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of Philatelic Exhibitors
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The Philatelic EXHIBITOR



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INSIDE

- Useful articles for beginning exhibitors
- Some "up front" remarks on literature exhibiting

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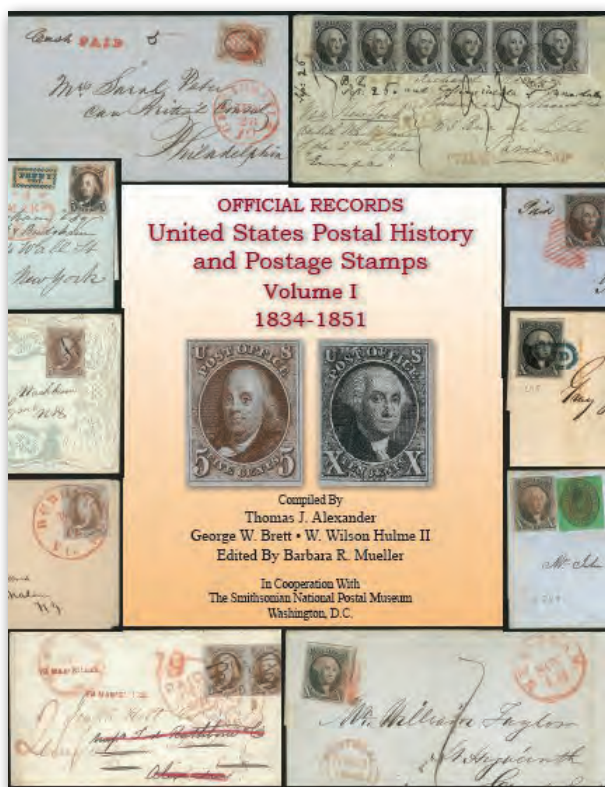
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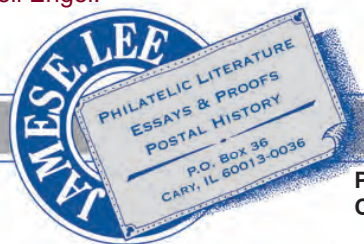
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The Philatelic EXHIBITOR



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On Our Cover: Patricia Stilwell Walker, our new "Q and A" columnist shown at the frames judging at a recent ARIPEX.

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Forward Motion



We're seeing more and more of collectors like the one shown above (who wished to remain anonymous when we snapped his picture at ARIPEX this past year)—who are “researching” (as described by our photographer, above) exhibits in the frames with their digital cameras. When an exhibitor presents groundbreaking information—or perhaps a major as-yet-unseen rarity—in his exhibit, a fellow specialist is certainly tempted to make a permanent “recording of it.”

This little fella still has a home here...but where is he?

Presently, The Fly is missing in action, but perhaps not for long...

Beginning in the early issues of **The Philatelic Exhibitor**, a sharp-witted anonymous columnist known only by his pseudonym, The Fly, appeared in these pages to comment on the ups and down, successes and bloopers of the passing scene in the philatelic exhibiting world. Under the firmly-guided pen of its “inventor,” (who shall continue to go nameless here) our readers were generally delighted—but often even incensed—at the candor of this insect as he flitted from place to place, caressing the good things happening in our fraternity, and biting the not so good.



His commentary continued here until only recently when the then-current writer of The Fly's column decided it was time to hang up his wings and retire. Alas, we were disappointed—for yes, there is still as much to comment upon in our widely-followed scene as there ever was. The Fly is vitally needed here.

In the interim, we've been on a quest to find and secure a fearless writer who is willing to assume this famous pseudonym and become an integral part of your AAPE journal. Is this person you? If so, why not flit on over to your computer keyboard and send your editor an email?

New lit contest is possible.

Fans of philatelic literature competitions may be in for a new step forward. Reumor has it that a national organization or firm in the hobby is considering developing an annual competition leading to National Prizes in Philatelic Literature—with evaluation by accredited judges from the APS. Discussions is underway among a small group of experienced judges and philatelic leaders. It's a cinch we need more literature competitions. We'll certainly keep you posted.

The Gross Gallery a reality

No one in the hobby deserves to pop the buttons on his vest more than National Postal Museum director Allen Kane—who, in the span of less than half a decade, has brought to fruition the incredible new William Gross Gallery of Rare Stamps set to open next September at the Museum at 2 Massachusetts Avenue in Washington, D.C. Our 10-gallon hat is also off to Mr. Gross, himself, whose \$10 million is the chief underpinning of a project that, despite a recession, is about to become a giant reality.

Our blooper...

We commented here in our last issue on the paucity of stamp show coverage in the philatelic press and how hard it might be to find out who has won what at our recent stamp shows. We stand corrected to a certain degree: the show listings on the APS website (www.stamps.org) include recently-published palmares of most shows as do most of the shows' own websites. However, one must still bemoan the once-colorful and incisive show coverage afforded the hobby by Linn's many years ago, pre-1994.

Some thoughts on the passing scene in our exhibiting world...

As I work out the kinks in my two impending entries in the Display Class, I am caught up in a feeling I never thought I'd have: for some reason, winning a medal is not one of the paramount things on my mind when dealing with these two exhibits. Let me explain.

The first of my two entries will, I trust (the entry has not yet been formally accepted), be the kind of exhibit that might bring both collector and non-collector, alike, to a standstill in front of the frames. It is intensely colorful in its philatelic and non-philatelic content—and the story it has to tell is, methinks, a real piece of entertainment. My chief goal, during the past six months in which I prepared the exhibit page by page, has evolved into wanting to entertain the viewer, help him or her have fun at a stamp show, and maybe even attract some young folks, too. If it wins some kind of medal...fine. If not...that's okay, too.

The title of the exhibit, by the way, is *The Prince and the Movie Goddess: Stamps & Postal History of the 1956 Royal Wedding of Monaco's Prince Rainier and Grace Kelly*. Lengthy title, I know, but I'm not worried about it. Its content has the philatelic elements, of course, but its other content (images) is straight out of the 1950s Hollywood mentality.

What kind of exhibits have you done for which winning a medal has not been a key concern? I'd love to hear from you—and especially, if you'd like to do an article about this kind of outlook on exhibiting.

My second Display Class exhibit—still a year away—is a postal history-based study of the Japanese Attack on Pearl Harbor. A tough one to assemble, but still...being done to inform and entertain.

As a longtime writer and editor, I'm naturally pleased to see improvements being made in the category of philatelic literature competitions—especially in the area of journals and periodicals. The world of periodicals has undergone its most dramatic period of change in its 250+ year history—and if such publications are to be judged (and prizes awarded), this evolution needs to be taken into consideration.

Right now, unless I'm missing something, there is one area in philatelic/society journal/periodical evaluation that has not been addressed as these changes in periodical judging criteria are being introduced. It is, by the way, the reason why I, as editor of TPE, will resist suggestions that this journal be entered in future literature competitions.

One of the key reasons why philatelic journals and periodicals rise to the gold medal level—which, one has to admit, is a relatively rare occurrence—is the



ViewPoint 

Randy L. Neil
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appearance of original and independent research in their pages. In fact, without articles containing “*scholarship* [and] *the advancement of philatelic knowledge*,” any philatelic periodical has serious road bumps ahead trying to reach the highest medal level.

The preceding, naturally, has its place in philatelic literature—in fact, it should be (and is) the pre-eminent place. Our journals of record that contain major groundbreaking information richly deserve the highest form of award.

Perhaps there should be another category in the journals/periodical arena which deals with a journal like the one you're holding in your hands. **The Philatelic Exhibitor**, by the very nature of the section of stamp collecting it serves, does not deal with elements that lend themselves to penetrating research and scholarly studies. It is a journal whose mission in life is to serve its members by advancing their talents and abilities in preparing/building exhibits, and/or judging them, and/or organizing and running stamp shows. It is a people-oriented journal, reporting on the activities and forward movement of one of our hobby's most delightful pursuits.

But hey, ahem, if you'd like to do some independent and/or original research that would fit into this journal, then by all means, send it on!

Any form of competitive exhibiting in this hobby takes place under a subjective form of evaluation that, as we all know, is always open to discussion and even disagreement. A good jury critique (I still prefer that term) is almost always a lively event—and certainly one of the most fun happenings at any stamp show. And from critiques have come new ideas.

If there is one thing that always concerns me in philatelic exhibiting it's our quest to expand the horizons of our field. New ideas like the Display Class. And new thinking on expanding the idea of what a journal/periodical truly can be is important, too. ☐

From Your President

John M. Hotchner



Dues to Increase; Life Membership Fees Restructured. Some might call this bad news, but given that the last dues increase was 12 years ago, I think the Board's action to raise the dues from \$20 to \$25 for 2013 is both responsible and still a huge bargain for this magazine four times a year; a magazine that has gone full color might I add. And this does not count the value to you of the work AAPE does to maintain and improve exhibiting, our critique services, and much more. We have also restructured the Life Membership fees. I will spare you all the details of calculations that went into this, but henceforth, those under 65 will pay \$500, under 70 - \$400, under 75 - \$300, and 75+ - \$200. (Foreign life members \$100 more at each step.) This replaces a system that charged somewhat less at the lower end of the age scale, and somewhat more at the higher end.

Again, the Board needed to make these adjustments in recognition of projected costs and falling interest rates that have impacted our bottom line, and are likely to continue to do so for the medium if not long term. Please note that these and other matters are covered in the Board Meeting Notes presented later in this issue, courtesy of Acting Secretary Tim Bartshe, who kindly stepped in when Secretary Liz Hisey was taken ill. (She is fine now!)

Volunteers for a Beginners Column still needed. In the last issue I asked for volunteers to do a column or two for a continuing TPE feature to help beginners. My theory is that four people doing a column a year will be easier on all concerned (and provide different viewpoints, too) than having a single columnist. Only one person, Bob Hohertz, stepped forward. Clearly we need more people willing to share your experiences. What was your most important lesson learned as a new exhibitor? What did you learn about how to integrate into your exhibit the feedback from judges? What did you settle on as the split between strict adherence to the rules and creativity? Please contact me (jmhstamp@verizon.net) if you can help with this effort. If I don't get enough volunteers, I will be contacting likely candidates to ask directly!

Thanks to the 194 members who voted in the recently completed election. The current officers and Directors Banchik and Leshner have been returned for another term. Thanks to Denise Stotts, who received the ballots and was the designated vote counter.

Indexer Volunteer. Thomas Johnston volunteered in response to my request in the last issue, and is hard at work doing the indices for 2010 and 2011.

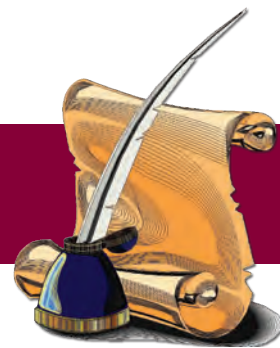
25th Anniversary. At the APS General Meeting at Sacramento, our member Ken Martin, in his role as APS Executive Director, presented us with our certificate marking 25 years of AAPE membership as an APS affiliate. This has been a productive relationship for us—our joint AmeriStamp Expo is probably the best evidence of that—but there are many other levels of cooperation and consultation. In this context it has been good to see APS' strengthening financial situation resulting from aggressive action on the part of President Wade Saadi, his boards, and the staff in Bellefonte. We look forward to many more years of productive association.

Another Article Idea. Several members have suggested that they would find it helpful to see Before and After title pages and synopsis pages. Those who have benefitted from the AAPE title page and synopsis critique service would be ideal to address this need, but we would be happy to have submissions from any and all members. Images of both your before and after can be sent to the editor with or without additional text saying why you made changes.

Another Pamphlet Needed. It has been a couple of years since we released an AAPE pamphlet. Pamphlets not only help us to inform our membership and those who are potential members, but allow us to get ourselves known in the wider philatelic community. What I would like to see addressed in a new pamphlet is the matter of security for exhibitors, but beyond that for people who display their material at clubs, libraries, post offices, etc., and those who send philatelic material through the mails. If this is something you might like to take a crack at, I would be interested in co-authoring. Please drop me a note at the address above.

Finally, as the 2012-2013 exhibiting season gets underway, please support your nearby shows with your exhibits and by attending and patronizing the dealers! And speaking of dealers, please patronize those who advertise here and by doing so help to bring you TPE. —JMH

Your 2¢ Worth



Synopsis?

At Stampshow in Sacramento earlier this month, as is my practice, although neither a judge (for this event) nor an exhibitor, I sat in the Judges Feedback forum.

I was very surprised at the number of times the jury panel suggested to an exhibitor that certain information should have been included in the exhibitor's exhibit synopsis. I was also surprised to listen to the variety of suggestions of the type of information not in the exhibitor's title page (or, for that matter, not on the exhibit sheets) that should be included in the so-called synopsis.

I write "so-called" since I do not believe in the USA exhibiting world we are using the word "synopsis" in the correct manner. According to my O.E.D., synopsis is defined as a summary. Thinking that the USA philatelic use might be another example of the misuse of English by Americans, I looked up the definition in Webster's dictionary to find that opus magnum defines synopsis in the same manner as OED, viz., a summary, précis or outline, as of a narrative, play, novel, opera or treatise. A synopsis is similar to an abstract.

As one is taught in school, a summary/abstract/précis should not contain any information that is not disclosed in the body of work being summarized.

