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Here's News!

(FREE to all serious philatelists)

The Royal Philatelic Society London
The world's oldest stamp collecting society is a friendly, approachable institution of true philately.
By Randy L. Nisk, FRPSL

When you receive your copy of this magazine, you will receive a complimentary stamp. The Royal Philatelic Society London is the oldest philatelic society in the world. It was founded in 1869 and has over 10,000 members worldwide. The magazine is published quarterly and contains a wealth of information for collectors, including news, articles, and auction results.

Kelleher's
Free sample actual directly from the publisher John H. Luff in the "Special section" enclosed in this magazine. For more information, call 203.297.6056.

The Autobiography of John H. Luff

It will probably surprise you that this national and international philatelist, who has been a member of the Society since 1960, is a most unassuming early bird of the morning. In fact, he is a very busy man, and his life is a most interesting one. He has been a member of the Society since 1960 and has been a member of the Society since 1960. He has been a member of the Society since 1960 and has been a member of the Society since 1960. He has been a member of the Society since 1960 and has been a member of the Society since 1960.

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Kelleher's Collectors Connection
The pulse of the philatelic marketplace

Stabler "The Snake" "The Tyrian Plum" & "The Jenny"—What's The Connection?

See inside!

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The Tale of "The Three Sisters"

Curiosities
Wait a minute... Could I see that again?

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Ask for the inaugural edition which includes the first installment of a unique 3-part series on the Royal Philatelic Society London.

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If you haven't received your free copy, contact us now. Write or email us today with your mailing address! **Kelleher's Collectors Connection** is a wonderful bi-monthly worldwide stamp magazine full of delightful, well-written, knowledgeable articles, features and news about the serious side of stamp collecting. We think you'll agree, there's never been anything like it—

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The
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On Our Cover: K. David Steidley and his lovely wife, Stefanie, with their large vermeil award at the ASDA's 100th Anniversary National Postage Stamp Show.

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Relaxing at a show...but not for long. Two of the key leaders instrumental in bringing the exhibiting world the largest international stamp show in history—**World Stamp Show - NY 2016**—spent a productive weekend at their booth at the APS StampShow in Grand Rapids in August. Roger Brody, left, and Wade Saadi were there in the continuing and necessary quest to build/increase American philately's vast support for this great event. Have YOU made YOUR plans yet? It's the first New York City international since 1956 (FIPEX).

Wow! A new concept in exhibit frames is coming in 2016!

World Stamp Show - NY 2016 is set to unveil the next generation of exhibit technology

We couldn't believe our eyes when we received a recent press release from the committee preparing the giant World Stamp Show next year at the Javits Convention Center in New York City. We simply had to read it twice!

After nearly 30 years using the precedent-setting "Ameripex-style" exhibit frames developed by Charlie Jenkins in the 1980s for Chicago's great show, the New York committee has, with the aid of technology and some imaginative thinkers, come up with a concept that wipes out the drawbacks to frames that, 30 years ago, were truly a giant leap forward in exhibit display.

Two of the new frames, by the way, were on view at the APS StampShow in Grand Rapids. They should have been

the talk of the show—but there was no hype and special promotion to draw attention to them. They were certainly worthy of such special notice.

Why? Well, let's start our with the fact that the new frames weigh half as much (perhaps less than that) than the Ameripex frames. They have a locking technology that eliminates the cumbersome screws that add tons of hours to the workload of setting up/taking down a stamp show. The new frames are thinner and yet several times stronger in construction materials. The result: they are more secure; thus exhibits will be safer. The latter is only the start! And best of all, they are cheaper than the Ameripex frames. We think stamp shows will be waiting in line to acquire this new style of exhibit frames!



Zwilling's New Book...

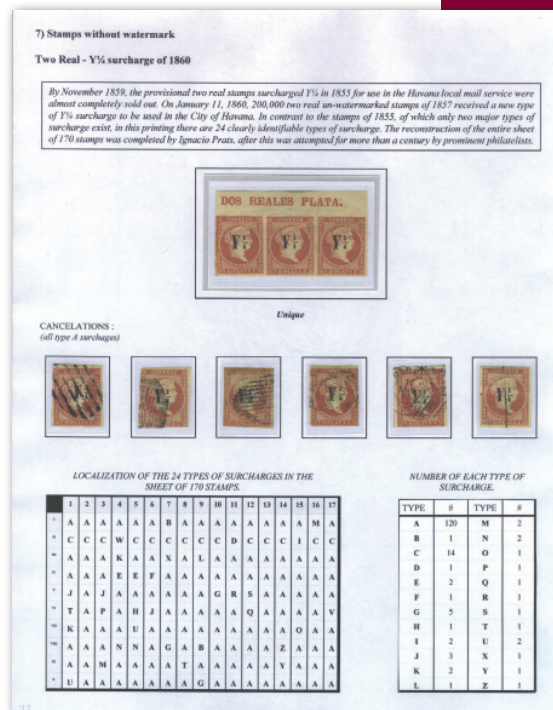
It's in the works! Exhibiting guru Steve Zwilling's huge (and highly useful) ***The Path To Gold: 175 Proven Stamp Exhibiting Tips*** will be unveiled in the spring of 2016 especially for display and sale during World Stamp Show - NY 2016 in New York City. Lavishly illustrated with over 200 full color images on 8.5" x 11" pages, the entire subject of how to create the gold medal exhibit is treated comprehensively. Your AAPE is publishing it—and the price, by the way, will be especially attractive.

More on *Path To Gold*...

In his forthcoming book, Steve Zwilling uses and illustrates scores of successful high award-winning exhibits as key examples of the virtually countless techniques exhibitors have developed to imaginatively tell their stories. The background on these examples is told in an anecdotal, understandable manner by the writer. Included are the full contents of Steve's regular columns here in *TPE* and *The American Stamp Dealer & Collector* going back to 2009. Every tip has a solid, proven track record of success!

The polished small WSP Show

We were proud to have entered our exhibit in the two-day 2015 Omaha Stamp Show! Mike Ley and the entire Omaha Philatelic Society committee produce what we think is one of the best-managed shows in the World Series system. A beautiful location on a college campus, three especially well-planned social events (including a delightful awards breakfast), a carefully-chosen jury, an equally-well-selected bourse, excellent crowds—and most of all a committee friendliness to be envied. Nothing at all to criticize!



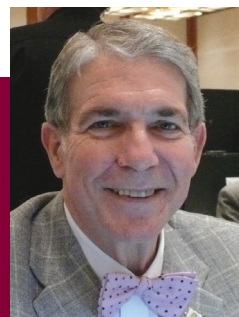
It's been nigh on to 30 years since the last newly-conceived textbook on philatelic exhibiting was released in 1987. *The Philatelic Exhibitors Handbook* in its three incarnations has proved to be a standard work—the last (third) version of which was a combination of this writer's work newly-edited by the very able Ada Prill and the work of a wide-ranging group of expert philatelic exhibitors. The latter ranged from the iconoclastic Stephen Suffet to Bob Odenweller, the master of groundbreaking change in the philatelic exhibiting world over a huge span of 50 years.

The first book, published in three editions with the first two selling over 2,500 copies each (we don't have sales figures on version 3 since it was published by a third party), was prepared before very many exhibitors became computer savvy—and as the book aged, its contents became decently outdated because of the advent of page layout and image manipulation software that have transformed the graphic capabilities available to the exhibitor.

And now, in 2016, comes *The Path To Gold: 175 Proven Stamp Exhibiting Tips* by Steve Zwilling. In addition to my responsibilities with *TPE*, I was appointed by the Board of Directors of the AAPE to edit and lay out the page design for this 176-page volume. And quite a job it is becoming. Never has there been a book on

A very exciting, fresh new exhibiting book is on the way!

ViewPoint



Randy L. Neil
Editor
neilmedia1@sbcglobal.net

Steve Zwilling (page 18) examines the technical aspects of preparing world class exhibits as he discusses Yamil Kouri's StampShow '15 Grand Award-winning *The First Postal Issues of the Spanish Antilles (1855-1865)*. It's just one example of the kind of "how-to-do-it" writing one will find in Steve's impending book due out next spring.

exhibiting with every image inside in full color! This is to be an unprecedented handbook which will, in essence, not just replace the old Philatelic Exhibitors Handbook, but set new—and very high—standards of its own. And never has there been a book that delves deeply into all of the techniques (and personal innovations on the part of exhibitors, themselves) of developing, crafting and building and rebuilding every conceivable kind of philatelic exhibit.

I've read every word of this book several times over and each time I reread a part of it, I learn something new. In fact, I have a separate little pocket notebook I use to jot down ideas and techniques that I've absorbed from Steve's writings. Through his writings Steve has become one of the true pre-eminent teachers of our craft.

Even Steve doesn't know how many exhibitors from every level—novice to world class—he has consulted and obtained illustrative examples from—but his expertise, combined with that of the greatest exhibitors in the world, shines throughout the pages. Not only that, but the readers will find it's a book that will be hard to put down. The author's warm, chatty style of writing is infectious.

The Path To Gold: 175 Proven Stamp Exhibiting Tips will be released next spring. Watch for a special members-only pre-publication price offer coming in our next issue. Our Board has made sure it will be a price you'll like! ☺



From Your President

By Patricia Stilwell Walker

8403 Abingdon Court
University Park, FL 34201
psw789@comcast.net

We had a most successful Board meeting in Grand Rapids; our secretary, Mike Ley gives the details elsewhere in this issue. I'd like to mention one change we were all very much in favor of making. As you know AAPE has sponsored an exhibiting award for the best Novice at any World Series show.

A novice is defined as someone that has not previously shown at the WSP level. The award is a year of free membership in AAPE – we decided that if a WSP show was fortunate enough to have more than one novice, that each of them deserved to have a year's AAPE membership. I'm sure that you will agree the journal has many helpful articles to someone just starting out. The best novice will get a special certificate.

