Diena and I had discussed for many years.

Successive editions of the Manual have shown increasing sophistication, using nomenclature and phraseology from FIP sources as well as others. Today’s UEEF is in many ways identical to the FIP judging forms, with the exception that the “weights” or relative percentages given to each criterion happen to match the points in FIP use.

Seminars dealing with each of the groups of criteria have been conducted, and have been required for all accredited judges to retain their accreditation. These have examined deeply each of the criteria, allowing each judge to appreciate the amount of weight (or might we say points) achieved by the exhibit in each area.

The only part presently lacking in filling out the UEEF is to indicate the percentages achieved. Yet those numbers, whatever they are called, are a clue to where improvement is needed, as well as a gauge of how far into a medal level the exhibit has gone, which in turn gives an idea of the effort needed to advance.

### **Training**

The objection often raised is how hard would it be to transition to using points. The answer to that is, for most people, not much. I’ve taken judges with moderate experience through an exercise in judging using points, and before we have finished more than about a dozen exhibits, they admit that the process is easy and that they understand it. Further, they say that some exhibits that they had trouble rationalizing a medal for had fallen directly into what they felt was the right level when points were applied.

Still more, some of the exhibits that might have had lower level medals before were found to score very well in areas of strength and achieved one or even two levels higher medals. On the other hand, we occasionally encountered an exhibit that might have had a record of receiving higher medals before, but certain weaknesses may have been overlooked before.

The important part is that after using the points, each of the judging elements or criteria was seen as being solidly defensible. The response to those newly exposed to how to use the points has been quite positive. The job is easier and quicker. Difficulties posed by “unbalanced” exhibits in the past, such as strong in material but weak in knowledge and treatment, were now much easier to understand. That same exhibit would also be easier to improve, rather than getting its traditional “gold,” yet wondering why it was not getting higher consideration.

Our goals in judging are to render accurate results consistently, as well as to help exhibitors to improve their exhibits. Those of us who have used points regularly find that their use makes it possible to do both. After too many years of insisting on staying out of step with the rest of the world, it is my opinion that we should erase the distinction and become a part of what everyone else considers to be normal. ☐



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# Exhibiting Revenues

Philatelic Knowledge—  
How to show it or not



By Ron Leshner



Figure 2. Ohio wine tax stamp used on full strength beer by Clyffside Brewing Co. of Cincinnati.

Last August there was an exhibit at the APS Stamp Show in Columbus by one Warner P. Simpson on the taxation of alcohol in Ohio. Ohio has had one of the more complex approaches to taxing beer (only a portion of the larger exhibit that was on display). The reader may recall that the road out of National Prohibition had a hiccup – a period of partial repeal from April 7 to December 5, 1933, during which the definition of intoxicating beverage was changed from a half of one percent to 3.2 percent alcohol.

Ohio's story of the taxation of 3.2 beer in bottles is as convoluted as it could possibly be. Add to that the fact that Ohio kept a dual taxation system of taxes for 3.2 and full strength beer from 1933 until 1959. Until 1959 the tax on 3.2 beer was less than on full strength beer. From April 7 until near the end of July, 1933, 3.2 beer was taxed but there was no evidence on the bottles that the tax had been paid. Ohio's legislators were very busy in 1933 and for the next few years figuring out how they would show the public that the taxes had been paid. At the end of July they changed this situation and stamps inscribed OHIO BEER TAX were issued to pay the tax on 3.2 beer at the rate of 2¢ per 6 ounces.

Not satisfied with the situation (and not missing an opportunity to gather in more revenue by extending the tax to other beverages besides 3.2 beer) the Ohio legislature a month later (August 26) lowered the rate to a half cent per 6 ounces. New stamps were necessary and they were now inscribed OHIO BEVERAGE TAX. By March, 1934, barely 7 months later, new stamps were issued, inscribed BOTTLED BEVERAGE TAX. These stamps were replaced about nine months later by stamps that were inscribed BOTTLED BEER, when the legislature decided to drop the tax on other bottled beverages.

To convey this story the exhibitor put a line at the top of the page reading:

**Beer – Beverage – Bottled Beverage –  
Bottled Beer**

The exhibitor highlighted the relevant section in the exhibit (Figure—by highlighting one of the titles in red, so viewer would always be sure where the examples on a given page were in the tax story's progression). That seems to me to be one way of helping the viewer and judge from getting lost in an exhibit.

Figure 1. Exhibit page showing where Bottled Beverage stamps come in the story of Ohio tax on 3.2 Beer.



Figure 3. Ohio wine tax stamp with perfin cancel reading B.B. Co., used on a quarter barrel of full strength beer by Buckeye Brewing Co. of Toledo.



