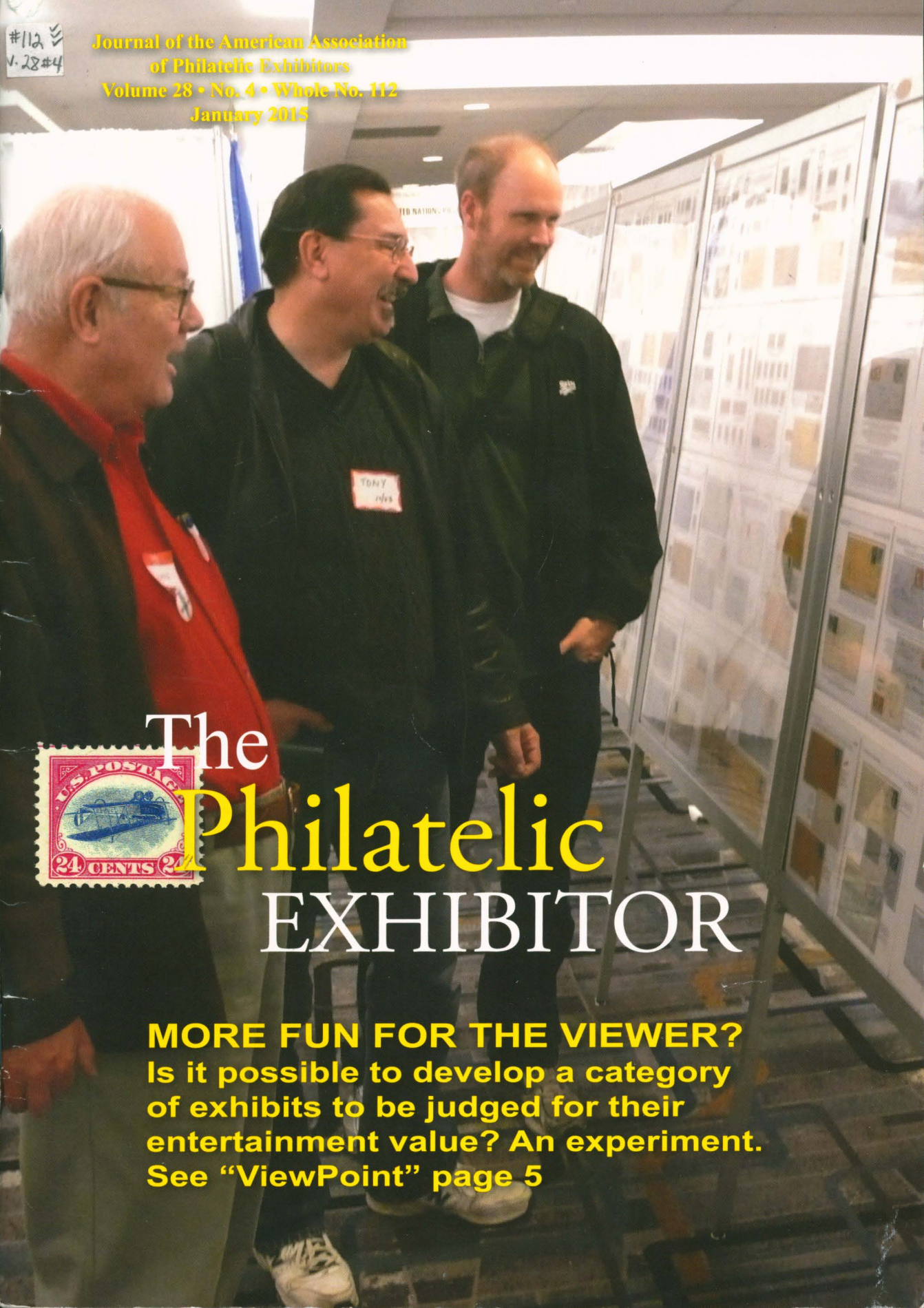


#112  
v. 28 #4

Journal of the American Association  
of Philatelic Exhibitors  
Volume 28 • No. 4 • Whole No. 112  
January 2015



# The Philatelic EXHIBITOR

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See "ViewPoint" page 5

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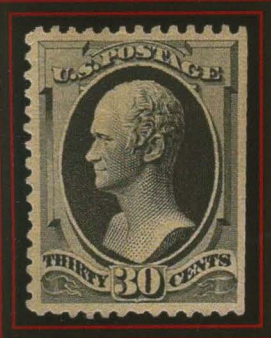
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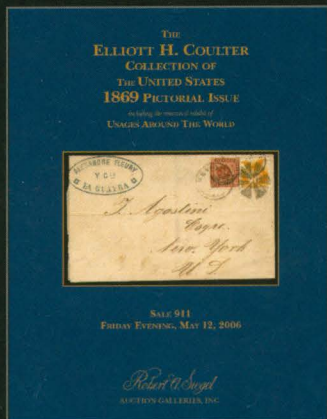
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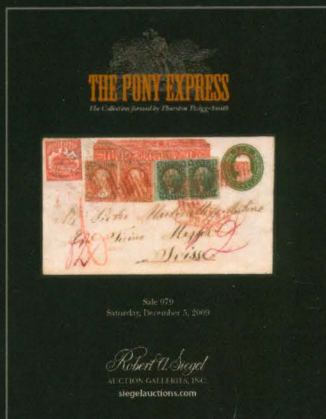


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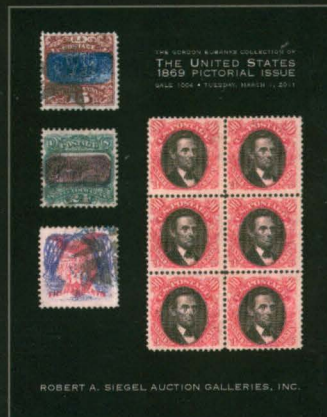
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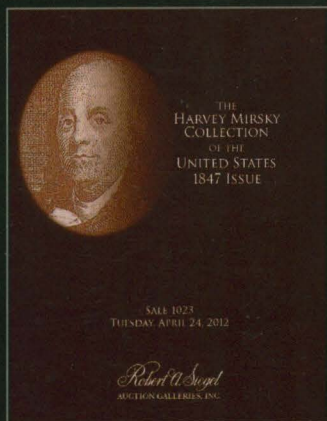
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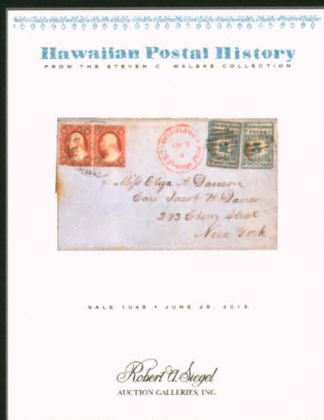
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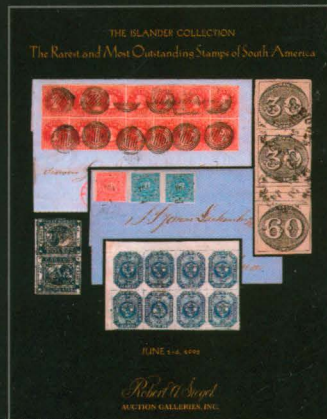
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The  
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**EXHIBITOR**



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**On Our Cover:** Three gentlemen, including David Kent and Tony Dewey, checking the exhibits at the ASDA National Postage Stamp Show in New York in October.

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# Forward Motion



A gold medal winner at the 2014 edition of Saint Louis Stamp Expo, **Jeff Bennett's** *The 1939 Baseball Centennial* is a primary example of how a philatelist can delve deeply into one of the most popular human pursuits (at least, in this country!) and produce an erudite showing that attracts major attention along the exhibition aisles. When this photograph was taken, about eight visitors to the show stepped aside so the photographer could get his shot! Certainly one of the most popular subjects for a topical exhibit, the baseball display contained quite a number of major rarities...and fun for the viewer!

## Midwest Philatelic Society spreads the gospel of exhibiting *A successful series of exhibiting seminars spawns an annual December exhibition*

**T**hat's the imaginative Bob Burney in the inset photo. He's the current president of Kansas City's 119-year-old Midwest Philatelic Society. No doubt he got elected much because of a special program he developed for his club that both encourages and teaches fledgling exhibitors how to create a competitive exhibit—and then show it in a special club competition that takes place every year at the group's annual Holiday Meeting and Party.

Bob, who's an experienced gold medal exhibitor, is an old hand at conducting seminars in his business pursuits—decided four years ago to develop and write a philatelic exhibiting seminar series for club members. It resulted in a well-conceived “how-to” textbook and several PowerPoint presentations—and is taught to any MPS



club member willing to attend the series of four seminar events during the month of August. Bob carefully leads the students (ranging in age from their early 20s to early 90s!) through a step-by-step process where they actually prepare their exhibits both at home and then during the seminar meetings. The goal for each is to have a 9-page exhibit ready for the December meeting at which there are 12 frames—of a very slick design created by a carpenter by the name of Bob Burney—of exhibits on which the club members vote on which exhibits they like best. First, Second and Third Place awards are then made. “It's a delightful way to introduce collectors to exhibiting—with no pressure, and much fun,” says Bob.

Is there any other club that has done this?

### ASDA's Innovation

**Over 230 frames of international-level exhibits** appeared in the frames at the American Stamp Dealers Association's 100th anniversary National Postage Stamp Show at the New York Hilton in October. The exhibition, judged by seven FIP-accredited judges, gave exhibitors a chance to test their prowess in preparation for soon entering the World Stamp Show—NY2016 international show coming up in 18 months. This was an entirely new concept of exhibition—and a laudable experiment.

### Leadership replacement!

**If there is anyone out there who doubts the good health of your AAPE**, they should consider the transfer of power among our association's officers as this issue of **TPE** goes to press. Leaving his role as president is one of the two founders of the AAPE—one **John McClure Hotchner**. Stepping in is Founding Member **Patricia Stilwell Walker**, one of the most decorated exhibitors in our history and a leader of vast experience. It is a proud thing to know we have been—and are being—led by two of the hobby's very best.

### Little more than a year and...

**Our 11th American international philatelic exhibition will be opening at the Javits Convention Center in New York City.** The AAPE, as many know, was founded at our 8th international (AMERIPEX) in 1986. We had a presence there, but nothing compared to the high level of active participation we will have at World Stamp Show—NY2016. As a member, you will have an opportunity to actively participate in our AAPE events there. Be sure to watch for news coming up...and be ready to volunteer! You'll be needed!





Randy L. Neil  
Editor  
neilmedia1@sbcglobal.net

## ViewPoint

The first incarnation of what may be a long line of title pages for an experimental exhibit being developed by the writer. He's pretty sure showgoers will enjoy the results, but (ahem...) will the judges?

The title page shown above, I am sure, has produced the desired reaction I hoped for when I placed it here on page 5 of this issue of *TPE*. It stopped you in your tracks so you could find out what it's all about.

That's exactly the reaction I am hoping for when this title page heads up a 16-page exhibit I am about to introduce at a forthcoming national-level stamp show. But I am hoping for that reaction not so much from the accredited judges, but the average showgoer—especially the individual who may just be getting started in stamp collecting.

So many times over the years I've heard folks in the non-exhibiting community in this hobby bemoan the exhibit aisles of a stamp show as quite often being dull and even boring—and not particularly enticing to the fledgling collector who is only thinking about becoming truly involved in the hobby.

We all know that stamp collecting is what you make of it. If one is looking for a fun pursuit, something exciting, colorful and intriguing to fill the hours, this hobby can provide it in bundles! But we don't see too much of it at all along the exhibit aisles (although I thank heavens for Liz Hisey's exhibits...especially the one about apple pie!). And it's in those exhibit aisles

where we can do the most good for our pastime. It's my humble opinion that, were those aisles to contain at least one category of exhibits that requires the exhibitor to show how stamp collecting can be almost as fun as a trip to Disneyland (*hey wait...it **is** for me!*), we might not only attract more people to the hobby, we'd expand the ranks of exhibitors!

(Check my article on page 31 of the Second Quarter 2014 issue of *TPE* to get a more detailed analysis of this idea.)

I now have a single frame exhibit that manifests this concept perfectly, I think. Following the title page you see here are 15 pages of highly unusual covers which, to the judges, might seem like only a "collection of covers," but in reality, they're the story of a 15-year odyssey to find unique, unusual covers that extoll the virtues of commercially-used mail in telling the stories of the joys, tragedies, triumphs, humor, passion and struggles of humankind.

Along the way, these covers are so striking, they quickly point out the possibilities one can turn into specialties in this great hobby. The exhibit, in essence, says, "There's no hobby in the world more fun than this one!"

Methinks this is a judgable new category of exhibiting. Want to join me? Email me! 

## From Your Retiring President



**John M. Hotchner**  
jmhstamp@verizon.net

## Au Revoir, but not Goodbye

I am delighted to turn over the reins of AAPE over to your new president, **Patricia Stilwell Walker**, who has served with distinction as Vice President for the past four years, and in several other capacities in the American Association of Philatelic Exhibitors since our earliest days.

In addition to Pat, the list of people to thank for their service is long, and that is a tribute to an engaged membership that has always risen to a challenge. Our record of accomplishment over our nearly 30 years speaks for itself. Rather than try to name all of those who have been key players over my four years, let me refer you to the AAPEs of the Month during my terms, in which I have tried to thank those same people who have given unselfishly of their time and at times treasure.

That said, I would be remiss if I did not mention by name Secretary **Liz Hisey** (our new Vice President), Treasurer **David McNamee** (who is retiring from the Board), and Immediate Past President **Tim Bartshe** (whose wisdom and experience I have depended upon). And our Editor, **Randy Neil**. Each of these individuals has spent countless hours on a continuing basis to assure the smooth operation of AAPE and its future during the last four years.

Again, a review of the last 16 issues of **TPE** will illuminate what we have accomplished over the last four years. It has been a busy time, and there are several initiatives in progress that Pat will be reporting on in her President's Column as time goes on.

As for myself, I am glad to leave the glory and the heartburn of the presidency to Pat, but will stay on the Board as Immediate Past President during her term(s). I hope to remain active in several of the initiatives in progress, and remain interested in your opinions and ideas for the future. I hope you will share these in the form of letters to the editor of **TPE**, in **TPE** articles, and at times in personal correspondence.

As we all look forward to New York 2016 and beyond, I know that AAPE is in good hands, and hope to be around to see AAPE go on to greater glory in the years to come. ☺

## Have you recruited a new member recently?

In the past 12 months, AAPE membership has experienced a growth in membership. That's nice... but even nicer would be our growth if every member recruited a new member. Why not give it a try?

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## Do You Have News?

All committee people, officers, directors of services: If you have news or information of any kind that needs dissemination, be sure it gets into **TPE**. Send to the editor at: [Editor@aape.org](mailto:Editor@aape.org). Also, please note the deadlines for placement of news in each issue. Check the dates at the bottom right on page 3. Thank you!

## AAPE Statement of Purpose

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



## From Your New President

**By Patricia Stilwell Walker**

8402 Abingdon Court  
University Park, FL 34201  
psw789@comcast.net

**T**hanks, Farewell and welcome: As your incoming President, I would like to thank all the AAPE members who took the time to vote in the Election. I always appreciate your involvement in the process, even when the seats are uncontested. I would also like to thank David McNamee for his 4 years of service as AAPE Treasurer and Ed Andrews who has come on board to assume that duty.

Similarly, I would like to thank Liz Hisey who has acted as AAPE Secretary since 2007 – Liz, however is not leaving us as she has taken on the role of Vice President. Mike Ley has stepped up to assume the Secretary's job. Please note the new contact information on the masthead. Welcome, also, to Mark Schwartz who is joining the Board as Director at Large.

NY2016: As we look forward to the next couple of years, I'm sure that AAPE members are well aware of the "once every 10 years" U.S. hosted major international stamp show in 2016 in New York. Since exhibits are a large part of such an event, AAPE is committed to being a highly visible presence there. Vice President Liz Hisey is taking the lead role in coordinating the planning necessary to make that a success for our society and our members individually. Updates from Liz will appear regularly in TPE; please take a moment to let her know if you are planning to attend or even just thinking about it!

