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# The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

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**On Our Cover:** Philately in the Deep South is in the pink! The aisles of Atlanta's Southeastern Stamp Expo in January were packed 'round the clock.

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March 1st, June 1st,  
Sept. 1st, Dec. 1st

**Camera Ready Art From Advertisers:**

March 5, June 5, Sept. 5, Dec. 5



Of course, we all know that the future of stamp collecting depends on attracting adults to the hobby after they've settled in to a comfortable home life (that seems to be the equation, anyway). But we also know that early exposure to the pastime is an essential element, too. It's hard, naturally, to "convince" a young person in this cyberspace age to think about acquiring a stamp album. Many adults, like the father shown in this photo from the Southeastern Stamp Expo in Atlanta, have the right idea. Simply take kids along with you for a day at a stamp show!

## Are judges good listeners? If so, it often pays off nicely.

*Successful judges are successful at gaining insight from the minds of exhibitors*

As many of our readers know, the project of revising the *APS Manual of Philatelic Judging*—and in many ways, creating a whole new personality to this tried and time-tested handbook—is now underway. Much of the contents of the new volume will come as a result of its writers consulting with numerous judges with a wide range of experience. We know this because the conversations among the exhibiting community have been intense and highly focused on what lies ahead for the *Manual*.

That's why many judges are turning to not just their fellow judges to come up with points needing to be covered in the new *Manual*, but also to exhibitors, themselves. We found chief judge Tom Mazza (shown here) at the jury



feedback session at the Southeastern Stamp Expo in Atlanta setting a very good example by doing just that. The most astute jury members are wise to pick up on the ongoing concerns of the exhibiting fraternity.

Why is this so important? Well, here's an excellent example of how this kind of "feedback" becomes quite rewarding.

It was at several judges' critiques (what they used to be called) that the idea of exhibitors providing a Synopsis Page to judges in advance of a stamp show was put forth. Long before the next edition of the *Manual* was even in the works, the word had gone out that synopsis pages were "the thing." Dramatically, they improved the communication between exhibitor and judge. And the latter is a vital part of the process!

### Hotels and More Hotels...

Lots of us have been patiently waiting for news from World Stamp Show - NY 2016 about the choice of hotel accommodations that will be offered for visitors to the big show in May of next year. A normal stay in Manhattan might cost a casual visitor many hundreds of dollars. We've been told there will be a very attractive range of prices from surprisingly low to higher than moderate. In other words, there could be some good news coming up about hotel costs. This news is due out in the month of May 2015.

### Other New York costs...

One of the biggest rumors that always seems to permeate the plans of people heading to New York City is that the "cost of everything" there is higher than a kite. 'T'ain't so. Aside from hotels, which can be problematic, the prices of virtually every other need of the visitor are in the "reasonable" range. One can find countless inexpensive restaurants, prices at drugstores are about average, clothing bargains abound, shopping for virtually anything is highly competitive. Not to mention that lots of sights are free!

### AAPE a big player in NYC

Our Board of Directors has allotted special funds to make the American Association of Philatelic Exhibitors presence at the big NY show next year really, really significant. Not only will we have a major "super" booth where our members can gather (and volunteer to help), but a special reception (with treats) is being planned—as is quite a number of seminars covering all sorts of exhibiting and judging topics. There will be something every day that will involve our members. Make your plans now to attend!

## The "Great Locomotive Chase" Cover

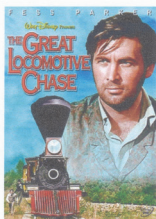
A Corner Card Cover from the Scene of the Civil War's Most Exciting Raid

Under the United States spy Major James J. Andrews, 23 Union soldiers infiltrated Confederate Georgia and, at Big Shanty, Ga. on April 12, 1862, stole a steam engine called *The General*. Racing north, they cut telegraph lines and ripped up track hoping to give Union forces unimpeded ability to invade Chattanooga, Tenn. "The Great Locomotive Chase" ensued as the original conductor of the locomotive they stole, using another engine, the *Texas*, finally ran them to ground.



October 1863 Embossed Cameo Corner Card From The Hotel Where the Andrews Raiders Stayed the Night Before Their Raid The Marietta, Ga., cancel ties Confederate States of America 10-cent stamp to cover to Montgomery, Alabama.

Twenty-one of the Andrews Raiders spent the night of April 11 at Dix Fletcher's Fletcher House in Marietta, Ga. Early the next morning they met in James Andrews' room and proceeded to the depot next door. Boarding a train, they commandeered it a few minutes later in Big Shanty.



Walt Disney sold the story in 1956 in the motion picture starring Fess Parker as Major Andrews.



The General today—on display in Marietta, Ga.

The Fletcher House became the Kansas House in 1956.



On July 3, 1864, Union General William T. Sherman established his headquarters at the Fletcher House shortly before he invaded Atlanta, which would fall to his forces early in September.

Actual photo of *The General*.

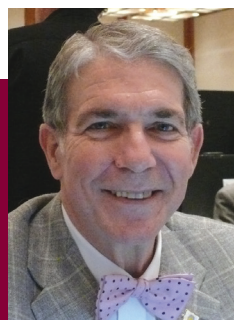
What happens when an exhibitor spends a few years on a hunt to find philatelic material that would spectacularly belie philately's false reputation as "boring" and something that only dull and dreary people could possibly enjoy—and then build an exhibit around it?

It wasn't something that I planned—it kind of just happened. Back in 1989, I ran across a cutie of a greeting card (shown at right) that was actually an envelope that had been used in the mails—a *real* cover, but a weird one! And over the ensuing years, I found myself picking up other strange covers, each one with an enchanting story to tell. Shown above is a cover from the Marietta, Ga. hotel where the Union Army's raiders stayed the night before they stole a Confederate steam engine in April 1862 and caused the famed "Great Locomotive Chase" seen in a 1956 Disney movie!

Suddenly, in 2014, I discovered that I actually had enough "weird covers" to form a one-frame exhibit—but one that wouldn't necessarily fit within normal judging criteria. But Wow (!!), it would certainly form a "FUN/ENTERTAINING" exhibit that would offer some fun to show visitors and perhaps entice the fledgling collector into pursuing our hobby.

If you've read my writings herein over the past year, you've seen me expounding on the

## Progress Report for the "Fun" Exhibit



Randy L. Neil  
Editor

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## ViewPoint

One of the 16 pages of the author's "FUN" exhibit entitled *Oh My! Weird Covers!* It made its first appearance on the show circuit this winter. For the reaction, see below...



possibility of formulating a brand new exhibiting category—perhaps with its own judging criteria—that would embrace the exhibit that strives to actually entertain the viewer. One that kids would crowd around to marvel at—and adults would exclaim, "Well, doggone it if I couldn't do an exhibit like *this one!*"

Well, I dood that!" as my granddaughter might say. Sixteen pages with the kind of material you see here. And I entered it in two shows this past winter. First, Atlanta's Southeastern Stamp Expo and, then, St. Louis Stamp Expo. The results were experiences that made me happier and more excited about philatelic exhibiting than I have been since I first began in this game back in....well, never mind when...but it was when our town only had three TV stations!

Though the exhibit got a bronze (Atlanta), then a silver-bronze (St. Louis), I was totally blown away by the results. All during both shows people were coming up to me smiling with rather amazed looks on their faces. Some were even laughing. But it was the judge at St. Louis who made it all so darned rewarding when she said, "*The jury had difficulty in getting to the exhibit to judge it as it was so popular with the visiting children. Your objective was very effective!*"

What's next? Stay tuned, folks! ☺



## From Your New President

By Patricia Stilwell Walker  
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Our Annual General Meeting was held at AmeristampExpo in Riverside, California, over Valentine's Day weekend.

You can read the highlights of the Board meeting elsewhere in this issue. I am most excited that we are moving forward with plans for a major presence at NY2016 - the every 10 years international stamp show. We need volunteers to do advance planning in several areas; even if you may not be able to go to the show for many days (or at all) you can still be part of the effort. Please read Liz Hisey's update for more details and contact either Liz or me to join the team!

Thanks to Randy Neil for the suggestion and to Steve Zwilling for his writing - AAPE plans to produce a book about philatelic exhibiting to be debuted at NY2016; it will present a collection of Steve's many columns from *TPE* and *The American Stamp Dealer & Collector* offering exhibiting advice, tips, and suggestions—arranged by topics. Fortunately, AAPE has the funds to front the publication costs and to keep the cover price at a reasonable level.

Coincidentally, Steve Zwilling is the recipient of the Randy L. Neil Award for the best article/series of articles in the previous year's *TPE*. Please join me on congratulating him on this award. Unfortunately, there were no articles by new authors in the past year so the Jennings Award was not given. I'm sure our Editor would like that to change in the coming year. If you have never written for *TPE*, but have an idea for an article, drop Randy a line

While on the subject of awards, I am pleased to congratulate our two Herdenberg Award winners: Peter McCann and David McNamee and to personally, and on behalf of AAPE thank them for their ser-

vice. You can read the full citation on page 41.

I would like to call to your attention a really nifty idea/practice that Janet Klug has implemented at shows where she is Chief Judge. She posts a list of exhibits with the assigned first responder judge at the beginning of the frames. This allows exhibitors to seek out the appropriate individual on the jury to get "at the frames" feedback in advance of the Feedback Forum. This is especially helpful when one or more judges need to travel home on the Sunday of a show. I recommend this idea to other Chief Judges.

One of the most useful member services that APE offers is the chance to have an exhibit or a title and synopsis page critiqued in detail by one or more qualified judges.

Jerry Miller is doing a terrific job as coordinator of the Exhibit critique service. Jim Hering has assumed the coordination role for the Title/Synopsis page review service - in the transition from Guy Dillaway to Jim it is quite possible that some critique requests have been lost. If you emailed your title/synopsis page to Guy and never got a response - please resend it to Jim Hering as we do not believe that the backlog of requests will be recovered. Jim's email is [rosehering@roadrunner.com](mailto:rosehering@roadrunner.com).

**HELP WANTED:** AAPE is in need of an Education/Seminar Coordinator. Ed Andrews has been filling that role, but having assumed the Treasurer duties asked me to find a replacement. The job involves identifying two or more speakers/seminar leaders for APS Stampshow and for AmeristampExpo - filing the requests for rooms, times, and equipment required with APS staff. Please contact me if you are willing to take on this job.. ☞

## Have you recruited a new member recently?

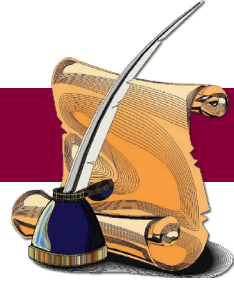
In the past 12 months, AAPE membership has experienced a growth in membership. That's nice... but even nicer would be our growth if every member recruited a new member. Why not give it a try?

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# Your 2¢ Worth



## An Advantage of the One-Frame Exhibit

In the 3rd quarter 2014 **The Philatelic Exhibitor** you asked if the Display Class is the pre-eminent category for fledgling exhibitors. I believe that a One Frame Exhibit, no matter how much the concept may have evolved from its original intent, remains the best way and, I think, the most frequently encountered means by which a novice exhibitor can take a first step into the world of exhibiting. When an exhibitor is learning how to design an exhibit with a clear focus in which the exhibit outline is congruent with the philatelic material displayed it can be overwhelming to do a first attempt with five frames and the corresponding 80 pages. It is not unreasonable for a novice to expect to have to redo many of their exhibit pages after a first showing. Contemplating revising many of the pages in a five frame exhibit is quite a burden to contemplate when doing the first set of 80 pages themselves can seem so overwhelming.

It is far easier to take a smaller bite of the exhibiting apple and to get feedback on one frame and to try again. Five frames of one frame exhibits will provide a new exhibitor with five sets of feedback – something far more desirable than a single opportunity for feedback with five frames.

I know that I still find five frame exhibits to be demanding, challenging and frustrating. If a Display Class exhibit were my first introduction to exhibiting where, as a novice, it would be even more demanding, and more challenging, and more frustrating and if I had to do it for 80 pages I would throw up my hands and walk away. How many novices have all the material they need for a five frame exhibit? In my experience, many exhibitors start exhibiting because they have something they want to show. I have not yet met an exhibitor who had 80 pages of material and wanted to show all 80 pages of material in public as a first step in exhibiting. Most first-time exhibitors I encounter are nervous enough with the first 16 pages.

Steve Zwillingner  
steven.zwillingner@gmail.com

## The costs of exhibiting:

Having followed this discussion, most recently the letter from Robert Martin in the last issue, there is one cost that has not been mentioned yet. By way of introduction, it needs be said that my exhibiting ventures have largely been in previously unexplored areas: The history of stamp separation (mostly as

shown by EFO material highlighting mistakes in the production process), US auxiliary markings showing delay in the mail, Hubba Hubba Korean War air mail hand stamps, the 1934 US and GB Christmas seal,

One of the delights of being the first to show such material is that for the most part it was “undiscovered” as a specialty. This meant that the prices of material when I was gathering it for the first showing were reasonable. However, by the fifth and subsequent showings, I noticed that the prices of material I wanted were on the rise. By the tenth showing (each time improved), the prices were going into the stratosphere. This took place over the course of years, and it was not just the exhibits, as I also wrote about the material, and in a couple of cases formed clubs to study it. I think all three had the effect of boosting demand. But the bottom line is that educating the dealer community on the difficulty of finding such material, and alerting them to the fact that someone is actively seeking it, tends to lift the prices of even the most mundane examples.

Of course there is a positive side to this as well. The material I own is “worth” more. But, as my wife points out when I mention this to her, “But, you’re not going to sell it, are you!”