I am excited to report that production of Steve Zwillinger's book on exhibiting is progressing nicely. It now has a title: *The Path to Gold—175 Proven Tips for Philatelic Exhibiting*. We plan on producing both soft and hard copy editions. Please look for ads that give details on the pre-publication order prices. And reserve your copy today! We anticipate scheduling multiple book signing events at NY 2016.

In other NY 2016 news – expect to hear if your exhibit was accepted some time in November. The

AAPE seminars have been scheduled for mid week (May 31st-June 2nd) with the Open Forum on Friday June 3rd of the show.

The NY 2016 website www.ny2016.org/ has a full list of meetings. Click on “Show Information”, then “Meetings/Events”.

The Youth Champion of Champions competition was held at StampShow and the interaction with the Young Philatelic Leadership Fellows program was quite successful. We look forward to having the competition at APS Stampshow in future years. Annika Fillion, age 13 from Massachusetts, was crowned as 2015 Youth Grand Champion – a full listing of awards is available on the AAPE website. Congratulations to Annika and all the other participants.

The AAPE together with the AFDCS have prepared a trifold brochure to encourage collectors of FDCs to start exhibiting. We will make this available to the leaders of each AAPE Open Forum at WSP shows.

New Appointment: I want to thank Kent Wilson for his many years leading the AAPE Mentor Center Service. Kathy Johnson has agreed to be the new coordinator of this important membership benefit. Details of her contact information appear on the “Working For You” page in the back of the magazine. ☐

Tell it like it is!

If you're one of the great people who serve the AAPE—whether as an elected officer or director, or the chairperson of one of our committees, the head of one of our services, or a volunteer who represents and/or helps the AAPE throughout the country—tell us about some of your experiences. You will be helping your AAPE by doing this. By having them in TPE, it'll encourage others to help the AAPE, too! Drop us an email at neilmedia1@sbcglobal.net

Have you recruited a new member recently?

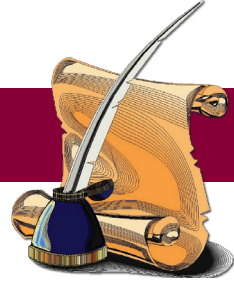
In the past 12 months, AAPE membership has experienced a growth in membership. That's nice... but even nicer would be our growth if every member recruited a new member. Why not give it a try?

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We'll reserve a space for your article immediately! (No kidding.)

Your 2¢ Worth



Relative Scarcity of Canadian Material Often Not Appreciated by APS Judges

When you examine the collecting interests of members of the APS, first comes stamps and postal history of the United States, second comes stamps and postal history of Canada.

Many of us who collect and exhibit the material of Canada here in the USA often encounter judges who equate the postal history of Canada to that of the USA. It is true that for the 19th century and the first half of the 20th the rates of the two countries were very similar. Equating the exhibits of these two countries is not appropriate as the population of Canada has always been in the neighborhood of 10% of that of the USA. In general I think it fair to say that for every single particular postal item from Canada there would be ten similar items from the USA.

I urge APS judges to utilize the electronic library of the British North America Philatelic Society at www.BNAPS.org when researching information concerning Canadian material that he or she will be judging. BNAPS has digitized all their journals and the information can be searched using key words.

Exhibiting Canadian Postal History in the APS shows is tough because we don't feel as if we get a fair shake because some judges simply don't do their home work.

I give as an example a critique I received some 10 years ago in a Florida show "You had that BNA stuff, none of us knew anything about it, so we gave you a vermeil". I think judging has improved greatly since then but it still seems Canadian material isn't recognized for its scarcity.

John Burnett
Jb45855@aol.com

Our Forums at shows are nice, BUT...

One of the hallmarks of the American Association of Philatelic Exhibitors since its inception—and something that is not duplicated by any other organization in philately (and that includes the American Philatelic Society, too)—is the AAPE Forum that generally takes place just before the Judges Critique at shows both small and large. Denise Stotts does a wonderful job making sure we're represented practically everywhere there is a show!

This concept was first developed by Ralph and Bette Herdenberg right after the Association was founded back in 1986. Their contributions in this regard rank among the most imaginative features

any organization in philately does to keep its name in the public eye and promote itself. I imagine we would be amazed at the number of members we've signed up in the nearly 30 years we've been holding these regular forums.

Today, when one walks out of an AAPE Forum and into the aisles of the exhibits at our shows, one sees a rather overwhelming number of high level (translation: gold medal-winning) exhibits in the frames. So many, in fact, that one hears comments at these Forums that the plethora of gold is probably rather daunting to the individual who is thinking of joining the ranks of exhibitors and providing us with new blood for the future. I remember ARIPEX in Tucson in 2011 where there were 19 gold medal winners in their frames. It was more like a proving ground for international-level exhibits than anything else.

Obviously, something must be done to turn this situation around. Exhibiting has become such a conquerable science (it seems) that everyone appears to be learning more easily how to climb its mountain.

I wish the Herdenbergs were still around—for in my humble opinion, it's something they would have long since figured out a way to solve. Ralph and Bette were "reach out" people—if people needed help, they were the idea folks to figure out the best ways to provide it. Here's what I think Ralph and Bette would have come up with—and it's not that difficult an idea to go out and build on...

"Build and Improve Your Exhibit" Clinics

Just like the Forum concept—where an experienced AAPE officer, committee head or savvy member conducts an open discussion on all things having to do with exhibiting—we should organize a new one-hour session for stamp shows (or even convert our regular Forums to this concept) where concise hands-on techniques and "how-to-do-its" are given in a friendly, casual classroom manner. Make them more than just sit-down meetings, include in them visual aids—a potential list of the latter could take up lots of space, so I won't enumerate them here. We are in dire NEED of this new concept. What do YOU think? I'm starting a discussion here in *TPE*, so email our editor now!

Joe B. Marshall
Birmingham, Ala.

2016 AAPE Single Frame Team Competition

Sandeep Jaiswal

Summer is officially over, which means it's time to start preparing for the upcoming Ameristamp Expo 2016. This once a year WSP show has been home to the AAPE Single Frame Team Competition going back to 2006 when it all started.

Teams comprising of five exhibitors compete for the coveted first place and bragging rights for the entire year as the "Champions of the AAPE Team Competition." Furthermore, the names of the winning teams and their respective members are engraved on a large trophy which is on permanent display at the APS building in Bellefonte, Pa. Each member of the winning team also receives a glass trophy with the names of all the members engraved on it.

We had a total of ten teams take part in last year's competition which set a new record. Of the 50 exhibitors that took part in last year's competition, 37 created brand new exhibits that had not been previously shown at the National or International level. The competition also attracted five novice exhibitors!!! For the first time in team competition history, there was an all youth girls team competing against the nine adult teams and the young girls almost pulled off what would have been a historic moment. 2015 was the most competitive year when it came to the Team Competition. Three teams going into the evening were tied for first place and only 5 points separated the next one.

Forming a team is as easy as rounding up five exhibitors and following the rules. See the AAPE website for that.

Please contact me, Sandeep Jaiswal, at sj722@aol.com or by mail to: P.O. Box 8689 Cranston, RI 02920 if you would like further information or if you want to register your team for next year's competition.



Year	Team name & names of Exhibitors (names of Team Captains in bold)					
2006	Collectors Club of New York	Mark Banchik	Lou Capario	Larry Lyons	Harvey Mirsky	Robert Odenweller
2007	Portuguese Philatelic Phanatics	John Dahl	Roger Lawson	John Liles	Philip Parker	Steve Washburne
2008	Untotally Called For	Tim Bartshe	Joe Crosby	David McNamee	Ron Strawser	Kent Wilson
2009	The Golden Warriors	Cheryl Ganz	Matthew Kewriga	George Krieger	Don David Price	Ben Ramkissoon
2010	Oldies But Goodies	John Doyle	Larry Gardner	Van Koppersmith	Alfred Kugel	Jerry Miller
2011	Collectors Club of San Francisco	William Barlow	Behruz Nassre	Sandeep Jaiswal	George Krieger	Henry Marquez
2012	India Study Circle	Paul Allen	Jeffrey Brown	Sandeep Jaiswal	Robert Manley	Steve Zwillingner
2013	India Study Circle	Jeffrey Brown	Pradip Jain	Deepak Jaiswal	Prem Jaiswal	Sandeep Jaiswal
2014	India Study Circle	Paul Allen	Robert Coale	Anubhav Jaiswal	Deepak Jaiswal	Sandeep Jaiswal
2015	Oldies But Goodies	R. Timothy Bartshe	Richard E. Drews	Elizabeth Hisey	Kathryn Johnson	Ronald E. Lesh- er Sr.

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Scott #	Denom	Condition	10	20	30	40	50	85J	90	90J	95	95J	98	98J	100	100J	Total			
K12	30c on 15c	Used															1			
		NG/RG/D-POG															1			
		OG			1															24
		OGnh			1															41
			2	6	2	5	4	11	1	8	1	6	3	1	1	1				

Professional Stamp Experts follows very strict grading standards and maintains an on-line population report on every US stamp issue. Stamps are judged by centering and faults (established table for Fault Severity). PSE works with exhibitors to confirm what you have in a manner that validates your knowledge with worldwide accepted grading standards.

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Enough Said!

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Q&A

By Patricia Stilwell Walker

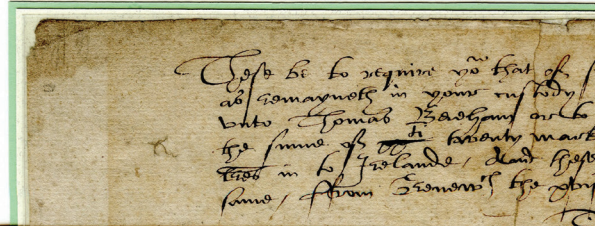
8403 Abingdon Court
University Park, FL 34201
Email: psw789@comcast.net

Figure 3.