The parallel story for full strength beer is much more convoluted during the first year. No stamps were issued inscribed malt beverage (Ohio's term for full strength beer) in December, 1933, when it became permissible to market full strength beer. So what did they do? They used stamps inscribed WINE! I have long been curious why I had wine stamps with press-printed cancels, reading "The Clyffside Brewing Company, Cincinnati, Ohio" (Figure 2) or "Consumers Brewing, Cleveland" or a great number of other breweries. Equally baffling were barrel denominated stamps inscribed WINE, but having perfin cancels that were easily decoded to reveal they were the cancels of breweries. Were the breweries marketing wines in large kegs during the depths of the Depression? I long thought so, but the exhibit taught me otherwise. Ohio state authorities were taxing full strength beer with stamps inscribed

WINE for the simple reason that the state considered everything over 3.2 strength as wine!

Portraying the convoluted fiscal history of beer taxation in Ohio is challenging. More words in the exhibit are probably required to guide the viewer and judge. And for the judges, a good synopsis to alert the jury to the challenges is absolutely essential.

For those who are unfamiliar with the history of Ohio state revenues, let me point out that one of the contract printers that supplied tax stamps to the state in the 1930's and 40's was the Columbus lithographer, Warner P. Simpson.

It is apparent that the owner of the exhibit that I have been discussing is hiding behind a pseudonym, which pays homage to a key player in the fiscal history of the Ohio beer stamps. Thanks to Mr. Simpson for supplying the scans and permitting me to discuss his exhibit. ☺



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# What is Damaged Philatelic Material?

## Part One

By Robert M. Bell, M.D., Ph.C. and  
Reuben A. Ramkissoon, M.D., FRPSL



Figure 2. Punch holes used to deface Danish stamps with printing irregularities. Damaged but not penalized.



Figure 1. French Equatorial Africa sepia inspection proof (BON A TIRER) with differing size stacking punch holes below the stamp imprint. Damaged but not penalized.

### INTRODUCTION

A jury gave one of us a Uniform Exhibit Evaluation Form recently, with the observation that certain material in the exhibit was damaged and should be replaced. In addition to the forensic Focard principle (every pair of objects exchanges material when in contact; which in philately often goes on for decades, if not centuries), philatelic material has often had to withstand the vicissitudes of postal processing, handling, and inappropriate storage, both ancient or modern.

This Jury decision prompted us to think about that overall question of how Judges deal with the condition of exhibiting material.

First of all, what might ‘damaged’ really mean? Our first inquiries were to a couple of libraries and several experts. The yield was small. There seemed to be no published articles that we could find in the literature that discusses the topic (although, if we missed something, we would be very glad if readers would tell us), and further there was no official definition of ‘damaged material’.

Moreover, in the opposite: What is material that is NOT damaged for exhibiting? And how does that relate to suitability for exhibiting?

32 • The Philatelic Exhibitor • Winter 2012

With a hobby that places such importance on the condition of its specimens, it should be pretty well agreed what might be considered to be damaged. But little seems to be written to help clarify. This is our attempt to begin filling in this lacuna.

### MANUAL OF PHILATELIC JUDGING

Following this we then looked at the *Manual of Philatelic Judging* (6th Edition) that is available on the APS website. for the general statements on condition and also in the Divisions where both of us had collectively exhibited.

Extracted below are the comments to be found in the Manual regarding condition and damaged material in the various exhibiting Divisions in which we have collectively exhibited.



Figure 3. Hitler 1938 Birthday memory stationery used with event stamp and SST Berlin 4-20-38 plus document filing holes. Damaged but not penalized.

fers in tropical climates for long periods. Military mail may evidence rough usage.

The clarity of markings on covers is important, especially for exhibits where markings are the focus. The condition of stamps on covers is generally not important (Sic), other than contributing to credit earned (or not) for rarity (difficulty of acquisition).

For both preservation and appearance for exhibition purposes a professional will often restore difficult-to-acquire covers that have been damaged or that consist of poor quality paper. Such items should be noted in the exhibit write-up as “restored.” It is acceptable to restore covers for preservation reasons, but not to alter, enhance or add markings.

#### **Aerophilately**

Condition of aerophilatelic items varies and the quality obtainable must be considered. Excellent condition and appearance (both cover and stamps), with clear legible cachets and postal markings, will be rewarded.

Crash covers are an exception to the rule on condition, but postal markings applied to salvaged covers should be as clear as possible. The condition of recovered mail from a crash may vary drastically, from undamaged to requiring an ambulance cover for further transmittal. When crash covers are shown, the various conditions and postal procedures are important aspects of the story.

Correct franking is part of condition. Overpaid covers, once usual in many airmail exhibits, should be avoided. Postage rates should be analyzed and over or under franking noted and explained.

#### **Astrophilately**

Items in an astrophilatelic exhibit are generally expected to be in excellent condition. They should be correct as to franking and any exceptions described and explained. Covers should have clear postmarks, applied at the appropriate location and date (postal facility at site of launch or landing, mission control for events following launch, ship date stamp on day of recovery (if a post office is on board, or at first port of call after event). Where official (government agency) cachets (e.g., NASA, US Navy Recovery Force) are available, covers bearing such cachets are most desirable. A few exceptions should be noted:

### **Judging Criteria Explained, General Principle:**

#### **Condition 10%**

- is the condition of displayed items the highest level of quality for the type of material?
- are postmarks and manuscript markings legible?
- are stamps, vignettes and labels in good condition?
- are repaired items described as such?
- does the exhibit include many overpaid covers?