A correct synopsis of a philatelic exhibit should contain only an outline of what the reader (the jury) will see in the frames. Yes, it should highlight the more elusive items and original research, etc., because they are in the exhibit. But it should not, for example, include a list of reference works that form the basis for the exhibitor's study. Neither should it provide the history of awards the exhibit has previously received. It is not the place to include such valuable information as "I have been searching for these covers for 25 years; all I've ever seen are in the frames."

I submit that we are incorrectly using the word synopsis, and what the jury would like to see, and the exhibitor prepare, are Supplementary Notes (or similar phrase) that direct the jury to relevant information not to be found on the displayed pages.

Michael D. Dixon, PhD, FRPSL
Via Email

Thank you, AAPE.

I would like to thank the AAPE for the Award of Excellence and Novice Awards I received at the recent NTSS in Lancaster, PA. As a newcomer, I have a long learning curve ahead, and very much appreciate your encouragement. I would especially like to thank those who helped me, via many e-mails, Jack Denys and Phil Stager. Darrell Ertzberger, head judge at the show, took time to thoroughly review my exhibit, at the frames, and gave me lots of good suggestions on improvements I can make. I feel very fortunate to know people who are so willing to help me learn.

Dawn R. Hamman
Venice, Fla.

Thematic & Display Class Misconceptions

Tony Wawrukiewicz' article in his column, "The Philatelic Exhibiting Craft," on the misconceptions that some judges have about judging Thematic and Display exhibits is something that I hope effects some change. As a Chief Judge, I intend to go over these misconceptions with the jury if we have either of those types of exhibits on the floor. I hope others do, too, and maybe we can eliminate these erroneous conceptions. Of course, the best part was the admonition to all judges to read the *Manual of Philatelic Judging* before each assignment. The *Manual* is online, both to lower the cost of distribution and lower the cost of revisions, so it is good practice to review any revisions since the last judging assignment, and no real excuse not to do so.

David McNamee
Via Email

Tony, again.

Recently, I exhibited at NTSS 2012, my one frame collection titled: *Dante's Inferno-Canto 1*. I do not want to discuss or complain about the award received, but on certain comments made by the evaluating judge Tony Wawrukiewicz.

On the section Knowledge, Study and Research of the evaluation form, among other things, the mentioned judge wrote: "Postal Cards without indicia x 6." Then this judge goes on (on the back of the form) referring to page 3 of my exhibit by stating:

“... this Pg has first example of six.”

For my page 5 he comments: “.... 2nd example of PC without indicia [should be indicium/singular] for page 6: “.... PC without indicia [read above]. Then, I believe, Mr. Wawrukiewicz got too tired to comment about the indicia.

Yes, I have six POSTAL CARDS in the collection, but I wrote captions on the bottom left corner of each POSTAL CARD, stating: country of origin and year of issue, plus the value of each indicium.

For years I have exhibited, both nationally and internationally, and I have studied several important thematic collections trying to learn something new. In Europe, specially, no one shows photocopies of the indicia on illustrated postal cards, but they put captions with the necessary information about them. Also I have learned many good things from Phil Stager. In fact, on his “Coconuts” and “Pineapples” collections, he uses only captions on few illustrated postal cards.

At this point I would strongly suggest that thematic judges should be instructed about this important subject. Perhaps the best way is to give collectors the option to use ONLY captions, or both: copies of indicia and captions, keeping in mind that the extra space could be used for another element or a stamp.

Vincent De Luca
Via Email

An idea whose time has certainly come

I noticed a problem at NTSS last month; fortunately, it has an easy solution. At the judging feedback session, when the Chief Judge asked if the exhibitors knew where to find the 6th edition of the judging rules, just about everyone put up their hands. When the Chief Judge asked if the exhibitors had seen and read the recent changes, very few exhibitors knew about them. I, for one, knew the judging rules were available as a free electronic download; I was one of the many that did not realize the judging rules were a “living document.”

An edition or number change is made whenever a major revision is made to printed rules or regulations. Not so with a “living document.” A “living document” can be modified by the owner whenever the owner decides to do so. As such, the owner also decides if the changes are worthy of announcement as a major revision.

To avoid this problem in the future, I suggest that somewhere in each edition of TPE a box be inserted that lists the chapters of the judging rules that have been modified recently, i.e., “As of April, 2012, there have been major changes in the Thematic and Literature chapters of the Rules of Judging, avail-

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able as a free download at stamps.org. Signed, Steve R.” I believe this box would have the most impact (seen by the most people) if it appeared at the beginning of the Letters to the Editor column.

Van Siegling
Via Email

[Editor’s Note: **The Philatelic Exhibitor** would be pleased to regularly publish such a notice. Dear CANEJ: The ball is in your court.]

Peeves galore!

Several issues ago in TPE, John Barwis pointed out the misuse of the word “usage” by some philatelic exhibitors when “use” is actually correct.

I have my own pet peeves, and one is the widespread misuse of the phrase “less than” when “fewer than” is usually correct. “Same difference,” you might say. It’s not.

“Less” should be used when speaking in the singular. “This cover has one less postmark than that one,” is correct form, as is “these covers have fewer postmarks than those.” When speaking about known entities in an exhibit, it is incorrect to say “less than ten are known.” The correct way to say that is “fewer than ten are known.” Of course, if you know that only seven exist, being specific is the best way to convey scarcity.

I saw a great analogy in the less than/ fewer than conundrum on the Internet. Consider these two sentences:

There are less than 12 cats in the room. Or:

There are fewer than 12 cats in the room.

One of these just doesn’t sound right. Can you spot which one?

Next, let’s talk about the recent profusion of substituting the word “than” with “then”. Hey, these two words aren’t even close, people! You don’t ever have “fewer then” or even “less then.” “Than” is used primarily in comparisons. “This is better than that.” “Then” is a time reference. “If I acquire the missing moustache variety on the stamp then maybe I will get a gold medal.”

Why is it some things are akin to screeching nails against a blackboard?

Janet Klug
Via Email

Q and A a hit!

Often, while attending one of the very cogent and wide-ranging judging seminars conducted by Patricia Stilwell Walker, I wished she would extoll her thoughts and expertise in the pages of our AAPE journal. I am delighted she now is!

Name withheld by request
Via Email

QR codes can add new dimensions to your exhibit

By Janet Klug

It is unlikely you have not seen a QR code, those stamp-sized images that seem to be nothing more than a random pattern of black squares. They are frequently found in magazines and newspapers and serve a useful purpose for the millions of people who have and use smartphones or tablet computers such as an iPad.

What is a QR code and how does it work?

The “QR” stands for Quick Response. To get the quick response you first must download a free QR reader app (application) for your smartphone or tablet. Once installed, click the app and scan the QR code. Once thus scanned, the app will take you to the website, image, song, video or whatever information that QR code represents.

Magazines are using QR codes to augment printed text with videos and sound bites that add dimension to an article. Advertisers are big users of QR codes. As an example, I recently scanned a QR code in a magazine ad for Buick. Almost instantly my iPad became the dashboard of a new Buick.

What in the world does any of this have to do with philatelic exhibiting?

Nearly all exhibits are now made with the help of computers and some pretty fancy desktop publishing software. We who exhibit have become amateur graphic designers because of the tools we have at our command when we punch a few buttons on our computer. In a seminar presentation, Steve Zwilling said that exhibits are evolving to look a lot like magazines, and that’s when I started thinking about QR codes, how they are used in magazines and how they could be incorporated in philatelic exhibits to enhance the viewer’s experience when they are looking at your exhibit.

Could I incorporate a QR code in an exhibit and make it relevant, perhaps offering something to the viewer that they could not get by reading the exhibit?

At the time I was working on a fun exhibit entitled *Elmo Loves Stamp Collecting*. The ubiquitous Elmo is the little red Muppet monster who laughs a lot. The goal of the exhibit is to promote stamp collecting and show how fun it is and that you can learn cool things when you are a collector and an exhibitor.

With that thought in mind, I started toying with the idea of using a QR code in the Elmo exhibit. There are, after all, many thousands of websites and videos

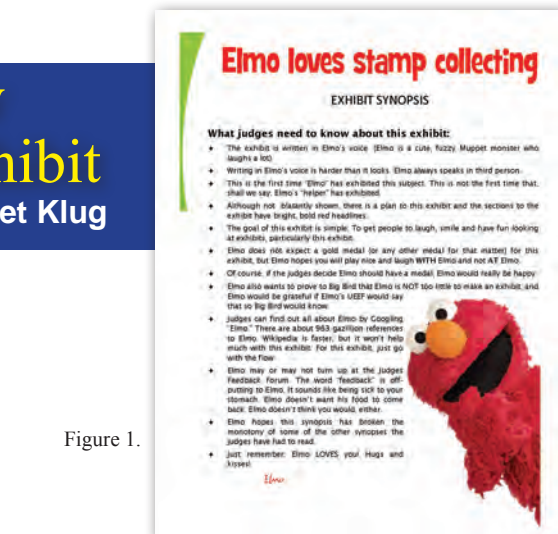


Figure 1.

on YouTube that feature Elmo. I had a wealth of content from which to choose, but in the end I decided that if an exhibitor was looking at Elmo, maybe that exhibitor would like to see Elmo’s synopsis. Only the judges get to see the synopsis. Be honest, haven’t you ever read an exhibit and thought, “gee, I’d really like to see the synopsis for this exhibit?”

So smack on the title page of *Elmo Loves Stamp Collecting* is a great big QR code, bigger than it needs to be, so as to draw attention to the fact that it is something new. Figure 1 shows the title page for *Elmo Loves Stamp Collecting*. Did anyone actually scan the code and view the synopsis? I know the judges didn’t, because although many of them have smartphones, they did not have a QR reader app installed. And as I personally was having difficulty getting a signal for my cell phone at the convention center containing AMERISTAMP EXPO2012, it is unlikely anyone scanned the code and got to the synopsis. New things take a while to catch on.

What will the judges think?

Judges can only judge what is in the frames. You are not doing the QR code for the judges’ sake; you are doing it to enhance the experience of the show attendees who are looking at your exhibit.

It looks complicated. How do I make a QR code?

You don’t have to be a techy to put a QR code in your exhibit, and it is not complicated.

1. Create a web address for what you want viewers to see with a QR code.

For Elmo, the decision was easy. Elmo has an unconventional kind of synopsis that might interest other collectors and exhibitors. The first step is to scan the synopsis and upload it to a website that you create, a photo sharing website or a “cloud” based file-sharing site such as Dropbox.

You can create a very simple website using Google websites at www.google.com/sites/help. Google



Figure 2.

walks you through every step, including uploading your synopsis scan, until you end up with a website that has your synopsis and any other stuff you want to upload. Once you have the website, it will be given a URL (the “www” address). Copy the URL because you will need it when you create your QR code.

An alternative is a photo sharing website. The most popular are Snapfish, Flickr, and PhotoBucket, and each works in approximately the same way. You create an account and then upload your scan of the synopsis or whatever else you want to show up when the QR code is scanned and, similar to setting up the website, you will receive a URL that is the “address” where the QR code will go when someone scans it with a smartphone.

A “cloud” based file sharing system will also house files you upload to it and provide a URL you use to direct others to view your file. Most cloud services will charge a fee, but Dropbox is one that gives users a hefty allotment of free space to upload files before charges kick in. Contact <http://dropbox.com>.

These instructions are for files you create yourself. What if you want to direct exhibit viewers to something that is resident on someone else’s website or perhaps a video on YouTube? That is even easier than uploading your own file. All that is required is the URL to the specific page on a website or the specific video on YouTube. Once you have that, you create the QR code.

2. Create the QR code.

There are many websites that will create a QR code for free. I have used QR Stuff (<http://qrstuff.com>) and can vouch for the ease of use. Figure 2 shows a screen shot of QR Stuff’s website. The first step is to click a box identifying what you are linking to, such as a website, a YouTube video, Google maps or something else. Step 2 is to carefully type the website URL into the box. You can specify a foreground

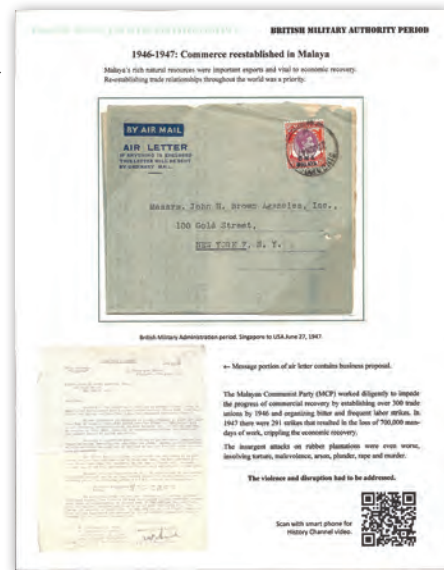


Figure 3.

color or just leave it black. Then click the button and your QR code is created.

You can save the QR code to your hard drive (recommended) or have it sent to you as an e-mail or printed out. Once you have the QR code on your hard drive it is an easy task to import it onto the page of your exhibit where you want it to appear.

Scan it with the QR reader on your smartphone or tablet to make sure it is working properly. If it is, you are finished. If it isn’t, you probably have entered the wrong URL. Try again.