Where are we with judging with points? Right up front, I want to make clear that what I'm writing is not an official report from CANEJ! There has been a lot of discussion in various AAPE Open Forums about using points to judge exhibits and the utility thereof to the exhibitor! Mostly exhibitor experience has come from points used prior to the Uniform Exhibit Evaluation Form (UEEF) for Single Frame or Display exhibits or from FIP results. More recently I have participated in or been aware of several juries using points to score some or all of the exhibits; the jury logistics and approach to doing this has varied as we are essentially experimenting – trying to find

out what works and what doesn't. I can report that when three judges are previously familiar with using points as a judging tool and the jury members who are not are willing to learn the results have been largely positive.

When the prior experience level is less, results have been mixed. Most recently the Filatelic Fiesta jury worked as a single team at the frames, using points to decide the medal and only retired to deliberations to decide the special awards. I'm sure that Jury Chair Peter McCann will agree with me that logistics and results were highly satisfactory. One thing that became clear is that the number of exhibits and the space in the aisles around the frames are factors that need to be considered as experiments go forward.

At Filatelic Fiesta we told exhibitors privately what their points were, but they were not recorded on the UEEFs. Exhibitors that I talked to were appreciative and felt that the information they gained by knowing points was helpful. Of course, most exhibitors do not have a "track record" for their exhibits (a few exhibitors who show regularly at FIP show do) so we (judges and exhibitors collectively) are not yet faced with the questions of why an exhibit got 2 less points at this show than it did at the last one, when the exhibitor followed all the suggestions for improvement given by the previous jury. And believe me, this will happen! We have to remember that both exhibiting and judging are an art and not a science!

So why am I telling you this? I would like to hear from you if your exhibit has been part of a recent show where a points experiment has taken place to know if you loved it, hated it, didn't know about it soon enough, or any other comment. If the United States (i.e. APS through CANEJ) adopts points as a judging standard it will be because YOU, the exhibitors, want it to happen. I see AAPE as a natural collection point for feedback: positive, negative or indifferent and as President I'm naturally the focal point.

Best wishes and happy exhibiting in 2015. ☺

# Your 2¢ Worth



## Weeding...

I always enjoy John Hotchner's insights into philately and found his column in the July-August issue Weeding Your Collection! particularly interesting.

John weeds his collection by upgrading material and in doing so his collection stays the same size. By contrast, when I weed my collection, I do it differently and I try to make my collection smaller.

Every six months or so I find material that used to interest me and no longer does or incomplete collections that make me wonder why I spent money on them. Everything I come across that does not elicit pleasant thoughts goes in a package and gets donated. I like to think the volume of my material decreases (although I keep buying more so I must be staying even), the 'weeds,' those items that don't belong in my collection are pulled out and the average level of pleasant feelings elicited by my collection is increased.

We each weed in different ways and we both enjoy the process.

Steven Zwillinger  
steven.zwillinger@gmail.com

## A Hot Topic

There is a movement afoot to encourage topical collectors, e.g. "Fish on Stamps," to exhibit at the national WSP level. For most of us, this idea sounds like a bit of nostalgia for a past era. The motivation for bringing this up is to increase the potential exhibitor population. Our current APS Manual of Philatelic Judging specifically excludes topical exhibiting from the definition of thematic exhibiting. Topical collectors abound, so some of these topical collectors are beginning to ask, "Why not make an exhibit classification where topical exhibits could compete at the national level?"

Let me clarify now that anyone can exhibit anything they wish – so what we are talking about is an exhibit worthy of a WSP medal. Clearly the current MoPJ states that topical exhibits will not be competitive. We see these exhibits quite regularly among our Youth exhibitors at WSP shows, and often we see topical exhibits at local shows. How do we mark out a path for our Youth exhibitors or the novice local exhibitor to graduate to WSP competition?

Among our CANEJ members, there is resistance for creating another exhibit classification with a separate set of guidelines. Exhibit styles are evol-

ving into formats that require more freedom, not less, and stuffing each exhibit into a separate box is a non-starter these days. Instead, some members nominate enlarging Display Division as an appropriate framework to include topical exhibits.

The essence of exhibits in all classifications is developing a storyline with a beginning, middle and end. That might prove to be a challenge for topical exhibits, which run the risk of presenting a collection (all the fishes I could find) rather than an exhibit. A collection without a storyline will not be competitive in a WSP exhibition. A current expectation of Display Division exhibits is a wide variety of philatelic and related non-philatelic elements. To include topical exhibits in Display Division, the MoPJ guidelines and our philatelic judges will have to allow for exhibits with limited philatelic variety, a condition that presently downgrades a Display Division exhibit.

Has the wheel come around again, or is this too bizarre? What does the exhibiting community think?

David McNamee  
dmcnamee@aol.com

## Politics in Exhibiting

Just a few comments on Steve Zwillinger's very good article, "Are Exhibits Political?" in the Third Quarter 2014 issue of **TPE**:

Over the years, I've run across a few exhibits with "controversial" material in them, both as a showgoer and as a judge. I don't recall any of that material being offensive to me, let alone affecting the way I judged that particular exhibit. Concerning your Israeli/Palestinian material, for example, I personally have very strong opinions concerning this situation; but not only does your material not offend me, I actually find it very interesting to see this material, and add something to my personal knowledge of the history of the situation.

In short, I guess my advice would be to go right ahead and exhibit the material, and let the chips fall where they may. You may get some criticism from showgoers, but in my opinion, any judge who let his personal prejudices affect his evaluation of this exhibit, should probably have his accreditation pulled.

Good luck.

Mike Milam  
mdmilam@yahoo.com

### Many times it begins locally...

I exhibited for the first time at the national level at SEPAD in the early 1970's. My exhibit entitled "It's Not Easy Being Green" received a Silver Bronze. Those who know my exhibiting interests will not be surprised that it was the genesis of an exhibit that over the decades grew into an exhibit that made it to (but did not win) the Champion of Champions competition. It was none other than my wine stamp exhibit and yes they were mostly green!

My reaction to the Silver Bronze was one of ecstasy. I did not expect anything higher. In fact I'm not sure I knew that there were five medal levels. How did I come to exhibit? There were two international exhibitors in one of the two stamp clubs of which I was a member. Bert Llewellyn and Bill Rockett were great encouragers of us new collectors. When not enough exhibits were entered in the local show, they filled the frames with portions of their exhibits. Their exhibits were always entered non-competitively.

Another person who encouraged my sense of humor and desire (by then) to exhibit during the 1970's was the dealer Siegfried Pohl, who scoffed at the beginning of the mint, never hinged craze that has infected our hobby. I still have my 12 page exhibit entitled "Mint, Never Hinged." The entry was made under the nom d'exhibition of either A. D. Hesive or I.M. Mint. Yes, a one-frame exhibit, long before there was such a thing at the national level.

My purpose in writing this is to inspire all of us. We need to encourage at the local level. We all know people whose collections would be worth seeing, even if they do not garner high medal levels. I had one exhibitor locally ready to enter national level competitions, when he moved back to Minnesota. Before he could enter his first national competition he lost his battle with diabetes. Now I'm working with a local collector who is eager to work towards a national level Cinderella exhibit. We know people who are good candidates for beginning exhibiting; we know their interests and personalities; we need to find the right words of encouragement.

And before I forget, we need to reach out to dealers who may be the persons to encourage their customers to exhibit. It is good business. How often have we gotten ideas for collecting from other exhibits and exhibitors.

My local club is currently reaching out to three other clubs looking for ways of collaborating in our club programs and in putting on our shows, perhaps on a rotating basis. This all comes about with two small societies reaching out to set up a table at our local show. We are prepared to offer a free table. It

has to be a win-win situation bringing more people and possibly an exhibit to our show. We need to be thinking locally. That is where we nurture new collectors who might become exhibitors. This in no way is meant to compete with an active presence at New York 2016. But we should not be so focused on 2016 as to miss the action at the local level.

Ron Leshner

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### On the "high cost" of an exhibit...

Steve Zwillinger's "What Does An Exhibit Cost?" article caused a fair amount of mirth in my household. As a collector (56 years) and exhibitor (few years) my background in finance was helpful in seeing the humor in his article.

Here are a few of the funniest parts of the article:

1) In the final paragraph, it is said that time is not calculated as part of the cost. Here is a saying that I did not make up, but 'tis pretty accurate: "*Time Is Money.*"

2) I have never met an exhibitor who has said he was able to put together a one-framer for \$36.32. It would require the following: PERFECTION, WITH NO MISTAKES.

3) I don't want to think about the iterations I require to create just one page...normally in the ten-plus range. For me, at least, that means 160 pages, plus ink, etc., for just 16 pages!

4) Mailing costs aren't included; can be sizable!

5) Supplies like paper cutters, cutting boards, lighting can even run into hundreds of dollars.

6) Printing at 3 cents per page? In my dreams.

7) Wasteage. Mounts, paper—some real costs.

8) Travel to/from a show. Lodging, food, etc. Will the spouse be coming, too? If she goes shopping (in my case) instead of attending the show, there may be "hidden" costs ("will be" is more accurate).

9) The actual cost of the items being exhibited, of course, vary—but is there anybody out there who has not at some time or another incurred a cost for his/her exhibit—say acquiring something you really don't collect—just to improve an exhibit? These are also real costs of exhibiting.

10. Insurance. A real part of the cost of exhibiting. Not free.

I do enjoy exhibiting, and will undoubtedly do it again and again on into the future, but do I have to be honest with my wife and admit that I cannot exhibit a one-frame for \$36.32, or even the "High-cost Estimate" of \$81.40.

I am eager to hear from fellow exhibitors. How close to \$36.32 have you ever come?

Robert W. Martin

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# Q & A

By Patricia Stilwell Walker

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Figure 1: Using shaded text to highlight the start of a section in Jack Forbes's exhibit of *Cyprus Air Mail Usages Paid with King George VI Definitives*.

**MAIL TO THE BRITISH EMPIRE**

WITH THE GREAT VARIETY OF COUNTRIES WITHIN THE BRITISH EMPIRE, RATES FOR AIR MAIL SERVICE VARIED CONSIDERABLY. GONE WAS THE PRACTICE OF "ONE SIZE FITS ALL" WHICH SEEMED TO INFLUENCE THE PRICING MODEL FOR SURFACE MAIL AT THIS TIME. INSTEAD, EARLY IN THE PERIOD COVERED BY THIS EXHIBIT, THE DISTANCE CONSIDERATIONS BEGAN TO BE FACTORED INTO THE CHARGES FOR SERVICE TO DIFFERENT CORNERS OF THE EMPIRE.

IT IS VERY DIFFICULT TO GENERALIZE ON THE RATE-SETTING PROCEDURES, AND SOME OF THE DECISIONS, WHEN COMPARED WITH RELATIVE DISTANCES FROM CYPRUS, DON'T ALWAYS APPEAR TO MAKE SENSE. AS THE EXHIBIT EXPLORES VARIOUS DESTINATIONS, THESE OBSERVATIONS WILL BE ILLUSTRATED, AND THE DISCREPANCIES SHOULD BE MORE APPARENT.

NEAR THE END OF THE PERIOD COVERED HEREIN, WITH THE DECIMALIZATION OF THE CYPRUS CURRENCY, THERE WAS A MINOR CHANGE RESULTING FROM THE "ROUNDING-UP" EFFECT OF THE CONVERSION OF DECIMAL DENOMINATED RATES TO THE NEAREST PIASTRES EQUIVALENT.

SIMILARLY, EXCEPT FOR THE YEARS OF WORLD WAR II, AIR MAIL TO THE U. K. HAD ONLY TWO BASIC ROUTINGS – FIRSTLY, BY SEA POST (STEAMER LINES) TO EGYPT, THENCE TO LONDON, VIA IMPERIAL AIRWAYS (LATER B. O. A. C.) AND SUBSEQUENTLY, FROM NICOSIA TO LONDON ON B. O. A. C. OR LATTERLY, ON CYPRUS AIR FLIGHTS CONNECTING WITH B. E. A..

DURING THE WAR YEARS, ENEMY ACTIONS NECESSITATED MORE FLEXIBLE ARRANGEMENTS, AND RESULTED IN SOME SPECIAL RATES ON REVISED ROUTES.

**SUMMER AIR MAIL SERVICE – RATE: 1 Piastre Surcharge on Imperial Letter Rate**

THIS WAS COMMONLY REFERRED TO AS "THE SUMMER SERVICE" AS THAT WAS THE ONLY TIME OF THE YEAR IT WAS AVAILABLE. COMMENCING IN 1935, IT WAS OPERATED BY MISR AIRLINES ON A ONCE-WEEKLY BASIS, AND SERVED PALESTINE, SYRIA, EGYPT AND IRAQ. IT CEASED OPERATIONS IN JUNE OF 1940. THE SERVICE RESUMED FOR TWO SUMMERS AFTER THE WAR.

**PIASTRES 5 AU 38 (TYPE 19A) TO PALESTINE**

2½ p<sup>ts</sup> PAYS REGULAR POSTAGE (1½ p<sup>ts</sup>) PLUS SPECIAL AIR MAIL RATE (1 p<sup>ts</sup>)

NOTE THE "CYPRUS FOR A HOLIDAY" PUBLICITY HANDSTAMP (TYPE H-3).

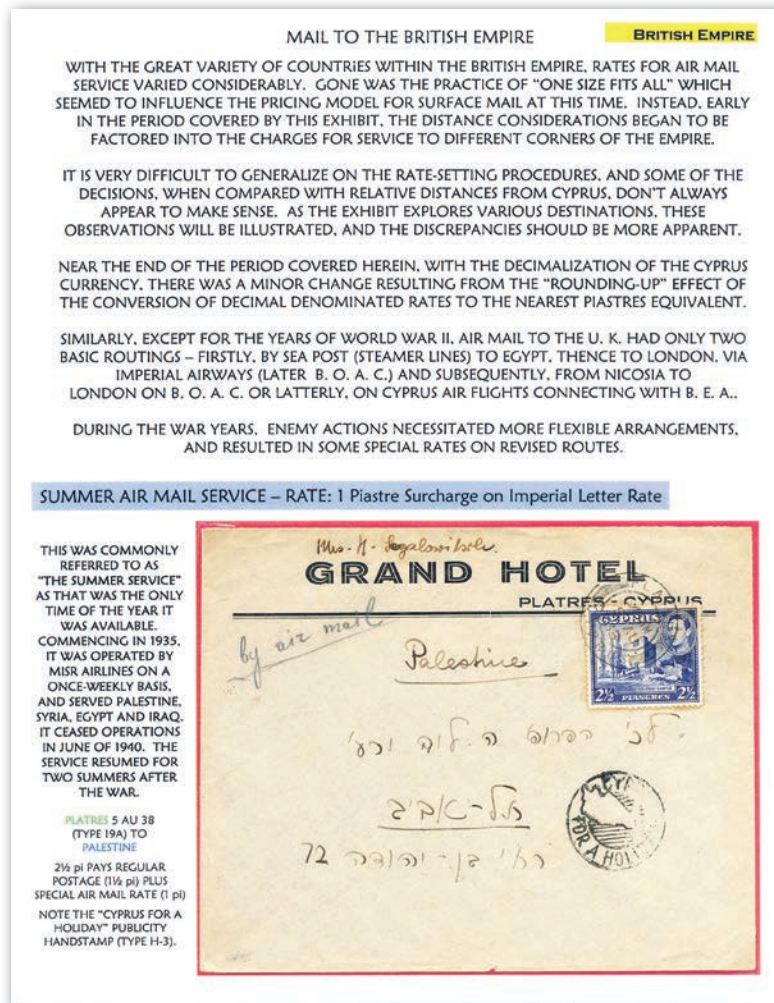
**A** lot of this column is the result of feedback I have received from many of you who are trying the various recommendations that have appeared previously. I am especially grateful for the examples sent to me as I am a firm believer that a "picture is worth a thousand words." So besides suggestions for new topics to discuss, please keep those examples coming my way.

Along that line, I'd like to congratulate the AAPE Novice Award winner from SESCAL, Larry Haller; his exhibit *United States Hand Applied Flag Cancel-*

*lations 1852 – 1949* won a gold medal. I was most pleased to see that Larry had adopted several treatment techniques discussed in past columns, among them definitive exhibit section start pages and "grayed text" for running headings, so that his page titles stood out.

**New examples of Section start pages:** I have received scans illustrating two techniques I wrote about for setting off the first page of an exhibit section, making sure that it looks quite different from other pages. In Figure 1 is a section start page from Jack Forbes's exhibit of *Cyprus Air Mail Usages Paid*

Figure 1a:  
Previous  
version for  
section start  
page.



with King George VI Definitives. He has changed to use a shaded text box, where he formerly shaded only the text at the top right of his page, shown in Figure 1a.