Condition of items varies and the quality obtainable must be considered. The quality of the material presented should be the best that exists for the subject shown. Conditions adversely affecting quality should be noted. Excellent condition and appearance (both cover and stamps), with clear legible cachets and postal markings, is desired. Repaired or enhanced items must be described as such.

#### **Exhibit Divisions**

##### **Traditional**

No comment is made about condition.

##### **Postal History**

Several factors must be considered when evaluating condition of covers. Reward covers that are the best available for the time period and geographic area covered.

Age of a cover is not the key factor when considering expected condition because paper manufactured with high rag content and an alkaline process should be expected to be in better condition than paper manufactured with recycled paper, groundwood pulp content or using an acid-based process. Folded letters with high rag content from the 1600s or 1700s should be in better condition than envelopes from the early 20th century when many papers were acid-based or sized. Paper quality is also affected by wartime (or more general) economic manufacturing restrictions. Also consider geography, as paper suf-





Figure 4. German Folded Type-writer Postcard with file punch holes plus Scotch adhesive tape to seal card. Damaged but not penalized.

- Covers flown on small rockets in the early experimental “rocket mail” period are sometimes crumpled due to lack of storage space, crash landings or burning from fires caused by impact explosions.

- Less than optimally distinct and complete postmarks from some prime and secondary recovery ships (e.g., early Mercury missions), some launching sites, and early space stations.

#### Postal Stationery

Due to the variable size, thickness, rigidity and quality of postal stationery, the condition of used items may vary. Some items are quite prone to damage, wear or discoloration.

#### First Day Cover Exhibits in the Postal Division

First day covers and EDUs of the classic period saw postal duty and passed through the mail, therefore the condition is not generally equal to that of modern, unaddressed FDCs.

Neatly addressed covers are preferred over those with unattractive, scrawled handwriting.

#### Traditional Revenue Division

In general, stamps used on documents are usually found in better condition than those used on three-dimensional objects such as packages of playing cards or barrels of beer.

For some types of revenue stamps, mint examples may be nonexistent. There are revenue stamps where the only way the stamps were sold was on presentation of a document that required the stamps; the stamps were attached to the document cancelled. U. S. Consular Fee stamps were used this way, although a few mint stamps escaped and survived. High value revenues are often not found in mint condition. Leaving an unused \$10,000 revenue stamp unredeemed after the cessation of a given tax would have serious financial consequences for the company or individual who forgets to redeem obsolete stamps.

For excise tax stamps used on consumable products such as cigarettes or beer, it was intended that the stamps be destroyed when the packages were opened. That stamps survived is sometimes nothing short of a miracle. Sometimes the stamps were torn in half and later rejoined by a stamp collector, the only way an “intact” stamp has survived.

In some cases, punch or perfin cancels were required by government regulation, or the stamps were required to be attached to the container with five nails and coated with varnish or shellac to “preserve”



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the stamp from weather and the elements as the container was transported from the distillery to a wholesale or retail liquor dealer. In still other cases the only surviving examples are unused stamps defaced with pie-wedge-shaped cutouts. Until the dispersal of the remainders of U.S. wine stamps by the Smithsonian National Postal Museum, the only examples of many of the higher denominations had been damaged in use. Now unused remainders are available.

Issues that affect the standard condition in which stamps are found must be noted, particularly those resulting from the wide variety of practices or requirements for cancellation and usage.

#### **Thematic Division**

The aspects of condition are those of the division for the specific material.

#### **One Frame Class**

No specific mention other than to say, "One Frame Class exhibits are evaluated using the guidelines for the appropriate sections of the General Class."

### **DISCUSSION**

There are two broad issues that arise for 'damaged' material and overall condition per the *APS Manual of Philatelic Judging*.

First, the coverage is inconsistent. The scattered advice on condition differs from Division to Division. Sometimes this is fair enough; covers surviving plane crashes might be extremely rare and authentically water-damaged or burned. Even so, there is no standardization of terms. While this issue might be fairly clear-cut for aero- or astro-philately, for example (and see below), the exhibitor has no guidance for many other exhibiting areas. Should a Red Cross disaster-site cover benefit from a tsunami mud spatter? 'Damaged' (presumably, less than perfect material) is therefore allowed in one Division but not in another.

Second, there is little to no information for many divisions on what is considered damaged and, as above, more importantly what is not damaged. The term "Best Condition" appears here and there in the Manual. But that simply kicks the semantic tin can a bit further down the road: the question remains, "what does "Best Condition" mean?"

For other Divisions, the situation becomes worse. In the Cinderella Division for condition we are guided to use "common sense." What is "common sense?" In most areas of endeavor it is a pretty rare commodity and, in any case, whose common sense are we talking about? The Traditional Division, hopelessly, tells us nothing at all, presumably relying on general principles.

However, some Divisions do provide information.