I have been reworking an exhibit about the British counterinsurgency in Malaya during the Malayan Emergency (1948-1960), and in researching I happened upon a History Channel video that is archived online. It shows the beginning days of the Malayan Emergency. “Ah ha,” I thought to myself, “I could put a QR code in the exhibit and viewers could see what it was like to be a foot soldier patrolling in the steaming jungles of Malaya.” And so I did. Figure 3 shows the page with the QR code.

What if I don’t want to do this?

Well then don’t! It is not a requirement. Whether you have a QR code or not will not affect the outcome of your exhibit, but having one may make your exhibit more inviting and interesting.

On the other hand, if this sounds like a fun thing to do, give it a try but keep your code use in moderation. One or two is probably enough. Most people are looking at exhibits to see real stuff.

And remember, QR codes are not “the next great thing.” It is current technology, not futuristic technology.

Future technologies will come along that will have profound effects on philatelic exhibits. Don’t be afraid to embrace new technology and figure out whether it could be beneficial to the enjoyment of your hobby. ☺

The Philatelic Exhibiting Craft

Some Thoughts About Title Pages and Synopses

By Tony Wawrukiewicz



Over the last 20 years within *The Philatelic Exhibitor*, emphasis has been made time and time again about how vital good Title and Synopsis Pages are to the success of an exhibit.

In fact, more and more WSP shows now require that the exhibitor supply one of them with the application to exhibit. As I've just indicated, this is all to the good because of their value to the exhibitor because it allows the judges to give your exhibit a better (and fairer) evaluation (higher medal level).

Here are some basic outlines for the Title Page and Synopsis because they emphasize the aspects of these two submissions that are most important.

One caveat to the judges—please carefully read the Title Page at the frames! Isn't it a given that this will occur? No! I have had two recent exhibits at a WSP show where I presented a title page for each exhibit, each was read inaccurately by the judges. It is frustrating to do the work necessary to produce the Title Page and then not have it be read correctly.

Good Title Page Format

Date created (On your working copy and that sent to judges only. You will revise the Title Page, and you need to be clear which is the newest revision).

An Unambiguous Title that covers the entire exhibit, and nothing else. Avoid cleverness.

The Type and Purpose of the exhibit that tells what kind of exhibit (traditional, postal history, illustrated mail, thematic, etc.) and what the exhibit is about, including any limitations of coverage.

A Plan of the exhibit contents that tells how the exhibit will unfold. This is mandatory for a thematic exhibit, but is almost as useful for any exhibit, because (a) it helps to clarify the extent of your exhibit and its development, and (b) it gives you a series of headings to use at the top of each page of the exhibit.

[Optional but helpful] Explanation of how rare items are identified.

[Optional] Background, history or context. This should be brief and it should help clarify aspects of your exhibit. Don't just use it as a way in which to fill space.

[Optional] A philatelic item that represents either the BEGINNING of the exhibit or an item that shows an OVERVIEW of the entire exhibit (map, illustration, etc.). This is necessary if a one-frame exhibit. Don't just throw anything, no matter how wonderful, on this page. Any item placed there should help the viewer in some way.

Good Synopsis Format

Date created (you will likely revise the Synopsis, and need to be clear which is the newest revision).

Title of the Exhibit (use the same title as the Title Page).

Treatment: Recap the Purpose and Scope and how you organized the exhibit. The difference between this statement and the similar Title Page statements is that you have an opportunity to state WHY this scope and plan were chosen and WHY certain things are not included (limits on Scope).

Knowledge: Explain how you will show your philatelic knowledge, how you acquired the knowledge you show, and any personal research you have done connected with this exhibit (and where and how you will show it in the frames). Thematic and Display exhibits also should address subject matter knowledge in addition to philatelic knowledge.

Rarity: Explain how rare (hard to find) your items are and how you indicate these in your exhibit (special mats, red dots, rarity statements, etc.). You may wish to have the rarity indicator scheme listed on the Title Page as well. If you have a philatelic census or have taken part in one, list that as well.

Condition: Comment on the condition of the material, especially if there are items in less than perfect condition, which is common for older material or wartime or crash items. If usage available on cover is primarily philatelic, indicate that as well.

Presentation: Normally not covered unless there were special challenges to overcome.

References: List the primary references you used to develop the exhibit. Remember, this is an aid to the judges for your exhibit, not a record of what you have ever read on the subject. It's best if you have one or two really useful ones. In particular if you have written an important article or if there is one relatively short important article, and you can send it in a PDF or WORD format to the exhibits chair, do it. To reiterate:

List no more than 2 references. List specialized catalogs (judges already know about general catalogs).

List specific article titles so that a judge can find them at the library easily: author, article, journal title, volume number, date, page numbers (not just a list of journals you read).

List article(s) you have written, if any. ☐

Q & A



By Patricia Stilwell Walker

P.O. Box 99, Lisbon MD 21765
Email: psw789@comcast.net

I want to thank everybody who responded positively to my first column with special thanks to Larry Haber who volunteered to be my go to guy for Mac related questions.

I received several comments about the last column relating to the Question about indicating rarity, two were questions and one was a recommendation.

Question: How many items should be marked as rare? This was asked because of a concern about too many “red dots”.

Answer: Strive to aim for less than 10 percent of your items; another guideline is three or less a frame. Since rare items sometimes cluster together because of the nature of your subject the latter is problematic on occasion. The key fact to remember is that marking too many items decreases the impact you are trying to achieve. You want to mark only the best of the best in your exhibit. You may be fortunate enough to own items that are pretty darn rare and would be super items in somebody else’s exhibit, however in yours they are lesser rarities. Don’t worry that the judges will miss them; they are far more likely to spot one or more of them and be impressed that you did not mark them, thus making what you did mark that much more special in their eyes.

Question: What do you use to attach a matted item to the exhibit page?

Answer: The item itself is mounted to the mat with stamp mounts or cover corners. To attach the mat to the page I use removable glue spot dots that come in a dispenser similar to a miniature tape “gun”. The brand name is Dotto and they are made by Herma (in Germany) and distributed by EK Success. There are other brands; all are readily available because they are used by the “scrapbooking” hobby. You can find them in any craft store and also in any store with a large “craft” section. Just be sure to get Removable and not Permanent as you want to be able to take your item off the exhibit page and move it easily.

Recommendation: Hans Karman from Australia who brought up the first question, also recommended that computer drawn borders indicating rarity be different in style as well as color to accommodate viewers who are color blind. This can be accomplished simply by adding an additional border line.

Double Pages

Question: I’ve had recommendations from judges to use double pages for some of my material. Can you summarize some of the reasons why this is a good idea? And also address some of the challenges?

Answer: First let’s talk about a few reasons of how double pages (that’s an 11” by 17” size) can assist an exhibitor in gaining precious “real estate” within the frame: Take a look at Figure 1 that shows two typical single pages side by side and look at how much space is “wasted” by the two middle margins (red cross hatching). Figure 2 from my “Dublin Bishop Mark” single frame exhibit shows how I used a double page to get three columns of material on each double page. This let me mount over 30% percent more covers in the single frame.

The second, and more common reason, to use double pages is to accommodate larger items. Using double pages allows you to avoid mounting number 10 envelopes vertically, horizontally cramped, or on the diagonal. Roger Brody converted his entire exhibit “Series 1902 – The Post Office Enters The 20th Century” to double pages: Figure 3 shows 3 covers on 2 pages before and Figure 4 shows the double page afterwards.

Finally a double page can be used to rearrange material in a fashion that is more dramatic and eye-catching than could be achieved on two single pages. Examples and reasons abound for this last reason with thematic and display exhibits because mixing different philatelic (and non-philatelic elements on

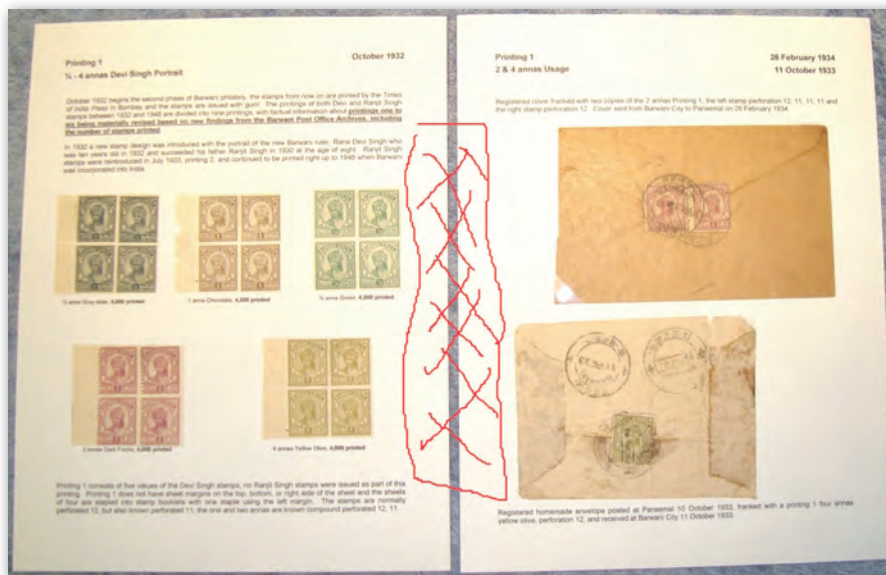


Figure 1: Typical single pages from Dan Walker's exhibit "Barwani: A Princely Indian State" with the unusable page margin space marked.

Figure 2: A double page from a postal history exhibit of stampless material showing how three columns of covers can be mounted, thus allowing more items to be included – very important for some single frame exhibits.



the same page is a primary objective. Figure 5 shows a double page from David McNamee's thematic exhibit "The Canoe in Pacific Island Culture". A less common but equally pleasing example is this double page (Figure 6) from Larry Haber's exhibit "The Life and Times of the Half Penny Machin" where the booklet production formats and varieties are arranged in an oval around an exploded booklet showing the individual sheets.

Let's now address some of the challenges of employing double pages.

Unless your entire exhibit will be mounted on double pages, the primary challenge is getting double size sheets that match the color of your single pages. This is especially true if you already have a considerable supply of single sheets (because you followed some good advice to get a lot of pages at the same

time so that you wouldn't HAVE a problem with mismatched pages.) If you are shopping for new paper it should be possible to get double pages from the same manufacturer that makes single pages and thus get an excellent color match. If you are faced with a page color problem, the way to get around this is to create a double page from two single ones. You need to plan the complete page to make sure that no text will fall on the center line, print your pages separately, join them in the back with tape, then mount your material. Figure 7 shows a page from Vesma Grinfelds's "The Airport Issues of Lithuania: A Traditional Study" with an inset showing a close-up of the page join.

Printing a double page requires a "wide format" printer. Fortunately suitable ink jet printers are available for \$500 or less with commonly offered



Figure 3. Two single pages from Roger Brody's exhibit "Series 1902 – The Post Office Enters The 20th Century" before its conversion to double pages.



Figure 4. A page from Roger Brody's exhibit "Series 1902 – The Post Office Enters The 20th Century" after its conversion to double pages.



Figure 6. An eye catching page from Larry Haber's traditional exhibit "The Life and Times of the Half Penny Machin".

discounts. Alternatively you can take a flash drive and your paper to FedEx Office (Kinko's), Office Depot or similar establishment. If you do this you will need to be sure that the fonts and any colors print the same as your single pages printed at home. Lastly you can print the text on single pages and do an old-fashioned "cut and paste" onto your double page – having matching page colors is essential if you do this!

Another challenge is planning the sequence of pages in your exhibit so that the double page doesn't logically split at the end of a row or frame e.g. logically fall as the last page on Row 2 and the first page on Row 3!! It's pretty easy to avoid this the first time

you create an exhibit, but we all know that moving pages within an exhibit as more material is acquired is standard procedure, and knowing where the double pages go has to be added to your planning. A few exhibitors have overcome this challenge with newer exhibits by choosing to mount the entire exhibit on double pages even though they construct some of the pages in two columns to appear as singles.

A couple of challenges arise when shipping your exhibit when it contains double pages. Do you ship two packages? One for the double pages and one for the rest? Do you find an extra large box that accommodates both? Whichever option you choose, shipping your exhibit entails having someone other than



Figure 7 A double page made with two single sheets from Vesma Grinfelds's "The Airport Issues of Lithuania: A Traditional Study" with an inset showing a close-up of the page join.

you mounting it. You need to supply detailed instructions to make sure the double pages go in their proper places. I personally insert a fluorescent colored sheet that says "Double page 53-54 goes HERE" between page 52 and 55. (You do have numbers on the backs of your pages don't you??). I recommend giving a double page two page numbers so that anybody trying to help you get your exhibit mounted correctly knows exactly where it goes.

If your double page is constructed of two single pages and you want to assemble the two halves at the frame, your mounting instructions will need to be especially precise and detailed. I have not discussed this possibility here.

Figure 5. A double page from David McNamee's thematic exhibit "The Canoe in Pacific Island Culture". This is a single double page the different colors of white are an effect of stitching together two separate scans.



Final note: 11 by 17 double pages, whether single sheets or made from two 8½ by 11 pages taped together go into a single 11 by 17 sheet protector. Do not complain that an 11x 17 sheet protector is too expensive when you are mounting hundreds if not thousands of dollars of material on each page!