While I am not personally a fan of all caps text because I find it hard to read, I definitely think that the new shading will have the effect he wants. When I first wrote about this subject, I mentioned that one of the main factors in choosing a technique was your material—most of Jack's covers are larger European size covers and many are shades of blue, hence the pale yellow is a sharp contrast.

Both Andrew McFarlane and Dickson Preston use the technique of starting each exhibit section with a short introductory paragraph AND they include a list of bulleted points of what follows within the section. This is extremely effective in keeping the judges "on track" when reading exhibit pages in a rapid fashion. Figures 2 and 3 are section start pages from two

chapters in Dickson Preston's exhibit of *Canal Zone Postal Rates: 1928-1958*. The **red text box border** is a nice touch.

**New examples of page headings:** AAPE member Lawrence Fisher, who lives in Israel and exhibits at the FIP level sent me some example pages of his new thematic exhibit *The Jewish Homeland: Our struggle for Survival*, which he plans to show for the first time at Essen this coming spring. After some email exchanges, he settled on using "faded" text for the running headings. Figures 4a-4b show the before with 4c and 4d the after – Figure 5 shows the new section starting with bolded heading again.

**Mounting oversize material:** I spotted Dickson Preston using this technique to mount his #10 envelopes in one of his exhibits at SESCAL 2014. He tells me that he wrote it up some years ago for TPE and that it is included in *Best of TPE*. However, since I found it new, I felt it was worth repeating in this

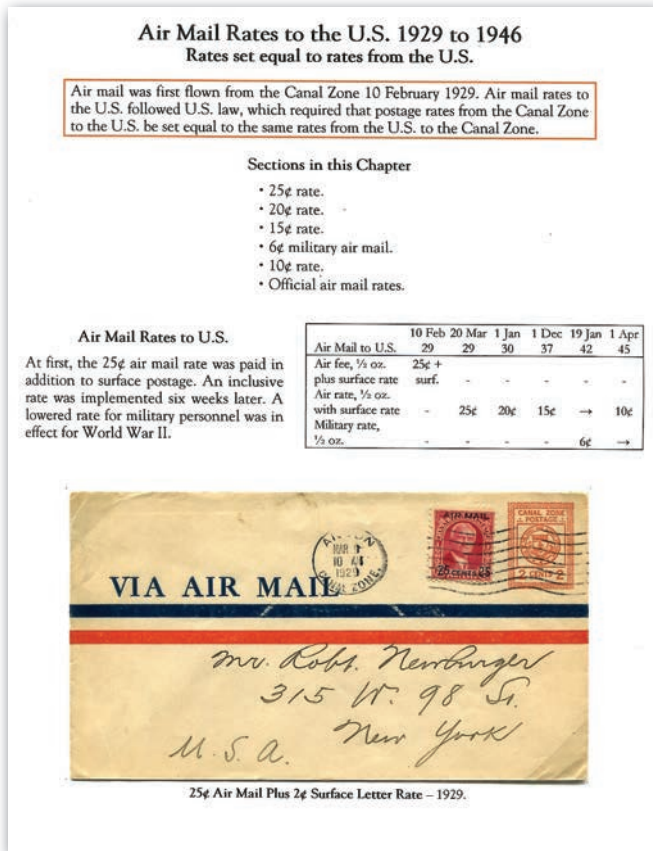
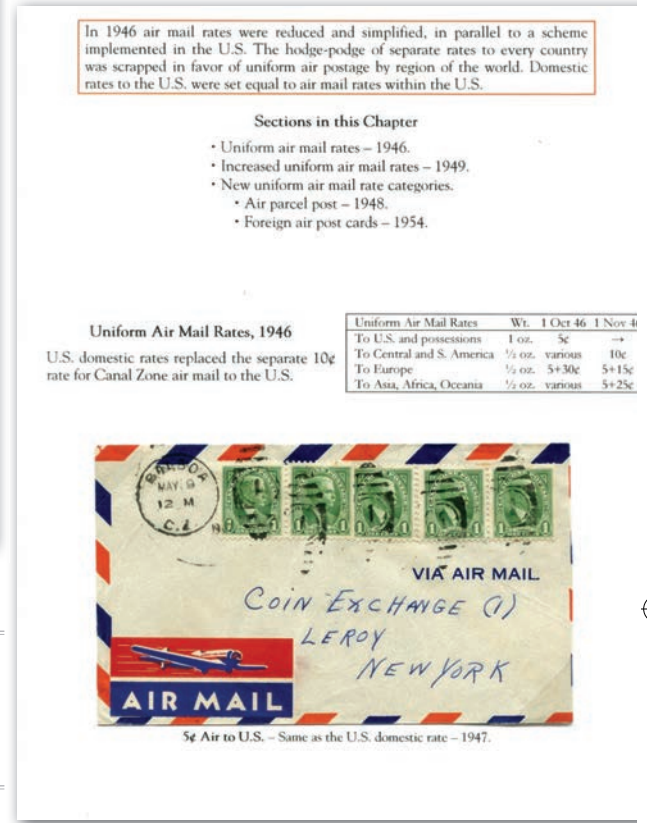


Figure 2: Chapter start page from Dickson Preston's exhibit of *Canal Zone Postal Rates: 1928-1958*.

Figure 3: Chapter start page from Dickson Preston's exhibit of *Canal Zone Postal Rates: 1928-1958*. Note red boxed text and bullet listing of content.



*Today I am at school, learning about my roots*  
1.1 I am Rabbi Moses and today we will hear some Bible stories...

G-d makes a promise to Abraham. <sup>12:1</sup>  
A long, long time ago, an old man named Abram constantly questioned the religious beliefs of his family: One day, out of the blue, G-d called out to him saying "Abram! I want you to pack up all your things and I will guide you to a land..."

Figure 4a: Before revision the first page of a section in Lawrence Fisher's thematic exhibit *The Jewish Homeland*

1.1 I am Rabbi Moses and today we will hear some Bible stories...  
...and G-d provided Abraham with descendants. <sup>12:2</sup>

Abraham and his wife Sarah gave birth to a son, Isaac...  
...who had twins, ...and Jacob, the younger son, tricked his father, Isaac, to bless him instead of his older brother Esau...  
...then ran away. Then Jacob had a dream where G-d spoke to him: "I will give you and your family the land where you are now resting."

Figure 4b: Before revision second page of a section in exhibit *The Jewish Homeland*

column. A major virtue of this approach is that it solves the disadvantage of transporting double pages – whether shipping them or carrying them yourself. The steps are the following. 1. Design the two pages where the oversize piece will go leaving blank space for that piece. In this example that will be space on the bottom right of the first page and the entire bottom of the second page. 2. Mount the other material on these two pages and put them in their sheet protectors. 3. Create a custom size page for your oversize piece with space for the text describing it (likely you will need to print it in landscape orientation on your printer) which you trim to size, and mount the piece. Use a “cut down” sheet protector to hold this custom “page”. 4. When mounting the exhibit place

the custom page as an overlay on the two single pages. 5. Note that when packing and transporting the exhibit because the custom page can be turned, fitting it easily into whatever container you use for the normal single pages.

Figure 6a shows the two single pages mounted with the white space showing and Figure 6b the final result.

Observations: This method is easiest when the oversize piece/custom page is on the bottom because it will not have to be “attached”; a removable adhesive would certainly allow the overlay to be placed anywhere. Remember all three pages (2 normal and 1 custom) are in sheet protectors. Just like a double page, you need to plan so the two underlying pages

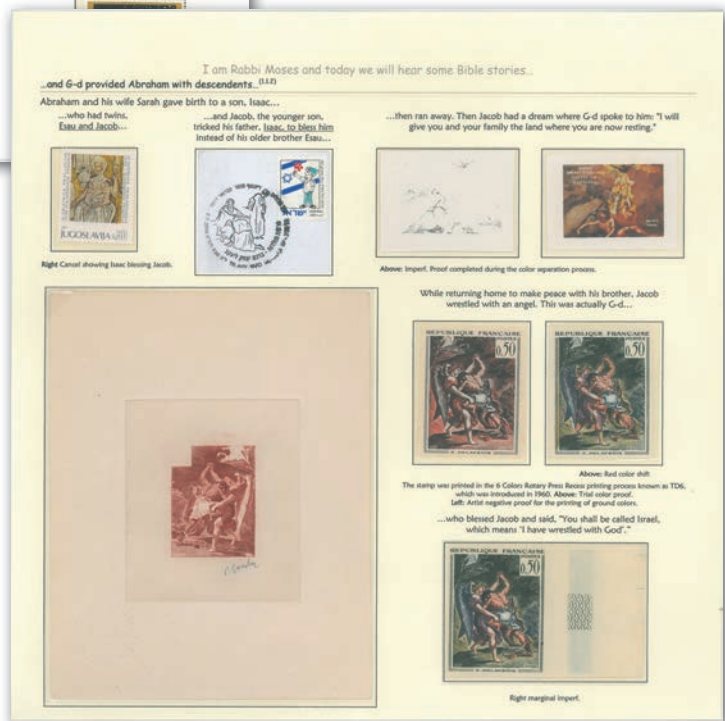




Figure 4c: After revision the first page of a section in Lawrence Fisher's thematic exhibit *The Jewish Homeland*

1 Nov 46  
→  
10c  
5+15c  
5+25c

Figure 4d: After revision second page of a section in exhibit *The Jewish Homeland*, not how the faded running heading makes the page content title stand out.



are in the same row of the exhibit! Louis Fiset who collects and exhibits 20th century U.S. material told me he adopted this technique when Dickson first wrote it up, and he has obtained many nice oversize pieces for his exhibits that other collectors “stay away from” because of their size! An excellent side benefit.

### Question: How do I identify differing degrees of rare or interesting material?

The questions as it was sent to me read: “I have many items that are perhaps not rare in the exact sense but very scarce and almost never seen. How can I bring attention to them?”

A shadow? A thicker box? A box in dark blue instead of black?”

**Answer:** Let’s talk about techniques first – there is no single way that is better than others although there is a recommendation that applies pretty universally – whatever method you adopt, make sure that it is consistently applied!

One method that I absolutely do NOT recommend is the various colored dots with number known assigned. I guarantee that once a judge is a few frames away from the title page he/she will have forgotten the color code (and won’t take the time to walk back to check).

Any item that you choose to “mark” in some fashion needs an explanation as to what makes it rare, interesting, etc. This goes for any level; that being



Figure 6a: Two adjacent single pages from one of Dickson Preston's exhibits illustrating the space set aside for overlay of #10 envelope piece. (Lower right of the page now overlapped by the adjacent page.)



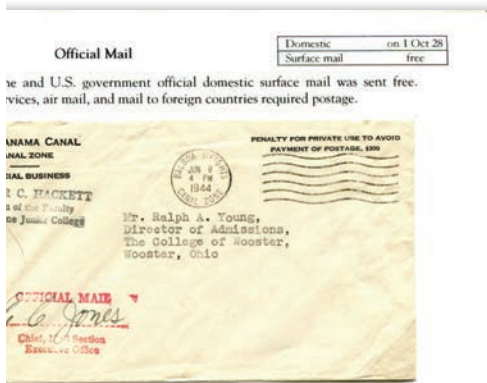
the case, one method is to select a special font to describe the good items. My very best items have a red mat, and red bold italic text contains the description, e.g. ***1 of 3 recorded***. The next level of item, has the ordinary mat (or no mat) but does have the red, bold italic text. The third level could have bold italic text but in black. If your explanatory text for some lesser items needs to be a bit long, for example: ***Rate in effect for only 3 weeks, due to shortage of stamps, properly franked items very seldom seen*** you likely do not want a font or color that will be distracting. There is a way around this: your "rarity" text could read: ***Seldom seen rate*** but the actual write up of the

item could discuss the shortness of the time period and the scarcity of stamps or any other contributing factors to the difficulty of acquisition factor. If you choose this approach – there are many fonts and colors that will work. When choosing make sure it is easily read – avoid all caps – and be careful if you choose underlining as an emphasis. Some fonts are easily read when underlined but others are not. Get opinions from your friends! If you choose to use color, make sure it stands out from your material fairly well. With this method, consistency of application means that the rarity text is "in the same place" relative to the item it describes as much as possible.

Figure 5: Beginning page of a subsequent section showing new heading in bold.



Figure 6b: Final result with custom overlay in place.



Official Mail - From Canal Zone Junior College - Endorsed as official mail - 1944.



Paid Alone - Postage was free but registration had to be paid - 1941.

The next most common method is to vary your item frames or mats. If you are using your computer to draw item frames, you can use its capability to vary color, thickness, number of lines, or shadow. I recommend that the progression from top items to lesser be intuitively understood by the reader/judge. You also need to be sure that the most elaborate frames are not super distracting.

If the items to be highlighted are stamps, very heavy frames with shadowing might be overkill. When choosing alternative colors try them out in varying light to be sure they show. A dark blue might be too subtle if it mostly looks black.

Beyond technique: make sure that you don't confuse "interesting information" with rarity statements. Such extra information that you would like to include was discussed in a previous column - it belongs in a different font. I'm sure that you have heard advice from judges that having "too many" rare items highlighted cheapens the best ones; using one of the above techniques can certainly distinguish the cream from the rest. You will still want to make sure that your overall number isn't unreasonable.

Do send me example images of what you are doing with questions. I look forward to getting your comments. ☐



## Preparing Exhibits

By Steve Zwilling  
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# Do Exhibits Have to Describe Reality?

Several thoughtful comments have been received from readers in response to my last column, “Are Exhibits Political?” In response to that column, in which I discussed showing philatelic material that may not mirror the politics of the viewer or the judge, one commenter replied, “You may get some criticism from show-goers, but in my opinion, any judge who let his personal prejudices affect his evaluation of this exhibit, should probably have his accreditation pulled.”

He’s right, of course. Judges have a responsibility to judge philatelic exhibits. The examples I provided in my column showed philatelic material representing radically different perspectives on the relationship between the Palestinian government in Gaza and Israel. Each of the perspectives could be the core of its own exhibit and each exhibit could be judged in accordance with judging standards.

Is it possible, however, to have an exhibit that is so extreme that it cannot be judged in the same manner as normal exhibits? As I was preparing my thoughts on this topic, I was also reviewing back issues of *The Philatelic Exhibitor*. In an amazing coincidence, I found Clyde Jennings’ “Recollections” column of July 2004, in which he recounted the story of an early showing of the exhibit *Beguiling Orbs of Beauty* at a show for which he was the Chief Judge:

“One of the jurors, I might add a senior one also internationally accredited, informed me that he declined to judge that exhibit because it offended him. I pointed out to him that the show’s Exhibits Chairman had opted to accept it in the show, and that when he

accepted his accreditation as an APS Judge he had signed a statement declaring his willingness to judge every page of every exhibit in a show to which he had been invited to judge. I also added he was judging it philatelically, not morally. And, further, not only was he going to judge it but if he trashed it more than one level below the jury’s consensus opinion he was going to be reported to the APS Judges chairman.”

I am an apprentice judge and I can’t help but wonder what might happen if I have to judge an exhibit that is removed from history or what we view as reality. We live in a society in which conspiracy theories and revisionism are not unknown elements.

I’ve made up two and a half examples (you’ll see about the half, below) of title pages for exhibits that I don’t think we’ll see in frames to be judged. But what would I do if I were to see something like these? The first imaginary exhibit, *Gun Rights, The National Rifle Association and President Nixon’s Death: How Charlton Heston Concealed the Evidence of the NRA’s involvement in President Nixon’s Death* is shown in Figure 1. The second, *How the Knights of Pythias Took Control of America’s Banking System* is shown in Figure 2. The excellence (or lack of excellence) of the title pages is not the focus of this discussion: it is the topics themselves. Is there a point at which the philatelic “evidence” to support radical politics or conspiracy theorists exceed what can be judged by our judging criteria? And if yes, am I still duty-bound to judge them?

But how? If an exhibit about the moon has as its thesis that the moon is made of cheese and the exhibit has a good treatment of both cheese and cosmology is it rated highly for a good treatment or is it rated poorly for being absurd? Is there any possibility that the two made up title pages shown could represent gold medal exhibits? Vermeil level exhibits? Silver level exhibits?

I would not know how to approach an exhibit that runs counter to accepted theories of history or reality. I would need to ask the Chief Judge for guidance on how to approach an exhibit of this type and I would certainly ask the judge not to make me first respondent.

I mentioned that I prepared a half title page. I started to prepare the most preposterous made-up title page I could think of.