John M. Hotchner  
jmhstamp@verizon.net

## The Editor’s Idea for “Fun” Exhibits

Since you asked for it in the latest issue [January 2015] of TPE.... YES! I do not only agree with you, I think that allowing fun stuff in the exhibit frames is the biggest chance that would allow us to get some new blood in our hobby. Let’s face it: most exhibits—if not all—are boring for everyone except for the exhibitor and for the other two or three people who are really into that subject. In order to enjoy ten frames of the same stuff you must be able to appreciate subtle differences that require a lifetime of study and dedication. It might be ODD, but I must confess that I glance through ninety percent of the exhibits, and that many of them make me yawn! Which—as you say—makes the few entertaining ones even more entertaining. If we are to save our hobby we need to understand the value and the importance of the fun factor. And hey maybe—

just maybe—judging material that is unusual and a bit crazy could help to put a sparkle in the eyes of the judges, which would be very much welcome.

Thank you for your neat proposal, and let me know where to cast my vote.

Martino Laurenzi  
Via Email

### **Comments on the January 2015 TPE...**

#### **Your 2¢ Worth: Politics in Exhibiting**

Mike Milam has it right. In exhibiting, forget about “politics” and especially the ever-changing perceptions of “political correctness.” The only real correctness is the reality of fact. Well, tough. It is not your place to censor it, change it, ban it or otherwise alter it to your liking.

Steve Zwillinger alludes to the same issue in “Do Exhibits Have to Describe Reality?” While he recognizes the “slippery slope from ridiculous to revisionist to repulsive,” he surprisingly comes down on the side of giving the judge “the responsibility to confront ignorance, identify knowledge gaps... award an appropriate medal.” What medal that might be is anyone’s guess. Now that is a slippery slope, one we need not attempt to negotiate.

One can and must judge impartially and on a level playing field. One may point out that a subject is “controversial” and suggest that alternative views be taken into consideration, but nothing more. The judge is charged with evaluating the exhibitor’s success in achieving his mission: the defined subject purpose, scope and limits. Conflicting views of underlying history, perceived shortcomings in knowledge and other judgmental aspects of the exhibitor or the subject are out of bounds. Do not go there.

#### **Q & A: Identifying differing degrees of rare or interesting material.**

Pat Walker responds with some suggested (or not) tactics (techniques) for highlighting, i.e., how, but passes on the opportunity to look at the more important strategy question—why.

First is the fundamental “why” question. Highlighting is intended to draw the attention of the viewer to item as meriting special attention and appreciation. But “why?” Is it “rarity” (the number extant), “scarcity” and its effect on cost, “difficulty of acquisition” (e.g., only one found in two decades of search) or another reason. Perhaps it is a key point in the development and progression of the exhibit subject, without which its logical comprehensiveness falls short. This is the essence of “importance” — the exhibit is incomplete without it. What reason the exhibitor has for highlighting an item should be clearly apparent to the viewer.

The second principle is easily stated:

Every highlighted item reduces the importance of every highlighted item.

If only a few (e.g., three to five) items in an eight or ten frame exhibit are highlighted, that is a certain sign that the exhibitor considers them very meritorious of special attention. A saturation of highlighted items effectively erases distinction; the “most important” items are lost in the sea of highlighting. Never mind multiple “levels” of highlighting, as they only compound the offense.

If one is compelled to highlight, choose a subtle but noticeable technique and use it with great discretion to give it real meaning.

#### **Classes, Divisions and Boloney**

Ron Lesher points to exhibiting classes—General, Postcard, One Frame and Youth—asserting that the list has no common unifying element. Well, he has a point...up to a point! The essence of the message is that all philatelic exhibits are in the General Class.

The distinction made for One Frame lost its reason for being some time ago, when the Uniform Exhibit Evaluation Form was adopted for it. It should not be a separate class. Youth, however, using far more lenient “scoring” schemes and needs to retain its class distinction. Picture postcards are a “guest” in a philatelic exhibition, so a separate class.

Then Ron digresses...to 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 [tax] credit with the issuing agency/organization
- 3) Paying a fee for a service from the issuing agency/organization
- 4) Assuring appropriate taxes or fees will be paid

Then he asserts that “Under this broad perspective it is rather obvious that postage stamps are simply a subset of...revenues (!), paying a fee for a service from the postal service.” Hogwash! That is the “baloney” in his title. The departure from taxes to fees is without a foundation. These are not interchangeable terms. A “fee for service” is not a tax, period. A “tax” is a charge imposed for the sole purpose of raising revenue. A postage stamp is evidence that a postage fee has been paid; no “tax” is implied.

“Now that we can agree on that...” Well, we cannot agree on that. I am not persuaded by his departure from the usual and common understanding of revenue (a tax) and postage stamp (a proof of payment for a service). We need not add to the confusion.

Jim Graue  
zepkat@gmail.com



# DOYLE

N E W Y O R K

## Coins, Bank Notes & Postage Stamps

- AUCTION** Tuesday, April 28
- EXHIBITION** April 25 – 27 or by appointment
- LOCATION** Doyle New York, Auctioneers & Appraisers  
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- SPECIALIST** Norman Scrivener, Coins@Doyle.com  
212-427-4141, ext 273
- CATALOGUE** View and bid at [DoyleNewYork.com](http://DoyleNewYork.com)



The April 28 auction features a wide selection of American and World stamps, coins, bank notes including many rarities such as Switzerland Federal issue of 1850 2 ½ Rp. Black and Red without frame, Scott 4, Zumstein 14II estimated at \$2,000-3,000 and United States 1901 Pan-American 1 Cent INVERTED center, Scott 294a. The collection of Switzerland includes several valuable Cantonal issue with latter periods to 2007. The United States section includes some interesting early commemoratives plate blocks and sheets. Also there is a strong collection of Papua New Guinea with sheets of the Lakatoi values, a specialized collection of Danish West Indies with emphasis on the issues of 1874-79 with inverts and several other valuable groupings. The other sections are coins which commences with a nice showing of ancient Roman coins, and a nice offering of United States gold, an 1796 Draped Bust and an 1846 Liberty Seated silver dollar. There is a United States Fractional Currency shield and an offering of fossils and minerals including a Mammoth tusk from the late Pleistocene period and a large raw Copper specimen.



# Q&A

By Patricia Stilwell Walker

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Email: psw789@comcast.net

Figure 1: Page from Bill DiPaolo's Prexie postal history exhibit showing a page division line separating one cover from the other four.

**DOMESTIC AIR MAIL: 6¢ Air Mail, Armed Services**  
December 25, 1941 - September 30, 1946

The 6¢ armed forces rate used primarily for air mail to and from APO's around the



An unusual 4¢ coil from APO 502 in New Caledonia.



Double rate from Washington, DC, January 1944 to England. Missing in action, returned.

Double weight air July 21, 1945

**F**ollow-up on double pages: Several of my previous columns have addressed the use of double pages to handle oversize or odd size material. One aspect that has not been addressed is the division of the space available on the page, especially when the items shown should be viewed in a particular order or as multiple "units."

Some years ago, before I started writing this column, I recall seeing a thematic exhibit at a show in Europe (Rome, maybe, as Dan was on the jury) where the exhibitor drew some very thin dividing lines on his pages to great effect. Just this past Feb-

ruary I spotted similar pages in Bill DiPaolo's gold medal exhibit The Coil Stamps of the 1938 Presidential Issue at Sarasota National Stamp Exhibition (SNSE). Figure 1 shows a configuration where the double page is divided so that the three covers on the left and the one at the top right are grouped as a unit, with the single cover at the bottom right as a second unit. Figure 2 divides the top third of the page, with two covers as one unit with the bottom two thirds of the page as a unit with a spectacular used multiple. (Apologies that the scans are slightly truncated to the left.) I would be interested in seeing scans of your

world.



On January 1, 1943 the military rate was extended to crews of US merchant ships. Though a forwarding address to Canada is present, the US return marking and the absence of any Canadian mark indicate the forwarding request was refused.



**DOMESTIC AIR MAIL: 6¢ Air Mail, POW Mail**  
March 13, 1944 - September 30, 1946

A special prisoner of war rate brings a letter to an American prisoner of war held in Germany during 1944.



pages if you have implemented this technique.

The following question is not one that all exhibitors face although the answers might apply outside of the specific circumstances that drove it.

**Question:** With NY2016 coming up, I'm very seriously thinking about showing my multi-frame exhibit on the international level. Am I correct that the exhibit will be limited to five frames? How on earth do I shorten my 10 frame (8 frame) exhibit to fit?

**Answer:** In order to qualify to show an exhibit internationally an exhibit must earn at a mini-

mum a national level Vermeil medal. In the US, that means at a WSP show. And yes, the first time it is shown at a FIP international show it can only be 5 frames. In order to show 8 frames (the maximum) it must first earn an international Large Vermeil medal (or more) which is 85 points.

OK—what options do you have when trying to squash your exhibit to 5 frames? In my opinion there are two basically different ways to approach this task.

**Option 1:** Change the scope of the exhibit. Some easy examples are: for a traditional exhibit include less issues or for a postal history exhibit cut the time

frame. Choose your title carefully so that it will be possible to show the exhibit expanded to eight frames using the same title (this isn't an actual requirement but it sure will make your life a LOT easier if you want to continue showing at the international level). What this means is that the restricted scope is stated very clearly in the title page but is not part of the actual exhibit title.

My husband, Dan, showed a new traditional exhibit of the stamps of Soruth at Sandical in 2014 – it is nine frames long. The exhibit title is simply: Soruth: A Princely Indian State. The first paragraph reads:

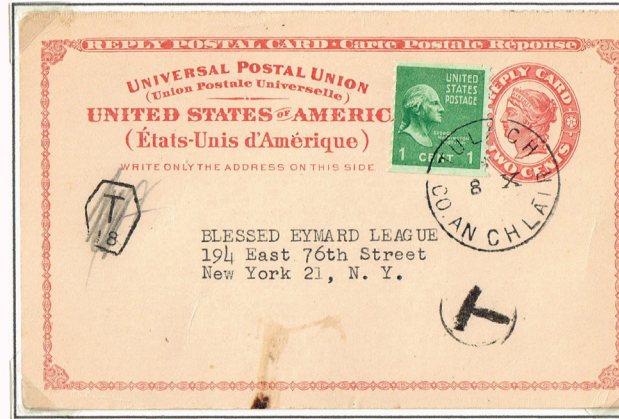
**Objective:** This exhibit shows the development of the postage stamps of Soruth from the first issue in 1864 through the closing of the post office on 30 March 1950. The first issue is very primitive; a single brass die with relatively large native script characters was handstamped in black watercolor ink on four different type papers. The most interesting and complex issue is the second issue. This issue was typeset and contains some of the rarest stamps of all the Indian Princely States that issued postage stamps. The seventh issue was first issued in February 1949 when the State became known as the United State of Saurashtra; all seventh issue stamps are provisionals. During the first 65 years covered by this exhibit, Soruth issued only two values of stamps, a stamp for ordinary covers (and later postcards) and a stamp for registration, all without gum.

You will notice that the scope includes all the stamps issued by this state. This exhibit was accepted for the FIP show held in Korea in August 2014. In order to fit it into five frames Dan reduced the scope to the first 4 issues only. The title is the same; the objective statement in the shorter exhibit reads:

**Objective:** This exhibit shows the development of the postage stamps of Soruth from the first issue in 1864 through its fourth issue of 1 September 1914. The first issue is very primitive; a single brass die with relatively large native script characters was handstamped in black watercolor ink on four different type papers. The most interesting and complex issue is the second issue. This issue was typeset and contains some of the rarest stamps of all the Indian Princely States that issued postage stamps. Like the first two issues the third and fourth issues do not show a portrait of the ruler. This reflects the Muslim ruler's reluctance to show a "graven image" and sets the first four issues apart from subsequent issues which do show the portrait of the ruler starting in 1923. The majority of Soruth's population is Hindi.

You will note that Dan distinguishes the first four issues from the rest by the central design of the stamps – this is an acceptable (although not super

**INTERNATIONAL SURFACE: International Reply Card  
Two Rates**



**INTERNATIONAL SURFACE: Parcel Post  
Pre June 1961**

Before 1961, parcel post rates were determined by country. This parcel wrapper is from Battle Creek Michigan to Sweden and is franked with 61 1½¢ coils and a 2¢ Liberty Series coil. Postage totaled 95¢ for the less than 2 pound rate to Sweden. The Swedish stamps pay the customs fee.



strong) philatelic justification for the scope of the exhibit. By doing this Dan only had to remake a handful of pages and reduce the total of pages for the fourth issue by 3. All in all pretty painless. We should all be so lucky!

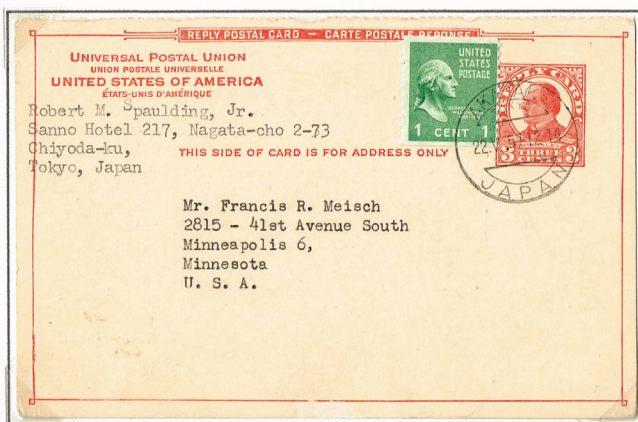
The scope of any exhibit should ALWAYS be philatelically justifiable. This is true no matter what length of exhibit you are working with.

Postal history exhibits are (simplistically) focused on either rates, routes or markings; often relating to a particular geography (country, state, region, etc.) and a time period. A time period may relate to a rate progression or to historical events. When an exhibitor with a postal history exhibit, chooses the option of reducing size by restricting the scope he/she cannot

UPU cards with United States stamps could be properly used from foreign countries.