I want to hear from exhibitors that are using double pages about their challenges and how they have overcome them. Have perceived challenges stopped you from trying them? What problems do you see that I have not mentioned here? Have you come up with alternative solutions to some of the challenges discussed here. Let me know my contact information is part of my byline. ☐



Preparing Exhibits

By Steve Zwilling

Who owns your stamp?

There are exhibitors who are so closely identified with their prize winning exhibits that we may think that they “own” their exhibiting subject. To ask the title question more precisely: Who ‘owns’ the exhibit of a stamp or stamp issue? Who are these people who exhibit a subject area for which informed collectors shy away from because of the excellence associated with the first exhibit?

Look at Figures 1. Whose exhibit is this? How do you know? Look at figures 2 and 3. Same question: Whose exhibits are these? And how do you know? These are great pages, they demonstrate advanced exhibiting skills and they are representative of the style each exhibitor uses in showing his material.

Many exhibitors have a style, but the ability to recognize the authors of these exhibit pages—even if we have not viewed these particular pages before—goes beyond purely stylistic issues. Styles are frequently copied, but this is one of the strengths of the exhibiting world in that we share our techniques to help every exhibit reach its maximum medal level. And, if we are lucky, we continue to improve our exhibiting style so that an exhibit we prepare this year is better—and perhaps stylistically different—than ones we prepared in prior years.

So it’s not just style.

Is it subject matter? That’s a good question. Who exhibits Transvaal? Who exhibits half lengths of Victoria? I imagine most readers of **The Philatelic Exhibitor** can answer those questions. What is it that makes us able to say quickly and so confidently Tim Bartshe and John Barwis?

Nine exhibiting areas are listed in Table 1. Who exhibits these areas? What philatelists do you think of when you see these philatelic subjects?

Sometimes, if we see an exhibit on one of these subjects, we assume we know whose exhibit it is—based purely on the subject matter as this individual is the person who exhibits (or ‘owns’) that subject.



Figure 1.

What does ‘own’ mean? It seems to mean that you have the pre-eminent exhibit in the area, that your exhibit is exhibited frequently enough for people associate it with you, that even though we exhibit against ourselves and not against others, that it is considered the standard by which the subject is considered and for which it would be very difficult for another exhibitor to do as good a job in preparing an exhibit. In some cases in which an exhibiting area is so well done by an exhibitor that other potential exhibitors shy away from exhibiting the same subject.

Who exhibits these areas in Table 1? What philatelists do you think of when you see these philatelic subjects? We all have a different awareness of exhibitors and exhibits, but the exhibitors in Table 2 are as likely to be known for what they exhibit as for who they are. They are associated with the exhibiting areas shown in Table 1. The pairings are shown at the bottom of this column.

How does one own or become so closely associated with an exhibit or exhibiting area? What do these exhibitors do? Win several gold medals. Win a grand award. Win a second grand award for either the same exhibit or for an exhibit closely related to the first. Publish. Be visible: exhibit many times so the exhibiting community knows your powerful exhibit. Be the best in the field. They even promote the area so that others know about it and can appreciate it. The exhibiting area becomes their trademark.

Table 1.

1. 1902 Washington Shield stamp
2. 1928 U.S. Beacon Airmail
3. Indian Feudatory State of Barwani
4. British Bechuanaland
5. Catapult mail
6. Hindenburg
7. Sitting Helvetia of Switzerland
8. South African Officials
9. U.S. Sesquicentennial Exposition

Table 2.

- a. Cheryl Ganz
- b. Jim Graue
- c. Bob Hisey
- d. Nick Lombardy
- e. Andrew McFarland
- f. Charles O'Brian
- g. Harlan Stone
- h. Peter Thy
- i. Dan Walker



Figure 2.

Figure 3.

Constant learning and improving an exhibit is what characterizes those exhibitors who set the standard for an exhibiting area. When a PhD candidate completes the requirements for the Degree, he or she knows more than anyone else about the chosen area. How then does an exhibitor become the equivalent of PhD's (assuming we wish to) in our areas? What makes it possible? Learning. Knowing more about the subject than most people; knowing more than you thought possible when you began. Learning more about your subject, showing that knowledge in your exhibit and sharing that information with others will make it yours.

In organized philately it is largely the case that good exhibits become better and great exhibits become greater.

Why is this? Dealers approach exhibitors with material that matches the exhibitors' needs and interests. It is, of course, impossible for any dealer to keep track of a multitude of exhibits and exhibitors. Yes, dealers know some of their customers and put pieces aside for them but not all will initiate a call

to say 'I've got this item that I think you may need/like.' A high percentage of exhibitors receiving calls like that are exhibitors whose exhibiting areas are known to the dealer community. This has the effect of helping the strong exhibit become stronger.

If, for example, a dealer had a wonderful Sudanese FDC (let's say 30 copies on a large envelope paying for an unusual combination of postal services) would a dealer know that I collect that issue and might like to acquire the piece? No. I don't 'own' the issue; there is not even a general awareness that I collect and exhibit the subject.

In addition, an informed collector can make informed purchases by recognizing elements of a stamp or issue that are not widely known. This same knowledge allows an exhibitor to provide enhanced descriptions of material and contextual information in the exhibit write-up.

Perhaps Sir Francis Bacon (1561-1626) said it best: "Knowledge is power."

The pairings from Tables 1 and 2: 1d, 2e, 3i, 4h, 5b, 6a, 7g, 8c, 9f. ☐

Exhibiting Philatelic Literature

By John Hotchner



Some pertinent miscellany

Clarity in Literature Judging: There is progress to report in providing clarity in Literature Judging criteria. Chapter 23A in *The Manual of Philatelic Judging* has been revised and expanded, and reviewed by CANEJ, and by the time this issue of **TPE** is in your hands I hope it will be up on the APS website (www.stamps.org). It is recommended that all literature judges and literature exhibitors read the new chapter.

Whither Philatelic Literature? Of even more importance, CANEJ Chairman Steve Reinhard has appointed an ad-hoc committee to come up with a set of proposals to expand and further clarify literature exhibiting categories, to make literature competitions easier to hold, to make the knowledge and experience of judges and other exhibitors available to all in literature forums, and to improve feedback to authors and editors. Members of the Committee are Tim Bartshe, Rich Drews, Jim Graue, John Hotchner, Peter McCann, and Steve Reinhard, ex officio. It will also consult with those who run the present literature competitions (Daniel Piazza, Darrell Ertzberger, and Ken Trettin), Ross Towle and Larry Fillion for their knowledge of computer capabilities, and Michael Dixon, Alan Warren and Dan Warren for their experience in judging and/or show management. It is hoped that the Committee can have its recommendations ready for CANEJ review in December and the APS Board at AmeriStamp Expo 2013.

Some Things for Authors and Editors to Remember: At the Literature feedback session at StampShow '12 in Sacramento, the judging panel composed of Alan Warren, Dan Warren, Peter Thy (Apprentice) and myself held forth on a number of issues which affected more than one entry. One of the attendees, Rob Bell, thought the information conveyed was of sufficient importance to ask if it could

be memorialized in some form for others involved in creating literature, especially editors of periodicals. What follows is an attempt to capture the major themes, and some specific recommendations:

1. The need for diverse authors. We saw several entries in which editors wrote half or more of the publication. Some of those included appeals for more authors from the membership and bemoaned the fact that there were not more volunteer authors. Our advice is that general appeals generally do not work well. Editors should indeed be trying to build a stable of regular and periodic authors who will contribute both a varied group of articles, and a varied group of perspectives to the publication, and the most effective way to do that is one-on-one. In other words, editors should identify members who have written before, or in other publications, who are exhibitors, who are researchers/specialists, and approach them personally to produce for the journal. Contributions need not be lengthy research articles. (See below regarding balance.) The immediate objective is to get an author feeling comfortable with writing for the journal. Once that is accomplished, longer pieces are likely to follow. It is much harder for a potential author to refuse a direct request, and all too easy to ignore a general appeal. The editor may need to follow up to assure that the commitment will be honored, and should be thinking in terms of years, not months. Authors need time, and for that reason, asking one or two people is not enough. This is a continuing process, and having half a dozen people working simultaneously on future articles is not too many.

2. The need for a statement of objectives. We saw a number of entries in which the name of the publication led us to expect a range of coverage that was not present. For example, the periodical "Upper Frankenstein Philately" would seem to imply coverage of everything from prestamp mail to the latest new issues. Unfortunately, what we often found was a journal with 95% of its content for the year focused on 19th century postal history. That is fine, if that is what the society intends, but then the name of the

publication should accord with that expectation, and there should be a statement of objectives for and in the publication that states what the editor is expected to accomplish in publishing the journal. That kind of a statement of objectives either for the Society or for the publication should be included in every issue.

3. The need for balance. Once the publication's objectives have been established, it is the editor's task to assure that there is adequate, if not proportional, coverage of everything that fits within the objectives. If a publication is intended to cover a given country's international empire, then a year's worth of issues should contain some sort of coverage on virtually all of that empire. Ideally, it should also have material on both older and modern era material, coverage of both stamps and covers (not to mention other philatelic aspects such as revenues and postal stationery, a mixture of longer scholarly/serious articles and shorter/lighter fare that will appeal to all levels of expertise, and there should also be a beginners column that provides information that will help the novice to understand the deeper articles, and to get more deeply and more profitably involved in the specialty. (Many clubs complain of the difficulty of attracting new members, but seem to do almost nothing to attract people new to their specialty. It needs to be remembered that new members most often do not come fully formed. They need help to develop.)

4. The need to remember that a society journal is a) the society's best advertisement both to new members and old ones, and b) it's the society's journal of record. In other words, it needs to include information on who the society is:

A. Its officers and activity chairmen and how to contact them,

B. The club's current activities and services, and who to contact to access them or get involved.

C. What is coming up in the future and how members can get involved, and

D. It needs to identify, preferably in bold type, the names of active members, the names of people who have helped the club to prosper, or those who have been recognized for contributions to, or accomplishments in the hobby outside the club. If candid photographs of club events/activities are published, the names of members in the photos should be included in the descriptive text underneath.

5. Some issues regarding utility. The biggest problem is size of typeface. It may help to remember that the majority of members of every society are seniors. While some will have suffered no reduction in visual acuity, others have. If you want your journal to be read by all your members, tiny print does not encourage that; either in text or descriptors under il-

lustrations. On another point, think about how many times you have gone to your bookshelves to look for a specific issue. Almost without exception, you are searching for an issue by date. Yet, most journals continue to put the volume and issue number closest to the spine, and the date on the right hand side of the cover. Far better to put the date next to the spine so it is most accessible.

6. The utility of society auctions. Society auctions can be a mixed blessing. They often take up space that might better be devoted to articles of more lasting philatelic value, but they can themselves have value in giving the membership a sense of what is available in the marketplace. The latter is enhanced by including in a subsequent issue the prices realized on what sold. The auction then becomes a true value reference, and there is better justification for including it IN the journal. However, if only a small portion of your membership actually participates in the auction, you might survey members to see if they actually have interest in the auction or whether it is wasted space (and a drain on your treasury) to include it; and thus whether you should consider conducting most auctions on a website, or as a separate listing that goes in hard copy only to those who request it.

7. A word about books. While some of the above can apply to books (titles, typesize, etc.) there was one outstanding problematic area: lack of or a poorly done index, and less often, a bibliography. It is as if the author heaved a giant sigh of relief when the text was done, wanted to get the book out rapidly, and had no time or juice left to do yet another task. Yet, for the book to be maximally useful to researchers (and let's face it, how many philatelic books get read cover to cover?) an index is essential.

8. A word about compact disks. CDs have not yet conquered the philatelic world, but an increasing number are being submitted in literature competitions. It is not enough that they simply substitute for a pile of paper. CDs provide a set of capabilities that should be used. These include indexing with searchability so that one does not have to scroll through the entire run of a publication to find a specific issue or subject. CD content should be in a logical sequence, and there should be a "How to use this CD" section at the front which instructs the user on how to use the CD to promote ease of navigation. The CD, itself, should not be a generic blank with magic marker identification, but rather should have a descriptive label, and a properly labeled carrier.

All of these matters can have an impact on medal level, but medals are just a reflection of the utility of your publication to the readers/users. It should be your goal to increase that level of utility. ☐

Highlights • Board of Directors Meeting StampShow Sacramento 2012 • Aug. 17, 2012



Called to order at 4 pm A quorum was present for conducting business.

Board Members attending: Mark Banchik, Tim Bartshe (Acting Secretary), Tony Dewey, Larry Fillion, Vesma Grinfelds, John Hotchner, David McNamee, Patricia Stilwell-Walker

NAPE: John announced that the potential assimilation of NAPE is off the table as the society down under now has enough volunteers to sustain itself. They have approached us about a joint meeting at next May's AUSTRALIA 2013, and co-hosting a table. John hopes to attend, and feels we can benefit by doing this. He has committed to the joint meeting on the theory that someone from AAPE will be there, but no decision on additional participation until details and costs are more fully developed.