“As I have said before, in many a lecture and also in this column – dates must be “philatelically defensible.” That means that they are based on your chosen subject and not on the material you own.”

I. Pre-Adhesive Period A. Forerunners

Privy Council Warrant— for Payment to a Royal M
27 June 1561



These be to require you that of suche the Quenes majestes Threasure as remayneth in your custody you delyver of cause to be delivered unto Thomas Braham or the bringer hereof in his name the sume of xx ti twenty markes for his charges being sent with letters in to Irelande/ and these shall be your warrant for the same/ ffrom Grenewich the xvij th of June 1561

To the Threasureur and
Chamberlaynes of the Quenes
Majestes Exchequier

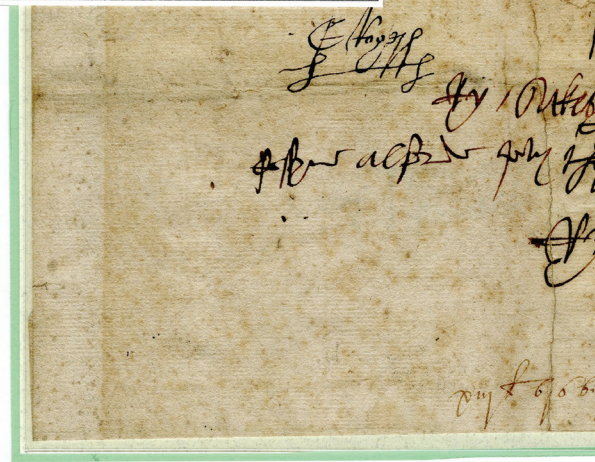
F Bedford
E Clynton

Penbroke
W Howard

E Rogers W Cecill
Ry Sakevyle

Cossyn alford pay tyhs xx ty markes

Ry Sakevyle



Question: I’ve had a judge say “you should turn the first section of your exhibit into Forerunners.” Can you explain what this means and when it would be a good idea to do this/or not?

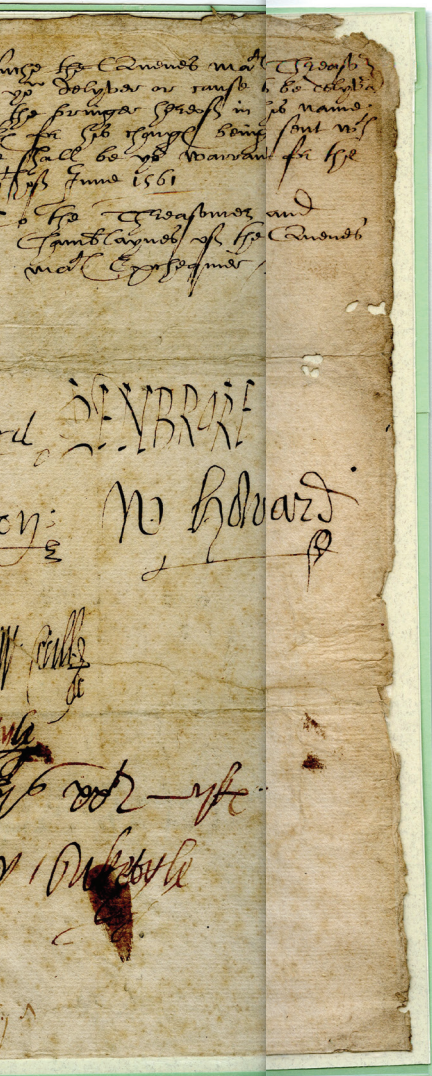
Answer: Let me first define forerunners; it will be easier to answer the question if we all agree on a definition. Forerunners are items which illustrate facets of your exhibit subject that occur before the “exhibit proper” starts.

For a traditional exhibit of the stamp issues of a country, forerunners are stampless mail. Dan Walker’s Champion of Champion winning eight frame traditional exhibit of the island of Grenada in the Ca-

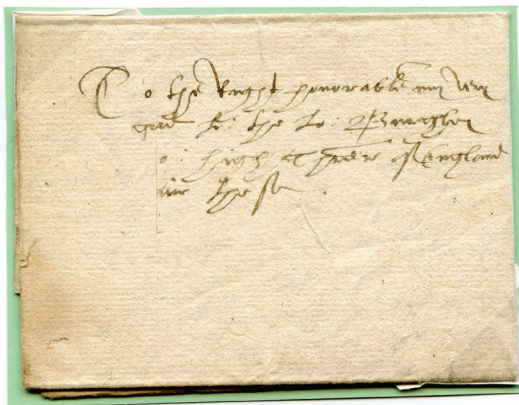
ribbean started with a frame of stampless mail. Do you need a full frame? Do you need any? The answer is that very useful, but not necessarily helpful “it depends.” Firstly, if the exhibit does NOT include the first adhesive issues of a country, then stampless mail is not a true forerunner – forerunners would be the previous adhesive issues which may or may not be appropriate to show. If you are blessed to be showing a traditional stamp exhibit for which much pre-production material exists and you own a reasonable amount then stampless forerunners are not needed. This advice also applies to revenue and postal stationery exhibits designed in the traditional fashion.

For themed exhibits, you are in control of the be-

essenger taking letters into Ireland



**Military Courier from Ireland
6 February 1582**



Entire letter from Dublin to London, addressed as follows:

To the Right honorable my very good L. [ord] the Lo. [rd] Burghley [L]o. High Treas[ure]r of England [g]ive these

Two letters of the address have been lost when the paper seal was broken.

Contents of letter concerns payment for provisions of Beef and Heringues for Munster. It closes with the dateline: *Dublin six day of February 1582*, signed A. Wallos.

Docketing confirms date, en-dorsed in Burghley's own hand:

*Mak ordre for pay
ing
WB*

**Privately Carried
26 July 1600**

Entire letter written by Anthony Standen in Dublin to Philip Corsini in London. Carried privately.

One of four letters from Ireland in the Corsini correspondence.



Dateline: *Di Dublino alli 26. Luglio 1600.*

ginning of the story —you may choose to present a prologue of some type: background information (for an event), early childhood or education (in a biographic exhibit), ancestral species (in the case of flora or fauna) and so on. As a judge I expect these to be the “first section” or “chapter zero” of the plan and integral to the development of the theme and thus they are not forerunners as per my definition above. My recommendation is not to include this chapter unless you have sufficient material to illustrate it properly. The forerunner solution is not ideal for this type of exhibit.

For exhibits of the other types in Postal Division —postal history, airmail, fiscal history—you, the

exhibitor, define the scope of your subject. A well defined scope has a definite beginning which is often a date. As I have said before, in many a lecture and also in this column – dates must be “philatelically defensible.” That means that they are based on your chosen subject and not on the material you own. Some straightforward examples are the date a postal law/rate/treaty agreement goes into effect, the date a post office opens, or the beginning of a war (or other historical event). Less obvious would be setting the scope of exhibits relating to “systems” of carrying the mail – when did the practice become established? Official? Used predominantly? Think airmail, railroads, packet services, routing depots etc.

**Montserrat:
Postal History of a Caribbean Island**

This exhibit follows the development of the Montserrat mail system starting as early as 1769, showing the first postal markings in 1790, and then the rather unusual history of the Post Office within the complex structure of the "Presidency" of Montserrat and the entire Caribbean Leeward Islands Colony comprising Montserrat, Antigua, St. Kitts-Nevis, Dominica, and the British Virgin Islands.

The Island of Montserrat is small enough in the philatelic sense that the exhibit covers the development of the postal history from the Forerunner Period in the 1760's to the end of the World War II period in 1945-6, almost 200 years. The exhibit is organized as:

Forerunners: Pre-Montserrat Postal Markings (1769-1790)

Period 1: Montserrat Post Office 1790-1903

- Straight Line Handstamps (1790-1802)
- Horseshoe Handstamp (1804-1809)
- No Handstamps (1810-1836)
- Circular Datestamps (1836-1873)
- First Stamp Issues (1858-1889)
- Leeward Islands Period (1890-1903)

Period 2: Reissue of Montserrat Postage 1903-1946

- Small Circular Datestamps (1903-1912)
- Large Circular Datestamps (1909-1933)
- Plymouth Datestamps (1930-1946)
- Early Air Mail Period (1930-1936)
- George VI & World War II (1938-1946)
- World War II & Censorship (1939-1945)



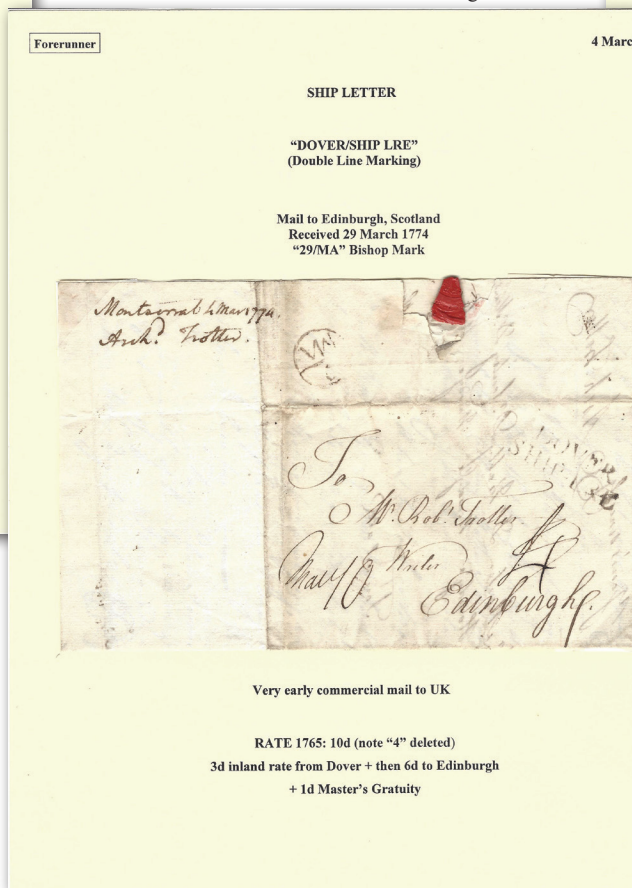
Postal History in the formal philatelic sense usually means the study of rates, routes, and markings of an area or country. Montserrat is of such a size that the term Postal History is used as well to encompass the philatelic history of the Post Office itself which covers a broader scope than just the rates, routes, and markings. Thus, the study of when various stamp issues as well as postal stationery were introduced and the political factors that influenced these issues are also discussed here as part of the island's Postal History. Montserrat Ship, Packet and other Mail Rates are shown starting from very early inception.