I even started to prepare it as a third fictitious title page as an illustration for this column but I found it too offensive and too upsetting to even make a pretend title page.

But what if a truly offensive and upsetting or abhorrent exhibit was entered in a show? What happens then? And if I were a judge called upon to judge this

## Gun Rights, the National Rifle Association and President Nixon's Death: How Charlton Heston Concealed the Evidence of the NRA's Involvement in President Nixon's Death

This display exhibit presents the development of national gun rights within the US and the role of Charlton Heston (as the National Rifle Association's emissary in working with the San Clemente White House) to ensure the NRA's role in President Nixon's death was covered up with an outreach campaign addressing on gun-owner rights and the Constitutionally protected right to bear arms.

This exhibit, the only one of its kind in the world, presents a philatelic trail of the evidence to tell this important story.

//



### Exhibit Outline

1. Constitution
  - 1.1 Bill of Rights
  - 1.2 Second Amendment
  - 1.3 Citizens' Rights
2. Citizen Organization
  - 2.1 Militia
  - 2.2 Gun Clubs
3. NRA
  - 3.1 Goals
  - 3.2 Achievements
4. Charlton Heston
  - 4.1 Actor
  - 4.2 NRA President "...from my cold, dead hands."
  - 4.3 Ironic Symbolism 'El Cid', 'Moses' and 'Nixon' all 5 letters
5. Nixon
  - 5.1 President
  - 5.2 Gun Rights Activist
6. It all comes together
  - 6.1 NRA and Nixon's Death (April 1994)
  - 6.2 Heston Cover up
  - 6.3 Heston's Death Confession (April 2008)
  - 6.4 Secrets Revealed December 2014



Exhibit highlights include original letters from Nixon and Heston, Philatelic material from the NRA archives, souvenirs of the Nixon philatelic library and autographed first day covers from Nixon and Heston.

Figure 1.  
Conspiracy Theory  
Title Page

## How the Knights of Pythias Took Control of America's Banking System

This display exhibit shows the story of the Growth of the Knights of Pythias from a medieval rank of lower nobility, whose members were characterized by faith loyalty courage and honor. Although it made it's first public appearance in the US 1864, the Knights had been working for centuries to extend their economic power and, with the growth of the nation-state, to take over national banking systems.

This exhibit will trace the development of the Knights of Pythias, and will reveal, for the first time, the secret Germanic influences upon the Knights and their successes in controlling the American banking system.

### Exhibit Outline

- A. Medieval Origins and Operations in Europe
  1. Secret Part of Magna Carta
  2. Dante Alighieri – coded references in The Divine Comedy
  3. Secret Society
  4. Secret Operations
    - a) Congress of Vienna 1814-1815
    - b) Franco Prussian War 1870-1871
    - c) Churchill as secret sympathizer
- B. Activities within the United States
  1. National Grange
  2. Salvation Army
  3. WWII
  4. Depression 1929-1939
  5. Building the Interstate Highway System
  6. 1964 World's Fair – cover for international gathering of Knights
  7. Great Recession 2007-2012
- C. Taking Control
  1. Federal Reserve 1970
  2. Citibank 1982
  3. JP Morgan 2003



### Exhibit highlights

Diplomatic mail: French Foreign Minister Talleyrand to Austrian Foreign Minister Metternich, June 1814  
Balloon mail from Paris 1870  
Covers from CEOs of major banks to the Knights organization

Figure 2.  
Revisionist Title Page

exhibit what would I do?

Imagine a Title page beginning “The Rest Camp at Oswiecim: 1940-1944” with the following introductory text:

During the heroic struggle of the Second World War, German citizens, working full-time to meet wartime production needs, needed a place to relax and retreat from the stress of wartime chaos and noise. Rest and relaxation camps were built by the German government—like summer camps—to help the hard working citizens have a ‘mini-vacation’ before they returned to wartime production duties. Oswiecim was one of these rest camps and it has a rich philatelic history.”

Oswiecim is the Polish name of the city better known by its German name: Auschwitz.

So, an imaginary exhibit about the ‘rest and relaxation’ camp at Auschwitz. Does the possibility exist of not judging an exhibit? Is there any condition in

which a judge is excused from judging a particular exhibit? Is there a conflict of interest clause in my judging contract? Could I be excused from judging this exhibit because the exhibit conflicts with my concept of human decency?

Or, is it the responsibility of a judge to confront ignorance, to identify gaps in knowledge, to identify sources for additional information, to point out unsupported hypotheses and, in consultation with the other judges on the jury, to award an appropriate medal?

I think it is this last case. I have too much respect for judges to think they could fail to address the shortcomings – no matter how distasteful the subject – of an exhibit. While it may be a slippery slope from ridiculous to revisionist to repulsive, I think our judging standards and processes can address all exhibits. ☐

# The fun of a well-staged show banquet

By Jack Ketch



Eric Jackson shown receiving the Elizabeth C. Pope Award for Lifetime Contributions to Philately at the St. Louis Stamp Expo banquet. Among others looking on are Henry Sweets III and Richard Drews.

Stamp show banquets have this rather unsavory reputation among stamp dealers—the latter of whom generally preferring to go out for dinner at a chowdown grab-and-gulp steakhouse rather than sit through what they believe are some of the most boring events in our hobby. And by and large, sorry to say, they’re pretty much correct in their assumptions. A show dinner in March was an exception for Eric Jackson.

But wait a minute. Today, different things are happening—especially when show banquets and/or awards dinners are staged by impresarios like the Kols team of David and Penney. Or when they’re run by the fine folks who do the Southern Suppers staged by the Confederate Stamp Alliance...or the team of entertainment gurus who have the Sarasota National Stamp Show banquet at that city’s beautiful Sarabay Country Club. Show banquets don’t have to be stuffy! In fact, they should *never* be stuffy!

Before we jump into telling you about one of the show banquet events we generally attend, let’s discuss for a minute or two the reasons why so many philatelic meal events are about as exciting as watching ice melt. Even the biggest such events in the country are generally ho-hummers that simply don’t need to be.

The key reason for the sleepytime dinners is just plain tradition. Show committees think, “Well, this is the way things have always been done—and people still turn out for them, so why change?” And so, as ever, we get the “featured speaker” who, no

matter who he or she is, usually turns out to be a bit long-winded and, at least 62.8 percent of the time, interestingly boring. Not to mention that the speaker is pithing to an audience comprised of 60% philatelists and 40 percent companions or spouses who often couldn’t care less about stamps and anything to do with stamps—and especially a speaker who’s speaking about—you guessed it—stamps. Throw in the usually quite average cuisine, a show chairman who absolutely has to thank everyone in the room for helping out, and then an awards ceremony that looks like it could last until 4:00 in the morning and—well, doesn’t all this sound familiar?

At the St. Louis Stamp Expo in March, they’re setting some examples. The banquet room is actually a former nightclub, so the seating and decor is delightful. The food is carefully chosen for its high quality and the atmosphere is festive because the audience knows things won’t go on forever. (And would you believe—there are a number of dealers in the room who actually pay to attend!) There’s a speaker—briefly presented—who’s chosen for his sense of humor. And there’s a fine annual Lifetime Achievement award that attracts a lot of attention.

It’s called the Elizabeth Pope Award for Lifetime Contributions to Philately—kept a secret until it’s presented. It’s a major highlight of the evening—made more so when it’s presented to someone like revenue dealer Eric Jackson several years ago, who was so shocked he almost floated to the podium. We hope your show’s banquet is just as fun this year! ☒

# America's essential exhibiting venue

## The Collectors Club, New York

It would be safe to say that this building at 22 East 35th Street in Manhattan shares a distinction with another historic structure at 41 Devonshire Place in London for playing host to more international gold medal philatelic exhibits than any other buildings in the world. Above: the Collectors Club, New York. The 41 Devonshire address is the Royal Philatelic Society.



Alfred Lichtenstein, once a president of The Collectors Club, not only helped the Club purchase its East Side townhouse, he was also a world class exhibitor and president (1936) and honorary chairman (1947) of two of America's great decennial international exhibitions.



If a philatelic exhibitor aspires to true international greatness for his competitive exhibit, an excellent proving ground—certainly the best in America—would be having it appear in the meeting room frames of New York's renowned Collectors Club. Accomplishing this is not as easy as it might seem—first one must garner an invitation from the club's program chairman to appear at one of the organization's two monthly meetings.

While pondering this brief synopsis of the Collectors Club role as a key exhibit venue, it came to mind that the resident members of this historic club (founded in 1896) are probably the luckiest philatelists in the American stamp collecting world. For not only do they have the good fellowship of belonging

to a group that meets regularly in devotion to serious philately, they also are able to view some of the finest philatelic holdings in the world.

Going clear back to their early beginnings, Collectors Club members have hosted a large percentage of the most important philatelic students and scholars in the world hobby—not to mention that many of them have also been its own members.

Take Charles Lathrop Pack, for instance. Pack was one of the country's most distinguished philatelists. He built outstanding specialized collections based on detailed research on stamp issues and their printing. Pack had many world-famous collections, most notably New South Wales, New Zealand, Canada, Cape of Good Hope, Spain, Argentina, Uruguay and Brazil. The last was notable for his plating studies of the early issues—especially the cheaper ones where he defied the philatelic community by winning international gold medals for exhibits on which he spent very little money. His material always made its first appearances in Collectors Club frames.

Each year in the fall, the Club sponsors a one-frame competition—something that's a 50+ year tradition. There's nothing quite like it. Many gold medal-laden exhibitors compete for just seven awards (one grand, and six awards of merit)—challenging the judges to a mind-boggling decision-making process.

Huge collections—often filling up the Club's entire 20-frame limit (16 pages per frame—that's 320 pages!)—are the norm at meetings. The regular meeting begins with club business followed by the scheduled program.

The speaker moderates his presentation by moving down the frames in which his material has been mounted—commenting on specific items along the way. This is followed by a question-and-answer session.

Subsequent to the meeting, there are more opportunities for personal interaction with the program giver when club members gather for a post-meeting dinner at a nearby restaurant. A Club meeting is a most pleasant way to enjoy (and marvel at) major philatelic material while participating in the best kind of hobby fellowship.

On virtually countless occasions, the philatelists who have given programs at the club have received helpful criticism and encouragement that have led to high level awards on both the national and international philatelic exhibiting stages. ☐



## Classes, Divisions, and Boloney: Some Thoughts on the Current State of Philatelic Exhibiting and Judging—And a Modest Proposal

By Ronald E. Leshner

### **O**mnia philatelica in quattor partres divisa est (OR NOT)

All philatelic exhibiting is divided into the four parts: the General Class, the Picture Postcard Class, the One Frame Class, and the Youth Class (for the purposes of this discussion we will reserve the Literature Class for future consideration). Does it occur to anyone else that this list has no common unifying element? The General Class is a rather broad class that includes postal objects, revenue objects, non-philatelic objects, fantasy objects (glass slippers?), and stamps linked by a common theme. The Picture Postcard Class contains none of the aforementioned objects, but rather the obvious picture postcards. So we have two classes, whose definition depends upon the nature of the objects contained in the exhibits.

The third class is defined by the length of the exhibit – no more and no less than 16 pages (or eight pages if one is using double size format or four pages if one is using the supersize quarter frame size format). Thus, if the first two classes are like full length novels and the third class is like short stories. The fourth class, the Youth Class is only for the obvious youth exhibitor and an exhibit in this class could be a short story (one frame class) or a lengthy novel (either of generals or picture postcards).

Now I have deliberately mixed descriptions here to make the point that the Classes do not consist of a mutually exclusive set of exhibits. By looking at an exhibit in the frames could one determine into which class the exhibit should be placed? The unequivocal answer is “perhaps.” If the exhibit contains a myriad of picture postcards it must be assigned to the Picture Postcard Class. Maybe, unless the author is a youth! Or perhaps it is only a single frame.

Or perhaps the exhibitor drawing our attention to the postmarks from vacationers in Lower Slobovia, in which it may perhaps belong in the General Class, postal division, postal history section (?).

The problem is not any easier when we look at the divisions within the General Class. Only the General Class has Divisions or so it would seem from looking at the table of contents of the *Manual of Philatelic Judging*. But then the comments above regarding

both the One Frame Class and the Youth Class suggest that all the Divisions of the General Class seem also to be subsumed here as well.

Oh my! This is all a lot of boloney, nonsense! Now before anyone gets all defensive and bent out of shape, let me admit that I was part of the gang of three (along with Stager and Graue) that brought to exhibiting the first version of Classes and Divisions. So if I am aiming criticism at this mishmash, let it be known that I am also aiming at myself.

Let us also admit that the fog created by this mishmash of Classes and Divisions has been helpful in bringing us to a point that we may see a clear path to the future of exhibiting.

### **A Digression**

Let me digress. Those who know me would be surprised if I did not somehow introduce the subject of revenue stamps. Revenues are defined as serving one of four purposes: (1) paying a tax (or showing that no tax is due), (2) showing that one has a credit with the issuing agency or organization, (3) paying a fee for a service from the issuing agency or organization, or (4) insuring that the appropriate taxes or fees will be paid. Under this broad perspective it is rather obvious that postage stamps are simply a subset of the more general field of revenues (paying a fee for a service from the postal service!).

Now that we can agree on that, the field of philately in general and philatelic exhibiting in particular can be viewed from a much simpler perspective.

### **Quo vadimus?**

Philatelic exhibits are developed using any kind of philatelic material to convey to the public a story of where we have been, how we have come to where we are, and perhaps where we are headed. The content may always include some nonphilatelic objects if it contributes to our understanding of the subject chosen.

In philately we have evolved some very special disciplines. Some of us are excited about the way in which our stamps have come to be from the earliest primitive sketches to the printing of the final object



	<b>Traditional</b>	<b>Historical</b>	<b>Thematic</b>
Postal		subsume Aerophilately and Astrophilately	subsume Illustrated Mail
Revenue			
Cinderella			
Post Card			
Multiple Content, Including Visual Non-philatelic Elements, includ- ing Cachets			

or stamp, flaws that have arisen in that process, and how the stamps were used. This is usually referred to as the traditional approach or to suggest another term, discipline. Others are much more interested in how the stamps were used to fulfill their initial purpose, e.g., showing that a fee was paid for some special service. This is an example of fiscal or postal history, a discipline that has come to the fore in many of our lifetimes. Still others wish to use the designs of our philatelic objects to tell a fundamentally non-philatelic story. Who hasn't seen that wonderful thematic presentation of "Beguiling Orbs of Beauty?"

A larger context is absolutely essential in all exhibits to understand where we have been and how we have come to where we are. The traditional discipline or approach must consider the larger evolution of printing; fiscal and postal history must consider the evolution of the collection of taxes or the delivery of services; the thematic approach encourages the telling of a story beyond the narrow confines of philately.

Where are we going? Hopefully to tell stories and reveal insights into postal systems, the production of ways to insure that people pay taxes and fees for services, and our society and world in general.

As I judge exhibits I am more and more convinced that the flat structure of the chapters in the judging manual can much more readily be understood and conceptualized using a two-dimensional array consisting of content (postal, revenue, cinderella, picture post card, and multiple content including collateral) and discipline (traditional, history, and thematic).

For me the approach to judging an exhibit has to do with the subject, the story that is being told and secondarily, the discipline and the content that the

exhibitor has chosen to use to tell the story, i.e., how the exhibitor has chosen to approach or treat the subject.

The chart above addresses how we might view the interaction of discipline and content. Note that Aerophilately and Astrophilately are subsumed under Postal content and Historical discipline since this discipline is concerned with issues like rates, routes, and markings. Are not Aerophilately and Astrophilately also concerned with rates, routes, and markings. If one wishes to address multiple elements of content including visual non-philatelic material (cachets), Illustrated Mail fits here very nicely. The chart further suggests that both cinderellas and picture post cards might be approached in a traditional manner, but also in a historical approach or a thematic approach as well.

Have we not seen picture post card exhibits that take a thematic approach, as in giant fruits and vegetables? A friend of mine from Germany aspires to tell the story of horses using revenue stamps. Wouldn't that be a shock at a German stamp exhibition? Come to think of it, perhaps I, too, should be working on a story about a subject illustrated with just revenue exhibits!