Treasurer's Report and Proposals: Income and expense report for prior two years and estimates for the remainder of 2012 and 2013 were previously distributed. Losses from 2011 due to Best of publication, YPLF sponsorship, 25th anniversary expenses, and improved TPE will be minimized in 2012, but we are still "leaking" red ink. A Life Members account has been set up with \$25,000, with interest going to operating expenses. About \$5,500 has been contributed this year by our generous members. Dues increase (first since 2001) recommended, to \$25 for U.S./Canada members starting 2013, which will nearly pay for costs of producing TPE. Foreign rate will move to \$35. Moved, seconded, and approved unanimously. The first billing for 2013 dues will be electronic. David then proposed and recommended a restructuring of the Life Membership program in recognition of the long term reduction in interest being generated by the Life Membership fund which does not come close to covering cost of a year of TPE. Moved, seconded and approved unanimously.

TPE Advertising: Don David Price reports that additional advertisers are in the works.

Final Report From Retiring Youth CofC Chair Carol Barr: Carol Barr's final report and suggestion for a change was distributed to the board prior to the meeting. John noted that Carol has served for eight years and has our appreciation for a job very well done. Vesma suggested that Carol's suggested rule change be tabled until she has had a chance to try to establish better communications with show chairmen. Meantime, we are set for the Youth CofC competition at NAPEX 2013, and possibly at BALPEX 2014. Minnesota Stamp Expo has given us a standing invitation for future runnings.

The Future of AAPE on Social Media: Prior to this meeting, John had asked Larry Fillion, our Webmaster to give some thought to what we could/should be doing to get ahead of the power curve on social media. Larry reviewed the different types of social media outlets and noted that there is no need for urgent action. He recommended that we study this matter further with specific recommendations to be made at a future board meeting.

Publicity: John has split off the press release responsibility from Ed Fisher's other Publicity effort. He has sent out one release, and press releases will in the future become the responsibility of Ed Andrews.

Team Competition at AmeriStamp in Louisville: Tony Dewey reported that Sandeep Jaswall is developing three teams for Louisville, and that he understands at least two others are being formed.

Diamond and Ruby Awards: Ron Leshar reported that there are only a trickle of requests for Diamond awards, and no Ruby requests. He believes renewed publicity is needed, and Tim Bartshe agreed to write up a small piece on the Ruby Award for TPE.

YPLF Discussion: At this point the meeting was suspended so Alex Haimann could introduce the new YPLFs for 2012-2013, and we could hold a pre-arranged discussion with Tim Hodge, the exhibiting track YPLF from the 2011-2012 class. He has recently made the switch from youth exhibiting to adult exhibiting. Major points made: The impulse to collect and ultimately exhibit came from his grandmother. The lure for Tim is in the research rather than the actual preparation of the exhibit. He believes the rules are not too restrictive, but rather give framework within which one can work. He recommends meeting with judges at the frames. There has been a problem with timely notification of youth being invited to participate in the CofC, and Vesma noted she will work on that. Tim had no mentor in his philatelic specialty, and there seems to be a problem with timely assignment of mentors because of the need to vet mentors against law enforcement

databases. He noted that he found the jump from youth to adult exhibiting difficult because of the loss of a significant number of points available for presentation aspects in youth judging. Pat Walker agreed to look at how the point quantities progress up to the most senior youth as it may be necessary to make changes.

Outreach Committee: Chairmanship will move from Tim Bartshe to Ed Andrews who will work with Tim, David and others in developing a new program.

By Laws Revision and Long Range Committee: David, Long Range Chair, stated he will be looking again at the survey responses and recommendations with the object of extracting worthwhile recommendations. After that process, John indicated that he will be sending out the current version of the By-Laws and asking all officers and board members for suggestions on revisions. He hopes to have the revisions done by the end of his second term.

Ad-hoc Committee on Website Advertising: After a lot of research and discussion among the committee members) [Don David Price, Larry Fillion, David McNamee, Randy Neil, and John Hotchner] it is agreed that we should embark on a limited program of testing. Rather than use live advertising, it was suggested that we test using our own advertising – for the mentor Service, the Critique Services, Team Competition at AmeriStamp, etc. Larry will coordinate.

Ad-hoc Committee on Digital Delivery of TPE: While not an immediate issue, John noted that this will need to be addressed sooner rather than later as postage rates rise, and digital delivery becomes the de facto standard for society publications, which is already beginning to happen. John appointed a committee to be chaired by Pat Walker on how and when to embark on this journey; not as a required action for all members, but for those who would like to gain the benefits of electronic delivery. Members will be Randy Neil, Larry Fillion, David McNamee, and John as an ex officio member.

Meeting was adjourned at 5:45pm.

Respectfully submitted,
Tim Bartshe (on behalf of Liz Hisey)

Here They Are!

Special Anniversary Lapel Pins



These lovely gold cloisonné lapel pins were made available at our 25th Anniversary convention at CHICAGOPEX:

- The “MEMBER 25 YEARS” pin is for all Founding Members who joined the AAPE in 1986 and is distributed free at various stamp shows.
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The AAPE Award for the Best Title Page

The American Association of Philatelic Exhibitors Best Title Page award began appearing at all World Series of Philately and Canadian stamp exhibitions at ARIPEX in Tucson, Arizona, in January 2011. It has been a resounding success. The Best Title Page Award is open to any medal level. It is being sponsored by an anonymous donor who feels strongly that there is room for improvement on all levels. And there are judges who believe, already, that this new award may actually be raising the quality level of title pages around the country. If so, we are achieving our purpose with it.

The purpose of the Award is to encourage exhibitors to meet the CANEJ judging principles relating to the Universal Exhibit Evaluation Form, and also to educate other exhibitors and visitors as to what constitutes an effective title page.

A rather beautiful award and ribbon are offered. Further information, contact: Denise Stotts, Awards Chair, P.O. Box 690042, Houston, TX 77269-0042.



By Tim Bartshe

Stamp Show Administration



[Editor's Note: *Tim's column this issue is being ghostwritten by a well known show organizer who wishes to remain anonymous. Tim will return in our following issue in three months.*]

Going back more than a few decades in the stamp show world—this writer first began going to our shows over 40 years ago—I can well remember when many stamp shows were seat-of-the-pants operations. Dealer tables had no tablecloths, certainly no draperies behind the tables, exhibit frames were often handmade affairs with construction of them being done by club members with carpentry talents, and show signage was generally done by some of the ladies in the club who used posterboard and Magic Markers.

There were, of course, the big shows in places like San Francisco, New York, Chicago, and Los Angeles whose events were often sponsored by a large group of stamp clubs who had sizable budgets and who could afford to contract for professionally-made frames and even signage. But they were few and far between. In many ways, the local shows were terrific fun, certainly a group effort on the part of small,

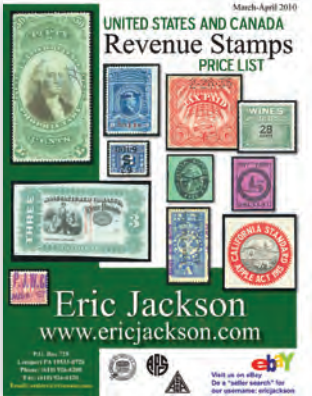
dedicated committees—and if one served on such a committee, one felt like family.

Today, most of our shows have emerged into a world where many, if not most, elements of a stamp show can be done with a professional polish, and with a relatively small budget.

Nothing does more to offer a show visitor a friendly welcome than large, well-executed signs that provide the showgoer info on where things are happening and when. Carry the policy of well-made signs over to a well-conceived, edited and design printed program, and you have a show that knows how to communicate with the visitor and make him feel quite at home.


I like the signage shown on this page. St. Louis Stamp Expo is known for its polish and professionalism—and its signage certainly reflects them. And the signs displayed at ARIPEX by the Postal History Foundation serve to not only inform visitors, but also welcome thousands of kids to their event.

What is your show doing to use signage to warmly welcome showgoers into your exhibition hall? Never underestimate its importance! ☐




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**Will we see you in Louisville for AmeriStamp Expo '13?
 Hope so. Lots of activities for exhibitors!**

 **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:

July 2012: Tim Bartshe (and his sidekick David McNamee), who have put a great deal of time and effort into creating our Outreach Program, including our exhibit on how to make exhibits. Tim, who retains other AAPE activities, has left the post of Chairman of the Outreach Committee, and Ed Andrews has been appointed to fill the post. Ed has also taken on the task of sending out our periodic press releases to keep us 'in the news' in the philatelic press.

August 2012: Carol Barr, who has served an unprecedented eight years as our Youth Exhibiting Competition Director, a job requiring continuous activity throughout the year, has retired. Her replacement is Vesma Grinfelds.

September 2012: Tim Hodge and Dzintars Grinfelds, who have successfully made the jump from youth exhibitor to adult exhibitor while part of the Young Philatelic Leaders Fellow program. Both gave the Board exceptional feedback on their experiences – Tim in person at StampShow, and Dzintars by email. We wish them continued success. And welcome Autumn Hanley, a new YPLF introduced at Sacramento, who has chosen Exhibiting as her track.

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 Email the Editor: Editor@aape.org
 We'll reserve a space for your article immediately! (No kidding.)



An Exhibitor-Judge's Perspective

Arthur H. Groten, M.D.

Exhibiting Cinderellas Quite On the Rise.

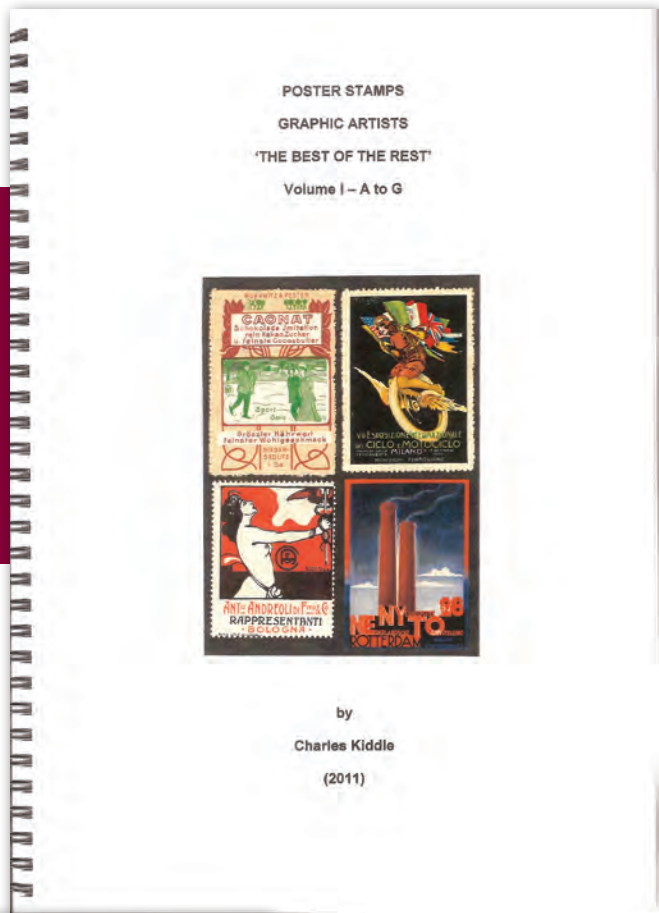


Figure 2.



Figure 4.

The Poster Stamp Collectors Club met at the recent Pipex show in Portland, Oregon; 14 members were in attendance. Poster stamps fall into the Cinderella Class and, as such, are a relative newcomer to philatelic exhibiting. Over the past eight years, since the St. Louis show of 2004, a number of purely poster stamp exhibits have appeared. They are well received and have garnered both vermeil and gold medals.

Their nature tends to result in topical exhibits, such as for a specific exposition or a particular town. Nick Follansbee's exhibit broke new ground when he presented "Reklamemarken: German Advertising (Poster) Stamps and Early Modern Graphic Design." He showed the development of modern design through the work of the wonderful graphic artists in Germany during the 1910-30 period. This thematic approach demonstrates how poster stamps are, in fact, primary



Figure 3.

Rolf Niczky

22 January 1881, Munich - 1950, Garmisch

Niczky was a minor German Expressionist painter and portraitist who cofounded the Munich artist group "Phalanx" in 1901 with Vassily Kandinsky. He also became a successful book illustrator and graphic artist, based in Berlin. Starting in 1924 he taught fashion design at Berlin's Reimann School.

Undoubtedly his most frequently reproduced work is the poster "Spratt's dog-cakes for high-class dogs" which is one of six posters of his listed in *Das Frühe Plakat*. The poster stamp version is not particularly rare. His other two poster stamps are also classics - made to promote his work with the poster publisher Ernst Marx. Both are rare. All are from around 1912 or 1913.



Figure 1.



Figure 5.

source material for studying German art during this era. Figure 1 shows one of the pages of his exhibit, with marvelous images created by Rolf Niczky.

Charles Kiddle, a prolific writer on poster stamps, (who, by the way, writes on this subject in the United Kingdom's *STAMP Magazine* with his brother, Francis) with his recently-released four-volume set of graphic designers of the world entitled *The Best of the Rest*, so-called because he has published other catalogues on specific artists as well as two volumes on the more prolific creators. They supply the raw material for exhibits such as Nick's. Figure 2 shows the cover of the first volume.

The bible of exhibition poster stamps, in five volumes, edited by Stewart Gardiner recently won a gold medal and the Robson Lowe Award of Excellence at the Association of Scottish Philatelic Societies. Figure 3 shows the cover and Figure 4, the award.