Fiscal History (Perfins, and a protective coat of shellac or varnish), Traditional Revenue (stamps were intended to be destroyed – stamps were customarily torn), and the Postal History (discussion on paper quality – acidic paper, war, and tropical conditions, all causing problems or damage, also restoration/repair are mentioned), Aerophilately ("crash covers are the exception to the rule on condition," implying that damage is to be accepted), Astrophilately ("covers flown on small rockets, are sometimes crumpled due to lack of storage space, crash landings or burning from fires caused by impact explosions"). Postal Stationery ("some items are quite prone to damage, wear, or discoloration").

*Editor's Note: This intriguing multi-part series by Ben Ramkisson and Rob Bell will be continued in the next issue of TPE. In the meantime, the writers and your editor would enjoy having your comments and, perhaps, your own ideas and thoughts on this subject. Send them to [editor@aape.org](mailto:editor@aape.org).*

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## AAPE CRITIQUE SERVICE UPDATED INSTRUCTIONS TO THE DOCUMENT ABOVE

Please submit the following:

- (2) copies of completed application
- (1) Photocopy (no CD or memory key) of exhibit including title page and synopsis. Please Note: exhibitors who do not supply a synopsis when exhibiting are placing themselves at a major competitive disadvantage!
- \$15.00/\$25.00 (non-USA) fee to defray mailing costs This may in the form of be cash, check (drawn in U.S. Dollars against a U.S.-domiciled bank), or Paypal ([jhmnarp@aol.com](mailto:jhmnarp@aol.com)), payable to "J. Miller."

We will send the exhibit to a reviewer for evaluation and comments. The exhibit and comments are returned via priority mail directly from the reviewer to you, the exhibitor. Please do not supply mailing envelopes and loose postage stamps.

We require exhibit photocopies to permit reviewer comments to be made directly on applicable pages, and we can appreciate the exhibit 'storyline' treatment and overall visual appearance. It is much more difficult to appreciate this from a computer screen. It is also an imposition to ask a reviewer to print out the 80, 128, 160 pages, etc.

Thank you for your confidence in the AAPE critique service!

## NEW CRITIQUE SERVICE FOR TITLE AND SYNOPSIS PAGES Evaluation of these two key pages for existing or new exhibits.

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We also request the exhibitor to give the AAPE a release to use the original and the reply as a teaching tool in "The Philatelic Exhibitor". No identities will be indicated. This is not a requirement for the critique but we would appreciate the cooperation.

Items will be forwarded to a panel of experienced exhibitors and judges for comments on strengths and weaknesses. Suggestions will be returned to the owner either by email or comments on hard copy.

Please send to the following address:

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## Larry Fillion is Presented the Herdenberg Award for Service to AAPE

By John M. Hotchner

We know Larry best as the Webmaster of our Association website <http://www.aape.org>. As such he is one of the busiest of AAPE Activity Chairs, and has been for five years. He replied to Tim Bartshe's ad in the January, 2007 TPE asking for someone to take over the task from Andrew McFarlane, the previous webmaster. Having experience with this task with the United Nations Philatelists, International, and given his professional experience as an infrastructure developer/architect writing websites which can scale to tens of thousands of users, he was the perfect candidate.

In the modern age, members of successful philatelic societies have come to expect an attractive, substantive website as an essential benefit of membership. Larry's work defines website excellence.

Once the site was transferred to Larry, he spent two months getting the site set up in regards to the header/footer, shared functions between the UNPI and AAPE (and he also borrowed code from his anti-malaria collectors website: <http://www.malariastamps.com>). All three web sites have exhibits online and share the same code base. Among other improvements he changed the AAPE web site so

that it has a form for membership which is connected to PayPal, forms for surveys, forms for uploading exhibits, a form for applying for the Diamond and Ruby awards, and other forms.

Virtually every week Larry posts new AAPE news, adds content and/or updates current material, and the popularity of the website is a tribute to that work. Over the last few months, he has been especially busy as each of the officers did a careful review of the site to identify areas for additional content and areas for clarification. Bottom line is that members should check on the website periodically for new content.

What you may not know about Larry is that he is a devoted exhibitor parent. His daughters Alex and Annika are already youth gold medal winners, and his third daughter is expecting to debut her first exhibit on the Chinese Zodiac at Philatelic Show in Boxborough in early May, competing with her older sisters.

For his five years of service to AAPE, we are pleased to confer the Herdenberg Award on Larry Fillion, and look forward to his serving in the Webmaster position for many years to come.



## Our AAPES 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 the following people. In recognition of their contributions to the success of the AAPE and The Philatelic Exhibitor, thanks and a round of applause to the following people:

**January, 2012:** All of those who preside over AAPE seminars at WSP and large regional shows. Especially noteworthy are **Pat Walker**, **Tim Bartshe**, **David McNamee**, **Denise Stotts** (who arranges these seminars), and **Liz Hisey**, who covered 17 of the 26 meetings on which reports were submitted.

**February, 2012:** **David McNamee** and **Tim Bartshe**, who with the help of many others who contributed and critiqued, developed our new "How to Build a Philatelic Exhibit" one frame exhibit for use in stamp clubs and at local and regional shows to provide a road map for new and intermediate exhibitors. A report on this project will be found in this issue on page 14.