A 1¢ coil was added to the reply card for the 1951 postcard rate from Ireland. The improperly affixed due marking appears to have been crossed out in New York.

Reply card from Japan with a 1¢ coil was added to make the 4¢ international postcard rate in effect in 1957.



simply choose a convenient, more or less arbitrary, new ending date – that new date must have philatelic justification within the context of the exhibit.

**Option 2:** Reduce the number of items used to illustrate the aspects of the story within the original scope of the exhibit. This is a far more complex task than Option 1. It is also likely to be the only option for many exhibits where the change of scope doesn't make any sense, such as most thematic exhibits.

If you are being honest about your exhibit, I think you'll admit that it would be pretty easy to take out maybe a dozen pages from an 8 or 10 frame exhibit. All of us have those slight duplications or special favorites that are not strictly necessary – however, to reduce to 5 frames you will need to do a lot more.

Figure 2. Page from Bill DiPaolo's Prexie postal history exhibit showing a page division line dividing the page horizontally.

**Step One**—be sure you have a good grasp of the primary story line of your exhibit. Almost all exhibits have items that are included because they add something interesting (or super rare!) to a secondary story line – these are the ones that are eligible for leaving out. Review your exhibit plan (you have one, right?) and decide if all the sections and subsections are required to tell the main story – maybe one or more subsections are just an interesting side development and could be omitted.

**Step Two:** Next look at depth of development of each section – a less detailed level may still tell the

## Soruth: A Princely Indian State

**Objective:** This exhibit shows the development of the postage stamps of Soruth from the first issue in 1864 through the closing of the post office on 30 March 1950. The first issue is very primitive; a single brass die with relatively large native script characters was handstamped in black watercolor ink on four different type papers. The most interesting and complex issue is the second issue. This issue was typeset and contains some of the rarest stamps of all the Indian Princely States that issued postage stamps. The seventh issue was first issued in February 1949 when the State became known as the United State of Saurashtra; all seventh issue stamps are provisional's. During the first 65 years covered by this exhibit, Soruth issued only two values of stamps, a stamp for ordinary covers (and later postcards) and a stamp for registration, all without gum.

**General Background:** Soruth is a relative small State on the Kathiawar peninsula which lies between the Gulf of Cutch and the Gulf of Cambay. In area it is about 2,700 square miles and around 1910 had a population of 285,000. The Capital is Junaghar (also spelled Joonaghur) and around 1906 there were 22 post offices in the State and there were also British India post offices at the same towns.

**Philatelic Background:** Soruth was the first Princely Indian State to issue postage stamps, although stamp collectors did not learn of the issue until 1891 when a German publication reported that Soruth was issuing postage stamps. British stamp collectors living in India sent out directives offering to buy the first two issues of Soruth and the monetary offers were fairly substantial thus apparently resulting in reasonable quantities of first and second issue Soruth stamps falling into collector hands.

Soruth is the name collectors know the State by today but the first two issues were also known as Junaghar issues and two other names of the State were in use from 1929 to 1949. In this exhibit I exclusively use Soruth. The first three issues used the Soruth currency of one anna of a Korea and four annas of a Korea. In 1913 Soruth switched to using the British currency of three pies and one anna as the equivalent to the previous State currencies. The first two issues are normally found on very small covers since the rate for an ordinary letter was one anna per half a tola, about 3/16 of an ounce.

**References:** The best quick reference is the *Stanley Gibbons Commonwealth Stamp Catalog*, particularly the India and States (specialized) 2013 catalog, 4th edition, with the notes following the second issue a great help. The most in-depth reference is *Soruth* by Ron Wood with Vijay Meher, India Study Circle for Philately, 1998. Both are referenced in the text of the exhibit. The exhibitor's personal study adds considerably to material recorded.

Important pieces are double matted in red. Particularly rare items also have text highlighted in rose-red.



Figure 3. The title page of Dan Walker's exhibit, *Soruth A Princely Indian State*.

### Organization

- Issue 1— 1864 to June 1868 handstamped in black water color ink on laid and wove papers.
- Issue 2— June 1868 to 16 January 1878 type set on different color papers both wove and laid.
- Issue 3— 16 January 1878 to 1 September 1914 with the low value green and high value red on wove and laid papers.
- Issue 4— 1 September 1914 to 1 September 1923 with the low value green and high value red on wove and laid papers.
- Issue 5— 1 September 1923 to 1 October 1929 with the low value mauve and the high value red on wove and laid papers.
- Issue 6— 1 October 1929 to February 1949. Values increased to eight bicolored pictorial stamps.
- Issue 7— February 1949 to 30 March 1950. United State of Saurashtra; all stamps provisional.

story adequately allowing the elimination of pages. It is quite possible that you may need an outside opinion to assist – often you are so close to the subject matter that you believe every page you have is absolutely essential. A more objective reader may be able to help you see what is minimally needed to keep the essence and completeness of the story line. Just as in step one assess each item's relevance to the primary focus of the exhibit and take out those which are illustrating secondary aspects of the story.

Quite a few years ago, I had to reduce my Baltimore Postal History exhibit from 8 to 5 frames. The exhibit is focused on rates and starts in the Colonial era and goes until the UPU. In the initial rate periods US mail was rated by distance travelled – for some time periods there were 9 distance zones ranging from less than 30 miles to over 450 miles. Back then, my exhibit attempted to show an item illustrating as many different zones as possible for each of nine rate periods. Were all these examples needed to illustrate the essential structure of how the rate structure worked? No they were not. A great many of these pages were taken out – and guess what? Most

of them never got back in... I had since acquired a lot more interesting and diverse items needed to show other aspects of the postal history story.

Just make sure as you are going through the reduction process that the essential balance of the story is not thrown off base.

Don't fall in the trap of thinking you have to leave in all the best pieces. Many years ago there was a US exhibitor with a 10 frame WSP Grand Award level exhibit of one of the British Caribbean islands – the exhibit had much archival pre-production material and quite a few large multiples – when reducing the exhibit to five frames, the exhibitor left this section of the exhibit intact and shorted the rest making it quite unbalanced – it did not receive a Large Vermeil medal.

Good luck—and remember this effort is only the beginning. With good planning the next time the exhibit is shown at the international level it will be eight frames long.

As always, please send ideas and questions that you would like to see discussed in this column to the email above. ☐

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June 24, 2015 / *coins & paper money / banknotes*

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**C.G.**



## Preparing Exhibits

By Steve Zwillinger

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# How often do we see perfection in exhibit pages?

Certainly, I enjoy the exhibits more than any other part of a stamp show. I learn a great deal about subjects with which I am unfamiliar, I get to see how exhibitors treat complicated subjects, and I get to see first-rate exhibiting techniques.

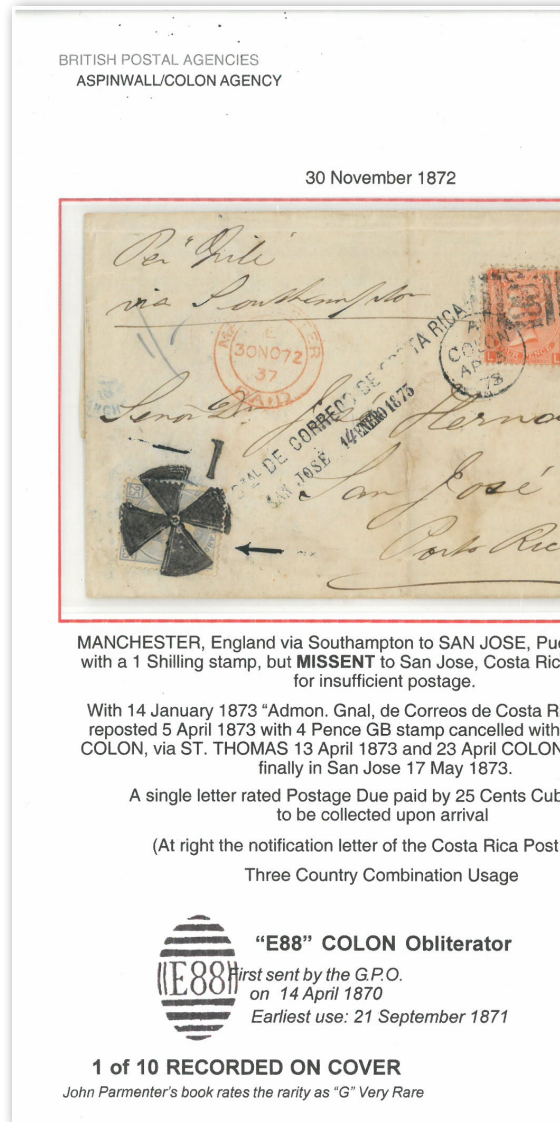
At a recent World Series of Philately show, I was working my way through the exhibits and saw Mark Schwartz' exhibit, *Boston Postal History*, and I was mesmerized. What a great exhibit! While I was going through his exhibit, one page in particular stopped me in my tracks. In my highly subjective opinion this page, shown in Figure 1, struck me as a perfect page. Look at it carefully. It has:

1. Clear headings to let us know where we are;
2. Chapter title to tell us about this page and the following pages;
3. Subordinate heading (with rarity statement) to tell us what we are seeing on this page;
4. Bold print carefully used to highlight key concepts;
5. Well organized data table to show complex rates; and
6. Clear presentation of rate discussion for the two covers on the page.

It was a satisfying moment. How often do we see perfection?

I continued looking at the exhibits frame-by-frame and it happened again. I saw another marvelous exhibit with another page that seemed perfect. This one, shown in Figure 2, is from Alfredo Frohlich's *Panama: the Path Between the Seas*.

Figure 2.  
Perfect Page from  
Alfredo Frohlich



MANCHESTER, England via Southampton to SAN JOSE, Pu...  
with a 1 Shilling stamp, but **MISSENT** to San Jose, Costa Rica  
for insufficient postage.

With 14 January 1873 "Admon. Gnal. de Correos de Costa R...  
reposted 5 April 1873 with 4 Pence GB stamp cancelled with  
COLON, via ST. THOMAS 13 April 1873 and 23 April COLON  
finally in San Jose 17 May 1873.

A single letter rated Postage Due paid by 25 Cents Cub...  
to be collected upon arrival

(At right the notification letter of the Costa Rica Post...  
Three Country Combination Usage



"E88" COLON Obliterator

First sent by the G.P.O.  
on 14 April 1870

Earliest use: 21 September 1871

1 of 10 RECORDED ON COVER

John Parmenter's book rates the rarity as "G" Very Rare

But—and this was the puzzling part for me—this page is different than Mark's. Look at Alfredo's page. It has:

1. Descriptive headings supplemented with text at the top of the page describing the specific covers on the page;
2. Detailed descriptions of each cover with each marking and explained;
3. Discussion of the obliterator used on the cover;
4. Citations to reference work with rarity statement; and
5. A discussion of the subject of incoming and outgoing mails that is in-depth and is illustrated with stamps and cancels.

How could this be? How could two pages so different from each other both appear (at least to me) perfect?

I believe this is because there are exhibits which transcend the standard exhibiting experience.' Ex-



14 January 1873



erto Rico franked  
a and held there

ica" handstamp,  
barred "E88" of  
Transit, arriving

pan stamp

Office)



14 January 1873

Public Service of SAN JOSE, Costa Rica to SAN JOSE, Puerto Rico

Showing "Admon. Gral. Correos de Costa Rica" handstamp, endorsed on top: "Notice of missent letter", then franked with 2x 1 Penny GB stamps cancelled in Panama by barred "C35" and small CDS dated 5 February 1873.

With Postage Due indication for a single letter rate of Puerto Rico, which had to be paid in cash upon arrival.

Letter requesting addressee of letter shown at left to remit postage so that it could be forwarded

*Costa Rica postage was not necessary, as this was official post office mail*

Costa Rica, Guatemala, Honduras and Nicaragua are known to have maintained a Postal Agent in Panama to facilitate the handling of outgoing and incoming mails.

All basic mail from Costa Rica to other countries had to be franked with a 2r stamp. On rare occasion, when it was requested that the letter be prepaid to its destination, then the necessary additional fee was charged in cash at the post office and the Postal Agent in Panama was instructed to add the British postage when forwarding the cover.

Another minor task of the Agent was to cancel stamps on mail that had bypassed the Post Office system in Costa Rica.



Costa Rica 2 Real stamp with Costa Rica Postal Agent in Panama Cancel Not known on cover



This marking is not known on cover

25 April 1879



Costa Rica 2 Real stamp in combination with 8 d Plate 1 British stamp cancelled "C35" by the British Post Office in Panama

Exhibits of this type are models for how:

1. Form follows function
2. Information is presented at the requisite level of detail
3. Contextual information is provided and it is clear why it is important to understand the material.

At the awards banquet at this show we learned that one of these two exhibits was awarded the Grand Award and the other was awarded the Reserve Grand Award.

When I went back to look at these two exhibits following the award dinner, I realized that the pages that jumped out at me do not significantly tower over all the other pages in the exhibits; all the pages are good. In exhibits at this level all the pages are good pages.

It is for this reason that the highlights of my philatelic year are seeing and studying all of the exhibits in the annual Champion of Champions competi-

tion for the multi-frame Grand Award winners and the corresponding annual competition for the single frame grand awards winners from all the World Series of Philately Shows compete for the Champion of Champions awards. It should come as no surprise that Mark Schwartz was awarded the single frame Champion of Champions award in 2013 and Alfredo Frohlich was awarded the multi-frame Champion of Champions award in 2007.

How is the 'best' exhibit selected at the Champion of Champions competition? They are all Grand Award winners. I don't think traditional exhibiting criteria work for exhibits of this caliber. In other words, one size does not fit all. If this is true, are there criteria judges can apply when exhibits are at this level of competition?