Perhaps one of the most remarkable things I saw at the show was a very innovative video loop in Anne Harris's exhibit, *The Horse*. I show a close-up of the screen in Figure 5. The video showed early RFD service, perfectly related to her topic. This sort of use of technology adds tremendously to the appeal of her exhibit and I suspect we will see more such examples in the future. ☐

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



SEAPEX • October 26-28, 2012 • Seattle Washington

Now a large regional show in Seattle, SEAPEX is beginning this year the process of qualifying as a participant in the World Series of Philately system. This year's show is from October 26-28, in the Exhibition Hall at Seattle Center, 301 Mercer St. This year's show will have 125 frames of competitive exhibits, 25 dealers, a club showcase of member exhibits, a Boy Scout workshop and a Youth Table. There will also be on display a special exhibit celebrating the 50th anniversary of the Seattle World's Fair, and SEAPEX will have several society participants including the Society for Hungarian Philately, the American Helvetia Philatelic Society, the Universal Ship Cancellation Society, and the local chapter of the Scandinavian Collector's Club. Also featured will be speakers on Philatelic Exhibiting (Tim Bartshe), Forgeries (Clark Frazier), Hungarian Philately (Greg Gessell), and U.S. Postal Counterfeits (Howard K. Petschel). Additional information and entry forms available from Ruth Caswell at SEAPEX@comcast.net

Cuy-LorPex Cleveland, Ohio Area October 27-28, 2012

Free admission and parking. Nine-page frame fees, open competition: \$3 each. Youth exhibits not in open competition, no charge. Fifteen frame maximum for a competitive exhibit. Hours – 10 a.m. to 5 p.m. Saturday, October 29 and 10 a.m. to 4 p.m. Sunday, October 30. Location -- Rocky River Civic Center: Memorial Hall, 21016 Hilliard Boulevard, Rocky River, OH 44116. Exhibit prospectus available by e-mail request to cuylorstampclub@hotmail.com or USPS mail to Cuy-Lor Stamp Club, Exhibit Chairman, P.O. Box 161064, Rocky River, OH 44116.

FILATELIC FIESTA 2012 November 9-11, 2012 San Jose, California

The San Jose Stamp Club will present its annual Filatelic Fiesta exhibition and bourse over Veterans Day weekend Nov. 9-11. It will be held at the Santa Clara County Fairgrounds, 344 Tully Road, San Jose, with FREE PARKING if you enter through gate #3. It will feature 170+ frames of exhibits and over 30 dealers.

Exhibitors are invited to go to our website www.filatelicfiesta.org and download the exhibit prospectus. They may also contact the Exhibit Chairman, Ed Laveroni, P.O. Box 320997, Los Gatos, CA 95032 or ejpjl@comcast.net for a prospectus. There will be an unlimited number of medals available as well as many special awards. A special room rate of \$89.00 with free breakfast is available at the Hampton Inn, 55 Old Tully Road, San Jose, CA 9511. Call the local number 408-298-7373 for this special rate.

The San Jose Boy Scout Council will be conducting seminars all weekend to qualify scouts for the stamp collecting merit badge. Information about this program can be obtained from Brian Jones at 408-927-6861 or bfj39@yahoo.com.

MID-CITIES STAMP EXPO November 10-11, 2012 Arlington, Texas

The Mid-Cities Stamp Club of North Texas is looking for a few more exhibits. We are especially geared for collectors who want to get a review by three WSP judges before venturing to a WSP Show. Frames are available for only \$6 each, either single or multiple frames. Because Sunday November 11th is Veterans Day the club is having a special single frame competition based on a "Patriotic Theme". In addition to being judged as all of the other exhibits, a special voting by those of the club's 132 members who attend the show, will have as its prize a United States Flag flown over the White House. The show will be held at the Grapevine, Texas, convention center with 29 dealers.

Another interesting aspect of exhibiting at this show is that there are also competitions for 1 page and 4 page exhibits. The entry fee is only \$1 for either of these with a suitable cash award to the best exhibit in each category. The closing date for exhibits is October 19th and the prospectus is available now at the club's website, www.mid-citiesstampclub.com. See the website for additional information. Entry forms are also available from the Exhibits Chair, Ray E. Cartier - 2509 Buffalo Dr. - Arlington, TX 76013.

CHICAGOPEX 2012

Itasca, Illinois November 16-18, 2012

The Chicago Philatelic Society will hold its 125th Annual Philatelic Exhibition at the Westin Chicago Northwest, 400 Park Boulevard, Itasca, Illinois on the weekend of November 16-18. We welcome the Latin American Fiesta Filatelic, including the Brazil Philatelic Association, the Chile Specialist Association, the Colombia & Panama Philatelic Study Group, the Cuban Philatelic Society of America, the Nicaragua Study Group, and the Peru Philatelic Study Circle, all of which will hold their annual conventions with us.

Over 300 frames of outstanding philatelic material, as well as a literature competition, will be presented. For addition info, including a banquet reservations, please visit our website, www.chicagopex.com.

VAPEX 2012 • Williamsburg, VA • Nov. 16-18, 2012

Historic Williamsburg once again welcomes VAPEX, a World Series of Philately show, to the Williamsburg Hotel & Conference Center, 500 Merrimac Trail, Williamsburg, VA 23185. The show will feature up to 200 16-page frames of competitive single and multi-frame exhibits, and exhibitors can find the prospectus on the Internet at vaphilatelic.org/vapex.htm. Frames are \$10 for multi-frame adults, \$5 for youth, and \$25 for adult single frame. All levels and classes are welcome. 25+ dealers.

Special rates available for the hotel, and Colonial Williamsburg is a short ride away. Many other attractions for the family in the area. Questions may be addressed to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125, or by email at jmhstamp@verizon.net.

PENPEX 2012 Redwood City, California December 1-2, 2011

The Sequoia Stamp Club presents PENPEX 2011 for the 29th consecutive year! The Show will take place December 3-4 at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood City, CA (about 30 minutes south of San Francisco). No parking fee or admission fee. All classes of exhibits are available to be shown in 16 page frames. THERE IS NO ENTRY FEE TO EXHIBIT; new exhibits and exhibitors are most welcome. An APS accredited National Judge will be part of the jury; written critiques will be available. A prospectus is available at www.penpex.org OR from Vesma Grinfields, Exhibiting Chairman, 3800 – 21st St., San Francisco, CA 94114.

York County Stamp Show January 25-26, 2013 York, Pa.

The 35th annual stamp exhibition sponsored by the White Rose Philatelic Society will be held at the York Fairgrounds, 334 Carlisle Ave. (Route 74), York, Pa., in the Horticulture Hall. Bourse of 28-30 dealers and up to 50 sixteen page frames available at \$6 for first frame and \$5.00 for each additional frame. \$2.50 for juniors under 18. Also there will be a bid board, youth area and club hospitality table. Hours of show are Friday from 10:00am to 5:30pm and Saturday from 9am to 4:30pm. Admission and parking are free. Deadline for exhibit entries is December 31, 2012. For prospectus and show information contact John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327 or e-mail: glenrock-otts@comcast.net. Please include AStamp show@ in subject area.

Continuity

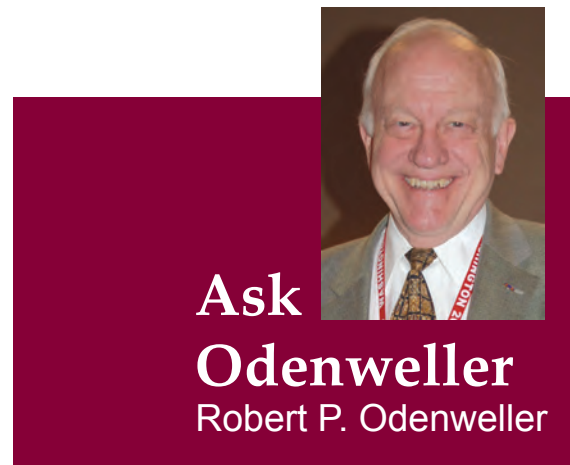
Exhibitors expect their exhibits to be evaluated by consistent criteria. For the most part, the judges at our national shows are able to look at the majority of exhibits and to come in with results that are in line with previous showings for the same exhibit, assuming that no major changes have been made. This may or may not be according to the exhibitor's side of things, since the exhibit may have made a major upgrade since its previous outing. More on that later.

Problems can occur when an exhibit that has received very high awards previously is looked at, but where the full scope of it is not appreciated by the jury, which gives it a vermeil medal. This could be for many reasons. The jury may have seen aspects of the development of the exhibit that are contrary to what they understand to be good exhibiting practice, and that the previous jury members may have missed them. In another situation, it is not unusual that some jury members might fail to appreciate the particular difficulties posed by the material, which could be exceptional.

For example, in 1963 I showed a one-frame exhibit of the definitive issues of New Zealand. Each stamp was in the finest condition possible, starting with the 1855 issues and going through 1960. The remark of one of the judges was that it was easy to buy these over the counter and to put them onto the page, as if they were currently available. I might add that none of the judges was a philatelist, and they did not seem to appreciate that some of the stamps were over 100 years old. It served as a good lesson not to make things look too easy.

Another reason that might cause an exhibit to lose appreciation is tied to the one mentioned above. It could be an area that is an offshoot of what judges might think they know, but fail to have a full appreciation of how difficult it may be to obtain the material. For example, it is not difficult to put together a third-rate exhibit of a classic area from material that the top collectors would ignore. At the same time, a few seemingly flashy pieces in such an exhibit might attract the attention of the judges and cause them to rate it higher than it deserves.

I can remember one such situation at a FIP exhibition, where the finest exhibit of a country was in the same show as another that was of a good bit lower quality, even though they covered the same time span. The latter exhibit was missing many of the key items and had some doubtful ones, but that it had full (small) sheets of what might have been seen as a notable sec-



tion of the span being shown. The other exhibitor had similar sheets, but had left them out of the exhibit, since they were commonly available, and of little use or importance to the exhibit.

One of the judges was ready to push the weaker exhibit to a large gold, while the top exhibit was looked on as gold material. Ultimately, the good exhibit did get the large gold and the other was able to barely squeak through with a gold, but only when a judge who "really knew" was able to show that the "flash" of the weaker one was illusory.

Tracking progress With so many shows in the U.S., and so many different judges seeing the same material, it is not surprising that some juries will rate certain exhibits higher or lower than before. A procedure has been in use at the FIP level for many years, where the "track record" of an exhibit has been kept of each exhibit, and made available to the organizers of the show. I hasten to add that this does not mean that an exhibit must receive the same award. One of our dear departed judges once put into print that FIP rules required that an exhibit should never receive a lower award than it had previously been given. That's pure nonsense.

Rather, it works like this. The list is not given to the jury members, who evaluate each exhibit given to their team. They report the results to the jury secretary, and when the results are entered into the computer, any that are two levels off of their previous awards, either higher or lower, trigger a request to the team leader to "check again" to be sure. Although they are not told whether it was higher or lower, it should be obvious.

In some cases, the team will ask another jury member who would have special knowledge of the area to help, or the request to check might simply work to resolve internal differences within the team. A wide spectrum of responses could result. Some teams may stand by their original results, while others might adjust them. That is not the end of the process, since a part of the judging allows jury members to ask for reconsideration of awards, which involves further discussion outside the team.

Earlier I mentioned how improvements could be made between the last show and the new outing. Such

upgrades may be obvious to the exhibitor, but they should be made plain to the judges, whether in the synopsis or on the exhibit pages, to be sure that the jury is aware of the disconnect from previous results, and prepared, one hopes, to give a higher evaluation.

An interesting process, and it helps to get the best results. My reason for mentioning it here is that something of the sort might be useful at the national level.

I can hear the cries now. It would involve a lot of record-keeping. True. It would involve coordinating with shows that follow one another closely. Maybe. The same exhibit can't be in two places at once, and usually will have a month or two between appearances, at best.

In practice, this is how it might happen. The results

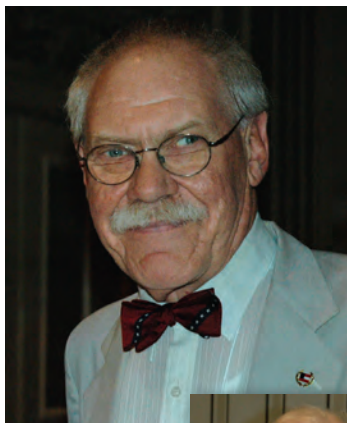
of a show would be sent to a central point, CANEJ or APS, to enter into a database. Show organizers would provide APS with a list of exhibits, with the list of previous awards taken from the database and returned to the organizers. The list would be made available only to the chief judge, and not to the rest of the jury, for obvious reasons. It would be the responsibility of the chief judge to mention that previous awards showed that a specific exhibit was not "on track" and that a second look would be worthwhile.

The database could also contain information about suspected forgeries or other problems that have been pointed out to the exhibitor, but that is a subject for another discussion. ☐

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Caught in the Act!

Scenes and people from recent stamp shows.

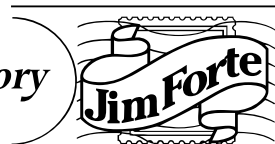


The always dapper former mayor of Lexington, Ga., and consummate judge on the national circuit, the Hon. Doug Clark.