Any mail from Montserrat in all of the periods above is quite difficult to find. To exemplify, the literate population in Montserrat was estimated to be 240 in 1881 and dropped in succeeding decades.

The year of inception of each rate is shown at the bottom of every page. Dates of individual covers are found at top right of each page.

Figure 1.

Figure 2a.



OK—you pick a defensible date to start your exhibit; most of us have material—some of it very choice—that predates when the “exhibit proper” now starts. Trying to turn this material into “Section 1” of an exhibit may lead you to getting the advice that formed the initial question. This most likely happens because the aspect of the subject illustrated by the early material doesn’t really integrate into the main body of the exhibit—or you don’t have enough of it to develop it at the same level as the rest. It is from this material that forerunners are selected. Let’s consider a few examples.

Examples of using forerunners:

A fellow Ireland collector shows (or used to) an excellent exhibit of *Great Britain Used in Ireland*.

He submitted the exhibit to the AAPE Critique service and I got it to review. One of its problems was “Section 1” which consisted of about a frame of pre-uniform penny postage stampless material. The problem with this is that to do this aspect of the subject justice takes a minimum of 4 frames; in addition very few of the pieces were exceptional. I advised him to choose the four best pieces and label them Forerunners with the main body of the exhibit starting with the penny black. The quality of the main focus of the exhibit then became much easier for the judges to appreciate—with this and other changes, his exhibit internationally improved 2 medal levels.

Suppose you collect the airmail history of a particular country, but you don’t have a good repre-

Period 1: Montserrat Post Office 1790–1903

22 March 1790

Early, Middle, Late & Pre-Victorian
Era: Handstamps, Registration

STRAIGHT LINE HANDSTAMP PERIOD
1790-1802

"Montserrat" Straight Line Marking
(1790–1796)

Packet Boat Mail to England
Receiving Mark 3 June 1790



Earliest Known Example of Handstamp

Letter originated on Montserrat and was sent by local schooner to Antigua to catch the UK Packet Boat.

RATE 1765: 1s. per sheet to UK + 2d charge from origin on Montserrat to Antigua

Figure 2b.

Forerunner

By Private ship
Consignee's letter

November 3, 1763

In the early British colonial postal system, Annapolis was the principal town in Maryland. Only in 1751 did Baltimore establish a post office—by public subscription. However when Benjamin Franklin and John Foxcroft published their schedule of postal rates in 1763, Baltimore was not included. It did appear in the *Tables of Post of all Single Letters carried by Post in the Northern District of North America* published October 1765. Manuscript town markings are known from 1766 [Massachusetts Historical Society]. The first handstamps appeared in 1772.

Much early mail from Baltimore was conveyed by private ship, not entering the colonial postal system.

Dated: *Balti Town 3 Nov 1763* —, Sent by the well known Baltimore merchant Robert Alexander, together with a cargo, to London.

Balti Town
3 Nov. 1763



Landed at Falmouth, placed in the British postal system, ultimately charged 1 shilling; the ounce rate for more than 80 miles. As the letter refers to several enclosures this is likely. A rate of 8d has been ignored and a rate of 1/4 has been deleted. No ship fee was charged as this was considered a "consignee's" letter—traveling on the same ship as a cargo sent by the same individual. Docketed as: *Recd 14 Feby 1764*.

Figure 4.

“Unlike the Ireland exhibit, my exhibit Baltimore Postal History: from Colonial Times until the UPU deliberately does not have a specific date in the title. This is because although the post office was opened in 1751 it was not on the major mail route which went through Annapolis.”

sensation of pioneer, experimental, or survey flights because your good buddy, fellow airmail collector Linda Sue has a terrific exhibit of them. It would be ill advised to try to make a Chapter 1 in your exhibit of this era of airmail development because it will be compared (unfavorably) with Linda's. However, a small selection (2 or 3 pages) might make an excellent Forerunners section. Alternatively if you have one item that Linda Sue covets mightily, consider putting it on your title page and not having a forerunner section at all.

AAPE Past President Peter McCann's exhibit *Montserrat: Postal History of a Caribbean Island* shows six pages of ship and packet mail from Montserrat before the post office was established. The title

page is shown as Figure 1 – note that the Forerunners are clearly set out as part of the plan. By the way, this page has won the AAPE Exhibiting Excellence Award for title pages. One of the pages of Forerunners and the first page of the “exhibit proper” are shown as Figures 2a and 2b. Given the scarcity of early material from this area, devoting six pages to forerunners in an eight frame exhibit makes sense.

My exhibit *Ireland Postal History: 1657 through the 1890s* starts with the first Act of Parliament that established a mail system for use by the public in general. I show a single double page with Forerunners—the items are a 1561 Privy Council Warrant authorizing payment to a Royal messenger for taking mail into Ireland, a 1582 letter carried by a military

DISTANCE ZONE — RATES IN STERLING: 1765 TO 1792

The earliest postal rate system set up in the Americas naturally mirrored the British pattern — that is rates were charged based on the distance a letter was carried and the number of sheets in the letter, as “bulk” rather than weight was considered the second component of expense after distance travelled. Distances were set in zones that got more complex over time and the rates were set in Sterling: shillings and pence [d]. The British Colonial system was copied by the Continental Congress in setting up the first United States postal system.

The postal regulations allowed for conversion to rates expressed in “coined silver” which are the units most often seen on letters. These were grains of silver [gr] and pennyweights [dwt]: 24 gr = 1dwt. A pence [d] sterling was equivalent to 8 grains [gr] of silver. At times, rates on letters are also expressed in the “local currency” equivalent to silver.

Most letters were sent unpaid, as the carriage of letters was uncertain - the postage being paid by the recipient.

British Colonial Rates

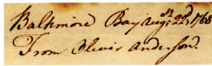
100 to 200 miles - 8d, plus 2d ship fee

Rates established per Act of British parliament—per table at right. All tables list rates for letters “of a single sheet” - two sheets being twice the rate up to 4 sheets or an ounce packet. In addition to the distance zone rates, incoming ship letters paid an extra fee of 2d.

August 22, 1768

Rates effective
December 16, 1765

Not over 60 miles	4d
61—100 miles	6d
Each further 100 miles	2d
One port to another port	2d
Incoming ship letters: 2d in addition to inland postage	



Docketed: Baltimore Bay/Aug 22, 1768 —From Oliver Anderson

Baltimore to Philadelphia—charged for 100 to 200 mile rate of 8d plus 2d ship fee for a total of 10d.

Converts to 3 dwt 8 gr of silver—written in red manuscript SN 3.8.

This again was converted to 1/7 in local Philadelphia currency by that post office. No manuscript town name marking.



Provenance: Pennsylvania Historical Society Archives

Figure 5.

“Mark Schwartz showed a new exhibit at BALPEX recently: The New York Postmaster Provisionals. The last page of this four frame exhibit shows the stamps that made all U.S. postmaster provisional stamps obsolete—the first general issues of 1847.”

courier and a privately carried letter datelined Dublin 1600, from the well-known Corsini merchant correspondence.

This is shown as Figure 3. Because there is a considerable amount of material to include in the pre-adhesive part of this exhibit (75 more pages), only these three are shown.

Unlike the Ireland exhibit, my exhibit *Baltimore Postal History: from Colonial Times until the UPU* deliberately does not have a specific date in the title. This is because although the post office was opened in 1751 it was not on the major mail route which went through Annapolis. Letters with rates and postal markings are not particularly available until the early 1770s. I own two letters from the 1760s. I show one with the page labeled Forerunner: this has a dateline of “Balt Town 3 Novr 1763” – the rate marks and handstamps seem to have all been applied

Figure 6.

Epilogue

Act of Congress, March 3, 1847 (eff. July 1)

Section 11 of the Act of Congress of March 3, 1847 authorized the Postmaster General to prepare postage stamps. He contracted with the engravers Rawdon, Wright, Hatch and Edson (the successors to the company that engraved the New York Provisional) to prepare both 5c and 10c adhesives. The New York Postmaster Provisional stamp was no longer needed and ceased being sold at the New York Post Office.

The rate of 5c was for a letter of up to ½ oz. sent up to 300 miles.



New York, NY to Boston, Mass.

February 3, c. 1850

The rate of 10c was for a letter of up to ½ oz. sent over 300 miles.



New York, NY to Phelps, NY

September 16, 1847

in England. (Figure 4) In contrast, the letter from 1768, shown in Figure 5, clearly has a colonial rate marking on it – there is no way of knowing if this was written in Baltimore or in Annapolis, however it is not a forerunner and I use it as the first page of the “exhibit proper”.

Question: We have all heard the advice that a good exhibit has a beginning middle and an end. I find that when looking at exhibits, good endings are few and far between. Can you recommend an approach or make suggestions as to what makes a good ending?

Answer: I agree with you; I have trouble ending my exhibits as well. Let me mention a couple of ideas and then give some examples.