**March, 2012:** **Darrell Ertzberger**, NAPEX Show Chairman, who was the first to respond when it was announced that AAPE needed a venue for the Youth Championship in 2013. Thanks also to FLOREX and NOJEX, who also volunteered. It will be NAPEX in 2013, and perhaps the others in some future year.



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# The Annotated Exhibit By Norris (Bob) Dyer



The British North America Philatelic Society (BNAPS) is an 1100-member society dedicated to the love and study of the philately of Canada and its provinces (visit [www.bnaps.org](http://www.bnaps.org)). I'm the chairman of the Newfoundland Study Group. With a hundred + members it is one of the largest study groups in BNAPS. My primary duty is to edit and produce quarterly newsletters of 16 pages each – the Newfie Newsletter.

Although in philatelic parlance Newfoundland is termed a “dead country” – from a collecting point of view - it is far from that. Just ask member John Walsh of the many changes he must make when ever updating the latest edition of the Newfoundland Specialized Stamp Catalogue, with over 300 pages needed to cover all aspects of the subject.

I try to make each newsletter interesting, using material from multiple group members or even non-BNAPS members, upon occasion, to document new discoveries and research. A goal is to limit my personal contributions, unless I am short for material in any given issue. An exception is a concept I came up with a few newsletters ago for the “annotated exhibit”.

As an exhibitor, I have concentrated on single frame exhibits of Newfoundland philately during recent years. Having shown seven different exhibits nationally, my personal favorite is Newfoundland's

## THE NEWFIE NEWSLETTER OF THE NEWFOUNDLAND STUDY GROUP OF BNAPS

Number 147

April/June 2012

### NOTES ON 1897 SURCHARGE EXHIBIT – PAGE 9

**DOUBLE SURCHARGE** - This is the rarest of the issued stamps. The pair shown has a rich provenance: *Simmons-Schneider-Baillie*. I know of one single, lot #232, from the Dale and Lichtenstein auction of January, 1970. There was also a pair in the Cavendish “Zurich” auction of October 12, 1991 (lot #211). That is it!! The double surcharge is listed in all major catalogues, so it is a “must” for completeness. All known stamps are Type I (or IA) and this is reflected in catalogues except NSSC, which lists them for all types (but without prices). I spoke with John Walsh about this and he reasons that the error must have occurred on a complete setting so all types should reflect it; however, he is not aware of any double surcharges except on Type I (and IA). If they existed one would expect to have seen them in the major Newfoundland auctions of the last half century.

It appears that one setting was struck at an angle and then correctly struck. Perhaps these were printers waste and only these five examples rescued. All known copies are unused (three without gum and only this pair with O.G.). On the other hand, since the diagonal impression is so weak, it's possible that there was uneven pressure between paper and plate and examples on lower rows did not receive enough ink to show. I welcome other theories.

**SURCHARGE SHIFTS** – Looking at any multiple you'll note that the ONE CENT migrates. The most extreme horizontal shift is CENT ONE, and NSSC lists it. Walsh shows it also for Type II, and that is possible but I am not aware of any example. Some commentators have suggested that there was a complete setting with this 12mm horizontal shift but I doubt that. There are also examples of slanted surcharges. All these are interesting but most are not of major consequence.

Type IA-  
T ONE CEN



**SURCHARGE ON PINK STAMPS** – Robert Pratt in *Newfoundland The Gray 1890 Three Cent Ten Years of Turmoil (Fifty-Second American Philatelic Congress, 1986)* deals in depth with what he described as the “Cupulet Caper”. Stamps recovered from the 1896 sinking of the S.S. *Capulet* were found wrapped in brown paper, stained pink from a red stripe on the seal. 12,000 copies were burnt (they had “created an abominable smell”, says Pratt) with remainders rewrapped in paper and stored in the attic, untended and unreported until an 1899 inventory. Mr. Payn of the Auditor General's office was involved in the inventory. Evidence indicated that he was the source of examples that got out and some were actually used. It is unclear when Payn usurped some of the pink stamps, and he stated that the “Capulet stamps were removed from the Accountant's office four or five days after their arrival” but refused to say where they had been taken at that point. He lost his commission because of the matter.

One can speculate about when the pink examples got released but one thing is clear – they were never legitimately used for surcharging. The person who forged the example shown had not done his/her homework.

14

1897 Postal Shortage. This was recently shown at the 2012 AmeriStamp Show in Augusta, where it was awarded a Gold.

I've been studying the 1897 postal shortage for almost twenty years and have published articles in several philatelic publications. Like many serious exhibitors, I find myself with too much information and a barely-restrained urge to unload that within the confines of my exhibit pages. This topic, however, considering the full extent of philatelic material available, is definitely a single frame subject. But what about all that great supplemental stuff?

I wanted to share the exhibit with Newfoundland Study Group members, but felt a new spin was re-



quired, as some of them were all ready aware of it, for it has been published in a British North America Philatelic Society exhibit book (albeit in an earlier version).