From time to time, judges will talk to exhibitors at a show, either at the Feedback Session, or at the frames, about the exhibiting elements that the exhibi-

## Devaluation of Local Currency (1723-1731)

Act of Queen Anne 1711

up to 60 miles

double ship / 1 oz. ship

### Massachusetts Old Tenor and Currency Devaluation

In Colonial America, letters were often rated in local currency. By 1723, Massachusetts Old Tenor (M.O.T.) currency had lost value compared to sterling. Boston rate markings, stated in local currency on **letters sent within New England**, began to inflate. The following pages show the increasing inflation / escalation of rates until 1754, when rates were required to be stated in pennyweights and grains of coined silver.

Period	Inflation factor	up to 60 miles*	60-100 miles*	Bos. to Conn./Maine*
1723-31	2.3	9d M.O.T.	1 Sh, 2d M.O.T.	1 Sh, 9d M.O.T.
1735-48	3.5	1 Sh, 2d	1 Sh, 9d	2 Sh, 8d
1748-50	7.0	2 Sh, 4d	3 Sh, 6d	5 Sh, 3d
1750-51	7.5	2 Sh, 6d	3 Sh, 9d	5 Sh, 8d
1752-54	9.0	3 Sh	4 Sh, 6d	6 Sh, 9d

\* per single sheet

### Local Currency at 2.3 times sterling - Two of Seven Known Examples in Private Hands

The rate of 9d sterling, or 1 shilling, 9d in local currency, was for a double ship letter sent up to 60 miles, and included a 1d sterling (~2d local) ship fee.

London to Boston  
c. October 23, 1723

Ship unknown, William Dove, master



The rate of 17d sterling, or 3 shillings, 3d in local currency, was for a 1 oz. ship letter sent up to 60 miles, and included a 1d sterling (~2d local) ship fee.

London via Boston to Piscataqua  
August 13, 1726

Ship unknown, John Curling, master

This style  
manuscript postmark  
"BSh"  
is known used from  
1720-1732.

Figure 1.  
Perfect Page  
from Mark Schwartz.

tor may wish to consider if the exhibit is to be considered for higher awards.

There are several such higher awards at a show: The APS' Awards of Excellence and Research Award; Society Awards; and the Grand and Reserve Grand Awards. The element I am most aware of that may elevate one of my exhibits to be considered for higher awards is the need to integrate usages in a traditional exhibit. I can place usages at the end of an exhibit, with the exhibit looking like a traditional exhibit at the front and a postal history exhibit at the back and still win a gold medal on the remain-

der of the treatment and the strength of my material. Integrating usages throughout the exhibit, however, makes my exhibit better in ways that medal levels (in this case, a gold medal) do not recognize.

Is it possible to describe those elements that are not barriers to a gold medal but which, when applicable, can improve gold medal exhibits? It is tempting to say each exhibit that reaches a high award level is unique and a set of advanced criteria is not possible, but every exhibit is unique and we use a common evaluation form for all of them.

If we were able to identify some of those elements,

they could serve as supplemental criteria for exceptional or want-to-be exceptional exhibits. A compilation of these criteria that play a role in helping identify exhibits for higher awards would be useful to exhibitors as they strive to improve their exhibits. They might even form the basis for a set of advanced criteria that apply to exhibits at the highest level of competition, such as trying to differentiate between Grand Award winning exhibits.

It's depressing but the exhibit with the highest award in philately is, frequently, largely inaccessible to us. Attending the single show once a year where the exhibit is shown as we try to balance our time between looking at all competing exhibits, viewing all the Grand Award Winners from the prior year, visiting the dealers and maintaining our friendships does not provide sufficient time for us to appreciate the Champion of Champions exhibit after it is announced at the awards banquet.

I wish each Champion of Champions exhibit could be printed as a book as the Miller Collection was or as the British North American Philatelic Society

does for highly significant exhibits in their area. If we each had the ability to sit down and study the exhibit at our leisure, I have no doubt two things would happen. We would have a greater understanding of how and with what exhibiting techniques the most advanced exhibitors go beyond the 'basic' criteria for gold medals, and we would have the opportunity to see many perfect pages. A Champion of Champion exhibit has all perfect pages else it wouldn't be selected for the award.

I started this column by selecting a single page from each of two exhibits. In truth, almost any page from either of these two exhibits could have been used to illustrate a perfect page. The next time you are at a show, study the Grand Award winning exhibit.

There is a lot to learn. And if you are one of the very few Grand Award winner exhibitors, congratulations! Not only can and will exhibitors learn from you, but to the extent that other exhibitors try to follow your example, you are shaping the future of American exhibiting. ☐

## Caught on Film...



**Chief Judge Tom Mazza** is shown here explaining exhibiting technique to one of the Jury Feedback Session attendees at the Southeastern Stamp Expo in Atlanta, Ga., in late January. That's Hal Vogel at his right.

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# Of Catalog(ue)s and Fiscal History Exhibits: What is a Provisional?

By Ronald E. Leshner

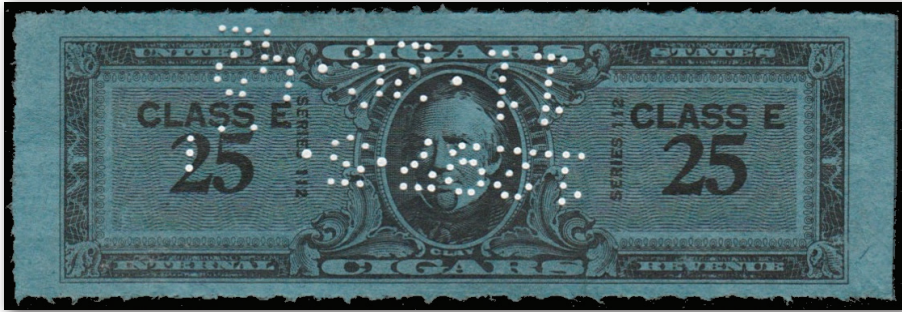


Figure 1. Cancelled November 20, an early use of the new series 112 Cigar stamps.



Figure 2. The old Class A 50 Cigar stamp cancelled 8-9-43 to pay the new higher rate of \$2.50 per thousand cigars.

Several years ago I wrote an article about the changes in the design of the U.S. cigar stamps in late 1942. There are two intriguing aspects to the changes, the first of which is that the new issue was printed with a common background and the Series 112 (the Internal Revenue code for 1942), Class (A, B, C, D, E, F, or G), and the Number of cigars in the container were surprinted on the common background.

Collectors of U.S. postage dues will no doubt recognize this description as the method by which the 1959 postage due set was produced. This was the second time that the Bureau of Engraving & Printing (BEP) had used this approach to produce a whole issue of stamps, the first being the Series of 1941 wine stamps, whose delivery to Internal Revenue was in early 1942.

The second intriguing aspect of this issue of cigar stamps was the addition of Classes F and G to the

series. The cigar classes were established in 1917 and defined the amount of tax to be paid as a function of the retail price of the cigars. For many years I unquestioningly assumed that new, more expensive price classes were needed for cigars that were being marketed in 1942.

*Springer's Handbook of North American Cinderella Stamps Including Taxpaid Revenues*, (Tenth Edition), published in 1985, gave me the definitions of the retail price classes for 1942, but did not give me the original 1917 definitions. So it was off to the federal statutes to find that information (Table 1).

My assumptions were wrong. The new retail class definitions were subdivisions of the lower retail prices, not new higher retail classes. So, two lessons learned. First, our assumptions often need to be checked. Second, catalogs are not necessarily the fount of all knowledge.

The discipline of exhibiting often raises additional

Table One.

Class	Retail Price (1917)	Retail Price (1942)
A	≤ 5 cents	≤ 2½ cents
B	≤ 8 cents	≤ 4 cents
C	≤ 15 cents	≤ 6 cents
D	≤ 20 cents	≤ 8 cents
E	over 20 cents	≤ 15 cents
F		≤ 20 cents
G		over 20 cents

questions, especially in the development of postal or fiscal history exhibits. In fact, exhibiting has been the driving force in my personal quest to understand revenue stamps. Although I have never developed an exhibit of the cigar stamps of 1942, there would have been additional lessons to be learned as I soon found out.

As soon as my article on the Series 112 Cigar stamps had been published I received a lengthy email from Hermann Ivester, an enthusiastic collector of all the tobacco taxpays. Ivester noted that I had called for a search for the earliest dates of the use of the new stamps, November 1, 1942 being the effective date of the new rates.

I had noted in my article that I had a perfin date of November 20, 1942 (Figure 1, actually I erroneously reported October 20, a misreading on my part!), and urged readers to look for earlier dates. That is a search to which collectors of postage stamps also can easily relate. We all would like to own and exhibit the earliest reported use of stamps.

But Ivester next suggested that a search for uses of the earlier stamps used after November 1 could be most interesting. The actual rate of tax on Class A Cigars before November 1 was \$2.00 per thousand cigars and after November 1 it was raised to \$2.50 per thousand.

When I searched my collection I found a Class A 50 cigar stamp with a perfin date of 8-9-43 (Figure 2). I had found an early issue used to pay the new higher rate! One of the areas in which Ivester has specialized is these very provisional uses of stamps to meet new taxes and new tax rates. The search for other interesting dates in my collection showed an October 31, 1942 perfin on an old Class C stamp, the last day of the old rates.

Why don't we find the old Class B, C, D, and E stamps used after November 1? Because the rates were reduced on these classes after that date. Manufacturers would have redeemed the old stamps and purchased the cheaper new series of cigar stamps.

The only new Series 112 Cigar stamps that seem missing are the Class A cigar stamps. The preponderance of surviving stamps suggests that the old series 112 class A cigar stamps were sold at the new higher rate, obviating any need to produce new Series 112 Class A cigar stamps.

We will have to be satisfied with examples of the old Series 112 Class A through E, stamps with perhaps examples of the Class A used at both the old and new rates. In addition, we will also have to be satisfied with examples of the new Series 112 Class B through G stamps used on or after November 1, 1942.

Our overall lesson is that the study of our stamps in conjunction with the laws governing their use and the cancellations can yield an interesting and sometimes far more complicated story than we first imagined.

The taxpays used around the times of rate changes, especially this one about cigars in late 1942, is just such an example. Maybe this particular subject is too narrow for a one-frame exhibit, but placed into the larger context of cigar stamps, it would yield an interesting story. And that is what research and exhibiting is all about!

Are there interesting stories using postage stamps around rate changes?

How about an exploration of forever stamps used around rate changes? Could there be anything interesting there? Only the patient collector and researcher knows for sure. ☐

# Report on the Texas Stamp Club Shoot-Out at TEXPEX 2015

By Charles Deaton

## Points and The Need For Training By John M. Hotchner

As readers of this journal know, I am not a cheerleader for use of points. But it appears they are coming, and that being the case, the need for training in how to use them is manifest. A recent experience at a regional show using non-APS judges makes this case for me. I had three one frame exhibits in the show. Here are the points results from the two judges:

Category & points available	Exhibit 1	Judge #1	Judge #2	Exhibit 2	Judge #1	Judge #2	Exhibit 3
Judge #1	Judge #2						
Story (30)		25	20		26	20	
27	24						
Originality (10)		8	5		8	8	
10	8						
Philatelic Content (20)		17	20		18	20	
18	18						
Condition (10)		8	10		9	10	
10	10						
Knowledge (20)		17	20		15	20	
10	20						
Presentation (10)		8	10		8	10	
7	2						
Total		83	85		86	98	
82	82						

Only one judge provided comments: The highlight was for exhibit 2. Judge 1, who gave 15 points for knowledge, said “Amazed by the information presented and where one would search to find it.”

While I am certain that the judges were conscientious, and marked ‘em as they saw them, it is amazing to me how different the perceptions of these two gentlemen were. It is clear that these two judges could not have consulted with one another “at the frames”. It is equally clear that they had very different ideas of what the evaluation categories meant and how they should be marked. And it appears that one saw things the other did not, or vice versa. Perhaps APS judges would do better. Perhaps not. The lesson is that points for all the positives put forward on their behalf are subjective - sometimes maddeningly so. How does an exhibitor take away anything useful from these marks?

## 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! Ronald Klimley did it (see p. 36)!

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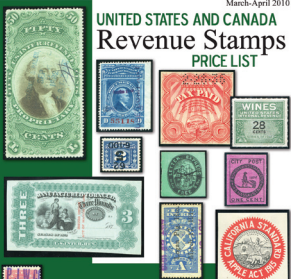
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# Youth Champion of Champions Report

Vesma Grinfelds

**A**t AmeriStamp Expo in Riverside, Calif., a Youth Team nearly succeeded in winning the AAPE Team Competition! The “Girls Just Wanna Have Fun” team comprised of four qualifiers for the Youth C of C and a novice exhibitor fell just a few points short of the victory. They are to be commended for their effort.

The upcoming Championship will be held in conjunction with the APS StampShow for the first time. We are pleased to have found a permanent venue for this event and hope to coordinate with the YPLF and the youth area for joint activities. Since the Youth Championship will now always take place in August, the AAPE Board of Directors voted to adjust the qualifying dates to be concurrent with the APS Adult Championship of Champions.

Therefore, make note that the qualifying period for this year’s Championship has been extended to June 30 (from March 31). In the future, the qualifying season will be July 1 – June 30.

To date, ten youth exhibits have qualified for the Grand Championship.

*Building a Nation ... One Step at a Time* by Adam Mangold (Philadelphia National Stamp Exhibition and NAPEX 2014)

*The War in 1941-1945 as Viewed by Children* by Kirill Levandorskiy (WESTPEX 2014)

*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)

*The Monarchy of Queen Elizabeth II* by Ana Calderon (SANDICAL, 2015)

*U.S. Domestic Rates for First Class Surface Postal and Post Cards* by Annika Fillion (Ameristamp, 2015)

More qualifiers are anticipated prior to the June 30, 2015 deadline. For more information on the AAPE Youth Champion of Champions program, you may email Vesma Grinfelds at [vesmag@gmail.com](mailto:vesmag@gmail.com).