Even the CANEJ chairman might be seen pondering the UEEF from time to time. (Steve Reinhard)

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 Surcharge



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Exhibiting Revenues

Three acquisitions and an exhibiting question



By Ron Leshner



Figure 1. Lanman & Kemp's check drawn on the Bank of New York with imprinted stamp, Scott RN-C1.

Three recent acquisitions have conspired to motivate this column. The first acquisition (actually the last chronologically) was a magnet with a message "Never Leave Well Enough Alone." The magnet came unsolicited through the mail. I, too, have been moved at times to send objects to people who probably did not want what they were receiving, but nonetheless I thought the person needed it. I suspect that the sender of the magnet thinks the message is a clue to my philatelic personality. Whatever the case may be, the magnet has set me to thinking.

The second acquisition was a copy of Jamie Gough's *The Ever Changing Paradigm of Philatelic Exhibiting*. I think this fine piece of writing is must reading for all exhibitors and judges. The evolution of our hobby as expressed in exhibiting parallels the museum field. More than ever we must use our philatelic objects to tell a story and we must draw the viewer into the exhibit. That's exactly what you will hear from museum professionals!

One of the other points that Jamie makes in his presentation is that it is time to revisit our exhibiting divisions and the rules that we have laid down. I

rather think that there are exhibiting disciplines: traditional, historical, display, and thematic. The content areas are postage, revenue, and cinderella (the look-like stamps that are neither postage nor revenue). The current judging manual has the following divisions of the General Class: Postal, Revenue, Illustrated Mail, Display, Cinderella, and Thematic. An interesting mixture of exhibiting disciplines and content areas to my way of thinking. And while I am jumping on Jamie's band wagon, why should it not be possible to mix disciplines and content in a philatelic exhibit? But I am getting ahead of myself.

The final acquisition was the 2012 *American Philatelic Congress Book* with a wonderful article entitled Messrs. Lanman & Kemp which explores an enormous hoard of material of philatelic interest. Of particular interest to me was the large number of checks with adhesive stamps or imprinted revenues. But the postal covers also formed a sizable portion of the company's records that have come into the philatelic marketplace.

The author of the article, David D'Alessandris, has put together a first rate exposition of both postal and fiscal history, all the while giving some insight into



Figure 2. Lanman & Kemp's check drawn on their gold account in the Bank of New York with imprinted stamp, Scott RN-E4.

Figure 3. Lanman & Kemp's check drawn on Merchants National Bank with imprinted stamp, Scott RN-F1.

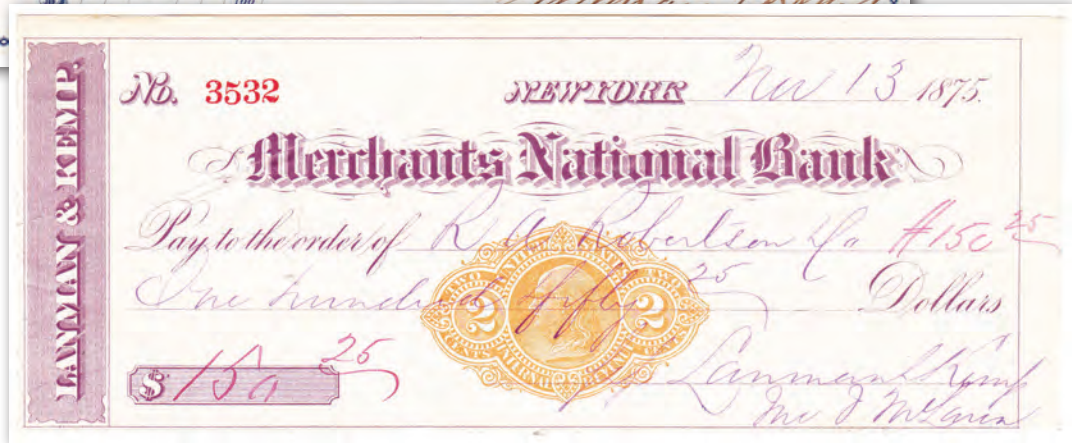


Figure 4. Lanman & Kemp's check drawn on their gold account in the Merchants National Bank with imprinted stamp, Scott RN-G1.



an important company that still is doing business in the 21st century.

Just to tease the reader with some of the lovely stamp imprinted checks from Lanman & Kemp, take a look at Figure 1, a delightful vignetted check drawn on the Bank of New York. Then look at the simpler check in Figure 2, drawn on the firm's gold account, also in the Bank of New York. Figures 3 and 4 are from a little later, when the firm had moved their accounts to Merchants National Bank. Lots of questions for the person who wishes to explore the Lanman & Kemp firm and how they were conducting business in the 1860s and 1870s. Why did they

need both a currency and a gold account? Most businesses did not maintain two separate accounts. Why did they move their accounts to a different bank?

Now for the exhibiting question promised in the title. What if Mr. d'Alessandris put together an exhibit which embraced the incoming foreign correspondence, the stamped receipts, and a sampling of the bank checks with both adhesive stamps and imprinted revenues. With our current judging manual, where would the jury classify such an exhibit?

Perhaps I need to go out and acquire two more refrigerator magnets—one for Jamie Gough and the other for Dave D'Alessandris! ☐

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What is Damaged Philatelic Material?

Part Three

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



Fig. 9 & 10 (Shown here and on the following page). Mexican PSC H&G 8, MEPSI P8, 2c (Dos Centavos) card (above). This card was subsequently reprinted with an error of 2 pesos instead of 2 centavos and released by trimming off the Dos Pesos error. Damaged but not penalized.

In other words, acceptable damage is purely what is done to the condition of the philatelic item while performing its full purpose. Items that were fully used and bear scars that are intrinsic to that use should also be FULLY acceptable for exhibiting; burnt covers from aero-philatelic disasters is the obvious example.

Truly damaged material that occurs at a later time should invoke a penalty and should be replaced or repaired if possible. The major exception would be, if such an item demonstrated a rare finding or an important, feature of use (e.g., a not previously seen cover marking/cancellation). Also, there may be other exceptions to all distant damage being penalized when long-term storage conditions are always detrimental to philatelic material (e.g. mold damage in moist tropical climates), and there is no other material to exhibit. But in general, reduction of condition at a time or place that is remote from an item's real use; e.g., years after its delivery, deserves to be penalized. This includes routine storage and adverse handling that degrades the stamp, cover, or postcard. That is properly called damage, and juries are right to subtract scores accordingly.

Therefore, a definition of what could be considered as truly damaged philatelic material might be:

Faded, torn, folded, creased, poorly repaired ("Scotch," and other adhesive tapes), together with damage due to stains, water, animal/rodent activ-

ity, (Fig. 8), light, excessive dryness, radiation, insects, and microorganisms (Fig. 9)(2), and various manuscript markings etc., that occurred remotely to the time and place of use, that were not part of the routine development, manufacture, sale, security, handling in the postal system, receipt, and document retention procedures.

It would seem that one additional factor that helps differentiate truly damaged from "damaged" material that is acceptable for exhibiting without penalty is the repetitive nature of the action that is done to a SIGNIFICANT portion of the letters, postcards, etc. and not damage that occurs to a small percentage of available material due mainly to poor storage and general care at a distant time.

Damage that occurs temporally close to, but outside of development, manufacture, and transit in the mail stream.

These include:

- Perfins, both large and small, seen on covers, postcards and letters that are frequently used by businesses for security purposes
- The sender cutting the corners off envelopes for inspection of printed matter pieces—common in Romania
- Punch file markings of many kinds, to stamps, trials, proofs, postcards and covers
- Scotch tape to seal envelopes and folded postcards



- Private cancellation markings on receipt of mail - particularly commercial business mail
- Manuscript notations on receipt of letters and postcards
- Stapling and crimping to seal envelopes and postcards
- Cutting and tearing of covers/envelopes
- Etc.

All of these need to be considered in the definition of what is damaged material suitable for exhibiting, and we believe the above definitions do this. Including these items as suitable for exhibiting, without question, would help clarify the “damaged” situation and allow for a clearer understanding of the topic.

File punch file holes and spike holes on postcards and letters frequently provide much historical information. The size, number, and width of the file holes are different in different parts of the world depending on the type of punch used. These all help identify the type of filing system that was used. It would also seem that filing systems and the postcards were sold as a system to companies using commercial postcards for routine communications. Most postcards to be filed were punched with two-hole punches but others have used three and four-hole punches. Postcards with four punch holes are rare.

Not accepting some of these items for exhibiting without good reason denies study of the punch holes and to us is not in the best interest of historical philatelic research. This is particularly troubling if such negative labeling of the philatelic items leads to its alteration or destruction. It leads to the question of what judges would do if an exhibit focused on just the many types of filing holes seen on philatelic material? Would that exhibit be tolerated or would the material be considered damaged?

And similar arguments can be made for the various perfin, staple, and crimping procedures seen on philatelic material with all of these being done in close proximity to the items journey in the postal mail stream.

Condition

Condition unquestionably is intrinsic to philatelic collecting. *The Stamp Collector's Handbook* states, “From the view of both prestige and investment it is advisable to have stamps whenever possible, in the very best condition.” For the purpose of this discussion we are not talking about the higher levels of condition, which involve printing impression, small color variations, stamp centering, perforations, good margins, and original full gum without the least defect, etc.

But the search for perfection has problems.

To be a little provocative one could argue to do away with condition in certain exhibiting divisions if it is the story, rarity, importance, markings/cancellations and the stamp itself that are all-important. Should these override condition at all times? Particularly, if possible, there is a desire that all philatelic material should be saved for posterity. Should any material be discriminated against to the detriment of research? Should less than pristine/perfect material be more readily accepted to tell a good story?

By over-emphasizing pristine condition, as mentioned above, one may be relegating to the waste heap worthwhile items of historical value. The authors have seen a number of postcards, for example, in which file punch holes have been crudely repaired. In addition, the appearance of some cards has been improved by trimming off one to two centimeters, thus removing the distracting punch holes. Who knows how many items have been altered or destroyed because someone has said that the material is damaged?

We fully realize the other side of the argument, namely, that “condition” is important. Everyone likes perfection—it is built into our genes! Perfect items are likely to be saved, shown at opportune moments, and preserved for future generations. It is this desire that drives exhibitors to utilize repair and restoration services.

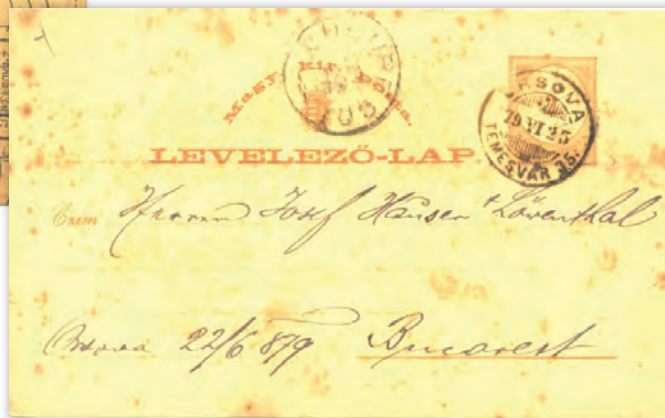
If judges were to actually examine the backs of all stamps and covers in each exhibit, no doubt they would find all manner of condition problems. This gets into the whole area of perceived condition from the front, versus what may be going on behind. We have heard that one judge suggested remounting a pristine cover over another that was damaged to hide an imperfection. This brings into focus whether some judges think, what you SEE is more important than what there IS.

Many collectors (and the general public) of all types are becoming exposed to a vast array of other collecting fields through such TV shows as *Antiques Roadshow*, and others in this genre. A common



Fig. 11. Romanian WWII censored PSC exhibiting rodent activity, stained, folded, and faintly postmarked. Damaged and penalized.

Fig. 12. Hungarian PSC showing foxing damage (see Ref. 2). Damaged and penalized.



theme on these shows is the vast difference in value played by “condition” from one collecting area to another. If nothing else, this kind of understanding calls for more sophistication from us all.

The *APS Manual of Judging* says under Postal History: The condition of stamps on covers is generally not important, other than contributing to credit earned (or not) for rarity (difficulty of acquisition). One can question this, as the condition of the stamps can often contribute to the appearance of a cover.

Unfortunately, unlike for stamps, there are no standards for grading covers, that would include the clarity and spacing of markings, stamp condition, etc. together with any apparent damage. Does this put covers and Postal History as a Division at a slight disadvantage to stamps proper?

And then more complexities arise. Apart from the rodent activity would WWII (Fig. 11) be acceptable and not liable to penalty if the markings were rare and told a story? Would the foxing damage of Fig. 12 be acceptable if the card had been sent to the Belgian Congo where conditions would have been humid and fungal growth prevalent? This highlights how social conditions, climate, and storage conditions in different parts of the world can affect condition and whether an item would be penalized in an exhibit.

There is the issue of whether the Treatment, including the story, should trump the Condition of the material exhibited. Should damaged material be exhibited for a more complete story? Just on percentages stated in the *Manual of Judging* it would seem that Treatment (20%) should trump Condition (10%), but does it in the eyes of all judges? Also, similar argu-

ments can be made for Research (10%). If research results are to be exhibited as well as published, the exhibits cannot be expected to adhere to the same standards of condition as exhibits of material where everyone knows pretty much what is to be found and it is just a matter of writing as many big checks as one can afford.