First and foremost – given your subject, is there a clear answer to “what comes/happens next?” Was your stamp issue de-monetized? Was your special

VI. The End of the Mail Tax

Uniform 4d Rate

Long awaited GPO Notice to Public and Instruction to all Postmasters, November 21, 1839:

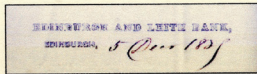
The Single Rate of Inland Postage on all General Post Letters, transmitted between places in the United Kingdom will be the Uniform Rate of 4d.

The new Rate was effective December 5, 1839, the Additional ½d tax was abolished.

First Day of Uniform Fourpenny Rate



5 December, 1839
Edinburgh to Melrose, handstamped in Edinburgh
4d unpaid Uniform Post rate.



Dated Banking Commercial Mail
Scan from contents at 75%

Figure 7a.

rate or complex rate system eliminated by some type of reform legislation? Was a new postal treaty enacted that ended the service you are displaying? If the answer is “yes”, do you have a good example that makes that point.

Mark Schwartz showed a new exhibit at BALPEX recently: *The New York Postmaster Provisionals*. The last page of this four frame exhibit shows the stamps that made all U.S. postmaster provisional stamps obsolete—the first general issues of 1847. Figure 6.

Kathy Johnson has a postal history exhibit that explains and illustrates a special half penny tax imposed on letters traveling on Scottish mail coach roads starting in 1813. The tax was eliminated only when Great Britain introduced uniform postage rates in 1839. Shown as Figures 7a and 7b are the last two pages of the exhibit.

If your subject is one of hyperinflation rates, one

VI. The End of the Mail Tax

Uniform 1d Rate

New Uniform One Penny effective January 10, 1840, repealing the Uniform Rate of 4d.

For mail to be eligible for the new rate, pre-payment was required. Stamps were not immediately available in Scotland, but soon 1d, 2d and 1d letter sheets were in use.

16 June, 1840
Glasgow to Edinburgh
1d Uniform rate.



18 November, 1840
Edinburgh to Glasgow
1d Uniform rate.
Paid with Mulready letter sheet.
Correctly canceled on Britannia.

2 November, 1840
Edinburgh to
Haddington
4d paid
2 x 2d blue
Four times rate.
e



Figure 7b.

can include an epilog that shows the new stamps issued after currency reform. That is, if that is what happened. Bob Hisey’s exhibit *The Death of a Postal System - Zimbabwe Inflation* ends when the post office ceased operations. His last page is shown as Figure 8.

If “what comes next” is somewhat vague or has an imprecise date, another potential epilog is to show material relating to an anniversary or a commemoration of your subject. For a traditional exhibit of one of the U.S. classic stamp issues, you might choose to end the exhibit with a showing of one of the presentation proof sets produced after the dates of the exhibit proper—the Roosevelt (1903) or Pan Pacific (1915) Die Proofs.

When I first started collecting Irish postal history almost forty years ago, I naively thought I could create an exhibit that started with the beginning of the

Epilog

Here is shown the entire array of seen Domestic mail for the last year of the Zimbabwe currency!

ZERO



Notable milestones by April, 2009

90%+ of POs and schools closed, keeping some in Harare open.
Mail volume off by 90-95%+
Harare Air Mail kept open, for UN and Aid agencies and the government.
PO broke, no income.
Currency worthless
30% of the people fled, 95% of the whites

Figure 8.

*“If your subject is one of hyperinflation rates, one can include an epilog that shows the new stamps issued after currency reform. That is, if that is what happened. Bob Hisey’s exhibit *The Death of a Postal System - Zimbabwe Inflation ends when the post office ceased operations.*”*

postal system and ended with the events surrounding the formation of the Irish Free State in 1921/2. It only took me a few years to realize two things, the story of the Transition to the Free State is an eight frame exhibit all by itself and secondly that the postal markings and rates of the early 20th century in Ireland (as in the rest of Great Britain) are mostly pretty boring. I made the decision to end the exhibit in the 1890s (see title above); unfortunately there is no really crisp philatelically defensible date involved when the replacement cancelers were introduced – besides, as mentioned, they are boring! I am fortunate enough

Figure 9.

Conclusion

6 July 1890

Post Office Jubilee.

Celebrating 50 years of Uniform Penny Postage.



Jubilee card mailed in Dublin 6 July 1890, endorsed *Via Queenstown per S.S. Etruria*, addressed to Kansas City, Mo, U.S.A. Most likely traveled on the Dublin to Cork T.P.O., however the special TPO CDS did not yet exist, so there is no way to tell.

to own a piece of postal stationery issued in 1890 to commemorate 50 years of Uniform Penny Postage; shown as Figure 9, it is uncommon used and especially so from Ireland.

When writing a themed exhibit, try to structure the story so that what most judges would consider the “natural” final chapter is shown as such. (If not explain in your judges notes page.) Biographies tend to end with death anniversaries or commemoration of the individual’s accomplishments. An exhibit involving one or more historical events usually has a section on commemoration or current celebrations.

WORLD WAR II CENSORSHIP PERIOD

Censorship Handstamp & Labels
(1939-1945)

Handstamp Black (1942-1943)

“PASSED BY CENSOR, MONTSERRAT”

George VI Leeward Islands Postal Card
Sent to England Air Mail
Via Antigua 24 February 1943



Only Five Examples of
“PASSED BY CENSOR, MONTSERRAT”
Mark Reported

Commercially used very seldom seen postal card bearing an extremely uncommon censor handstamp. Note the round USA Censorship marking applied in transit to England.

Rate 1941—Br. Empire Card
Air Mail Card 11½d

Figure 11.

“If you don’t have an obvious epilog subject, you need to avoid the “tail off” effect that might occur if the ending section of your exhibit is less complex to develop or if the material is easier to obtain than that in the earlier parts of the exhibit. Look for something special that can close the exhibit.”

Seventh Issue — Soruth Town of Gadhda Manuscript Official June to December 1949
The End



GADHDA
“SARKARI” in red manuscript Gujrati
Block of eight—largest known to this exhibitor.
Ex Asch



GADHDA (probably)
“Service” in in claret cursive writing
June 1949



GADHDA
“SARKARI” in red manuscript Gujrati
Ex H.D.S. Haverbeck

The End. This exhibit began in 1864 when Soruth was the first Indian princely state to issue postage stamps — a primitive brass handstamp was used to handstamp three short lines of native symbols on four kinds of paper in black watercolor ink. Ninety-six years later Soruth ends its philatelic issues with a hand written manuscript provisional official stamp using a base stamp that was a reasonably sophisticated printed by offset lithographed. At least three low values (note no one anna values because they were used up) of this 1929 offset lithographed issue were used for this official manuscript provisional.

Figure 10.

When showing flora or fauna, efforts at conservation often are the final section.

If you don’t have an obvious epilog subject, you need to avoid the “tail off” effect that might occur if the ending section of your exhibit is less complex to develop or if the material is easier to obtain than that in the earlier parts of the exhibit. Look for something special that can close the exhibit.

Dan Walker’s exhibit *Soruth: A Princely Indian State* shows all seven stamp issues of this country; the last three pages show the final issue with official manuscript overprints. The last page (Figure 10)

even has a highlighted item.

Peter McCann’s Montserrat exhibit discussed as an example in the Forerunners Answer, ends with a section of WW II censored mail. Peter makes sure that the last two pages have very special items. The final page is shown is Figure 11.

If you have created an epilog for your exhibit, especially if it is of the “not so obvious type,” I would like to illustrate it in a follow-up column. Please see my email address on page 10.

As always I welcome new questions to tackle – please send ideas any time. ☺



Great Exhibit, Great

Preparing Exhibits

By Steve Zwillinger
steven.zwillinger@gmail.com

At StampShow this year the Grand Award was awarded to Yamil Kouri's exhibit *The First Postal Issues of the Spanish Antilles (1855-1865)*. Short of a guided tour of an exhibit at the frames, we have few opportunities to see great exhibits. When we do we get guided tours of exhibits at stamp shows, the focus, quite understandably, is on the story or theme of the exhibit.

In contrast to that, let's look at Yamil's exhibit from an exhibiting perspective to see what the elements of a grand-award exhibit looks like and how such exhibits consistently employ a set of gold-level practices that make it stand out.

Figure 1 shows the Title Page. It contains the essential elements of a title page. It begins by telling us what the exhibit is ("This traditional exhibit presents...") and describes the stamps in the exhibit: who issued them, where they were used, and when they used. The description continues with information about watermarks, colors, the years these changes were made, overprints (the first overprinted stamp in the world!) and why they were demonetized. This is a capsule history of everything one could want to know about the stamps.

Information about the purpose of the exhibit is presented next ("The purpose of this exhibit is to illuminate every possible aspect of the production and usages of this issue...") Wow! This is a high standard Yamil has set: every possible aspect has to be addressed for the exhibit to meet the goal Yamil set for it.

The next paragraph tells us the unique items and major rarities we will see: "This is the most complete study of this issue that has ever been made." Double wow. The most complete, ever. Another high standard for the exhibit to meet. Finally we have the sequence in which the material in the exhibit is presented in seven sections. Let's see what Yamil does with this.