## 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@aape.org](mailto:Editor@aape.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:** Mrs. Shirley Coates, P.O. Box 114, Thorold, Ontario L2V 3Y7, 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)





President – Pat Walker reported that AAPE name badges have been ordered for the board.

Treasurer – Ed Andrews. We are in good shape. We have \$143,812 in assets. Dues payments to date represent 69%; reminder notices sent to 169 people.

Secretary – Mike Ley reported there were seven new members and 6 new novice winners given a one year membership. There was discussion about ways to verify if life members are still alive and interested in receiving the journal. Mike will explore.

Advertising – Don David Price. Advertisers are paying in a timely manner. There is a waiting list for special positions. Don requested money for stationery. Liz is going to make them instead.

Youth Director – Vesma Grinfelds. The AAPE Youth CofC will now have a permanent home at Stampshow. Nine are qualified now and she expects 11-13. Two additional rules were proposed. Proposed rule 9 calls for 1st, 2nd and 3rd place ribbons to be awarded based on point scores at the discretion of the jury. Proposed rule 10 calls for the season for an exhibit to qualify for the AAPE Youth CofC to be April 3 to March 31. Rule 10 was amended to have the season be identical to the adult season and the proposed rules were adopted.

Web Master – Larry Fillion reported there are now 140 exhibits on the website. There is now a system for an automatic email to be sent to the secretary when anybody joins or renews online.

Publicity – Ed Andrews. There have been three additional press releases issued since Hartford.

Exhibit Feedback Service – Jerry Miller. The service was very well utilized this past year.

Title Page and Synopsis Feedback Service -- Jim Herring. Since taking over for Guy Dillaway there have only been two requests for the service. It is thought some may have been lost in the transition and there will be an attempt to track them down.

Meeting Director – Denise Stotts. 33 show meetings held with nine new members joining. A point system is the hottest topic at the meetings.

Team Competition – Sandeep Jaiswal. We are pleased to have ten teams in the team competition. This year one team member died a week before the show. There was discussion about what to do in a legitimate case like that. It was decided to give that exhibit 85 points with the change being implemented at Riverside. The team competition coordinator and the AAPE president will make any future decisions on

legitimacy. It was clarified that when a society gives more than one award only their first place award will get 10 points. The youth grand winner will get 10 points if there are four or less youth exhibits. If there are five or more youth exhibits the grand winner will get 20 points.

Outreach – Ed Andrews. Now that he is treasurer he would like to be relieved as seminar coordinator.

#### **Old Business:**

a. By-Laws. Pat Walker reported this was now in the works.

b. “How to Exhibit” Book Proposal/Steve Zwilling. Steve has the chapter drafts done. The book is estimated to be 125 to 150 pages. Pat wants to hold the book cover price to \$30.

c. Website Ads. Don said he could solicit these at the same time as he was working on TPE ads. Larry had no idea what we could charge. Mark Schwartz will investigate what other comparable sites charge.

d. Electronic TPE. Mike reported that only 86 had checked the box on the dues notice with a few recommending a two tiered membership. It was decided this was not a large enough number to justify pursuing this further.

e. Status of TPE Index – John Hotchner is working on it.

f. Exhibiting FDCs. John Hotchner and Alan Warren were working on tri fold pamphlet and a new draft is at hand.

#### **New Business**

a. AAPE Presence at NY2016. Liz has been able to secure four booths for the very favorable price of \$2500. A motion was made and approved to authorize this expenditure plus another \$1500 for the incidentals such as electric hookups, extra booth furniture, etc. There was discussion about the need for volunteers and the need to start getting commitments from those who will be there. Four hour shifts are envisioned.

A “Dessert before Dinner” reception is being discussed for Thursday night for AAPE members and all exhibitors. It would be in the New Yorker Hotel and the cost would be at \$55 per head with 300 people possibly in attendance.

We cannot dip into our own funds for this as this is not really educational. We need to seek outside funding in order to proceed. There was discussion in how to go about this. ☒



## The Pit and the Pendulum

**T**hank you, Edgar Allan Poe, for the catchy title. Let me explain its meaning to us as exhibitors and judges.

Looking back at exhibiting over the past 50 years, we can see changing styles. Exhibitions are no longer about judging the collections of individuals. In earlier times, most of the judging was done in the bin room where the judges evaluated exhibitors' many albums representing a collection. Large multiples, plating and shades were highly valued – it was all about stamps.

Robson Lowe, among others, encouraged the display of covers to show postal history, and over the past 50 years postal history and usage have grown to dominate even traditional stamp exhibits. Two decades ago, there was a heavy emphasis on what you had (the rarity and condition of your material) and what you discovered (research).

The pendulum has swung all the way in the other direction, and today's emphases are more on the structure and development of the exhibit subject (treatment) as well as what you know (now mostly personal study of established research).

The reason for the swing from the tangible material and its rarity to the intangible organization and development is primarily the new classes and divisions which have been admitted into philatelic exhibitions in the past two decades. These new types of exhibits rely less on classic material to fulfill their intent, and there is a conscious effort to level the field to give everyone a theoretical even chance at the Grand Award. It is interesting to note that several studies by Jim Kotanchik and Dr. Ron Bell argue that classic material still dominates the Champion of Champions. Nevertheless, there seems to be an observed bias toward a well-crafted exhibit over a poorly crafted one, even when the latter contains howling rarities. I will admit to being more impressed by an exhibit that teaches me something rather than a cache of rarities on pages – it is still neat to see classic stamps

and covers of great rarity, but without the knowledge quotient or reasonable treatment, it leaves me feeling less satisfied.

I read every day about the frustration of exhibitors of classic material not getting what they consider proper rewards. Philatelic exhibitions are about assembling a selection of tangible things (stamps, etc.) presented in some coherent fashion, so there will always be an emphasis on the tangible items in the exhibit.

But gone are the days when viewers can be impressed with just looking at pages full of things without some logical connection one to another. I do not believe we can swing the pendulum back to where it began long ago, nor do I think it is wise. Jamie Gough may have said it best when he asserted that modern exhibiting subjects needed a certain level of gravitas to achieve high marks. That seems good advice: raise the game of the non-traditional exhibit types without taking us back to the time Bob Odenweller talks about, when judges were trained to say, "It's only the material that counts, and it better be rare!"

Exhibiting is a shrinking activity in a shrinking hobby, as measured over time by the number of major shows and the number of APS members. We have to find ways to entice more people into exhibiting, and some of those enticements may mean that we expand exhibit types to include topical collections and even album pages (yes, that would swing the pendulum all the way back).

CANEJ, along with a broad group of exhibitors and judges, are wrestling with these ideas in a working committee to develop the 7th edition of the APS Manual of Philatelic Judging. Others outside of that working committee are adding their voices, too, such as the recent editorial by Scott Trepel and the Letters to the Editor of TPE. Together we hope to keep exhibiting an active part of our hobby beyond the foreseeable future. ☐

### How convenient!

[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!**

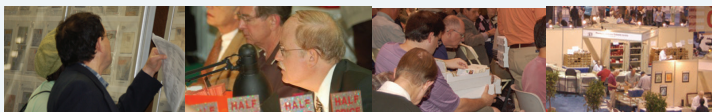
### Yes, there's still time...

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



### **PHILATELIC SHOW 2015**

**May 1-3, 2015 • Boxborough, MA**

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

### **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 29-31, 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.

### **MINNESOTA STAMP EXPO**

**Minneapolis, Minnesota**

**July 17-19, 2015**

The exhibitor's prospectus and entry forms are now available for Minnesota Stamp Expo 2015 to be held at the Crystal Community Center in suburban Minneapolis, Minn., a beautiful suburban location with plenty of free parking. The show is a World of Philately event. 200 sixteen page frames of exhibit space are available. Exhibits from all of the APS classes and divisions are welcome to compete. Youth exhibits are especially welcomed, and there is no charge for the first three frames of an exhibit by a youth exhibitor. Adult exhibits are \$10.00 per frame, with a minimum exhibit fee of \$20.00.

All WSP rules apply to the show, including the use of five APS accredited judges, five levels of medals, plus grand, reserve grand and numerous special awards. Exhibit prospectus is available from: Todd

Ronnei, 9251 Amsden Way, Eden Prairie, MN 55347, by email from: [tronei@gmail.com](mailto:tronei@gmail.com). Additional information on the show is available from [bnorberg@gvstamps.com](mailto:bnorberg@gvstamps.com).

### **CHARPEX 2013**

**July 25-26, 2015 • Charlotte, North Carolina**

The exhibitors' prospectus is available for CHARPEX 2015, the Charlotte Stamp and Postcard show, to be held at the Worrell Building, formerly Taylor Hall, on the campus of Central Piedmont Community College. The show is sponsored annually by the Charlotte Philatelic Society and the Fortnightly Collectors Club. This is a new venue for CHARPEX. There is no frame fee. An exhibit prospectus as well as other information can be downloaded on the show website, [www.charpex.info](http://www.charpex.info) or mail request to CHARPEX, Box 30101 Charlotte, NC 28230-0101.

### **SEATTLE PHILATELIC EXHIBITION, Seattle Wash.**

**September 11-13, 2015**

SEAPEX 2015 will present its annual exhibition at the Tukwila Community Center, located just north of the SeaTac Airport at 12424 42nd Avenue South, Tukwila, WA. This will be our inaugural year as a World Series of Philately (WSP) national exhibition. The show will offer 160 frames of exhibits and more than 25 stamp dealers. All exhibit classes and divisions are welcome. Fees are \$30 for one- and two-frame exhibits and \$12 per frame for multi-frame exhibits of three to ten frames. Youth exhibits are \$5 per frame. Exhibit prospectus and entry forms are on the show website at [www.seapexshow.org](http://www.seapexshow.org), or from Lisa D. Foster, Exhibits Chair, 27111 167th Pl SE, Suite #105-114, Covington, WA 98042. The deadline for exhibit entries is July 24, 2015. The show hotel is the Residence Inn Seattle South/Tukwila. They offer a reduced room rate during the show and provide free shuttle service to and from the airport and the show venue.

### **THE 2015 OMAHA STAMP SHOW**

**Omaha, Nebraska**

**September 12-13, 2015**

The Omaha Philatelic Society's annual at Metropolitan Community College, South Omaha Campus, 2909 Edward "Babe" Gomez Ave, Omaha, NE. The venue has free parking, air conditioning, and carpeted show room. The WSP show will have free admission and will feature a variety of dealers from around the country with up to 130 frames of competitive exhibits. Saturday night will feature the unofficial Fort Hardstuff dinner and there will be a Sunday morning awards breakfast. More details and entry forms can be found and downloaded easily at [www.omahaphilatelicociety.org](http://www.omahaphilatelicociety.org). A show hotel with special rates will be announced shortly. Exhibit chairman Mike Ley can also be contacted at [giscougar@aol.com](mailto:giscougar@aol.com) for any additional questions or entry forms.

### **MILCOPEX 2015 • Milwaukee, Wisconsin**

**September 25-27, 2015**

All exhibitors are invited to participate in Milcopex 2015, Wisconsin's national level stamp exhibition, at the Crowne Plaza Milwaukee Airport, 6401 So. 13th St., Milwaukee, WI. Milcopex prides itself on encouraging new exhibitors and new exhibits. Milcopex welcomes all classes and levels of philatelic exhibits, from youth or novice exhibits through the most advanced, championship-level displays, and from the mainstream to the esoteric. The exhibitors prospectus, as well as other information about the show, is available on our website, [www.milwaukeephilatelic.org](http://www.milwaukeephilatelic.org), by mail from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217, or by e-mail: [henak8010@sbcglobal.net](mailto:henak8010@sbcglobal.net).

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

**We encourage show committees to send us their complete show information soliciting exhibit entries. Please send it in a MS Word file—NOT a PDF file, please. Exhibitors: most shows now have their entry forms available for free download from their websites.**

**Email: Randy Neil at [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net)**

# Ask Odenweller

Robert P. Odenweller



# Innovation and Attracting New Exhibitors

**F**rom time to time, for a lot more years than you might suspect, concerned philatelists have proposed new ideas that might attract visitors to shows and to turn some of them into exhibitors. Have any of them done what they were intended to do? Not really.

Take, for example, the one-frame exhibit. I entered my first of these in 1967 at the Collectors Club, and they had long been a regular event there. Years later they were adopted at the APS level, with the original idea that the small number of pages would not be so daunting for a novice to attempt. Few novices did try; those who took advantage of the new idea were often the experienced exhibitors who saw a challenge and a way to handle a subject that was too small or limited to fill a larger exhibit.

How many more people did the addition of one-frame exhibits attract to a show? Probably none, unless publicity for an exhibit such as Don David Price's Jenny invert might have generated a few. How many new exhibitors took up the challenge of preparing a one-frame exhibit? Again, few, if any.

In the January 2015 issue, the cover features a question of making exhibits "more fun for the viewer." There is always room for innovation that will make the exhibition more fun for those who might look at the exhibits. One frame exhibits based on pre-selected colors or letters of the alphabet provide both a challenge and entertainment. Do they draw new attendees to the show? Probably not. Do they create new exhibitors? Perhaps occasionally.

The new proposal is that humorous exhibits would draw attention and entertain the viewers. A few of these have appeared in the past. Roger Brody has to be the current king of the humorous exhibit. His "In Cahoots" and other inventive exhibits are almost too realistic for people to understand until they examine the whole thing and realize how hard their leg has been pulled. Michael Dixon's popular Upper Bongoland was shown at both the Collectors Club and the Royal.

One of my all time favorite spoofs appeared at Westpex years ago, where one page showed four small magenta-colored triangles, offered as the corners of the British Guiana one cent. Another, which had some grey dust and a feather or two, among indescribable other effects, was a "pigeon crash cover." I tried to lead oth-

ers to look at the exhibit, and the few who did enjoyed a belly-laugh or two, but many didn't seem to want to be bothered.