Some will note that the current Display Class does not appear separately in the table. The omission is deliberate, not to eliminate the Display Class, but to recognize that collateral material that is an important part of the story should be encouraged in all the disciplines. We have already been moving in the direction of inclusion of collateral material within the Thematic Class and with the suggested conceptual approach to both building and judging a philatelic exhibit, this seems more natural and logical. ☐

# Thoughts from an Unconventional and Novice Exhibitor

By Ed Cahoon

**A**s a complete newcomer to stamps in the early 1980s I joined a local stamp club and eventually decided to collect triangular stamps of the world because triangles struck me as something unconventional, finite and thus easier to complete than a country collection. As time went on, the finite assumption of my choice proved to be pleasantly underestimated.

I assembled a very basic one-frame exhibit in 1984 for our local show and received a lot of positive comments from the non-collecting public that viewed it. That experience encouraged me to create a bigger and better exhibit but also convinced me to settle back and spend a number of years collecting toward my objective.

My pursuit of triangles was at first limited to catalog-listed adhesive stamps and covers but has grown to include nearly everything triangular and philatelic, from stampless covers to all manner of supplementary adhesives, markings, and philatelically related triangular cinderella and collateral material.

I ended up spending 30 years accumulating before deciding to get serious about creating another exhibit and learning the fine details of doing so. I purchased a copy of *The Philatelic Exhibitor's Handbook* and joined the AAPE about four years ago.

I probably could have started another exhibit sooner but I was never sure I had sufficient material and I had not learned about divisions and all the other considerations for organizing and mounting an exhibit until reading the handbook.

With my new education came a quandary that at first seemed to threaten my three-decade long plan because my chosen specialty is neither a country nor a topic, strictly speaking.

I recently located a triangle collector in Great Britain and this is the response I got from her regarding her exhibiting experience, and if she knew any other triangle collectors:

*"I did try to exhibit my triangles some years ago but did not do very well. I was told that it was not possible to make a thematic exhibit as marks are gained for the variety of philatelic material shown. I had a pythagoras meter mark in my introduction and the Swedish booklet and postcards with imprinted triangular stamps. I had art work, proofs, and so on, but that was not enough. Also you need a story for a thematic exhibit—and there just isn't one—Tri-*

*gles in Philately is not acceptable as the story must be about the triangle and NOT about philately. The judges liked my material but were sorry they could not give any credit for these as they did not contribute to any story. I believe in the USA you have the opportunity to show what they call topicals, so an exhibit of triangles might be acceptable there. As far as my triangles are concerned, a couple of friendly judges have suggested that my best bet might be to try showing Triangles from Liberia in the traditional class. But I decided to concentrate on another subject for competitive exhibits and just entertain local societies with my triangle collection. And societies really do enjoy my displays of triangles but I do not know of anyone else over here mad enough to collect triangles seriously."*

I confess not to fully understand the logic that *Triangles in Philately* cannot be an acceptable exhibit on the basis that it forces the story to be about the triangle and not about philately. I feel I can illustrate a story that demonstrates how the triangle has served philately legitimately and significantly since the earliest days.

In determining the division to target for my exhibit I eliminated the Traditional Division as not appropriate for the unusual nature of my material and I subsequently ruled out the Thematic Division too because of the bias against the triangle shape as a topic. With all of the collateral material I have the Display Division seems the only choice.

I've decided to pursue a chronological organization in the Display Division. I'm still not sure I'll meet the golden rule of exhibiting, that of a story with a beginning, a middle and an end by simply employing a chronology but I've given it significant consideration and I want to get the exhibit out there and let the judges and the public decide if or how well I've succeeded.

The first appearance of the triangle, the 1680 London Penny Post, was easy enough to determine and I hope some middle point emerges in the story after I've mounted my pages, but triangles continue to be released so perhaps I will need to set some boundary.

I am sometimes discouraged, when attending large exhibitions, to find myself rapidly moving up and down the rows of frames and not finding anything that jumps out at me as visually appealing or fascinating enough to stop and study, save for the occa-

sional exhibit where I stand in awe at the expense or effort that must have been involved in accumulating and carefully mounting every known configuration and multiple of some particularly obscure issue.

When viewing an exhibit I occasionally find myself wondering if it advances philatelic knowledge or provides any useful information to anyone. And does anyone really read all that descriptive text unless they are also a collector of Pennsylvlucky Coal Mail of 1886, or whatever the subject of the exhibit is? Then I ask myself why anyone should care about an exhibit of triangles. The challenge I have assumed for my exhibit is to grab the viewer's attention and leave them feeling like they've spent their time well viewing it.

I have decided to let my material speak for itself and I intend to use as few words as possible to describe items on a page. The text I'm including only

identifies the country, year and postal purpose for most major catalog-listed issues while providing descriptions the average person might require on the purpose and significance of the non-catalog listed or special material on the page.

Then there is the decision regarding whether to inform the public or impress the judges. Winning an award would validate over a quarter century of my focused efforts, but I think I'd rather treat the whole as a work of art. As it stands now I hope to capture the public's attention while following conventional exhibiting rules as much as possible and perhaps the two goals will intersect.

I would enjoy hearing from anyone with opinions or contradictions on my thoughts and efforts or to share experiences with those who are struggling in a non-traditional philatelic exhibiting pursuit. Email me at: [edcahoon@gmail.com](mailto:edcahoon@gmail.com).

## It's *Your* Turn!

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: [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net). Do it today! Ed Cahoon did it (see above)!

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# Youth Champion of Champions Report

Vesma Grinfelds

Very recently, great news was received. The AAPE Youth Champion of Champions has been awarded a venue where the event will take place annually! Our permanent home will be at APS StampShow. The next competition will take place in Grand Rapids, Michigan in August 2015. All youth competitors present will be asked to come up on stage at the Awards Dinner in the same manner as the adult competitors are introduced. The winner will then be announced. All of our other awards will be presented at a separate event to be hosted by either the Youth Philatelic Leaders Fellowship meeting or APS Young Friends (or both when determined). This is fantastic news and gives this event greater prominence. It will also give the YPLF an opportunity to become more familiar with our program.

“Rumor” suggests that the AAPE Team Competition at AmeriStamp Expo in Riverside has an entry from an All-Youth Team! Surely, the adult teams must be quivering at this prospect.

To date, eight youth exhibits have qualified for the 2014. They are:

***Building a Nation ... One Step at a Time***

by Adam Mangold (Philadelphia National Stamp Exhibition and NAPEX)

***The War in 1941-1945 as Viewed by Children***

by Kirill Levandorskiy (WESTPEX)

***The USDA MyPlate Food Plate - Mapping Out the Foods***

by Mia Fillion (Philatelic Show, 2014)

***Figure Skating***

by Nina Richards (Ottawa, 2014)

***Pets Through Time***

by Reva Qiu (ORAPEX, 2014)

***The Penguin: A Bird That Does Not Fly***

by Addie Amos (BALPEX, 2014)

***The Beauty of Angels***

by Kelsey McGill (INDYPEX, 2014)

***Lunar New Year***

by Geneva Varga (SESCAL, 2014)

It is anticipated that there will be several more youth qualifiers prior to the April 30, 2015 deadline. We look forward to receiving them!

## What's New?

All committee people, officers, directors of services: If you have news or information of any kind that needs dissemination, be sure it gets into *TPE*. Send to the editor at: [Editor@aaape.org](mailto:Editor@aaape.org)



Denise Stotts  
Director, Conventions,  
Meetings & Awards

### AAPE EXHIBIT AWARDS PROGRAM

AAPE “Awards of Honor,” “Plan & Headings,” and “Creativity” Awards are made available to all World Series of Philately (WSP) Shows when the mailing address is provided to the Awards chair.

“Awards of Honor” pins are available to local and regional shows per the following criteria:

- U.S. & Canadian shows of 500 or more pages - Two Silver Pins
- U.S. & Canadian shows of fewer than 500 pages - One Silver Pin

AAPE also provides a Novice Award to all shows. This consists of one year’s membership in AAPE and is enacted upon receipt of the report form following the show. Requests should arrive at least four weeks in advance of the show.

Canadian requests to: Ray Ireson, 86 Cartier, Roxboro, Quebec, H8Y 1G8  
Canada

U.S. requests and other questions to: Denise Stotts, PO Box 690042, Houston, TX 77269-0042 or [stottsjd@swbell.net](mailto:stottsjd@swbell.net)



## An Exhibitor's Perspective...

Arthur H. Groten, M.D.

# A Historic Event at the Royal



It was my good fortune to attend a remarkable meeting in honor of the 60th anniversary of the British West Indies Study Circle in London in early November. For any specialty society to reach 60 years is a testament to the perseverance of its leadership and the continuing interest and support of its members. The Society is an example to us all. The vast majority of its members are also members of the Royal Philatelic Society of London, an organization that serves a wide audience and yet specialists find membership rewarding and useful.

This is one of the questions all collecting societies designed for a broad audience needs to address: how to serve the requirements of both constituencies. I am thinking in particular about the APS. The APS does a remarkable job through its affiliates program. It gives small groups a way to disseminate information about their subjects easily and at no cost. What is not clear to me is the extent to which the general members are aware of these groups. Granted they are listed on the APS website but one needs to go looking for that list. Granted there are reports on these groups in the American Philatelist. I suspect that a prominent notice at the front of the AP from time to time, with the names and contact information, would

benefit all. Or, at least, a reminder that such a list exists on the website.

But I digress. Back to the BWISC meeting. There were 32 one and two-frame exhibits from 13 countries covering all aspects of BWI philately: the earliest days of Barbados, Bermuda, Jamaica, Montserrat and Trinidad; a full frame of British Guiana Cotton Reels; airmails and the Jamaica Red Cross Cinderellas. We got to see all sorts of marvelous things presented according to the collector's preference. Exactly 185 members and guests attended making it the largest assembly in the Royal's history. The fire marshal would have gone crazy! In the photo Royal past-president Francis Kiddle listens while current president Chris King welcomes the crowd.

Couple all that with a delightful reception and display hosted by Stanley Gibbons at their famous Strand offices and a quite lovely banquet at the Navy Club and it was a memorable event.

I would love to see similar events presented by specialist societies hosted here in the U.S. So many of our greatest collections are not seen because their owners do not wish to compete for reasons of time or inclination. Such displays are the perfect opportunity. It's something to think about. ☐



# Not For Judges Only

By David McNamee  
dmcnamee@aol.com

## How Important is Your Exhibit?

If you love debate and have a current prescription for your blood pressure pills, then strike up a conversation with a group of exhibitors and judges about the concept “Importance” and its use in evaluating philatelic exhibits’ medal levels. If Importance is mentioned by the judge during feedback, it usually creates defensiveness and sometimes argument. The *APS Manual of Philatelic Judging* 6th edition states that Importance is one of the evaluation criteria to assess the proper medal level of an exhibit, and this will not change in the new 7th edition due out next year. It is not going away, so we need to discuss it. Perhaps this discussion will clarify a few things so that exhibitors better understand the language of philatelic judging.

We will start with the common definition of Importance (Important) taken from my *Webster Handy College Dictionary* (1961): “1. of great weight in meaning, significance or consequence; 2. urgent; 3. eminent, prominent, influential; 4. pompous.”

Now the *APS Manual of Philatelic Judging*, 6th ed. (2009). Quite frankly, the *Manual* needs some editing in this section, but this is the essence of the section. Importance has three parts: 1. Subject Importance: the significance of the subject in terms of scope and degree of difficulty; 2. Philatelic Importance: the philatelic depth and diversity shown in the development of the exhibit; 3. Exhibit Importance: the significance of the exhibit within its subject area. This last point is important, because it can mean the definitive showing of the subject, the creativity of the treatment, or the insights provided by the exhibit.

Some people have expressed concern that the current *Manual* is written in such a way that Importance takes on some aspects of Treatment and some of Knowledge. That is part of the “double-ding” that those people then complain about. Importance, if done properly, evaluates the impact of the exhibit and the challenge to put it together, quite apart from the organization and flow of the exhibit (Treatment)

or the selection and application of items in the exhibit (Knowledge).

Judges evaluate the exhibit’s Importance at the frames during the judging process. Perhaps it will be less a blood pressure trigger if I explain exactly how this is done. I say “exactly,” but truthfully that only covers how I evaluate it, but I try to adhere to the spirit of the *Manual*. Other judges are known to use their own methods.

I approach the frames and use my notes that I have made on the subject as well as questions that came to my mind from studying the Title Page and Synopsis, I try to comprehend the exhibit’s purpose and scope and plan of development. I will follow the development as best I can, making notes if I see difficulties in how Treatment is developed. Next I consider the exhibit as a whole: its challenge, its contribution to the subject and its depth.

I use a scale of 6 to 10 because Importance counts for 10% of the total result. It is totally a judgment call, but it is not made in isolation – the other judges on my team are brought into the discussion so that we are using the same yardstick. I then take up the criteria of Knowledge, Rarity and Condition to reach a final result.

It is still possible for me to give a thematic exhibit of spiders a decent Importance score, just as I can for classic France. Can you compare the two head-to-head? Not really, because the mix of the three parts of Importance is different for different types of exhibits, but they all can achieve a good result, if they deserve it. That is what we tried to design into the system.

Note that in our discussion of Importance, there is no mention of “modern vs. classic” or “small country vs. large.” In the USA, we try to maintain a level playing field from subject to subject. It may be that the chosen subject limits the exhibitor’s ability to develop it adequately for lack of available material, but it is never “Not Important.” ☹

### Ever Used This?

[www.aape.org/docs/AAPEApplication.pdf](http://www.aape.org/docs/AAPEApplication.pdf)

If you would, take a minute and go there and print out the membership application you find there—and keep it handy for signing up any number of new members.

How convenient!

### There’s still time...

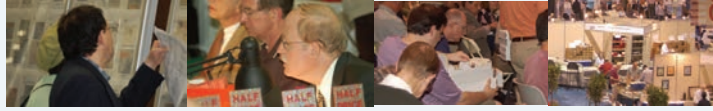
In fact, lots of it!

Have you been thinking of writing an article for *The Philatelic Exhibitor*? We encourage every member to write about your experiences and opinions on exhibiting.

Deadline for the next issue: March 1st!

# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **SOUTHEASTERN STAMP EXPO**

**Atlanta, Georgia**  
**Jan. 30 - Feb. 1, 2015**

The Southeastern Stamp Expo is now accepting exhibit applications for our January 2015 show, to be held at the Atlanta Hilton Northeast, 5993 Peachtree Industrial Blvd, Norcross, GA, 30092, a beautiful business class hotel, with a great show rate of \$89/nt, and a personal invitation to our hospitality suite. The show is an APS World Series of Philately event with a 160 frame exhibition. All exhibit classes and divisions are welcome. Fees are \$15/frame for Multi-frame, and \$25 Single Frame. Awards banquet on Saturday evening. Diverse seminars and a 23 dealer bourse. Hosting a regional meeting of the American First Day Cover Society.

Come on down to Atlanta for the show, the aquarium, the World of Coca Cola, CNN Center, the brand new College Football Hall of Fame (our show theme this year), MLK Nat. Historic Site, and the pandas (Atl. zoo). Prospectus available on our website at [www.sefsc.org](http://www.sefsc.org), or from Bruce Roberts, Exhibits Chair, 6445 Sterchi Village Blvd., Knoxville, TN, 39718

### **MARCH PARTY – Garfield-Perry Stamp Club**

**Cleveland, Ohio**

**March 19-21, 2015**

The Garfield-Perry Stamp Club will be celebrating their 124th annual show in our new location, the La Villa Conference and Banquet Center, 11500 Brookpark Road, Cleveland, OH (Near I-480 & West 130th); a lot more square footage and two acres of free parking. The new headquarters hotel is the Marriott Cleveland Airport, 4277 West 150th St., Cleveland OH (I-71 & West 150th). Special show rates are available. Shuttle service will be available from the airport to the hotel and from the hotel to the show. Both locations are readily available from major Interstates and the Cleveland airport.

Nearly 200 frames of exhibits will be shown at this WSP show along with 55+ dealers. Details and the prospectus can be found at [www.garfieldperry.org](http://www.garfieldperry.org).

### **THE PLYMOUTH SHOW 2015**

**Westland, Michigan • April 25-26, 2015**

A World Series of Philately 2-day show sponsored by the West Suburban Stamp Club of Plymouth, Michigan, invites all exhibitors, including youth exhibitors, to enter its 46th annual exhibition. Held at the Hellenic Cultural Center, 36375 Joy Road, Westland, MI, with free parking, air conditioning, carpeted floors, professionally catered refreshments and banquet (on site), a 40-dealer bourse, specialty society meetings, and a youth program.