Figure 2 shows the next page of the exhibit. This

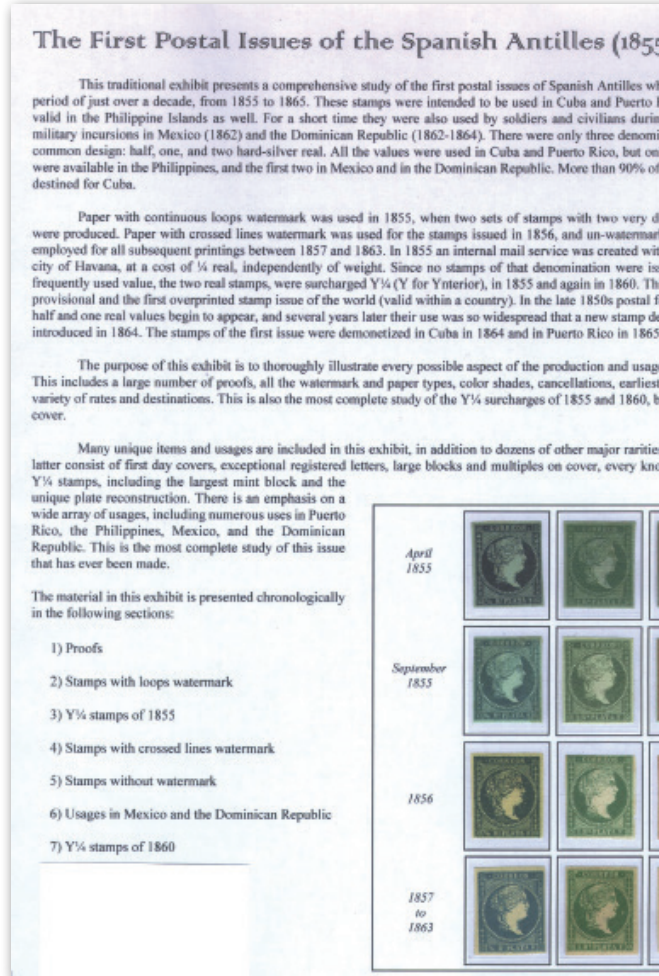


Figure 1 – Title Page.

page presents us with a guide to understanding how information will be presented throughout the exhibit. As we expect from the organization shown on the title page, it contains proofs of the issue. Let's look at the layout of the page and what it signals for the rest of the exhibit page.

Headings

Every page in the exhibit, has matching headings. Where a section heading is at the same high

Great Techniques

5-1865).

which spanned a
Rico, but were
g the Spanish
nations with a
ly the last two
this issue was

ifferent colors
ked paper was
in the capital
ued, the least
is was the first
ergeries of the
sign had to be

e of this issue.
usages, and a
oth off and on

. Some of the
own use of the



Figure 2 – First page after Title Page which sets the standard.

1) Proofs

Half Real

Proofs are known on un-watermarked white or tinted plain paper, and less commonly on laid paper. Many of the surviving proofs exhibit some of the wear changes and defects which are only observed on the un-watermarked stamps printed on or after 1857, in both the first and second settings.

white paper - color shades

white paper - color shades

buff paper - color shades

multiples on buff paper - olive green

greenish paper - color shades

light pink paper

Printer's waste:



level of organization as that shown on the title page, the section number is shown. The number is shown once – at the beginning of the section. The text of the heading (but not the number) is repeated on each of the pages of the same section. Each page also has a second level heading providing an additional level of detailed descriptive information telling the viewer what we are looking at. There is an economy of words in the headings which ‘telegraph’ the informa-

tion and make it easy for a viewer (and a judge) to easily follow the sequence of material.

Introducing Sections and Describing Items

The first page of the section in the page shown in Figure 2, is introduced with a text box providing essential information; this is done on the first page of every section. On the top half of the page Yamil provides a description of every item. Many exhibitors consider this good practice; they don’t want to show

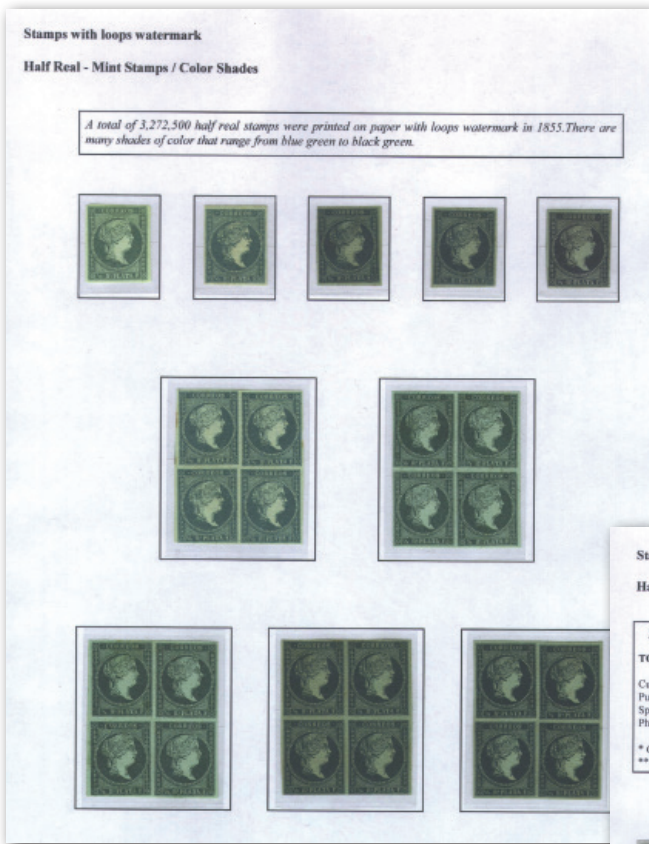


Figure 3 –
Presentation of
shades



Figure 4 –
Presentation of Postal
Rate information.

something without saying what it is. It should not be up to the viewer to know what something is and why it is there. There is a line across the page that divides the space and something in a different category (with its own heading) is shown. The presentation on the bottom half of the page is different from that of the top half: this part of the page does not have a description under each item. These four items fit within a single category (Printer's Waste) and the heading clearly identifies what they are. Each of the items is described even though the description is not

under the item. The page – with a very carefully arranged appearance (note how the vertical pair at the bottom is below the center stamps in the rows above) – shows an expert's hand in knowing when different labelling techniques are appropriate. This approach is also shown in Figure 3


Boxed text introduces the section and tells that stamps with the loops watermark were printed in 1855 and that there are many shades from blue green to black green. Yamil doesn't need to label each shade on the page: the purpose is to show the range

Figure 6 -
Highlighting

Stamps with loops watermark

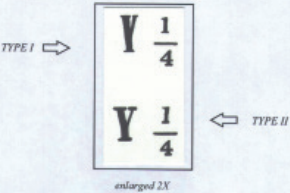
Two Real - Carmine Red
1/4 surcharge
The two known vertical pairs with two types of surcharge

No more than a dozen pairs of this provisional issue are known, on or off cover, including both carmine and orange red stamps. In a sheet of 170 stamps there are 313 possible different pair combinations (153 if we only count vertical pairs). The probability that a pair of these stamps includes both types of surcharges is only 5.4%.



ical pairs with two types of surcharges (pos. VII-5 & VIII-5 and pos. VII-11 & VIII-11). Cancelled with oval grill (left) and seven bar oval, respectively.

These are the only two known carmine red vertical pairs with types I and II surcharges.




enlarged 2X

Figure 5 –
Presenting complete
key information.

7) Stamps without watermark


Two Real - 1/4 surcharge of 1860

By November 1859, the provisional two real stamps surcharged 1/4 in 1855 for use in the Havana local mail service were almost completely sold out. On January 11, 1860, 200,000 two real un-watermarked stamps of 1857 received a new type of 1/4 surcharge to be used in the City of Havana. In contrast to the stamps of 1855, of which only two major types of surcharge exist, in this printing there are 24 clearly identifiable types of surcharge. The reconstruction of the entire sheet of 170 stamps was completed by Ignacio Prats, after this was attempted for more than a century by prominent philatelists.



Unique

CANCELATIONS :
(all type A surcharges)



LOCALIZATION OF THE 24 TYPES OF SURCHARGES IN THE SHEET OF 170 STAMPS.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
1	A	A	A	A	A	B	A	A	A	A	A	A	A	A	A	M	A
2	C	C	C	W	C	C	C	C	C	D	C	C	C	I	C	C	
3	A	A	A	K	A	A	X	A	L	A	A	A	A	A	A	A	A
4	A	A	A	E	F	A	A	A	A	A	A	A	A	A	A	A	A
5	J	A	J	A	A	A	A	A	A	G	R	S	A	A	A	A	A
6	T	A	P	A	H	J	A	A	A	A	A	Q	A	A	A	A	V
7	K	A	A	A	U	A	A	A	A	A	A	A	A	A	O	A	A
8	A	A	A	N	N	A	G	A	B	A	A	A	A	Z	A	A	A
9	A	A	M	A	A	A	A	T	A	A	A	A	A	A	Y	A	A
10	U	A	A	A	A	A	A	G	A	A	A	A	A	A	A	A	A

NUMBER OF EACH TYPE OF SURCHARGE.

TYPE	#	TYPE	#
A	120	M	2
B	1	N	2
C	14	O	1
D	1	P	1
E	2	Q	1
F	1	R	1
G	5	S	1
H	1	T	1
I	2	U	2
J	3	X	1
K	2	Y	1
L	1	Z	1

of colors – not to make up a color description for each shade of ink. The page is clean and uncluttered; it's elegant. The frame around each element on the page clearly separates the border of the items from the page.

Key Information

Figures 4 and 5 show how key information is presented. Key information is that which is required to understand the items or the context but which is not a caption for a specific philatelic item. In Figure 4 postal rate information is presented so the covers

(which each have a caption/description) can be more fully understood and placed within the postal rate structure. On the page are single, double and triple weight letters. Each cover is in perfect condition. Not shown here are the pages immediately following this page with Certified Mail and usages by country of destination.