Coupling each page of the exhibit with a second page of related commentary seemed like a different approach—thus, I could expand upon each aspect of the subject. As I reported at the beginning of the series:

I will tell you the story behind the exhibit pages, present historic and philatelic notes, provide additional research and provenance, describe items still sought, list references, and whatever else comes to mind. A pragmatic by-product of this exercise was that I now knew I could fill at least two pages of each newsletter for years. It would also allow me to show all 19 pages of material I have.

The two attached figures show page nine and related commentary for the April/June newsletter.

Although I have a lot of background material in my files on the 1897 shortage, I find some exhibit pages have forced me to research even further, a good discipline for someone who obviously does not know everything about the subject even after all these years. I also strive to include at least one illustration on the second page, so readers are not confronted with an unbroken wall of text.

THE NEWFIE NEWSLETTER  
OF THE NEWFOUNDLAND STUDY GROUP OF BNAPS

Number 147

April/June 2012

**NEWFOUNDLAND'S 1897 POSTAL SHORTAGE- ANNOTATED**  
Norris (Bob) Dyer - Page 9.

TYPE I VARIETIES



This is the rarest recognized variety of the 1897 surcharges. It has an additional surcharge that is diagonal (lighter impression), as shown on this mint pair. Only one other pair and single are recorded. Known examples are from the top two rows (three Type IA's and this Type I pair). Examples of the diagonal surcharge on Type II, Type IIA and Type III are *not* recorded.  
Ex-Sir Gawaine Baillie Pictured, Page 477, Robson Lowe's Encyclopaedia, Vol. V



Surcharge shifted 12mm horizontally  
Created the CENT ONE variety



Surcharge shifted downward 5mm  
resulted in copy with *three* bars



A supply of the 1890 Victoria was recovered from the 1896 sinking of the S.S. *Capulet*. Stained pink from wrappers they were stored and not used for surcharging. Most were burned in 1899 but a dishonest clerk sold some. This Type I forgery demonstrated a definite lack of forethought.

I would appreciate your comments on this approach of mine to combine the publication of exhibit pages with related commentary. Email me at nrdyer@comcast.net.

## Larry Fillions's good work...





The  
**American**  
 Association of  
**Philatelic Exhibitors**



Quarterly Membership Report  
 Liz Hisey, Secretary

**MEMBERSHIP STATUS AS OF MARCH 1, 2012**

U.S. MEMBERSHIP	
ACTIVE AND PAID UP	763
LIFE MEMBERS	74
2012 NEW MEMBERS TO DATE	4
DECEASED	
FOREIGN MEMBERSHIPS	
ACTIVE AND PAID UP	127
FOREIGN LIFE MEMBERS	12
NEW FOREIGN MEMBER	1
TOTAL MEMBERSHIP June 2011	890*
LIFE MEMBERS	86

\* Renewals in process of being tabulated

Special congratulations go the Novice Award Winner: Dorothy Kugel, Chicagopex 2011.

**Welcome to new members January – February 2012**

K. Joe Youssefi, Phoenix, AZ                      Dawn Hamman, Venice, FL  
 Robert Velardo, Staten Island, NY              Wayne Maiers, Dubuque, IA

Five letters were written to acknowledge creativity, gold and silver pin awards. In cases where the recipient was a non-member, back issues of *TPE* were included, and they were encouraged to join AAPE. This has resulted in several new members.

Letters and cards have also been sent when I have been notified of a death or illness.

Database has been updated as change of addresses have been received.

Respectfully submitted,  
 Elizabeth Hisey, AAPE Secretary.

Dear AAPE Members:

An important part of your membership is the four issues of *The Philatelic Exhibitor*, if you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$1.59 for each returned copy.

I know you don't want to miss an issue, so please let me know your movements so that I can adapt the mailing list to reflect your current address. A quick email is all that is needed unless you have sent out change of address cards. [lizhisey@comcast.net](mailto:lizhisey@comcast.net)

Thanks.  
 Liz Hisey, AAPE Secretary

## Highlights • Board of Directors Meeting At AmeriStamp Expo 2012 • Atlanta, Georgia



From Your Secretary, Elizabeth Hisey:

**President:** John Hotchner reported that we have three new Chairpersons: Joann Lenz to coordinate Awards, Jerry Miller to take over from Mark Banchik as Critique Service Chairman and George DeKornfeld, Liaison to Committee Chairmen.

**Treasurer:** David McNamee reported that AAPE accounts are in good shape but costs of new magazine is putting printing over budget.

**Advertising:** Don David Price reported that he had signed up a new account at the show.

**Editor:** Randy Neil is still seeking articles for *The Philatelic Exhibitor*.

**Youth Director:** Handover to Vesma Grinfelds should be completed by July. Further discussion of youth CofC eligibility postponed until August meeting.

**Critique Service:** Mark Banchik stated that 8-12 critiques were done this past year, reported on getting good feedbacks and thanked those judges serving on his committee. Will be meeting with Jerry to complete handover.