Entry prospectus and forms may be found on the show's website: <http://plymouthshow.com>, or contact exhibit chairman Harry Winter via e-mail: [harwin@umich.edu](mailto:harwin@umich.edu), phone: 734 761-5859, or in writing: Plymouth Show, WSSC, PO Box 700049, Plymouth, MI 48170.

Our headquarters hotel, The Comfort Inn - Plymouth, located just off I-275 at Ann Arbor Road, near the Plymouth-Westland border, is about 2 miles from the show site. A special, very reasonable show rate is available.

### **WESTPEX 2015**

**April 24-26, 2015 • San Francisco, California**

At the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, CA, just a mile south of the San Francisco International Airport. This World Series of Philately exhibition will offer 300 frames of exhibits, including participation by the American Revenue Association, Cuban Philatelic Society of America, State Revenue Society and the U.S. Philatelic Classics Society.

The shows bourse includes 75 dealers in stamps, postal history and stationery along with a four-day auction by Schuyler Rumsey Auctions of San Francisco. Numerous specialty societies, clubs, and study groups will hold more than fifty meetings and seminars during the three-day

event. On Sunday April 26th a Boy Scout Merit Badge program is scheduled.

The exhibitor's prospectus and entry forms are available from Ross Towle, 400 Clayton Street, San Francisco, CA 94117 or at [www.westpex.org](http://www.westpex.org).

### **PHILATELIC SHOW 2015**

**May 1-3, 2015 • Boxborough, MA**

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

### **Rocky Mountain Stamp Show**

**May 15-17, 2015 • Denver, Colorado**

The RMSS, a World Series of Philately show sponsored by a consortium of Colorado stamp clubs is celebrating its 66th annual show is seeking exhibitors for its show. We welcome the Bermuda Collectors Society, British Caribbean Philatelic Study Group, International Cuban Philatelic Society, & the U.S. Possessions Philatelic Society. Nearly 300 frames of exhibits along with 35+ dealers. Entry prospectus and forms may be found at website: [www.rockymountainstampshow.com](http://www.rockymountainstampshow.com) or request information from Exhibits Chairman, RMSS, PO Box 371373, Denver CO 80237-1373. Additional information about the show, the show location, room availability and more can be found on our website.

This year's show is being held at Crowne Plaza Hotel, Denver International Airport, 15500 E. 40th Ave., Denver, Co 80239 which offers free parking, spacious exhibition facilities. Special show hotel rates are available. Free shuttle service is available between the airport and the show. Additional information from our President, Steve McGill, [mcgill@comcast.net](mailto:mcgill@comcast.net), 303-594-7029.

### **NOJEX 2015 - MAY 29-21, 2015**

**The Empire Meadowlands Hotel**

**Two Harmon Plaza • Secaucus, New Jersey**

The 52nd annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. will be held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. The show will host national conventions of the American Helvetia Society, the Society of Israel Philatelists, the New Jersey Postal History Society plus regional meetings of the Canal Zone Study Group, BNAPS, and the Palestine Study Group. There will be 266 sixteen-page exhibit frames available at \$10 per frame (\$3.50 for juniors under 18). The fee for single frame exhibits is \$20 per frame.

The deadline for exhibit entries is April 1, 2015. For prospectus, show information, and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002 or e-mail: [glsp@verizon.net](mailto:glsp@verizon.net) or visit the show website at [www.nojex.org](http://www.nojex.org) where you may download the print out the prospectus and entry form.

### **IS YOUR SHOW MISSING FROM THESE LISTINGS?**

**We encourage show committees to send us (via email at [editor@aape.org](mailto:editor@aape.org), preferably) their complete show information soliciting exhibit entries. Please send it in a MS Word file—NOT a PDF file, please. Your show must be taking place within seven months of the cover date of this magazine. Exhibitors: most shows now have their entry forms available for free download from their websites.**

# Ask Odenweller

Robert P. Odenweller



# Preparation for 2016

**A**lmost every active exhibitor I meet these days seems to have one thing on his mind: New York 2016. Much of the activity they talk about involves adding new material and rewriting pages. Many have shown their exhibits nationally in ten frames and wonder how to get to the five or eight they are expecting to receive at the international level. Those are only a few of the considerations that should be examined now, since time is short. Some of these points may have been covered before, but bear repeating.

## First-time Exhibits

The main thing to keep in mind is that first-time exhibits at the F.I.P. level receive only five frames. That is also true for experienced F.I.P. exhibits that have not received a large vermeil medal or higher in F.I.P. competition.

Two options are open for those who have not qualified; cut the existing exhibit to the smaller size, or get the necessary F.I.P. award. Neither is easy. The F.I.P. qualifying shows that are left before entries close for New York are few and may be hard to get into.

For those unable to qualify for the eight frames, there is a small benefit. First-time entries are given a quota of at least 20 percent new exhibits for each show, so it's not only the experienced ones who will be accepted. In spite of that, the show expects to be heavily over-subscribed.

Ample words of wisdom have been offered before for cutting down exhibits to smaller numbers of frames, but the essence of the effort has been to make the result into a coherent exhibit.

Some exhibitors may try to cull all but the best pages from a larger exhibit, putting aside the others for when a larger allocation is received. This is usually a mistake, unless it is on the order of chopping off the tail end and limiting the new exhibit to a more "important" earlier period.

Also, it is rare that an exhibit that is cut down can succeed if the pages are left without updating. I'd recommend a complete re-mounting of all pages, concentrating on developing a tight story line that focuses on the reduced material. This is not a time to take the easy way out, since it is likely to be obvious to the judges and fall short of its potential.

## Exhibits Qualified at the Higher Allocation

Experienced exhibits are not off the hook. Some may

have to reduce from ten national frames to eight, and the advice above is equally valid. A review of previous point breakdowns can show where the previous jury felt that there was room for improvement, but that is not a hard and fast assurance. Juries change and the specific jury members who judged an exhibit before will not be the same this time, having either more or less specific appreciation for the subject matter. In that regard, one should always be aware that the jury members looking at any exhibit may not have a solid command of English, and that "insider" shorthand, such as catalogue numbers or other terms used by specialists in the field will not be likely to be understood.

## Expertizing

About twenty years ago, concern over faked and forged material in exhibits caused F.I.P. to add expert teams to shows. One member would be from the home country, with two others on the team from other countries, usually A.I.E.P. experts with wide knowledge. They serve to examine all exhibits in the Championship Class and a selection of other exhibits for possible problems.

Also, members of the regular judging teams may suggest specific items that look suspicious. It is not the intent of the expert team to expertize items, but to look for manipulation on covers and other problems, such as repairs that are not mentioned in the writeup. It is not unusual that many times team members will have special knowledge of the exhibit's area of coverage.

To help in avoiding problems, exhibitors are encouraged to indicate that items have been expertized, usually by a very discreet small letter "e" below or to the side of the item. Copies of the expert certificates are then expected to be on the back of the exhibit page or given to the Commissioner to produce to the expert team if requested.

Be sure to state the expert findings if they are qualified in some way, such as a stamp being creased or regummed. One exhibitor ignored this once in a most egregious way; he had the "e" with a cover that a jury member felt could not be right. The page was removed, and sure enough, it did have a certificate—that said it was fake. Every exhibit has key material and the exhibitor should consider whether one of more of those items that may not have a certificate may be questioned. If so, it might be worth getting a new certificate, rather



than having the page removed for examination. At the higher levels of competition, presence of such “questioned” items is signaled by a note in the space where the page was in the frame, saying something like “page removed officially for inspection.” Although the items may ultimately be found to be all right, a judge seeing many of these pages might suspect the overall quality of the exhibit, and feel that it is not destined for special recognition. It’s best not to have those pages appear in the first place.

If the expert team does find material that is ambiguous as to genuineness or condition, the result may be a notice to the exhibitor and commissioner to get a certificate before showing it again or leaving it out altogether.

An item that is clearly fake and seems to be an effort by the exhibitor to fool the jury will often result in a downgrading of the award level.

Although the cost of getting a certificate on your best items may seem to be an unnecessary expense, it may help the exhibit to get a higher award in a number of ways, some of them subtle. For example, when a judge who doesn’t know an area very well sees the small “e” by an item, he often upgrades his appreciation of the rarity factor. And don’t forget that an item with a certificate usually brings better prices when eventually sold.

These are a few thoughts that one should consider now, not later on. The New York show is less than 18 months away. ☐



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# Less Collected Stationery

The 2nd of Two Parts by

Robert M. Bell, M.D., Ph.C.

Reuben A. Ramkisson, M.D., FRPSL

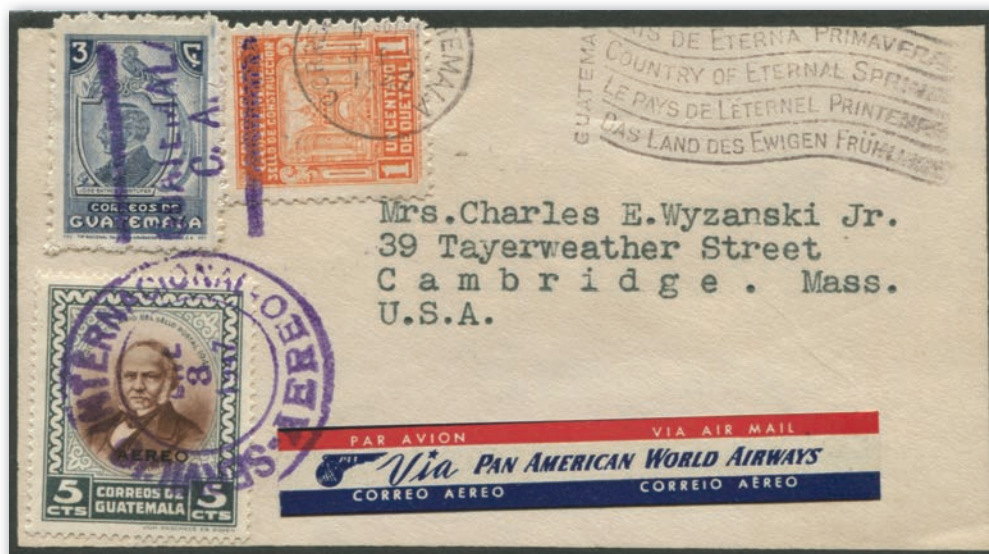


Figure 9. Cash on Delivery card. Germany (1927)

[Editor's Note: This is the second of two installments, the first of which appears on page 30 of the previous issue of *The Philatelic Exhibitor*—Third Quarter 2014.]

### 3. Other privately produced stationery

Here are some items that might be a little harder to find, but they have been seen, with many found in “dollar” boxes.

- Forms that fold up and are posted, e.g., passenger airline insurance from the 1960s with postage paid with a first class domestic stamp.
- Consumer product receipt forms that fold up and are mailed back, e.g., to register the purchase of a fridge or major home appliance.
- “Drift cards” in containers that are placed in the water by oceanographic research organizations, to study currents. The cards (and sometimes devices) can often be mailed back, sometimes with a stamp, and sometimes the sender pays upon receipt.
- Company reporting forms. Railways have used all manner of preprinted forms to report back to HQ about various things.
- Plastic wrappers and other paper materials for magazines are not widely collected. Presumably because they do not lend themselves to easy collection.
- Etc.

Reference 15 gives the USPS items that can be accepted and also rejected by the postal authority.

### DISCUSSION

It is appreciated that whether a collecting area is well collected or not well collected is a judgment call, and here in this article it is based on the author's and reviewer's experience.

There are hundreds of different types of stationery that pass through the mails. This article has restricted itself to mainly flat items that are more easily collected. There are obviously many other larger bulkier items that could be or are collected. Hotel keys, the devices associated with drift cards, biologic medical samples, urine sample mailing tubes, and pre-paid DNA samples, etc. However, the focus here has been to mention those flat items that, like stamps and cards, are relatively easy to collect and store away. However, with sufficient space, the bulkier items, like antiques, are equally collectible.

Whether stationery items are widely collected by philatelists or not depends on many things: some of these are the numbers of items printed, which in turn is related to the length of time the item was used, the size and population of the country printing the item, the wealth and economy of the country, the rarity of the item, USPS and regulation changes, technologi-

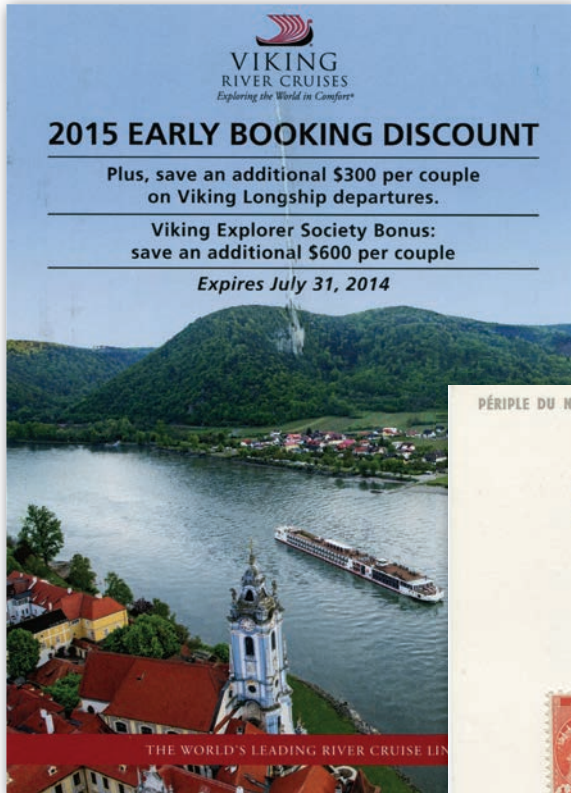


Figure 8. Viking River Cruise Postcard (2014)



Figure 10. QSL card—confirmation of radio-communication between two amateur radio stations (1953)

cal advances, and the need for the financial success of the individual stationery item. Also, on the philatelic side are the numbers of philatelists collecting, the wealth of those philatelists, personal preference, and the support societies/organizations that provide information and advice to make the collecting a little easier.

Postal History material, and much of Postal Stationery are well collected. However, with a few exceptions, Other Private Stationery items, particularly these with a largely commercial flavor, have not captured the imagination of philatelists to the same extent as the other collecting areas.

This is despite the prices often being very reasonable. Many of the items mentioned here are readily available for collection and often can be obtained for cents to a few dollars. But others are far more expensive. The support societies for Postal Stationery, PPCs, and Postal History are well organized and in part are responsible for the differences in collecting popularity.

With commercial Private Stationery there is often far more opportunity for creative research and the opportunity to find new, and even rare, undescribed material. With a completely new research area collectors also may be able to set their own standards

and definitions when undertaking research, which is a lot easier today with good philatelic libraries, the Internet, and many helpful people around the world. As you collect it is not difficult to keep frequency tables and then calculate an estimate of the rarity of the item with the caveat that there is always the chance of a hoard of material coming onto the market. With Folded Typewriter Postcards one of us initially had a database of over 3,400 cards and was able to calculate the rarities of these and about another 100 features. As the collection grew there was then over about 6 - 7,000 cards but the frequencies changed little after the original database was closed. There were very few surprises indicating that a reasonably large initial database can be reflective of the material to be later collected.

The vast majority of privately produced stationery material is less collected, and because of this, there is a potent inhibitor to collecting in that there are usually no catalogues or listings. For those so inclined this is an opportunity for original research and then producing a catalogue/listing together with some valuation support.

One significant factor, which has inhibited/affected Postal Stationery collecting, is the unfortunate demise of the H&G catalog. In 1976 its listings ended.