Figure 5, about the surcharge of 1860, does not simply present an example of the surcharge. In addition to the boxed text telling us why there was a surcharge issued and when and how a reconstruction

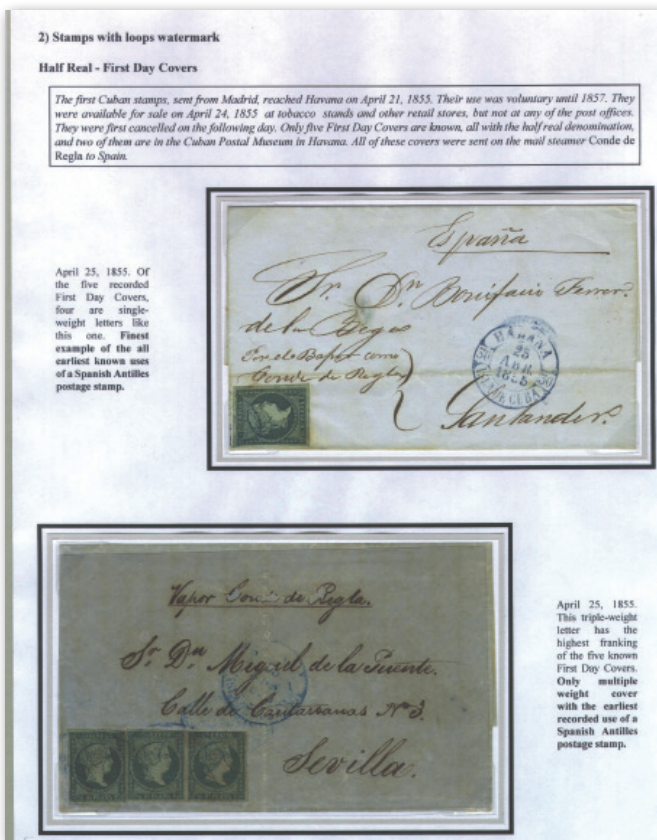


Figure 7 – Combination of headings, boxed text and highlighting.

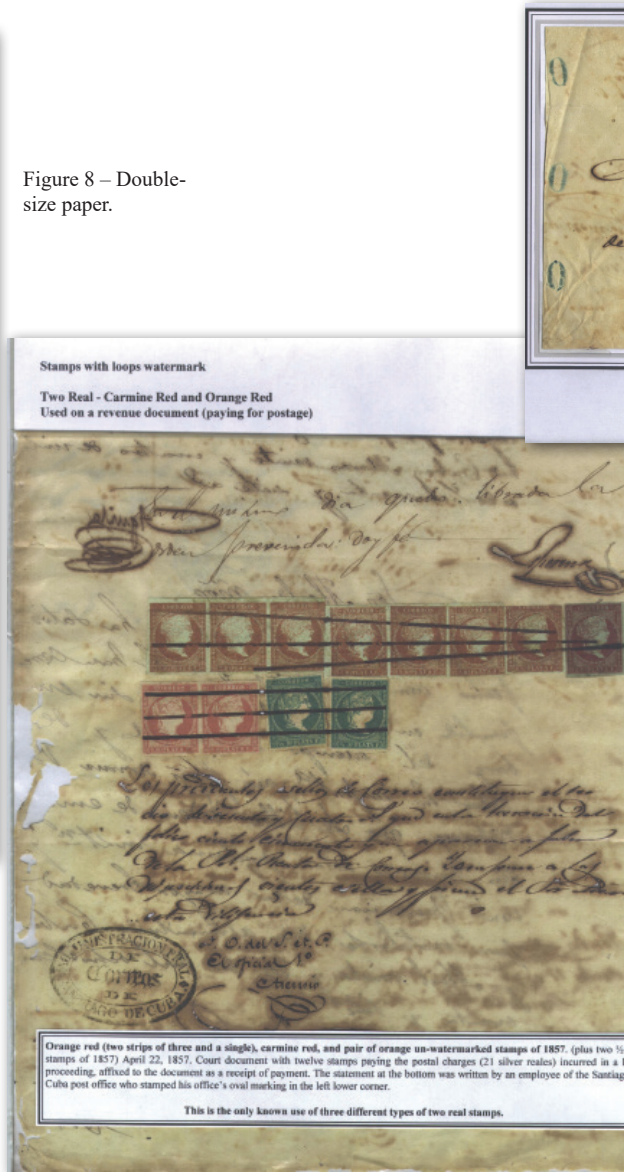


Figure 8 – Double-size paper.

the entire sheet was completed, a complete description of the location of each type of the overprint on a sheet and (very nice!) a summary table telling us how many of each type were in a printed sheet.

Highlighting

In every exhibit certain items are more noteworthy than other items. Such items deserve to be highlighted. Figure 6 shows a page with two significant items. They are vertical pairs with a different surcharge type on each stamp. The items are double-matted with a frame around them and they are alone on the page. Both of these ways of calling attention (special borders and lots of white space) tell us, before we even get close enough to read about the items, that this will be something special.

We see that instead of two lines of headings there are four lines of headings. Boxed text on a page other than one starting a section also tells us this is special.

The information is presented in bold type – another indication of importance. By studying this page we learn that there are only 153 vertical pairs in a sheet and only five percent of them can include both types of the surcharge for this issue. The bold text clearly states “These are the only two known carmine red vertical pairs with types I and II surcharges.” No one can miss the importance of this page. And, to make it absolutely clear what we are looking at, an illustration of the two types of surcharges is shown. What a great page.

Figure 7 shows a page that combines Yamil’s use of headings, a boxed section introduction and highlighting with borders as well with bold text.

Large-sized pieces

The exhibit does not exclude large or hard-to-mount pieces. Figures 8 shows an oversize piece that uses a double page. (It is brave for an exhibitor



Figure 9-
Large item.

November 24, 1855. Official certified mail judicial wrapper from Cardenas to Havana franked with a 1/2 real, a one real, and a strip of four 2 real carmine red stamps. Nine and a half silver reales paid the postage of a 17 X weight letter (8 1/2 reales) plus one real for the certified mail fee. This envelope and its content must have weighed 8.3 ounces. The "O" on the edges were used to identify certified mail.

Only known use of all the three values of this issue on cover in the decade-long period in which these stamps were valid.



Figure 10 – Shades
from subsequent year.

to have a single double-sized page in an exhibit; it makes transporting an exhibit more difficult. Some exhibitors will avoid a large piece if it means they need to use an oversize page.) Figure 9, a large piece, has an overlay to allow space to provide a caption for the item. The display techniques are appropriate to the items.

What made this exhibit the Grand Award Winner? I was not on the jury and have not discussed the StampShow judging process with any of the judges and cannot speak with authority on the subject. But let's review the little bit we've seen:

- High level of difficulty that is achieved;
- Well executed;
- Ideal presentation – organization, headings, sequence;
- Full knowledge demonstrated; and
- The exhibit is complete and the material is dif-

ficult to acquire and in excellent condition

One more thing: Figure 10 introduces the issue of 1856 with shades. The shades from 1856 differ from those used in 1855 shown in Figure 3. A careful observer will have noted that in my description of the Title Page omitted and description of the shades of the issues of April 1855, September 1855, 1856 and 1857-1863.

The individual exhibit pages showing these stamps are scattered over the five frames of the exhibit. Viewers cannot recall the shades of stamps from one page to another to compare them. The title page shows the primary color shades from each issue and presents them in a single place so the differences are obvious. Of all the parts in this entire exhibit, this is the piece that engages me and appeals to me the most. It tells us, literally from the first page, that this is a special exhibit.

Introducing the One Page Exhibit: The answer is 42.



By
Ronald E. Leshar

Exhibitors are constantly on a quest for gold. And when gold is achieved, the more elusive quest is for the Reserve Grand and the Grand. There is but one more quest at the national level, the Champion of Champions. If one strays outside the national competitions there are golds and large golds and the Grand Prix for material from the country in which the competition is held and the Grand Prix International. There are various other competitions at the international level for exhibits that have achieved three large golds. Who knows but at some time in the future there be the Grand Prix Galactic or even the Grand Prix Universe.

The reader will undoubtedly recall that the answer to Life, the Universe, and Everything is 42. My recollection of that answer comes from my recent rereading of the five books of *The Hitchhiker's Trilogy*. So perhaps the lofty goal of exhibiting might be the first class stamps used in the United States from May 12, 2008 to May 11, 2009, the 42-centers.

For those who have gotten this far into this far-reaching column, you may think that I have just gone off the deep end. But I should reveal the purpose of this madness.

For those of us who have been exhibiting for 40 years and more, we have seen exhibiting evolve from the formulaic traditional exhibits of the 1970s, the increasingly rule-dominated thematic exhibits, and the rates, routes, and markings of the postal history exhibit, to the legitimization of first day covers, postcards, and even some non-philatelic items, the new classes and divisions or whatever we now call them, introduced in the last 20 or so years. All this evolution has been to make our exhibits more ap-

The Answer to Life, the Universe, and Everything: 42

Perforated 11
Watermarked double line USIR

June, 1942



Make _____
Model _____
Engine No. _____
State Tag No. _____

Reverse

June, 1943



June, 1944



Make Dodge #15
Model state
Engine 1165
State Tag No. 1165

June, 1945



June, 1946



The World War II era motor vehicle use stamps were gummed on the face to facilitate their use on the inside of the windshield of automobiles. Daniel Manning, a democrat from New York served as Secretary of the Treasury from March 8, 1885 – March 31, 1887, appointed by Grover Cleveland.

pealing to a wider audience. In the ratings we have relegated rarity, which was once, if not the most important factor, at least one of the most important factors, to a mere 5% of the value assigned to the exhibit. The story, or treatment to use the proper term, is now the dominant factor in determining the gold.

But recall that Deep Thought spent seven million years to arrive at the answer to Life, The Universe and Everything. And the answer was 42! And so I present to you my submission of a one page exhibit for the coming Universe Philatelic Exhibition.