Is it likely that an experiment with such exhibits could be added to a show? Yes, particularly for some of the shows that have trouble filling frames. Are they likely to draw new attendance or to encourage new exhibitors? I doubt it in both cases. Should they be judged? Perhaps, but only by the attendees for a "most popular" in the category, and in my opinion that should certainly not involve any special rules.

The United States has a long history of innovation in philatelic exhibiting. Most of the new thoughts that have originated have been to increase the scope of interest in exhibiting, such as display class, and to encourage participation by other than the "usual suspects." Some of the innovations are on the order of having a side competition of cheerleaders or marching bands at a high school track meet. They may draw the parents of the cheerleaders or the bands, but they are not likely to return to next year's track meet where they are not participating.

## So How Can We Attract New Exhibitors?

Few would disagree that we should attract new exhibitors. The question is how to do it. The answer is relatively easy to state, but involves hard work: Mentoring. Experienced exhibitors and judges are the vital resource; we are the ones who can be mentors to promising collectors. Over the last forty years I've mentored many dozens of new exhibitors. A number of them have gone on to win grand awards, both nationally and internationally.

So how does this process get started? The mentor should be acquainted with the target individual and the level of advancement of the collection that may become an exhibit. The hardest part is often to clear the hurdle in the potential exhibitor's mind of whether to take the challenge. Fortunately, with hope of close cooperation with an expert, it is not as daunting a concept as might be the case, compared to a collector trying to make an exhibit successfully without the promise of steady help and guidance.

Dealers could be a resource who might connect clients with a mentor, although many might not want to share the name of a major client, unless that person was clearly buying from many sources and not an "exclu-

sive” buyer. Encouraging exhibiting would benefit the dealer to some degree in being able to place material that would be needed for the exhibit. Not all is altruistic.

Shows could encourage novice exhibitors by having team exhibits that require at least one novice, and possibly add extra points for more than one. Such a requirement would force the team leader to recruit a new exhibitor. Similarly area competitions such as have been held at Nojex for New York, Connecticut and New Jersey postal history exhibitors, affiliated by state, could also reward participation by novices.

Although the possibilities mentioned here are only for a few that have high potential, others exist as well. Unfortunately, exhibits don’t happen overnight, particularly with novices. Judges and experienced exhibitors need time to cultivate their mentees, and this requires a commitment.

Fortunately, once the exhibitor has managed to field the results of the effort, it very often results in having an enthusiastic participant at future shows.

For those judges and exhibitors out there, why not give it a try?. ☺

## Why not sign up a new member today?

**Rocky Mountain Stamp Show**  
*Make Colorado Your Destination in 2015*  
*A Champion of Champions Philatelic Exhibition*  
May 15-17, 2015  
Denver, Colorado

**66th Annual Rocky Mountain Stamp Show**  
*Celebrating Rocky Mountain National Parks 100th Anniversary*  
*World Series of Philately Show with 300 + Frames, 35 + Dealers*  
**Crown Plaza Hotel / Denver Int'l Airport \* Free Shuttle \* \$102/Night**  
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**Sherri Jennings at [exhibits@rockymountainstampshow.com](mailto:exhibits@rockymountainstampshow.com)**

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## An Exhibitor's Perspective...

Arthur H. Groten, M.D.

# Sifting through personal archives.

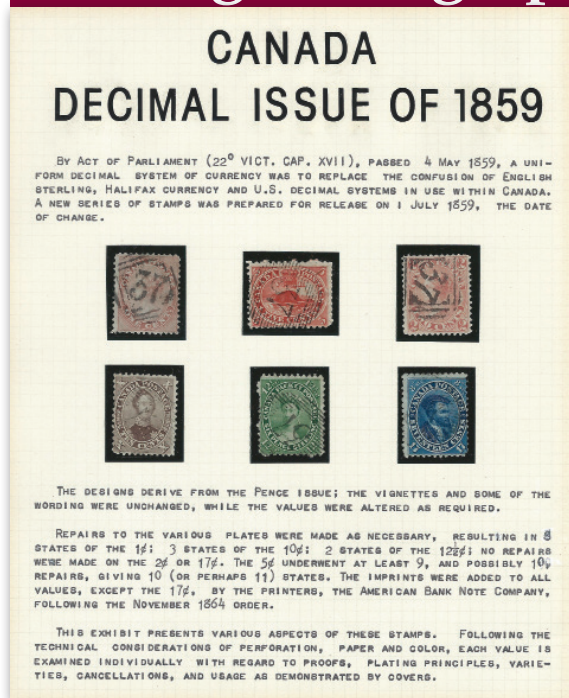


Figure 2.

Assure bet for all of us is that, some time or another, we are all compelled to wade through all the papers, certificates, price lists etc. that we have accumulated over the years. It was my turn over the holidays. I found some title pages and photos of my early days of exhibiting and thought I'd share them with you to see how far I've come and, I suspect, a lot of us.

Despite having collected stamps since I was 8, I didn't get "serious" until 1972 when I met Burt Llewellyn at the Buxmont Stamp Club northeast of Philadelphia where I was in my radiology residency at Temple. He specialized in Canada 1859 10¢ Consort and I was hooked. He mentored me and introduced me to all the key players in those years. My very first exhibit, ever, was in 1973 at the annual Buxmont local show. I found I'd saved, and didn't remember doing so, the pages for that exhibit. The title page is a rather crude, hand-done first attempt on pre-printed Scott pages. Disaster! But I got a First Prize anyway.... (Figure 1)

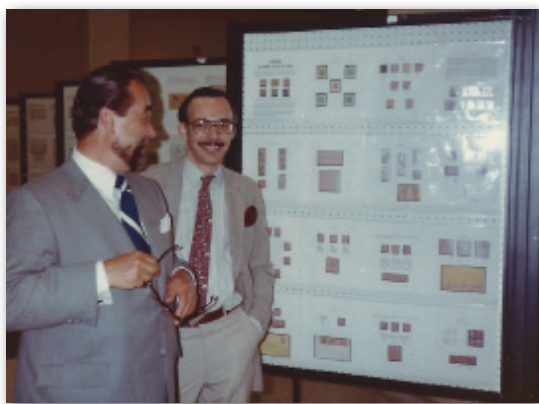


Figure 3.

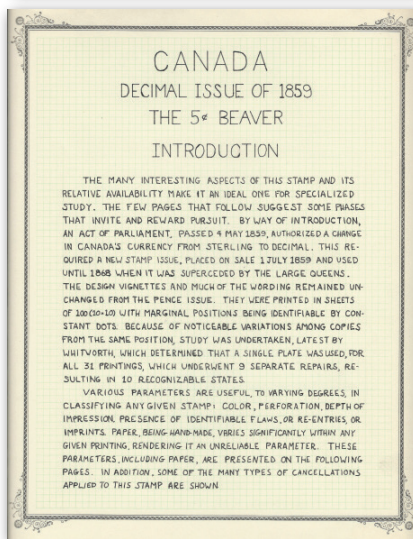


Figure 1.

By 1976 I had gotten more sophisticated and won the Grand Award the first time out at the BNAPS meeting that year. The title page was made on an IBM Selectric with a sanserif typeface and remained essentially unchanged in the 4 years it was exhibited. I can recall the insanity of manually justifying both margins and the number of times I made a mistake in the last line or so. (Figure 2) The last time it was shown in Canada was at the Spring Stampex in Toronto in 1981 as Court of Honor. My good friend, Bill Maresch, had spent a lot of time with me over the years, helping me add new material. The cadre of Canadian dealers was legendary: Art Leggett, Dick

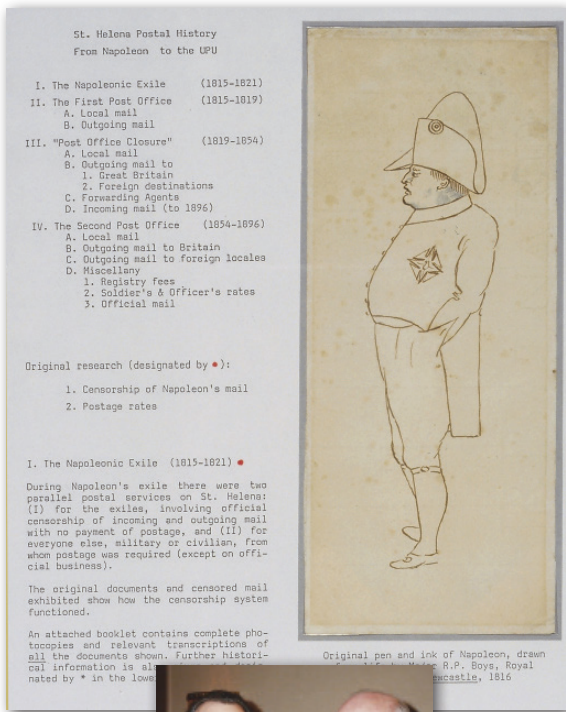


Figure 4.



Figure 6.



Figure 5.



Figure 7.

Lamb, Stan Lum, Allan Steinhart, Jim Hennok, Jim Sissons and Billy Lea. Every one acted as mentor and critic each step of the way. (Figure 3)

I took a 5 year hiatus from philately and exhibiting, returning to the fold in 1987 with my St. Helena exhibit. It, too, won the Grand Award the first time it was shown. My title page was completely non-philatelic which was sort of a rarity those days. (Figure 4) Despite the award, the chief judge (and the dean of judges at that time), Bud Hennig, spent 2 hours at the frames telling me what the matter with the presentation was. Too many words....way too many. He said you're doing an exhibit, not a book. I changed my style. At times, I've been accused of not enough write-up! (Figure 5)

I spent the next 10 years working on various aspects of Mandate Palestine postal history, garnering various awards over the years. It wasn't until 1996 at StampShow that I finally won a Grand (Figure 6), presented to me by my dear friend Randy Neil. I was speechless, as no non-classical Palestine had ever won a Grand. Randy loves to tease me that he knew what was coming and was greatly amused watch-

ing me wake from a fugue state when my name was called. These are the memories that flood in when looking at photos not seen for years.

Since those heady days, my exhibiting has been more for my pleasure and that of the viewer than anything else. No pressure and no expectation make for a much more relaxed experience.

I have exhibited for non-philatelic audiences and want to show a photo of one such exhibit. It is a one-panel exhibit of trans-desert mail from Haifa to Baghdad including both the Overland and air routes built around the original lap-map used to chart the trans-desert air route in 1920. I put the descriptive text on a separate panel attached to the upper right of the frame. (Figure7)

I tried to transform it to a one-frame philatelic exhibit but could not. Some things just won't work. I suspect many of us have shown their material to other interested groups and have used the opportunity to try new approaches. And it's a great way to attract potential new collectors.

I'd love to hear stories about others' early experiences. ☺



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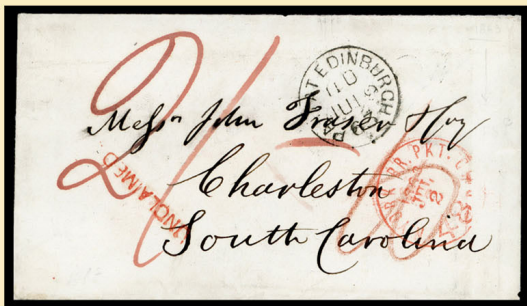
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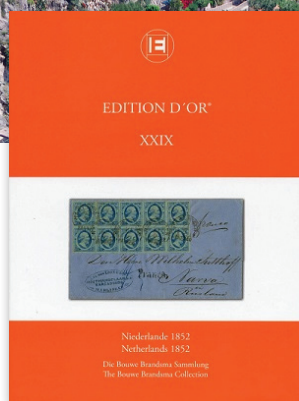
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# The Phenomenal EDITION D'OR Series of Books An Exhibitor's Dream



By Nathan Bouscher

In 2006 a new series of philatelic books was presented at MonacoPhil in Monte Carlo, its title: *EDITION D'OR*. What began in 2006 in Monaco with four books is a 'philatelic success story' today. This is shown by the now 42 volumes, many of which are already sold out. But what is the overall history of the *EDITION D'OR* book series from the initial idea to its realization and the years that followed to 2014?

It began back in the spring of 2006. The two sister companies of Heinrich Köhler in Germany and Corinphila Auctions in Zurich, the oldest stamp auction houses in their countries, were having talks on the strengthening of their management. Dieter Michelson, Managing Director of Köhler and a director of Corinphila, had to win over Karl Louis to his side for the new and exciting task.

Four weeks prior to his engagement, in April of 2006, Managing Director Dieter Michelson invited his future colleague to a working dinner at the Schlosshotel Kronberg. Also there was Jose Miguel Herrero, Chairman of the Board of the former parent company of the ESCALA group.

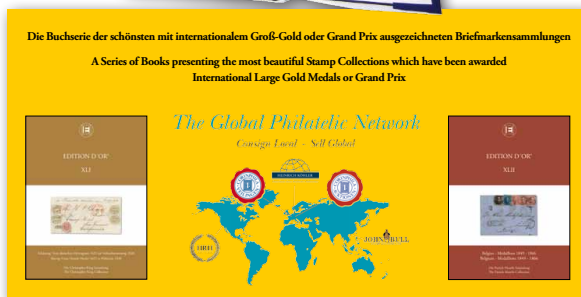
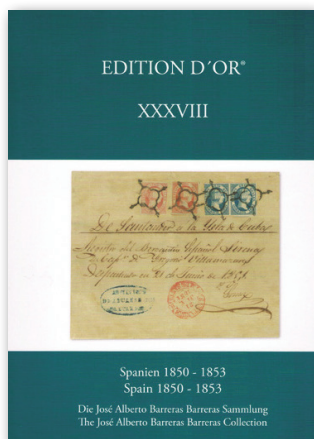
The conversation soon came round to how could philately be promoted, while at the same time

strengthening the position of the Heinrich Köhler and Corinphila companies in the market?