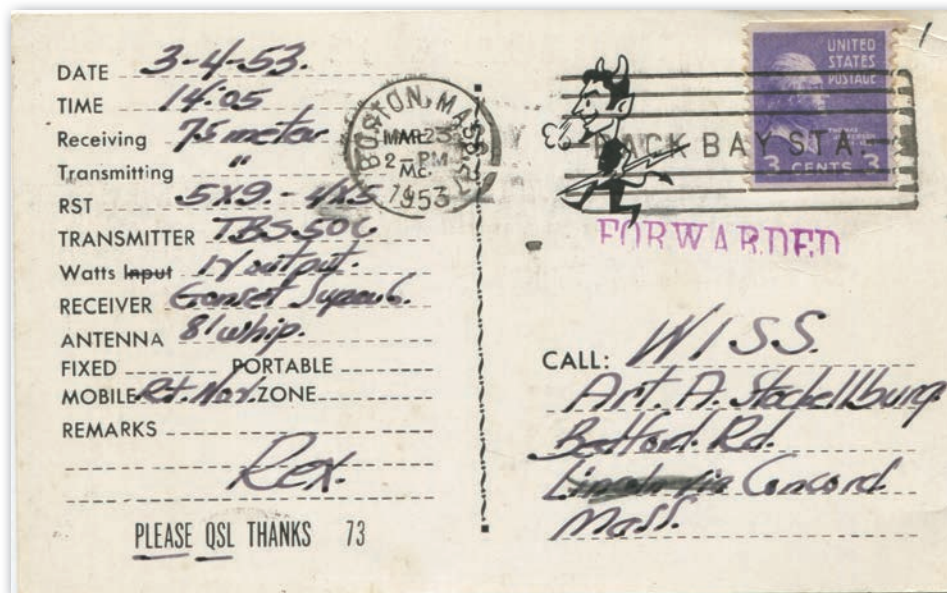


Figure 11  
Dear Doctor  
card (here just  
Docteur) from  
the Bahamas  
(not cancelled)  
to Paris, France  
advertising IO-  
NYL®. (1953)

Supplements have updated the values over the years, but the latest one is from 1990. Michel has for European Postal Stationery a German-language catalog. Thus, there is no single catalog that lists worldwide postal stationery, but instead there are many area and country specialized catalogs that need to be consulted for information.

There is a Yahoo listserv that is devoted to privately produced stationery which was started some years ago by one of the authors: [privatestationerymail@yahoo.com](mailto:privatestationerymail@yahoo.com) but it is not currently active. New members are welcome.

With almost any philatelic endeavor it is worthwhile considering Ephemera (printed paper items designed to be used and then discarded). These items, fortunately not discarded, can enhance one's collection and perhaps lead one in a direction not previously considered. It is interesting that according to the Library of Congress indexing system, postage stamps are a subset of ephemera! The UK Ephemera Society (16) was formed in 1975 and the USA Society (17), an affiliate of the APS, in 1980. Ephemera are often seen in philatelic exhibits, particularly in the Display Class.

And for those planning to exhibit, the opportunity to find an area with high subject, philatelic and exhibit importance, together with some rare items, and fine research opportunities is a significant plus. The Sept. 26, 2012 Manual of Judging says, "Modern to obscure subjects do not necessarily equate to unimportant subjects." Further in the Manual it is said, "rarity is not necessarily equated with or proportional to monetary value" (18). ☐

### Acknowledgements

We are indebted to the scholarship, comments, and edits of Diane DeBlois, Michael Furfie, Tony Fox, John Hardies, Michael Mead and Wayne Menuz.

### Comments

This is a big topic and we appreciate that errors may have crept in – we welcome all comments, and information regarding errors and omissions. Email: [rmsbell200@yahoo.com](mailto:rmsbell200@yahoo.com)

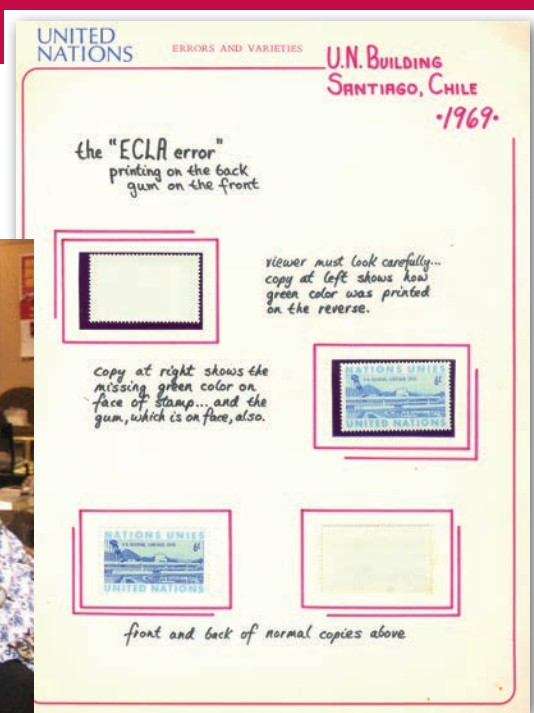
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# What's fluff, what isn't? By Randy L. Neil

The only surviving page from the author's 1969 exhibit *United Nations Errors and Varieties*. It won a silver medal at New York's INTERPEX in 1970. It was lost until the author obtained it in the 1990s.

Were it not for **Greg Galletti**, an officer in United Nations Philatelists International, the early page from the author's U.N. exhibit would have not been found. Galletti somehow knew that the page was from an original exhibit by the author.



**I**n putting together my new “Fun” exhibit, I thought it would be a good idea to elaborate in writing on how non-philatelic elements might enhance an exhibit. This is one of the more controversial subjects under the category of exhibiting techniques. Judges generally don’t like extraneous, non-pertinent material, but what are the permissible boundaries. Sometimes, I like to test them.

Greg Galletti, vice president of United Nations Philatelists International, did me one giant favor several years ago. I’d met Greg at a stamp show in New York back in the mid-1990s and he had remarked, “You know, I think I might have a page from one of your early stamp exhibits—the one you did on United Nations errors.”

I was amazed. I had sold that exhibit nearly 30 years before that and, even though I had been exhibiting various collections since the 1950s, I had never kept any of the pages from my earliest exhibits. I told Greg that, if he ever found that page, he could sell it back to me. A couple of years later, he did exactly that—and I was able to get an actual page from a 40-year old exhibit. It’s shown here.

The first thing I noticed when I held the page in my hands once again was that its design pretty much violated one of the modern-day key principles of preparing an exhibit—*don’t put extraneous fluff on an exhibit page* (those words are my own nomenclature, by the way). Take a look at all those exotic red

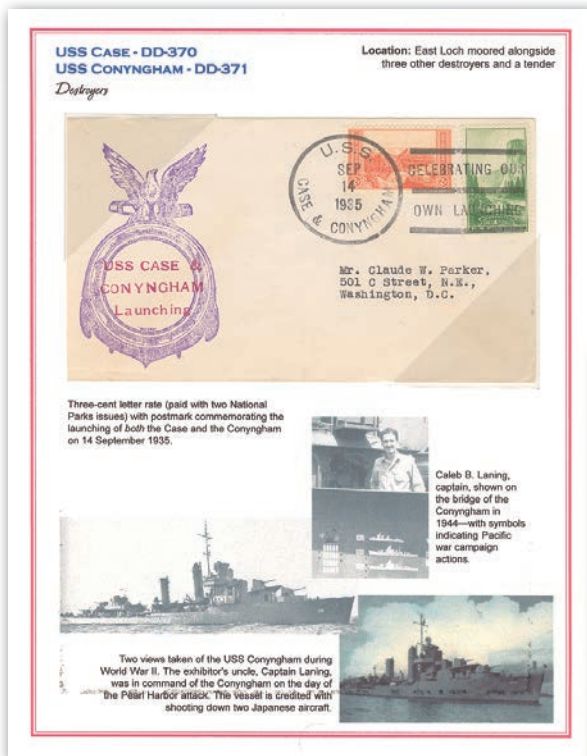
frames around the stamps and the rounded-corner framelines around the margins of the page. A true throwback to printed album pages, a “no-no” in the notebook I keep on “how to judge exhibits.”

This got me to thinking: “What’s fluff and what isn’t?” Over and above the actual stamps and covers, what is permitted on an exhibit page? Let me first clarify by saying that, in the world of topical/thematic and display exhibiting, the answers are a bit broader than they might be in traditional philately, postal history, and even first day cover exhibits—so this article won’t be dealing with the t/t/display areas of exhibiting. I’ll save that for later when I do an article on the late Mary Ann Owens, the premier doyenne of topical/thematic philately.

**Suffice to say, the rules (whether written or unwritten) regarding “extraneous material” that is permitted on exhibit pages today** are far more liberal than they were only ten short years ago. I well remember judges telling me to “don’t go overboard” on illustrations of everything from cancels to images of the reverse of covers.” One judge told me he didn’t like the photographic enlargements I had made of my two-cent U.S. 1883 stamps in order to show tiny plate varieties. Other judges said they liked them.

Today, if done tastefully, and with a modicum of understatement, any illustrations that help an exhibit properly tell its story are generally accepted on our exhibit pages, often even encouraged.

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A photograph (contained in the cover's original contents) of the ship on which the cover was carried during the Korean war. Also illustrated is the ship post office's backstamp. Such images do much to bring the story of a piece of postal history to life. Part of the author's never-finished exhibit on wartime mail.

A page from the author's forthcoming Display Class exhibit entitled, "Philately and the Japanese Attack on Pearl Harbor." This particular page violates the Display Class rules by having too much non-philatelic matter on a page—the reason being that it concerns a ship at Pearl Harbor that was commanded by the author's uncle (shown on the page).



As a sidebar, I might remark that, when it comes to the Display Class of exhibits, such extraneous material is even given a much wider berth than in any other area of exhibiting. In order to attract and build the ranks of exhibitors, this class of exhibiting allows exhibitors to use all sorts of non-philatelic objects on a page—as long as they don't overwhelm the philatelic material. Certainly an exciting development.

But in the case of the more time-tested exhibit categories (traditional, postal history, etc.), it's best to try a little restraint while dreaming up ways to enhance and "better illustrate" one's exhibit story. Some thoughts:

- Don't junk up an exhibit page with tiny arrows, pointing devices of any kind, or lots of framelines (like my U.N. page). We can place all of those into the "way too much fluff" category.
- In the postal history category, remember that judges are interested in the how, why and when a

cover got to its destination, not a photo of the sender or recipient, even if, lately, this barrier is continually being tested.

Of course, if the sender happens to be a major figure like a British king or Franklin D. Roosevelt, perhaps a judge might forgive that. I would.

- Don't let your non-philatelic elements be too large. For instance, the photo of the ship on the page shown here is too big. Oops. But the scan of the front of the cover on the Christmas seal exhibit page is just about right.

- What about contents? A friend has a very nice third class mail use of a large brown envelope from the mid-1930s which contains a cardboard parlor game offered to listeners of the then-popular Edgar Bergen and Charlie McCarthy radio program. A very colorful and entertaining item. It might be okay to show it on the page of a Display Class exhibit, but not, for instance, in an exhibit about third class mail.

Registered Usage  
on personal corner card cover



A block of four of the 1931 Christmas seal is combined with two wax seals to make sure a registered cover is firmly closed. December 7, 1931, usage from the Wall Street post office station in New York City to Mishawaka, Indiana, on December 7, 1931. Note both the New York registry cancels and the Mishawaka receiver marking.



Front of cover shows the special delivery usage in which at least one attempt was made to deliver the envelope on December 8, 1931. Blocks of four of two different two-cent commemoratives with a pair of the 1/2-cent 1922 definitive pay the two cents postage and 15 cents registry.

Usages on cover

A page from the author's Display Class exhibit on the U.S. 1931 Christmas Seal. Note the understated use of green and red elements on the page—and the very small color illustration of the front of the cover shown.

- Postal Forms. The late and erudite David Straight made a very good case for not only including things like post office delivery verification receipts in an exhibit, but also to build an entire special studies exhibit around such forms.

To me, they are the true foundations of good postal history, but watch out. Though many think such things are just fine, some judges may not have the same point of view.

- Three dimensional objects. Vince Lucas once hung an attractive bag containing free toffee candy on the first frame of his "Coffee" thematic exhibit. A real hit—even with the judges! But could he have put a piece of that candy on an exhibit page? Probably not.

- Maps. Now here's an almost-always-permitted item—for nothing shows off a mail route better. But be careful. Don't let a colorful map be so big as to overwhelm your material.

Obviously, the preceding only touches upon the subject. But as we move more and more into an era when entertaining the philatelic and non-philatelic audiences of our exhibits (i.e., the coming advent of first day cover exhibits on the international level as is being planned, on an experimental basis, by the F.I.P. at next year's World Stamp Show-NY 2016) become important, the boundaries must expand. ☒

## IMPORTANT Special Notice:

Members may have noticed that we have dated this issue **January 2015** followed by **Volume 28 No. 4** rather than Fall 2014 Volume 28, No. 4. **Thus there is no issue #4 for 2014.** The reason for this is to now date all of the issues of **The Philatelic Exhibitor** in the month you actually receive the magazine.

For the last several years you have been receiving the magazine at the end of the quarter noted on the cover (winter, spring, summer, fall). This has caused confusion as, for instance, this issue would normally have been dated Fall 2014. And not infrequently, we would get questions why an issue was late or whether an issue expected at a certain time might have been lost in the mail?

We hope this change will make the publication schedule clearer and remove any confusion between face date and when you actually receive the magazine.

Our sincere thanks,  
Your Editor

## Diamond and Ruby Awards

The Diamond Award count increased to 76 since our last report. The last two recipients were K. David Steidley, *Uses of the 1¢ Franklin, Series of 1902* and Gary Hendren, *Saint Louis Street car Mail, 1892-1915*.

The Ruby Award count increased to 15. Liz Hisey qualified with 12 golds with two or more single frame exhibits.

To submit applications for either the Diamond or Ruby Award please go to the AAPE website ([www.aaape.org](http://www.aaape.org)) and follow the directions to submit your application online. It's a simple process and will put your exhibit on the road to one or even both of these important AAPE honors.

Ron Leshner  
Diamond/Ruby Chairman

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## Stamp Show Administration

By Tim Bartshe

# Attracting Exhibits & Societies

**F**ollowing up on my last column: exhibits. No matter how much things change, they still stay the same and the latest “sameness” is the number of exhibits coming into the WSP shows. Without calling in “markers” from exhibiting friends, how does one attract exhibits from around the country? Unfortunately, not all exhibit chairmen are national exhibitors active in the circuit and therefore do not have the contacts necessary to even call in markers. The notices in **TPE** or even the call for exhibits via the APS email blast don’t seem to work.

The obvious answer is to drag in the groups of national/international organizations or even specialty groups. These groups not only bring in bodies who will buy from dealers, but they can bring in many frames of exhibits (well most of the time!). Unfortunately, not all groups are equal in both their exhibiting strength and willingness to “spread the wealth” around.

Many societies are geocentric in that they only meet in the area of the country where most of their members live. Others are dealer-centric in that they only go where their favorite dealers go as if a bourse is the only reason to go to any specific place! Timing is also everything, such as other competing shows on the international scene or whether the society in question had a major meeting within the last six months and the exhibitors are “showed” out.

Still, there are many societies that do meet around the country and do bring people and exhibits. How do we lure them into coming? Promise them the Moon? Well, not quite the solar system needs to be involved, but some of the things that can be attractive is a very proactive show committee that will offer many things that any forward-looking society would be interested in, namely publicity and the ability to extend their membership.

Press releases to the philatelic press, space in the show program to not only visually provide a logo and website but space for a piece on what the society does, focuses on, etc., and a table for the society to physically have a face at the show to talk to interested collectors, sell books and other society-related functions.

Make them feel special, important in a way, by inviting the president or other officers to take part in

the opening ceremony. Make sure at the awards banquet that they get special attention and recognition. As to the website, a prominent place there including society particulars and logo, allowing for any other promotional space they might want such as sample articles from their publication, direct link to their website and other temporary events prior to the show such as society auctions and local meetings.

Make sure that you encourage participation in the daily activities—not only the Board meeting and general membership meeting, but also try to arrange for a series of specialty seminars from attending specialists. If possible, make it really special and have the day before the show set aside for the society to hold seminars and workshops. It brings them in a day early and helps with room nights. Even if you do not have a hospitality room anymore, make sure you help them with any arrangements they might want to set one up and even an off-site society dinner the night prior to the awards banquet.

Hidden within some of the larger societies are special study groups that can bring an unusually large number of frames when focused upon individually. The United States Stamp Society is an excellent example of a national group that can easily bring 50-80 frames to a show, but within that group is the Prexy study group that this year brought 110 frames alone to a show. Now that is real power. Others that have had a resurgence in frame numbers are the Great Britain group and France and Colonies.

They have been known to bring a hundred frames each. Look at the palmares of shows to see who came and what they brought and go ask. Remember most are booked out for awhile so this is a longer range solution, but one needs to start now.

What if you can’t get one for next year or the year after? That is the subject of another column. ☐

## Do You Have News?

All committee people, officers, directors of services: If you have news or information of any kind that needs dissemination, be sure it gets into **TPE**. News of your work needs to be continually appearing in these pages. Please note, also, the deadlines for each issue at the bottom right of page 3.