In the General Principles section of the *Manual of Judging* it is stated that, “Correct franking is part of condition. Overpaid covers should be avoided where possible. In some cases, contrived philatelic covers may be the only way in which a specific aspect, such as markings or usages of high-valued stamps, may be shown.”

This caveat is wise since it attempts to exclude showing of overt philatelic material. We recognize, on the other hand, that many a cover is just a few cents/francs/etc., over or under paying the appropriate rate, and is likely the result of the unavailability of the correct combination of stamps. But they have obviously been genuinely used and are not philatelic. These (or any) rate deviations should be addressed in the write-up of the pertinent items in the exhibit.

Editor’s Note:

This unusual multi-part series by Ben Ramkissoon and Rob Bell will conclude 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.

Exhibiting/Getting Started

By Bob Hohertz



Advice for beginning exhibitors? I was a total beginner a dozen years ago, knowing nothing about exhibiting, and now I'm an accredited judge. I sure hope I know more now—but then, it's difficult not to.

In 2000, I had formed a serious collection of revenue-stamped parlor car tickets, used from mid-1898 until mid-1902. They seemed like a good subject for an exhibit, but there was one problem: I didn't know anything about exhibiting. Not one thing.

Luckily, I had a possible resource. For several years I had been fobbing off invitations to the Saint Louis Exhibitors' Group, which met (and still meets) once a month at Doctor Betty Nettles' house. I figured it was time for me to attend, so I packed up my material and took the plunge.

Several people, including Betty herself, looked at what I wanted to show and told me I had the makings of a one-frame exhibit. This was news to me, but I quickly learned that a subject that could be told completely in 16 pages was something special, and the exhibit it formed was judged in a class with other one-frame exhibits. And it quickly became clear that I didn't have anywhere enough material to expand into multiple frames, nor was there any I was obviously lacking.

Quick lesson 1. A one-frame exhibit isn't just a way for an exhibitor to get his feet wet. It needs to be based on a subject that is complete when held to 16 pages, and if it could be more reasonably shown in more frames, it won't do well in one.

I went home a bit wiser, and with instructions to pick up the latest edition of *The Philatelic Exhibitor's Handbook* by one Randy L. Neil. I did that, and went to work. A couple of meetings later I was able to take my 16 pages and lay them out on a large table in Betty's dining room. I was promptly asked what I thought were a couple of silly questions about my material. Luckily, it dawned on me that the people asking them were not in the least stupid, so I had better change the exhibit so nobody, particularly judges, would get the same wrong impressions from the layout or write-up.

Quick lesson 2. Nobody is likely to take the time to read your write-up carefully. The judges don't have time, and casual spectators won't bother unless they happen to be absolutely fascinated by your sub-

ject. So say what you mean clearly and concisely.

At any rate, I made some serious changes and brought the exhibit back to make sure I hadn't messed anything else up in the process. Nothing of consequence was said about it, so it was ready for the Saint Louis show early in 2001. As it happened, it was the only one-frame exhibit in that show to get a gold, so it was also given the Best One Frame award. Obviously, being able to tap the knowledge of others in the process of putting it together paid off handsomely.

Quick lesson 3. If you possibly can, show your exhibit to other exhibitors, or at least other reasonable people, sometime before it "goes live." If there isn't anyone like that around, consider using the AAPE Critique Services, or do that as well. Make your mistakes where it doesn't involve a medal.

And weigh all advice carefully. After some consideration, I did ignore some suggestions, or at least modified them a bit in the way I used them. But everything did make me think about what I was doing, and that's what really counted.

Summing up, if you are brand new, find out how exhibits are put together. Get someone to tell you if you possibly can. And you could do a lot worse than hunt up a copy of Randy's book, and follow that up by something I couldn't do at the time (or didn't know I could do)—download a copy of the *Manual of Philatelic Judging* from the American Philatelic website.

Make a logical plan concerning what your exhibit is trying to do, and then do it. Keep everything you are doing as clear as possible. And be concise and correct.

Show your exhibit to friends who exhibit, or friends who collect stamps, or sympathetic friends who will put up with it. Take advantage of the AAPE Critique Services. Get as many people to look at it as you can before you put it in a judged show.

There are other things you should know about title pages, synopses for the judges, feedback forums and the like, but those can wait for another day. ☐

AAPE Educational Outreach Proposal

By Ed Andrews
Outreach Chairman

There are a variety of technologies which will allow AAPE to provide educational outreach not only to its members but also to the wider philatelic community. The purpose of the education outreach effort is to not only serve AAPE members with yet another source of information and guidance, but also to be used as a means of interesting others in the hobby to possible membership in AAPE.

The primary focus of AAPE is on exhibiting, both from the theoretical and tactical perspectives. However, many of the techniques used by exhibitors have application for the average collector in organizing and presenting their own material for personal use or for display at local stamp clubs, presentations to non-philatelic groups, etc. By providing easy access to interesting and contemporary information on exhibiting, AAPE has the opportunity to serve an even wider audience than its own constituency.

The following is a proposal for how this educational outreach might be achieved.

Technology

There are several free web-based services that allow individuals to prepare detailed PowerPoint and/or video presentations that have voice over commentary. These are easily accessible via a web link and can be retained for long periods as well as updated as necessary. Examples are;

www.anymeeting.com/

www.brainshark.com/what-is-brainshark.aspx

Example Presentations.

- Techniques of organization and mounting
- How to focus a collection to provide a theme
- One frame exhibiting.
- Thematics 101
- Taking the mystery out of postal history
- Why collect x (any country, any topic)

Method

Examples of the above topics and others suggested by the AAPE membership would be openly solicited for volunteers to prepare as 30-45 minute PowerPoint (or video) presentations. Detailed instructions on the method will be provided and the volunteer can create the presentation on his/her own schedule. Volunteers must be willing to expend their own re-

sources on creating the presentations as AAPE will not provide any financial support. Once completed AAPE will advertise the availability of the presentations to the hobby at large, stamp clubs in particular through the philatelic and, as appropriate, the lay press. Additionally AAPE may choose to align with other societies such as ATA.

Presentations offered to stamp clubs can be used in lieu of a live speaker. We can also provide a separate email link (when they request the link for the presentation) which will provide PDF copies of any handout material that the presenter believes essential to the educational outcome. These could be scanned copies of title pages or exhibit pages to be used as tangible examples additive to the actual presentation. Simple quizzes could also be provided along with a correct answer sheet to allow users to test their comprehension of the subject and presentation.

Library

AAPE will maintain a complete library, not only of exhibits, but also philatelic presentations available via free web links. All of these presentations will be free to the public.

Outcomes

Each presentation will have the same colors and logo so that AAPE branding of the presentations is first and foremost. The end of each presentation will have two standardized elements. One will be a feedback link allowing the viewer to comment on the presentation and offer suggestions for additional information they might find useful. This will aid AAPE in the development of future presentations and provide insight to the needs of the hobby at large. Secondly, the presentation will end with an informational piece about AAPE and an invitation to join the organization via a web link, possibly with some financial incentive (discount). Codes can be used for such recruitment to determine the effectiveness of the presentations in recruiting new members.

There are many other possible uses for this type of outreach, all of which can be explored and tried once we have established the base format.

A Question for All of Us to Answer:

When was the last time you signed up a new AAPE member?

As I See It..How About You?

By John M. Hotchner

jmhstamp@verizon.net

P.O. Box 1125, Falls Church, VA 22041-0125

Are all ideas good ideas?

Solving problems is an art. First it's necessary to identify and isolate the problem. Then figure out why it exists. Identifying the range of alternatives to solve the problem comes next, followed by thinking through the alternatives to pick the one that has the greatest benefit without causing new problems. It sounds simple and we do it every day—often packing all the steps into a 60-second decision process.

Compacting the process can lead us astray because it tends to give inadequate attention to the processes of isolating the problem, identifying the alternatives, and selecting the best one. In the context of AAPE, I have for 26 years, first as editor, and more recently as vice president and president, been the recipient of articles for **TPE** and messages from the membership suggesting courses of action intended to solve problems. A goodly number of them have been well thought out and were ready for prime time, or close.

Others were not well thought out. They identified the wrong problem or posited that a problem was more urgent than it was, made unwarranted assumptions about the problem, failed to come up with all the alternatives, proposed solutions that assumed unlimited numbers of enthusiastic volunteers and money, or ignored the cardinal rule of change: Beware the Law of Unintended Consequences. In my enthusiasm, I have made most of these mistakes at one time or another. So this is not a condemnation from Mt. Olympus.

Rather, it is the basis of a plea. Ideas are welcome, but please be certain that they do not fail the practicality test. When you come up with an idea, please keep in mind that the people who read your article will be reading critically. If you are making a proposal to the Board, understand that the people you have elected to office have a duty before adopting an idea for implementation or to advocate it as AAPE policy to subject it to rigorous analysis. That means looking at the assumptions underlying it for validity, assessing resource needs and availability, identifying the unintended consequences, and making certain that there are not better alternative solutions.

You can help those evaluating your ideas and proposals by doing a good job of consciously identifying your assumptions, and thinking through what you might think are the possible objections of adopting your course of action. In doing this, do what you might do with your exhibits: run your ideas past a friend or two to see how they react. Then, whatever arguments you expect to be raised countering your proposal should be answered as part of the proposal.

This says to readers and those individuals who are charged with evaluating ideas that you have not just tossed off the first thought that came to mind, but have done the analysis to make your proposal a solid one.

Wanted!

We've talked to enough exhibitors and judges over the years to know that every one of you has a viewpoint of some kind that, from time to time, needs to be aired. Most articles that appear here fall into this category.

Now's your chance! It's great fun to write for *The Philatelic Exhibitor*. Of course, you get your name out there, but best (and most) of all, you get to help, encourage and teach other exhibitors (new and old)—and you're making a contribution to your hobby.

Want to write? Send an article or just a question or two to your editor: neilmedia77@gmail.com. Do it today!

Diamond and Ruby Awards

The Diamond Award count now stands at 62, three more than the last report. The newest awardees are Paul Fletcher for *Postage Due Stamps of Australia*, Art Bunce for six separate gold level exhibits, and Mark Schwartz for *Boston Postal History, 1703-1851*. Congratulations to each of our newest Diamond Award winners.

The Ruby Award count now stands at 12. The newest recipient is John McEntyre for attaining 12 golds with two or more different one frame exhibits.

To submit applications for either the Diamond or Ruby Award go to the AAPE website and follow the directions to submit your application online.

Ron Leshner



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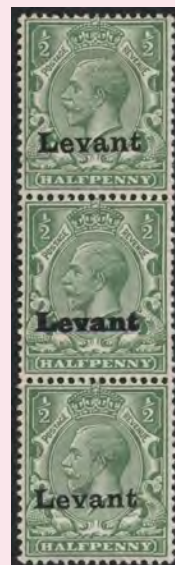
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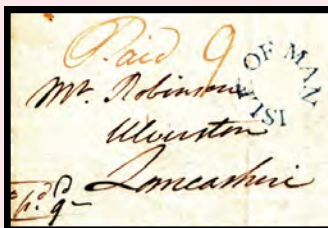
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The
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Quarterly Membership Report
 Liz Hisey, Secretary

MEMBERSHIP STATUS AS OF AUG 31, 2012

U.S. MEMBERSHIP		FOREIGN MEMBERSHIP	
ACTIVE AND PAID UP	711	ACTIVE AND PAID UP	116
LIFE MEMBERS	75	FOREIGN LIFE MEMBERS	12
2012 NEW MEMBERS TO DATE	18	NEW FOREIGN MEMBER	
DECEASED	10	TOTAL MEMBERSHIP	827
		TOTAL LIFE MEMBERS	87

Special congratulations go to the Novice Award Winners:

Dawn Hamman, NTSS 2012, Jere Dutt, Colopex 2012, Wayne Farley, Vapex 2011 and John Pare, MSNE 2012.

Welcome to new members June-August 2012

Richard Majerick, Philadelphia, PA
 Marian Swanson, Oceanside, CA
 Robert Pope, Sacramento, CA
 Benedick Termini, Fort Worth, TX
 Gerard Pfaff, Bethlehem, PA
 Mike Long, Lake Forest, CA
 Jack Congrove, Ft. Lewis, WA
 William Beck, Woodacre, CA
 Robert Martin, Kehie, HI

Stephen Kollins, Bellevue, WA
 Larry Strube, Frederick, MD
 Robert Dyer, Alexandria, VA
 Bob Lewin, Temecula, CA
 Khosrow Ghadiri, San Jose, CA
 Roy Teixeria, Sunnydale, CA
 Dean Carl, Elk Grove, CA
 Alfonso Zulueta, Concord, CA
 Antonio Len-Rios, St. Paul, MN

Deceased Members: Roger Schnell, Jesse Boherts, James Dingler, John Arn, Deb Nicoll, James Boyles, Roger Downing, Michael Falls, Stephen Belasco and John Lange.

4 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.

An important part of your membership are 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 \$1.90 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

Respectively submitted,
 Liz Hisey, AAPE Secretary



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Enclosed are my dues of \$25.00* (US & Canada) or \$35.00 (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.

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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 "1st" 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, 20th century Fancy Cancels, Postal History, Errors and the unusual!

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