**Publicity:** New press releases pending.

**Meetings Director:** Denise Stotts reported that Shirley Griff has agreed to be Canadian counterpart.

**Team Competition:** Five teams entered. Report in this issue.

**Diamond/Ruby Awards:** Ron Leshar reported that there had been 56 diamond and 12 ruby pins awarded.

**Long Range Planning:** Interim report is available on AAPE website. Please read and send any comments to John and David. There will be further discussion at Sacramento in August.

### Old Business:

**A. By-Laws.** On hold.

**B. Outreach Program.** Continue to produce programs – articles and hard copy. Consider preparing and offering “How to” power point presentations to regional and local shows. Dzintars Grinfelds to be asked to work with David and Tim.

**C. Advertising on website.** Report by August. Ask whether advertisers would be interested in TPE/Website proposition.

**D. 25th Anniversary.** Great success. 25th Year membership pins (free) 25th Anniversary pins (\$5.00) contact Liz Hisey.

**E. AAPE Seminars.** Origination of seminars on how to exhibit has been passed to AAPE. Committee of Tim, David, Pat with John ex-officio to work on these. Final products to have CANEJ oversight. Need to advertise and promote.

### New Business:

**A.** Need for another AAPE pamphlet, John Hotchner asked for recommendations.

**B.** “Critique” now to be called “Judged Feedback Session”

**C.** YPLF. Feedback on Youth Exhibiting. Talk to Alex Haimann re a meeting with YPLF members. Denise recommended contacting YPLF alumni. Panel discussion/article in TPE.



# • Working For You •

Contact these fine people for answers, information, and help:

## Director of Exhibitors Critique Service

Jerry Miller  
P.O. Box 2142  
Glen Ellyn, Illinois 60138-2142  
jhmnap@aol.com

## Director of Publicity

Edward Fisher  
1033 Putney  
Birmingham, MI 48009-5688  
efisherco@earthlink.net

## AAPE Youth Championship Director

Carol Barr  
5524 Washington St.  
Downers Grove, IL 60516-1327  
carolschamps@yahoo.com

## Director of Conventions, Meetings and Awards

Denise Stotts  
P.O. Box 690042  
Houston, TX 77269-0042

## Webmaster

Larry Fillion  
18 Arlington Street  
Acton, MA 01720  
webmaster@aape.org

## Computers in Exhibiting

Jerry Jensen  
10900 Ewing Ave. S.  
Bloomington, MN 55431  
jerry@gps.nu

## Mentor Center Manager

Kent Wilson  
P.O. Box 51268  
Billings, MT 59105-1268  
turgon96@bresnan.net

## Diamond and Ruby Awards

Ron Leshner  
P.O. Box 1663  
Eastern, MD 21601  
revenueer@atlanticbb.net

## Critique Service For Title And Synopsis Pages

Guy Dillaway  
P.O. Box 181  
Weston, MA 02493  
phbrit@comcast.net

## Join Us!

### The American Association of Philatelic Exhibitors

encourages every philatelist—no matter where you live, no matter your experience as a collector and/or exhibitor—to join our wonderful organization. The exhibiting world of the most exciting segment of the stamp hobby—and the AAPE has been at the heart of this world since 1986.

#### Joining Is Easy!

Simply fill out, then tear out or photocopy, the application at right and send it today with your check to Elizabeth Hisey, Secretary, AAPE, 7203 St. John's Place University Park, FL 34201

#### Need More Information?

Visit our website at:  
[www.aape.org](http://www.aape.org)

and find out about the wide range of events and activities conducted by the AAPE. We'd love to have you involved, though it's never necessary to enjoy our many benefits.

#### Meet Fellow Members

at every stamp show in America. Most stamp shows feature special AAPE seminars where you can meet other members and find out more about us.



Mail AAPE MEMBERSHIP APPLICATION TO:

Elizabeth Hisey, Secretary  
7203 St. John's Place  
University Park, FL 34201

Enclosed are my dues of \$20.00\* (US and Canada) or \$25.00 (all foreign mailing addresses) and application for my membership in the AAPE, which includes \$17.00 annual subscription to The Philatelic Exhibitor. Paypal is available for an additional \$1.00. Either use the electronic application or indicate on this form and I will contact you. Foreign airmail is an additional charge, please inquire if interested. Please make checks payable to AAPE, Inc.

NAME: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

COUNTRY: \_\_\_\_\_

eMAIL: \_\_\_\_\_

PHONE: \_\_\_\_\_

PAYPAL: Yes: \_\_\_\_\_ No: \_\_\_\_\_ PHILATELIC MEMBERSHIPS: APS \_\_\_\_\_

OTHER: \_\_\_\_\_

BUSINESS AND OR PERSONAL REFERENCES (NOT REQUIRED IF APS MEMBER):

SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_\_

\* Premium membership levels are also available – All amounts over the annual dues are a tax free donation. Members at these premium levels (Contributing, Sustaining, Patron) will be listed on the website and in TPE (if so desired). Thank you for supporting AAPE.

Contributing Membership \$30 per year  
Sustaining Membership \$50 per year  
Patron Membership \$100 per year

Multiple year memberships are available; at all levels. Up to 4 additional years may be paid in advance Paypal convenience fee (\$1) applies only once at the basic level of \$20.00 per year (US and Canada) or \$25 per year (all other foreign addresses).