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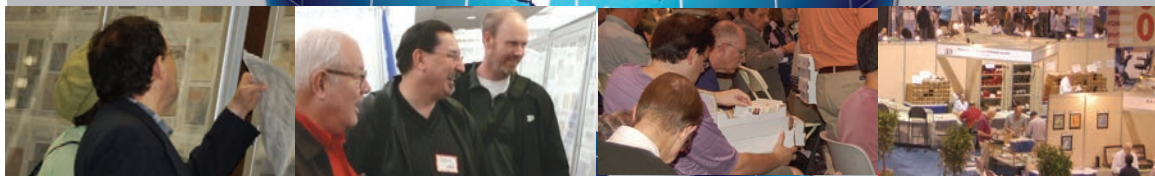
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# AAPE Feedback Services

By Jerry Miller, Director of the Exhibitors Critique Service P.O. Box 2142 • Glen Ellyn, Illinois 60138-2142  
jhmnap@aol.com

Aside from offering AAPE members an outstanding publication and website to share ideas and potential guidelines in the preparation and assembly of new exhibits or the improvement of existing ones, one of the additional, often unrecognized, value benefits in AAPE membership is the opportunity to have an exhibit, or just the Title Page or Synopsis, evaluated by an APS-certified judge without having to enter an exhibit in a show at a significantly higher expense.

## Two Feedback Services are available:

1. Title Page & Synopsis Evaluation.
2. Exhibit Evaluation (Title Page & Synopsis Pages must be furnished with a copy of the exhibit).

Complete information about both services is available by visiting the AAPE Website ([www.aape.org](http://www.aape.org)) under "Feedback Services" located in the top icon ribbon on the website. An application form for exhibits is available for downloading.

Some of the value benefits of utilizing the AAPE Feedback Service for Exhibits are in brief:

- A flat-rate low cost of \$20.00 (\$35.00 overseas) covers postage and mailing irrespective of whether an exhibit is one or more frames (photocopies of the entire exhibit must be included with the application. NO CDs).
- The Service selects an APS-Certified judge specialized in the exhibit topic or area of study.
- Evaluation of an exhibit by a judge averages between 2-5 hours versus a fraction of that time by a show jury.
- The exhibitor has an opportunity to potentially

improve an exhibit's heretofore medal level, or to avoid a possible low or entry-level award for a new exhibit.

- The exhibitor can potentially avoid initial anguish or disappointment at a show feedback session in a public forum, since evaluation by the AAPE Service is confidential and communications are only between the evaluating judge and the exhibitor.

- Re-working an exhibit, based on evaluation comments by the AAPE judge, often enables an exhibitor to raise an award level by at least one grade, albeit without guarantee.

Two recent experiences by clients has shown the following dramatic results:

### • Single Frame New Exhibit:

Owner re-worked exhibit, based on evaluation comments by the AAPE Feedback Judge and achieved a Gold Medal & a Reserve Grand Award at WESTPEX 2013.

### • Multi-Frame International Exhibitor:

Owner re-worked exhibit, based on evaluation comments by the AAPE Feedback Judge and achieved a Gold Medal (92 Points!) at Australia 2013 (previously achieved a low Large Vermeil Award internationally).

It always benefits AAPE members to maximize their membership opportunities and, most especially, to consider utilizing the Feedback Services offered to assist them in improving their exhibit to achieve the highest possible medal level for what is being shown prior to showing a new or, again, a previously shown exhibit.



## 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:

**October 2014: Our Candidates and New Officers**, who take office effective January 1, 2015. Your willingness to work for the Club is appreciated..

**November 2014: Denise Stotts**, who for many years has been our official vote counter in addition to her long service as our Meeting and Exhibit Awards coordinator.

**December 2014: Jim Hering**, who has agreed to take on the task of coordinating our title page and synopsis page feedback service. Contact him to find out how to use the service. He can be reached on [rosheering@roadrunner.com](mailto:rosheering@roadrunner.com).

**NOTE:** We also thank our advertisers for what we sincerely hope are mutually beneficial ads in **TPE**, and we hope that our members will always patronize them and be sure to mention that their ads are noticed.

# New AAPE Award of Excellence for “Plan and Headings”

**T**he purpose of this award is to encourage excellence and help exhibitors achieve a more effective plan and subsequent headings. Different divisions have different “styles” of plans, formats and this will in some cases include a second page. Important factors are clarity, organization and balance and the ability to guide viewers through the exhibits.

This award is to be selected by the Jury at each WSP Show. All exhibits are qualified to be judged. The decision of the Jury is final.

An exhibitor may only win the award once. A list of winners will be sent with award and is also on the AAPE website. With this new criteria, previous winners of the Title Page Award are eligible for consideration.

The actual award will be given at the Palmares Banquet/Breakfast. Award ribbon is to be placed alongside and at the same time as the medal ribbons for the show, so that viewers will have the opportunity to review plan and headings excellence.

In some cases a plan might be a simple statement that the exhibit is presented chronologically (in which case the headings are consecutive dates) or it might be a bullet pointed list, or even an elaborate outline – the following suggestions are offered as a guide to judging the effectiveness of plan and headings.

- Do the headings match the plan development of the exhibit subject?
- Does the plan lay out a balanced exhibit that makes sense of the topic?
- Is there a clear and consistent format for the headings used?
- Do the headings guide the story as well as describe the key items shown on individual pages?

Running headings do not dominate after first appearance.

- Is the “Organization” clear and in keeping with the defined scope and limits?
- Does the plan make viewers want to proceed through the exhibit?

## Here’s a viable opportunity for you...

More often than one might imagine, we see a new member welcomed onto our rolls who is an active exhibitor and has been for quite a while. This means, of course, that there are many exhibitors out there who have yet to join our ranks. Do you know someone like this? Why not give this person a membership application? They’re on our site: [www.aape.org](http://www.aape.org)

## Tell it like it is!

If you’re one of the great people who serve the AAPE—whether as an elected officer or director, or the chairperson of one of our committees, the head of one of our services, or a volunteer who represents and/or helps the AAPE throughout the country—tell us about some of your experiences. You will be helping your AAPE by doing this. By having them in here, it’ll encourage others to help the AAPE, too! Drop us an email.



## Still Available!

### Special Commemorative Lapel Pins

These lovely gold cloisonné lapel pins were made available at our 25th Anniversary convention in 2011 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.
- The “SILVER ANNIVERSARY” pin is available to all members of the AAPE no matter when you joined. Simply gorgeous! **\$5.00 postpaid.**

Send your check to:  
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330 Sonya Drive  
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# The Philatelic Exhibiting Craft

It's time for me to move on... By Tony Wawrukiewicz



Unfortunately, I am now 71 years of age, and my health, although adequate, is not at the level I would like it to be. In the past, as a healthy person, I have been willing to and capable of taking on fairly major projects such as continued judging, extensive exhibiting, major efforts to digitize important philatelic literature, extensive efforts at researching the philatelic literature, continued chairmanship of the PIPEX WSP stampshow, and active participation in many nonprofit activities of a nonphilatelic nature in the Portland, Oregon area.

I'm afraid that something has to give and right now it's at least judging that has to be put on the back burner. Therefore, I'm about to enter an emeritus status as a philatelic judge, and I will stop this series of articles with this one.

I've enjoyed immensely working with exhibitors and many fine judges over the years. As I've indicated in the past, I've really appreciated the help I've received from judge after judge who has helped me improve exhibit after exhibit. For that matter I am looking forward to receiving continued help both from what I read in **The Philatelic Exhibitor** and the help at the frames I will continue to get.

I just feel that I'm no longer up to the rigors of preparing for and working with the exhibits and exhibitors and the judging community. I'm ready to leave these efforts to those who are more capable than I am. And, to be honest, I find it easier and more rewarding to research, write and produce articles in the quiet of my home.

I plan to continue exhibiting, and especially exhibiting in areas where I am doing research because this offers me the opportunity to illustrate my findings in the material I am showing at the frames.

These efforts have, I have found, been especially supported by the materials I have digitized in the last few years. The Postal Bulletins are now completely on line ([www.uspostalbulletins.com](http://www.uspostalbulletins.com)), the *U.S. Postal Laws and Regulations of the United States of America* are almost completely on line from the same location, and the *U.S. Official Postal Guides* that were revised and published monthly will be on line within the year (2015).

In addition, updated domestic and international rates and fees (through 2012) can be found at <http://tonywaw@spiritone.com/~tonywaw/>. That location

also has the international air parcel post rates available for downloading. Finally, the 277 pages of the pre-1961 international surface parcel post rates can be bought on a CD for \$5.00 from the APRL.

It is with great satisfaction that I have made these materials available to myself and many other philatelic researchers, and I'm pleased that these materials will be available long into the future. In fact, soon they will be hosted by the American Philatelic Society on its website.

Another way in which I hope to continue helping the philatelic community is in continuing to answer questions about covers that mystify collectors (and sometimes myself).

In fact, often, when someone brings me a cover to look at, I end up having to do extensive research in the above-mentioned sources just to find the answer. These efforts are probably among the most enjoyable I perform.

In other words, I can see myself centering future philatelic efforts on research and writing connected with the digitized matter and other materials that I have produced and made available, and continued efforts to educate and communicate concerning postal history. ☐

## Did the concept work?

The American Stamp Dealers Association tried a wholly new concept in exhibiting when they staged their 100th anniversary National Postage Stamp Show at the New York Hilton Hotel in October 2014.

Over 230 frames were filled with international-caliber exhibits which were judged by a panel of FIP-accredited judges. The idea was to give the exhibitors an idea of how their exhibits might fare in the judging at the forthcoming World Stamp Show-NY 2016 to be held not much more than a year from now. ASDA did not have any trouble filling their frames—especially since the actual tangible awards were quite distinctive—U.S. minted gold coins from 1914.

Did you participate in this event? Or did you attend and view the exhibits? If so, tell us what your thoughts are. Feel free to email TPE at [Editor@aapa.org](mailto:Editor@aapa.org). Thank you!~

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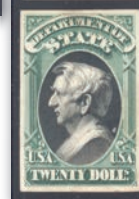
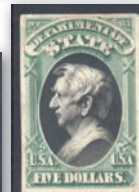
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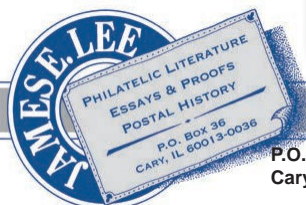


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The  
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Quarterly Membership Report  
 Mike Ley, Secretary

**MEMBERSHIP STATUS AS OF DECEMBER 1, 2014**

**U.S. MEMBERSHIP**

ACTIVE AND PAID UP	712
LIFE MEMBERS	79
2014 NEW MEMBERS June-Aug	17

**FOREIGN MEMBERSHIP**

ACTIVE AND PAID UP	96
FOREIGN LIFE MEMBERS	12
NEW FOREIGN MEMBERS	1
<b>TOTAL MEMBERSHIP</b>	<b>808</b>

**Welcome to new members: September Thru November 2014**

Frank Slack, Branford, CT  
 Bill/Janet Hughes, Alexandria, VA  
 Jacob Alex Klerman, Brookline, MA  
 Scott Simon, Clarksville, TN

Michael Frechette, Killingworth, CT  
 Emory Earl, Fort Wayne, IN  
 Kees Adema, Fairfield, CT  
 Didier Legall, Los Altos, CA

**Congratulations to our novice winners:**

Mary Sanchez, Pennsauken NJ, Novice Merpex 2014; Labron Harris, Glen Echo MD, Novice Greater Houston 2014; Eric Boustad, Seattle WA, Novice Seapex 2014; Joe & Rita Rende, Papillion NE, Novice Omaha 2014; Bill Tathan, Santa Rosa CA, Novice Winepex 2014; Addie Amos, Folly Beach SC, Novice Balpex 2014; Sharon/Alexander Durtka, Cudahy WI, Novice Milcopex 2014; Dr. Mel Coe, Atlanta GA, Novice SSE 2014; William Weber, Hatfield PA, Novice Thamespex 2014; Ana Calderon, Sacramento CA, Novice Sacapex 2014; and Subhanku Chatterjee, San Jose CA, Novice Filatelic Fiesta 2014

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 \$2.03 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—to me at [giscougar@aol.com](mailto:giscougar@aol.com)

Respectfully submitted,  
 Mike Ley, AAPE Secretary.



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# Richard Drews presented the 2014 Bernard A. Hennig Award for excellence in exhibit judging

By John M. Hotchner



*“Though Rich has a glorious record as an exhibitor, with the 1997 Champion of Champions to his credit, and International Large Golds, he has not forgotten what it is like to be struggling with that first exhibit...”*

**T**he AAPE Board presented Richard E. Drews the 2014 AAPE Bernard A. Hennig Award at the Chicagopex 2014 banquet. It is for excellence in judging, which in this case also honors Drews for his work to improve Philatelic Literature judging criteria. The Award was presented by past president Dr. Peter P. McCann. This is the seventh presentation of this award, the first having been presented to Bud Hennig himself in 2007. Since then, it has been given to John Hotchner, the late Charlie Peterson, Patricia Walker, Robert Odenweller, and Peter McCann.

This most prestigious award for excellence as a philatelic judge is given based on nominations from exhibitors. The nomination for Drews says well what makes him special among the hundred-plus APS-accredited judges who all strive for excellence:

*“I have spent more time at exhibit frames with Rich than any other judge, perhaps more than most other judges combined. Rich has spent extended time with me at the frames at shows in which he was not even on the jury. He has invited me to his home to go over exhibits in depth, one-on-one. From conversations with other exhibitors, I believe his individual counseling with me is far from unique.*

*“Rich has the exceptional ability to provide feedback in a very positive manner, even when the exhibit has major problems, without making the exhibitor feel embarrassed. After getting feedback exhibitors*

*cannot wait to get back in the frames after applying Rich’s suggestions.”*


Though Rich has a glorious record as an exhibitor, with the 1997 Champion of Champions to his credit, and International Large Golds, he has not forgotten what it is like to be struggling with that first exhibit, and is both sympathetic and helpful in providing guidance that helps exhibitors move up to the next level.

He was accredited as an APS philatelic judge in 1984, and has subsequently been accredited as a literature judge, as a chief judge in both disciplines, and at the FIP level as an international judge. 30 years after his initial accreditation, he remains very much in demand as a working judge and jury chairman.

Among his most recent contributions, he has been leading the effort to revise and expand the criteria for literature judging so as to bring this segment of philatelic exhibiting into the electronic age.

He is a most worthy recipient, and we believe that his long-time friend Bud Hennig would be both proud and pleased to see him recognized for his accomplishments.

## **Nominations Welcome for the 2015 Hennig Award**

Nominations are open for a currently active judge who has demonstrated consistent excellence as a philatelic and/or literature judge, over a prolonged period, at the national level. A nomination form can be found at [www.aape.org](http://www.aape.org). 

# • Working For You •

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

## Director of Exhibitors Feedback Service

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Glen Ellyn, Illinois 60138-2142  
jhmnap@aol.com

## Director of Publicity

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Birmingham, MI 48009-5688  
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## AAPE Youth Championship Director

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### The American Association of Philatelic Exhibitors

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

### Joining Is Easy!

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

### Need More Information?

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

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

### Meet Fellow Members

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



Mail AAPE MEMBERSHIP APPLICATION TO:

Mike Ley, 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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\*Premium membership levels are also available—All amounts over the annual dues are a tax free donation. Members at these premium levels (Contributing, Sustaining, Patron) will be listed on the website and in TPE (if so desired). Thank you for supporting AAPE. Contributing Membership: \$45 per year. Sustaining Membership: \$60 per year. Patron Membership: \$100 per year. (All preceding for U.S. & Canada members.)

**LIFE MEMBERSHIP:** Those under 65 will pay \$500, under 70 - \$400, under 75 - \$300, and 75+ - \$200. (Foreign life members \$100 more at each step.)

**Multiple memberships** are available at all levels. Up to 4 additional years may be paid in advance. PayPal Convenience Fee (\$1) applies only once at the basic level of \$25.00 per year (US & Canada) or \$35 per year (all other foreign addresses).

\* **Youth Membership** (age 18 and under) \$10 annually; includes TPE.

\* **Spouse Membership:** \$12.50 annually—TPE not included.

## US Issue Collectors and Topical Collectors!

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

### Cachet Artwork

#### Artmaster Archives

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

#### Artcraft Archives

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

#### Jack Davis Artwork

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

#### Ralph Dyer Artwork

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

### FDC's

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

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

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

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

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

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

### Photo Essays and

### Autographed Plate Blocks

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

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

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

### And Much More!

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

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