Karl Louis told of one example: his experiences within his own family: for decades since 1973, his father, Dr. Albert Louis, had been awarded the highest honours at international exhibitions for his Netherlands collection. During his active career as a doctor, he had only found time to prepare the album and exhibit sheets. But his great 'secret dream' was the publication of an outstanding handbook of classic Netherlands philately on the basis of his stamp collection. And Karl Louis' father was quite sure: after retirement he would find the necessary time to do this.

But as things turned out there were other priorities and the Netherlands handbook moved further and further into the future.

At some point the 'dream' of the publication of a handbook faded. Questions as to its technical preparation seemed increasingly difficult with advancing age. There was also the unspoken question: is the time-consuming work of writing a comprehensive handbook really still the first priority in one's life, when the 70th birthday party is now many years in the past?



Special Note: Readers interested in their own collection being memorialized in a future edition, or receiving the *EDITION D'OR* information, you can contact H.R. Harmer at 714.389.9178

Was the story of Karl Louis' father typical for many collectors? Dieter Michelson could report similar experiences with long-time Köhler customers. And so the project was this: the Heinrich Köhler and Corinphila auction companies would on request realize a long-cherished dream for collectors—a true innovation in the long history of philatelic literature. Any collection which had received the highest international awards is attractive and informative.

The most important information regarding stamps, covers, postmarks, postage rates, etc., are available on its album pages. The album pages of the most important exhibited collections, digitally reworked, with essentially true colour rendition and elaborate in detail with the help of computer programs were to be central to the content of the new book. A book enriched with a detailed portrayal of the collector, with many photos of philatelic friends and family, a presentation of the collecting area concerned and a list of exhibition successes. The result: a series of high quality *EDITION D'OR* publications.

The three people around the table in the Schloss-hotel Kronberg were soon of one mind. This project should be realized as soon as possible. The most important collections of stamps of our time should be preserved in book form for future generations of collectors. And the 'prominent collections' were certainly the collections which had been awarded major honors at international stamp exhibitions. A title for

the new book series was also quickly found. If the collections in the newly published books had all received Large Gold awards, the title *EDITION D'OR* was suitable! Note: *EDITION D'OR*: derived from the French 'Golden Edition.'

Soon afterwards, the first collectors with international Large Gold medal awards were approached by Dieter Michelson and Karl Louis with regard to possible publication of their collections in the newly planned *EDITION D'OR* book series.

The reactions were diverse: 'When the first books have appeared I will decide whether my own collection should also be in the new series, was an often heard comment.'

The first collector who believed in the idea was, then, also Karl Louis' father Dr Albert Louis. He quickly agreed to the publication of his *Netherlands: the Issue of 1852* collection. And after he gave his approval three more collector-authors could soon be persuaded: Rolf-Dieter Jartzky with *Mexico*, Silvain Wyler with *Austrian Empire* and Georg D. Mehrstens with *Trans-Atlantic Mail via Bremen*.

These were the books that were ready as of December 1, 2006. At MonacoPhil 2006 the first four *EDITION D'OR* volumes were shown by Heinrich Köhler and Corinphila to a audience at a presentation in the 'Hotel Hermitage' in Monte Carlo. The four collector-authors were also present and after the presentation wrote many autographs and dedications



At MonacoPhil 2006 the first four *EDITION D'OR* volumes were shown by the Heinrich Köhler and Corinphila firms to a audience at a presentation in the 'Hotel Hermitage' in Monte Carlo.



The last presentation in Monaco 2013 with Chris King (President of the Royal Philatelic Society London) and his wife Birthe after the presentation of his *EDITION D'OR* book. Karl Louis (on left) and Dieter Michelson (on right).

in their *EDITION D'OR* books for the audience.

The presentation of the new *EDITION D'OR* books at MonacoPhil 2006 marked the beginning of a very successful book project in philately. By December 2013, 42 *EDITION D'OR* volumes had appeared. The published collections include the best of present-day philately. The list of collector-authors reads like a 'Who's Who' of Philately—among whom are the German philatelists Georg D. Mehrtens, Rolf-Dieter Jartzky, Arnim Knapp, Jochen Heddergott and Fritz Heimbüchler, Jussi Tuori from Finland, Silvain Wyler and Kurt Kimmel from Switzerland, Dr. Jeffrey Lewis from Australia, Joseph Hackmey from Israel, Luis Alemany and Jose Alberto Barreras from Spain, Stavros Andreadis from Greece, Dr. Hugo Goeggel from Colombia, Everaldo Santos from Brazil, Chris King from United Kingdom and Patrick Maselis from Belgium.

Editions from Large Gold Medal or exhibits from America's international-level exhibitors are now close to being launched.

The *EDITION D'OR* collector-authors are all leading philatelists of today's collecting generation. But stamp exhibitions are momentary snapshots. After some years the memories of the rarities they included and the philatelic research contained in a collection fade. With the documentation of these collections in the *EDITION D'OR* series of books, these collections are appreciated as the lifetime work of philat-

elists, and are handed down to future generations of collectors.

The *EDITION D'OR* books have additionally been able to motivate new collectors of the various collecting areas: collectors who may only be known by the publisher and distributor of the *EDITION D'OR* books.

The success of the books came as a pleasant surprise to Dieter Michelson and Karl Louis and the companies they run—when the former American shareholder of Heinrich Köhler, Corinphila Auctions Zurich and Amsterdam, H.R. Harmer (United States) and John Bull (Hong Kong) decided in 2012 to sell the 'Philately' business, Michelson and Louis, together with a private stamp collector, were able to acquire all the companies.

Today the firms are well positioned worldwide as the Global Philatelic Network. The *EDITION D'OR* book series is of central importance to the further development of the group in the future. ☐

[Editor's Note: *Information contained in this article by Nathan Bouscher appeared originally in the October 2014 issue of The American Stamp Dealer & Collector—and as the contents are of particular interest to the world's philatelic exhibitors—as well as this news not having appeared in other philatelic media—it is deemed a concept of particular importance to philatelic exhibitors and is also being published in our pages here.*]



# How successful exhibits happen

By Ronald J. Klimley Part One of Two Parts

## Building a FDC Exhibit from a “Modern” Commemorative



It would be hard to find a more difficult-to-find foreign destination for a first day cover than this one of the 1964 New York World's Fair stamp going to Kathmandu, Nepal!

One of the things that has always fascinated me about exhibiting is hearing the stories behind the exhibit. How did the exhibitor choose a topic, or stamp? How did their personal style evolve over time and what changes have been made to things like the title page and why were those changes made.

In retrospect I know that much of what I have heard or seen over the years has helped me as I have worked on my own exhibits. And ultimately I think that is what makes philately more enjoyable than any other hobby, it is the camaraderie that is built between exhibitors as we all look to build or improve upon our exhibits.

One of the first articles of this type which I can recall reading was a wonderful article which appeared in these pages back in 2001 by Jane King Fohn about her 9¢ Alamo exhibit. In the article she talks about her personal connection to the stamp and how long it took for her to realize her goals with the exhibit. It was after reading her article that I became convinced that it was possible to build a meaningful exhibit utilizing “modern” material.

What follows is adapted from the PowerPoint I used during a recent presentation I gave to a small group of collectors at the Southeastern Stamp Expo

in Atlanta. (And I would like to thank them again for the opportunity to speak.) The title of my talk was *The 1964 New York World's Fair Commemorative: Building a FDC Exhibit from a “Modern” Commemorative*. It was my journey as an exhibitor from the first time I had this material in a frame until the present.

The journey was a challenge at times, made more so by some individuals who were dismissive of either my efforts or the topic I had chosen, or both. While there is no doubt that attitudes are changing, there are still occasions when I notice a bias in some places about so-called modern material. And especially modern first day covers!

My disappointment in this stems from the fact that I know that building an exhibit of virtually any topic or material can take years, and is never as simple as contacting a few dealers to buy material already in stock. And more important than this is the fact that even in modern material there are still discoveries to be made, and if no one collects or exhibits this material then these discoveries might never be made. I often wonder if a collector in 1894 threw away a first day cover of the \$5.00 Columbian commemorative because it was only a first day cover, and it was at that point modern material. I would hope not, of



A perfect element in a comprehensive first day cover exhibit of the New York World's Fair stamp is this set of photo essays.

course, and the same principle holds true today.

My first “exhibit” was a very simple one frame exhibit of Rugby on Stamps at ROPEX in 1986. I was, of course, very proud of my effort, but it was extremely basic; and while I had read the *Manual of Philatelic Judging* as well as Randy Neil’s book, I hadn’t really paid close attention. And, in retrospect, it showed.

Of course this being my first effort I sought out input from folks who I had hoped would be willing to provide me with some constructive feedback. Unfortunately I happened upon a dealer at the show who at the time happened to be an apprentice judge. I don’t recall his name and honestly don’t know if he ever finished his apprenticeship. Without actually even seeing the exhibit he proceeded to explain why my exhibit wasn’t “worthy” that it would never really amount to anything. He added that I couldn’t ever hope to get anything higher than perhaps a Silver-Bronze or Silver medal if I was lucky and that there clearly was no “important” material in my chosen topic.

I knew that there was “important material” to add, but this gentleman hadn’t taken the time to listen to me, or to inquire as to what I knew about my topic. He hadn’t taken the time to educate himself by asking me even one question, he was more interested in his own importance than in providing me with input which might have been valuable, and certainly would have left a more positive impression. In fact following his “feedback” I exhibited once or twice more, and then didn’t exhibit for about 15 years.

So that one “feedback” session resulted in my los-

ing 15 years during which I could have been honing my craft as an exhibitor. I basically retreated to my office at home and collected in isolation. In looking back I am disappointed in myself that I didn’t work through that experience, I let it get the best of me. And I would encourage all exhibitors who are just starting out, if you have an experience like I did, trust yourself, and seek advice from others.

I have found over the years that there are many folks who are willing to share their suggestions in a constructive way. Sometimes you just have to look harder to find them. It concerns me, however, that there are more folks like myself who try to exhibit once or twice, have a bad experience and then never return. And that doesn’t serve any of us well. As already mentioned, I think one of the best things about our hobby is the friendships that can be built, and this apprentice judge in one session prevented me from capitalizing on that. If I learned one thing from that individual it was that I could always find something positive about virtually each exhibit I have seen.

Certainly some are better than others, and some are, of course, world class, but all have, in my opinion something to contribute to the hobby, and as such all should be respected. And appropriate constructive feedback about how to improve is always important.

As a positive note I want to add that while that particular judge was not effective in my opinion the vast majority are willing to share their feedback in a constructive way. As a beginner I found the process intimidating. And today I am not certain that the current manual and UEEF have achieved their intended goals.

But over the years I have learned a lot from a few judges who have taken the time to provide me with wonderful, insightful feedback. And in my talk in Atlanta I recounted some of the feedback I received from some of those folks. My guess is that most don't even recall the conversations that meant so much to me. And that I guess is my overriding point. A few well-chosen words, which we may think have little or no meaning, can mean the world of difference to an exhibitor who is intimidated by the process, and who may think that he or she may never be able to exhibit at a high level.

After that first experience, and my self-imposed hiatus, I eventually decided to try again. In 2002, I entered the Peach State Stamp Show with a two frame exhibit of Advertising FDCs of the 1964 New York World's Fair issue. I had been collecting this material for years and decided to try again.

My bad experience at ROPEX was in 1986 and so it had been sixteen years since I had previously exhibited. (And incidentally I do not want to leave the impression that ROPEX was anything other than a wonderful show. It was my "home" show growing up and I have fond memories of attending that show growing up. One apprentice judge, who was not even at the show in a judging capacity, is by no means a reflection on that show then or now.)

I had continued to collect over the years and had, I am proud to say, joined the AAPE as a charter member with my original membership number being 706CH. I also went back and re-read my Manual of Philatelic Judging which I still have in my library. I wasn't successful from a medal level perspective, however, I did get some great feedback from a couple of judges and the experience overall was a positive one, and I was able to build on that. I returned to the PSSS in 2003 with two exhibits.

Another World's Fair exhibit and an exhibit entitled "India Refugee Relief Tax 1971-73." This was my first serious exhibit and although this was the first time it had been in frames I was quite pleased to find that it won a gold. In addition like the prior year I received great feedback from the judges, Jeff Shaprio in particular. And from that point on I was hooked on exhibiting.

My second exhibit that year was of the FDCs from the 1964 World's Fair again and like the previous year it didn't fare that well. But more good feedback followed. I exhibit the Refugee Relief collection several more times, and while it was successful it began to occur to me that I didn't have the same passion for that material as I did for the World's Fair material. Digging through boxes and boxes of dollar covers for the Refugee Relief material was "work" but do-

ing the same for World's Fair covers was enjoyable. I understood that I had to have a true passion for the material if I was going to spend hours working on it.

And so I eventually ended up selling the India collection. I had to choose a new topic or area to collect and settled upon World's Fairs in general because it was always an area that I was fascinated with. With most commemoratives, they are issued for a specific event or anniversary, and then are "replaced" with the next commemorative issued.

But in my mind the World's Fair stamps "live" for six months or more throughout the duration of the Fair or Exposition. Tourists use those commemorative to send mail from the Fair, there is often a Post Office at the Fair site which processes mail. It seemed to me that there was a much larger story to be told. I started to acquire material from the 1893 Columbian Exposition but quickly abandoned that as it became apparent to me that there just wasn't much new material to be discovered, and that story had been told. I wanted something that would allow me the opportunity to make new discoveries, and to tell a new story. I settled on World's Fairs but decided to focus solely on events that occurred after 1957.