\* Youth Membership (age 18 and under) \$10 annually includes a subscription to TPE.  
\* Spouse Membership \$10 annually — TPE not included.

## US Issue Collectors and Topical Collectors!

Whether you're an exhibitor or collector, we have a large variety of material for many US issues including:

### Cachet Artwork

#### Artmaster Archives

Original Artwork & Plates for Artmaster This amazing stock from 1948-2001 has both the original Artwork used for the cachets and the metal plates from which they came. Also included are many House of Farnam Artwork as Artmaster later assumed production of these cachets. The early Artmaster covers were single color engravings and then starting with the Christmas issues of the 1960's, they began experimenting with multicolor printing. These unique plates and artwork are sure to pique the interest of both Issue and Topical collectors! The artwork typically measures 15" high by 13" wide. Engraving plates measure approximately 3" x 4 1/4"

#### Artcraft Archives

In 2007, the membership of the AF DCS selected Henry Gitner Philatelists as the exclusive sellers of the ArtCraft original production artwork and engraving plates from the Washington Press archives. The artwork and plates being sold are from the period between 1939 and 2002. Using a combination of photography, airbrushing, free-hand touchup and old-fashioned cut and paste, designs were created on artboards. With the development of sophisticated graphics programs, cachets are now designed on computers, so artboards don't exist for the more recent cachets. Although artboards may vary in size, they are usually 11" high by 14" wide. Engraving plates measure 3" x 8" and weigh approximately 1/2 pound.

#### Jack Davis Artwork

Cachet maker Jack Davis sold covers in the 1970's and 1980's. With a few exceptions, each piece of Artwork measures 8 1/2 inches x 11 inches (21.6 cm x 27.9cm) and is pen and/or pencil on paper. The majority of these are the final drawings for the cachets but there are also some preliminary sketches. In addition some have notes he made about the issue, his intentions and printing guidelines. As many of his cachets were done in 3 colors, he had separate drawings for each color done in black and white. Typically there will be 3 separate proofs on one sheet, each in the final cachet size and printed on heavier white paper or on newsprint.

#### Ralph Dyer Artwork

Among the earliest cachet makers who produced significant quantities was Ralph Dyer who started in 1926. We offer the original artwork used as a template for his hand painted cachets. He also designed many printed cachets for the Washington Stamp Exchange in the 1930's. There are final sketches as well as preliminary sketches. Some will have his notes, such as "1<sup>st</sup>" or "NG" (no good) or "Not used" "last one" "good" and most measure approximately 3" x 4.25" (7.5cm x 10.8 cm) They are typically pencil on tracing paper so are translucent and have been folded once along the top edge where there may be notes such as a date or whether it is a first or final drawing. Some cachets were used for more than one issue.

### FDC's

**We have a vast array of unusual cachets, cancels and usages. A few highlights are listed below:**

#### FDC's Autographed by Designers and Engravers

An interesting lot of FDC's - the owner of the collection had sent letters to various people associated with the stamp and had FDC's made - each signed at the center to lower right by someone involved with the issue, designer, letterer, engravers etc. It is rather unusual. The covers are sold as sets which are typically 3 or 4 covers. (Each cover is priced between \$75.00 - \$175.00) For some Scott numbers, this lot also includes letters from people pertaining to the issue.

#### Harry Hartl Monarch sized FDC's 1958-1971

Mr. Harry Hartl designed cachets in the 1950's and 1960's. He printed only a handful of each issue, between 2-50x. His earlier designs are primitive but interesting. His later designs, from 1967 on, were often pillaged from Artcraft, Artmaster and even Fleetwood designs. He priced his FDC's very high for the times so very few were sold. The earliest known cachet is for #1107. He did not produce a cover for every issue.

Very few have ever appeared on the market. Covers with glue stains on the reverse came from his private collection that had been removed from pages. Still and all, Hartl covers count among the rarest of printed cachets that exist for the time period.

### Photo Essays and

### Autographed Plate Blocks

A significant portion of this material is from the estate of Sol Glass, renowned US philatelic writer and longtime member of the US Citizens Stamp Advisory Committee. Mr. Glass was also intimate friends with most of the designers and engravers of US stamps. Most of his material is extremely scarce with only a handful known of each item.

*Photo Essays* - Photo essays were photographed proposed designs of stamps that were never issued and often contain topical elements not found in the issued stamp. Approved photo designs are also listed and these are usually signed by the designer or engraver. Please note that other proposed designs may be in stock than those listed here.

*Autographed Plate Blocks* - These are mint plate blocks generally autographed by the designer, lettering and frame engravers. Also there are plate blocks that are signed by the famous individuals who inspired the issue.

### And Much More!

Including: Photographs used for design, Souvenir Programs, Press Releases, Letters relating to issue, USPS Packing notices, Large and Small Die Proofs, 20<sup>th</sup> century Fancy Cancels, Postal History, Errors and the unusual!

**Henry Gitner Philatelists, Inc.** *Philately - The Quiet Excitement!*

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