My next "significant" exhibit was an expansion of my two frame 1964 New York World's Fair exhibit. But it took me almost five years to build that to a point where I felt it was ready to be in frames. So I took my exhibit "The 1964 New York World's Fair Commemorative and its First Day Covers" to the Southeastern Stamp Show in 2008 and won a Vermeil. I got great feedback from the judges again, but also was able to chat with Charles O'Brien who is still one of the most successful first day cover exhibitors and his suggestions were invaluable.

But what was equally important was Chuck's ability, even as successful as he had been to that time, to provide his feedback in a non-intimidating manner. I felt that my material and the style and process I had settled upon had a chance to be successful. Three years later I was at Americover 2009 where I finally won gold with the 1964 World's Fair exhibit. I also met Todd Ronnei who was a fellow FDC exhibitor who also collected 1960's material and we were able to share briefly a few ideas about how to continue to improve our exhibits. For me most importantly was the realization that I wasn't the only exhibitor working with newer material, and it suggested to me that gradually attitudes about this material were changing. I showed the exhibit once more, and put it back on the "shelf" until I acquired a stamp which was previously unrecorded, and is still to my knowledge the only example.

*(To be continued in our July 2015 issue...)*



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# 2015 Herdenberg Awards to Two Who Have Served AAPE's Membership With Distinction

By John M. Hotchner



David McNamee



Peter P. McCann

David McNamee, who has served the last two terms as AAPE Treasurer, is one of our honorees this year for service to AAPE. And by special approval of the Board, he is joined by Dr. Peter P. McCann for the 2015 honor. We normally select only one winner per year, but the selection committee composed of the last three living Presidents (myself, Tim Bartshe and Charles Verge) asked for special dispensation to name two winners for 2015.

Peter McCann dropped off the selection committee this year after 16 years of service, as I joined the ranks of past presidents. He served as AAPE president from 1995 to 1998, and had been a member of the Herdenberg selection committee ever since, due to the death of Dr. Paul Tyler who served as AAPE president from 2002 to 2006.

During McCann's presidency he recognized that the financial position of AAPE was in dire straits, and took the first steps to stop the bleeding. He also recruited Paul Tyler to run for Treasurer during the Verge Administration, and they set the Association on the path to a firm footing; one that has been strengthened over the years by Tyler's successors, Pat Walker and David McNamee.

McCann also did much of the work, with Charles Verge, to put together a credible and successful proposal to the FIP for AAPE's one-frame exhibits initiative to be recognized and adopted at the international level. Verge notes also that McCann "worked closely with the Council of AAPE Past Presidents, created at the end of my second term, on many projects. He was a regular contributor to the Council's discussions as the Council took over presidential duties during the later years of the presidency of Dr. Tyler, who was then terminally ill."

David McNamee has run the Treasurer position like a well-oiled clock during his four years in office. This is a job that has demanded daily attention, detailed maintaining of accounts and predictive models, and a high level of diplomatic skill to make sure that financial realities have been part of the AAPE Board's discussions of possible actions and activities as it has sought to maximize services to the membership.

Among his initiatives has been the revision of our Life Membership system, successfully navigating the financial aspects of the change from black and white TPEs to full color with additional pages, and managing the membership renewal process (working with then Secretary Liz Hisey) with great efficiency and in a timely manner.

Both are most worthy recipients of the Herdenberg Award, which is named for Ralph and Bette Herdenberg, founding members of AAPE, who were instrumental as volunteers in establishing AAPE's early record of accomplishments.

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

The 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?

## Why not sign up a new member today?



The Philatelic EXHIBITOR

Spring 2015

The Philatelic EXHIBITOR

There is no premium additional charge to run your ad in color.

### Advertising Rates

**NOTE:** Contract rates apply to advertisers who place their ads for a minimum of four consecutive quarterly issues of the magazine.

- **FULL PAGE SPECIAL POSITIONS:** Inside Front Cover Per insertion: \$450. Contract Rate: \$400, Inside Back Cover: \$425/\$390, Outside Back Cover: \$425/\$390.
- **FULL PAGE AD:** \$310. Contract Rate: \$275. Size: 5 1/2" Wide x 8 1/2" High.
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- **ONE FOURTH PAGE AD:** \$90. Contract Rates: \$75. Size: 5 1/2" Wide x 2 5/8" High

**MARKETPLACE ADS:**

Marketplace is a special section in *The Philatelic Exhibitor* where both collector & dealer members may purchase smaller size ads that are approximately one eighth of a page in size. (2 3/4" Wide x 2" High.) Per insertion: \$60. Contract Rate: \$50. Available only when we have eight or more ads.

**AD SPECIFICATIONS:** All ads should be submitted as PDF files or as image files in the jpg format at a minimum of 300 dpi resolution. For more information, contact our Advertising Managers: Don David Price at [ddprice98@hotmail.com](mailto:ddprice98@hotmail.com) Or Call Don at: 941-355-3339.

**THE BEST ADVERTISING BUY IN PHILATELY.** Philatelists who exhibit their collections competitively are the most vigorous, active purchasers of high-level stamps and postal history in the stamp hobby. *The Philatelic Exhibitor*, quarterly journal of the American Association of Philatelic Exhibitors, is widely read by nearly 1,000 AAPE members in the United States and worldwide. For target marketing to the highest demographic in philately, there is no more potent advertising venue.

# Judges Roundtable Notes from Riverside

David McNamee, CANEJ Chair



At our recent meeting at APS AmeriStamp Expo in Riverside, the Judges Roundtable included a report from CANEJ on the progress of the 7th edition of the *APS Manual of Philatelic Judging* due out by August 2016. Three important changes are planned for the Manual:

- the addition of point scoring guidelines for all judges for all exhibits,
- the inclusion of more “exhibitor-friendly” guidance on treatment for all exhibit types, and
- more explicit encouragement for innovation and creativity in crafting exhibits.

In addition, the *Manual* may include some new exhibit types in response to suggestions CANEJ has received from a number of exhibitors.

We also discussed the grim future predicted as a result of attrition: a significant number of judges are retiring and we have a slow intake of new judges to replace them. A crisis could develop in the next few years if current trends continue unabated. A sad mitigating factor is the number of WSP stamp shows that have closed or are in danger of closing. This may mean there will be less demand for judges. Show committees report running out of capable volunteers and/or poor collector and exhibitor support as the reasons these shows are closing or about to close.

Also briefly discussed was the Chief Judges’ Best Practices survey which was completed recently. This yielded a number of sound ideas for more effective judging and managing the jury. At the same time we discussed the causes of judging fails and what could be done to reduce these errors. Some of these ideas will find their way into the new *Manual*.

The bulk of the time in the Judges Roundtable was spent listening to a provocative and interesting presentation by Scott Trepel of Robert A. Siegel Auction Galleries on ideas for change in the nature of exhibiting and judging.

## 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@aaape.org](mailto:Editor@aaape.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.

## Neil Award Announced

The AAPE is pleased to announce the following winner of the Randy L. Neil Award for the best article published in *The Philatelic Exhibitor* during 2014:

The Randy L. Neil Award for the Best Article or Series in the four 2014 issues of *The Philatelic Exhibitor*: **Steve Zwillinger**, for his regular columns and separate articles on improving the craft of creating competitive philatelic exhibits.

The Clyde Jennings Award for the Best Article or Series by an author who has not previously contributed a piece of writing to *TPE* was not awarded this year because no contribution to our journal was published in this category.

# Phenomenal Essay/Design Rarities!



### 1996 - 4c Higher Education - "Original First Sketch"

The original artwork signal and as submitted by the stamp's designer, Henry K. Basmach. It was executed in black, white and green acrylic, 7 1/8" by 4 1/8" in size. This design would be considered an essay because of the unusual "J". One of two known (the other being the copy submitted). \$1,000.00



### 1996 - 4c Higher Education - "Accepted Design"

The finalized original artwork signal and as submitted by the stamp's designer, Henry K. Basmach. It was executed in black, white and light green acrylic, 7 1/8" by 4 5/16" in size. This design was accepted by the Post Office Department. The issued stamp reflects the color of the "first sketch". One of two known (the other being the copy submitted). \$1,000.00

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Harmer- Schau Auctions Northwest Auction

Exhibitor's Entry Form, Prospectus and more details on the show website:

[www.pipexstampshow.org](http://www.pipexstampshow.org)



# The American Association of Philatelic Exhibitors



Quarterly Membership Report  
Mike Ley, Secretary

## MEMBERSHIP STATUS AS OF MARCH 14, 2015

<b>U.S. MEMBERSHIP</b>		<b>FOREIGN MEMBERSHIP</b>	
ACTIVE AND PAID UP	681	ACTIVE AND PAID UP	77
LIFE MEMBERS	77	FOREIGN LIFE MEMBERS	11
2015 NEW MEMBERS Dec-March	14	<b>TOTAL MEMBERSHIP</b>	<b>757</b>

Deceased—Earl Galitz. Earl was our society attorney for many years.

### Welcome to new members: December 2014 Thru March 2015

Bryant Korn, Houston, TX  
James C. Hamilton, Sioux City, IA  
Eddie Bridges, New York, NY  
Winfield Frazier, Grants Pass, OR  
Wayne Schuetz, Venice, FL

Stephen Dowd, Glenunga, Australia  
Gerald Smith, Chicago, IL  
Arturo A. Codina, Miami, FL  
Dave Blackhurst, Sandy, UT  
Jason VanNimwegen, Riverside, CA

### Welcome back to rejoining members – December to February

Ray Cartier, Arlington, TX

**Congratulations to our novice winners:** Leon Matthys, Newmark, ON, Canada, Novice Royale 2014; Marty Klein, Palo Alto, CA, Novice PENPEX 2014; Larry Haller, Sierra Madre, CA, SESCAL 2014; Zeb Vance, Mount Dora, FL, FLOREX 2014; Perry Kilpatrick, Kansas City, MO, Midwest Philatelic Society 2014; Jean Stout, Pearl MS, NTSS 2014; Joe R Cody, Chandler, AZ, Aripex 2015; and James D. Hill, Cincinnati, OH, Ameristamp Expo 2015

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



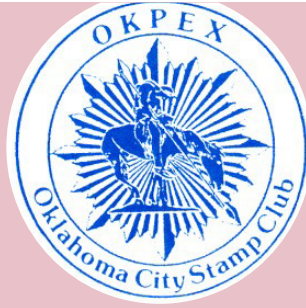
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# OKPEX 2015

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

## Director of Exhibitors Feedback Service

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

## Director of Publicity

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

## AAPE Youth Championship Director

Vesma Grinfelds  
3800 21st St.  
San Francisco, CA 94114  
dzvesma@sprintmail.com

## One Frame Team Competition

**Chairman** • Sandeep Jaswal  
Email: sj722@aol.com

## Feedback Service For Title And Synopsis Pages

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rosehering@roadrunner.com

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## Diamond and Ruby Awards

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## Join Us!

### The American Association of Philatelic Exhibitors

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

### Joining Is Easy!

Simply fill out, then tear out or photocopy, the application at right and send it today with your check to Mike Ley  
330 Sonya Drive  
Doniphan, NE 68832

### Need More Information?

Visit our website at:  
[www.aaape.org](http://www.aaape.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  
330 Sonya Drive  
Doniphan, NE 68832

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

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. 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, Washington Press 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. The majority of these are the final drawings for the cachets

#### 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.

### FDC's

We have a vast array of unusual cachets, cancels and usages.

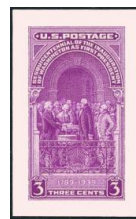
#### Autographed FDC's & Covers

The bulk of our stock is FDC's signed by the designers and engravers. What is interesting about this lot of designer and engravers is that the owner of the collection had several FDC's made - each signed at the center to lower right by someone involved with the issue, designer, letterer, engravers etc. The covers are sold as sets which are typically 3 or 4 covers. They have proved to be very popular among exhibitors of FDC's and US issue collectors! Other covers listed are the more traditionally seen covers; that is covers signed by just the designer or all signatures of designer(s) and engravers on one cover. Also included on this list are covers signed by other notable individuals that are associated with issue such as Governors, dignitaries and other statesmen, Postmasters, heads of organizations as well as artists, athletes, Nobel prize winners. *Price list available on request!*

### 19th and 20th Century U.S.

Large and Small Die Proofs, vast stock of errors, freaks and varieties for both definitives and commemoratives, from singles to sheets.. *Large stock of Prexy errors!*

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854 small die proof \$1250.

### US Trust Territory - Marshall Islands 1989-2006 Rarities

Perfed gutter pairs and Imperfis are available from the Press sheet archives. HGPI is the sole owner of these previously unknown gems which were never sold to the public! Virtually every issue in this time period can be supplied. Singles, pairs, gutter pairs, blocks and large multiples are available. Limited quantities were produced with as little as 5 x exist so contact us today with your interest! Great for Topical exhibits! Free price list available on request or check out our web site



*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 many are signed by the designer or engraver. *Autographed Plate Blocks* - These are mint plate blocks generally photographed by the designer, lettering and frame engravers. Also there are plate blocks that are signed by the famous individuals who inspired the issue. *Price list available on request!*

### U.S. Dignitary Presentation Albums

These specially prepared albums were given to dignitaries, prominent legislators, and high postal officials and were produced in very small quantities. Presented by postal authorities, each contains a sheet of the newly released stamps or postal stationery. Earlier issues (the 1950's into the 1960's) were autographed by the Postmaster General. In addition, the name of the recipient is inscribed in gold or silver on the cover. Many contain an accompanying letter specially related to the issue which will be noted. Most for 1988-2009 were presented to (Ret) Congressman, Gary Ackerman

### And Much More!

Including: Photographs used for design, Souvenir Programs, Press Releases, Letters relating to the issue, USPS sheet pad and box issue labels, 20th century Fancy Cancels, Postal History, Errors and the unusual!

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