....Now what is the question? ☐



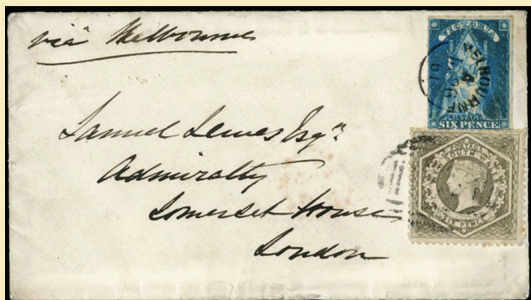
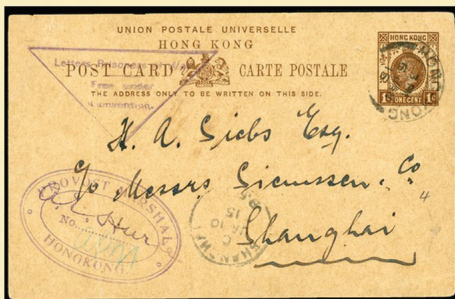
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Communication is Job #1

Philatelic exhibiting and judging have evolved over time. At one time, it was the philatelic material that was the primary focus. Today, material still counts, but communication is more than twice as important. It is what the exhibitor knows, how it is organized and how is the knowledge demonstrated. On the other side of the equation, philatelic judges have to be able to evaluate the communication and provide feedback that helps the exhibitor to improve their exhibit.

Philatelic judges and exhibitors have been trying for some time to find the right methods for providing and using feedback to improve exhibits. Our current system, when everything works as it was designed, has proven to be a tremendous help to exhibitors. When the current system breaks down, the feedback is often useless. I want to share with you some insights which have come from this ongoing dialogue. Feedback has a number of steps, and each one is an opportunity to get it wrong, as well as to get it right.

First is the quality of the original communication (the exhibitor's write-up of the exhibit, the choice of title, the content of the synopsis). Poor or missing communication of purpose on the title page, failing to highlight important items, using an ambiguous title, making assumptions about the level of the judges' knowledge of the subject, missing or careless synopsis – each is an opportunity for miscommunication.

The exhibitor and judge suffer an immediate disconnect. What the exhibitor is trying to say is not understood by the judge. The exhibitor is not present while the judge tries to understand and appreciate the exhibit; therefore, it is critical that the exhibitor communicates clearly.

Second is the quality of the receiver (the judge's experience, knowledge, preparation). Experience comes from experience – no other way around that, but like knowledge, the judge can seek experience

and knowledge by reading widely and practicing exhibit evaluation at every opportunity, whether on a jury or not. Preparation is another significant point of failure. The judge must open their fields of interest to include many more subjects and many more styles of exhibiting in order to be comfortable when presented exhibit subjects outside of their normal area of interest.

Third is the quality of the application of principles and guidelines as published in the latest edition of the *Manual of Philatelic Exhibiting* (MoJ). It is important that both exhibitor and judge are working from the same set of guidelines. Exhibitors need to refrain from creating exhibits based on what "someone" said, and judges must refrain from substituting their opinion about how exhibits are to be constructed. Both parties must "speak with data," as we said back in the day, making certain they are keeping current with the latest guidance in the MoJ. The current 6th edition of the Manual is skewed toward judges' needs; the new 7th edition of the MoJ being worked on today will go farther to support both exhibitors and judges.

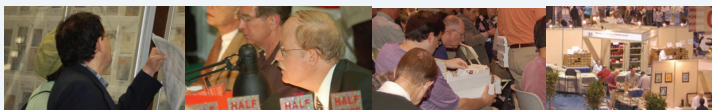
Fourth is the quality of the judge's feedback communication (substantive, clear oral and legible written). Substantive remarks are words that make a difference. It is critical for judges to take the time to communicate clearly how they evaluate the exhibit against the standards in the MoJ. Judges need also to take the time to write legibly. The emerging technology of tablet computing and portable printing may save the day for those judges, including me, who struggle to write legibly.

Meaningful feedback can be a tremendous help to exhibitors. Knowing that you are a part of helping someone achieve their goals is the key to job satisfaction for philatelic judges. Remember, all philatelic judges are also exhibitors, so all of the above applies. ☐



THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



MID-CITIES STAMP EXPO

November 13-14, 2015

The Mid-Cities Stamp Club of North Texas is looking for a few more exhibits. We are especially geared for collectors who want to get a review by three WSP judges before venturing to a WSP Show. Frames are available for only \$6 each, either single or multiple frames. The show will be held at the Grapevine, Texas, convention center 1209 South Main Street with 29 dealers.

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

FILATELIC FIESTA 2015

November 13-15, 2015

San Jose, California

The San Jose Stamp Club will present its annual Filatelic Fiesta exhibition and bourse on the weekend of November 13-15. It will be held at the Santa Clara County Fairgrounds, 344 Tully Road, San Jose and feature 170+ frames of exhibits and over 30 dealers.

Exhibitors are invited to go to our website www.filatelicfiesta.org and download the exhibit prospectus. They may also contact the Exhibit Chairman, Ed Laveroni, P.O. Box 320997, Los Gatos, CA 95032 or ejpjl@comcast.net for a prospectus. Additional information can be obtained from the show website www.filatelicfiesta.org or by contacting the General Chairman, Steve Schumann sdsch@earthlink.net or 510-785-4794.

CHICAGOPEX 2015

Itasca, Illinois

November 20-22, 2015

The Chicago Philatelic Society will hold its 127th Annual Philatelic Exhibition at the Westin Chicago Northwest, 400 Park Boulevard, Itasca, Illinois on the weekend of November 21-23. We welcome four convening societies this year: The Society of Australasian Specialists/Oceania, The India Study Circle, The Eire Philatelic Association and The Institute for Analytical Philately. We will host a Philatelic Exhibition, a Philatelic Literature Exhibition, a Regency-Superior auction, and a Dealer Bourse. The CHICAGOPEX Awards Banquet will be at the show hotel on Saturday evening, Nov. 21; advance reservations are required. Information on all ChicagoPEX 2015 functions, including the banquet, scheduled meetings, participating postal administrations, and exhibits prospectus and application will be available on our web site www.chicagopex.org. For addition info, including a banquet reservations, please visit our website, www.chicagopex.com.

PENPEX 2015

Redwood City, California • December 5-6, 2015

The Sequoia Stamp Club presents PENPEX 2015 for the 33rd consecutive year! The Show will take place December 5-5 at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood City, CA (about 30 minutes south of San Francisco). No parking fee or admission fee. All classes of exhibits are available to be shown in 16 page frames. THERE IS NO ENTRY FEE TO EXHIBIT; new exhibits and exhibitors are most welcome. An APS-accredited National Judge will be part of the jury; written critiques will be available. A prospectus is available at www.penpex.org OR from Vesma Grinfelds, Exhibiting Chairman, 3800 - 21st St., San Francisco, CA 94114.

MARCH PARTY 2016- Garfield-Perry Stamp Club

Cleveland, Ohio

March 10-12, 2016

The Garfield-Perry Stamp Club will be celebrating their 125th annual show in our new location, the La Villa Conference and Banquet

Center, 11500 Brookpark Road, Cleveland, OH (Near I-480 & West 130th); a lot more square footage and two acres of free parking. The new headquarters hotel is the Marriott Cleveland Airport, 4277 West 150th St., Cleveland OH (I-71 & West 150th). Special show rates are available. Shuttle service will be available from the airport to the hotel and from the hotel to the show. Both locations are readily available from major Interstates and the Cleveland airport.

Nearly 200 frames of exhibits will be shown at this WSP show along with 55+ dealers. Details and the prospectus can be found at www.garfieldperry.org.

THE PLYMOUTH SHOW 2016

Westland, Michigan • April 16-17, 2016

A World Series of Philately 2-day show sponsored by the West Suburban Stamp Club of Plymouth, Michigan, invites all exhibitors, including youth exhibitors, to enter its 47th annual exhibition. Held at the Hellenic Cultural Center, 36375 Joy Road, Westland, MI, with free parking, air conditioning, carpeted floors, professionally catered refreshments and banquet (on site), a 40-dealer bourse, specialty society meetings, and a youth program.

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

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

WESTPEX 2016

April 29-May 1, 2016 • San Francisco, California

At the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, CA, just a mile south of the San Francisco International Airport. This World Series of Philately exhibition will offer 300 frames of exhibits, including participation by the United Postal Stationery Society, International Society for Portuguese Philately, and Portuguese Philatelic Society. The shows bourse includes 75 dealers in stamps, postal history and stationery along with a four-day auction by Schuyler Rumsey Auctions of San Francisco. Numerous specialty societies, clubs, and study groups will hold more than fifty meetings and seminars during the three-day event. On Sunday May 1st a Boy Scout Merit Badge program is scheduled. The exhibitor's prospectus and entry forms are available from Ross Towle, 400 Clayton Street, San Francisco, CA 94117 or at www.westpex.org.

PHILATELIC SHOW 2016

May 6-8, 2016 • 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 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 dirtoldcovers@aol.com.

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:Randy_Neil@neilmedia1@sbcglobal.net)

Ask Odenweller

Robert P. Odenweller



How to Improve Your Exhibit

It's bound to happen sooner or later. Events at exhibitions speed by and it's over all too soon. If anything, they seem to accelerate as the end of the show draws near. The time available in the critique (once known as the feedback session) is much too short to handle each individual exhibitor, with too many exhibitors wanting specific comments. Often those suggestions come, but too quickly to write down, only to slip from memory shortly afterwards.

The same happens for those lucky enough to arrange for a critique at the frames. One tends not to drag out a pad to write down the useful comments given at the time. The suggestions come quickly, with a number of different ones offered. Memory again hits the limits. And that's for those who attend the show and who take the trouble to seek suggestions for improvement. Surprisingly, some choose not to ask for suggestions, for what I can imagine to be a wide variety of reasons, many of them not in the exhibitor's best interests.

And then there's the UEEF. It should have detailed comments, but some judges are "handwriting-challenged" or are not prone to giving the level of detail that would be welcome. A good UEEF can be a great help, but some judges may offer platitudes that don't give much help at all.

We seem destined to have to live with the idea that the dynamics at the show can be too highly paced to help much when it comes to concrete measures. Suggestions and advice offered there are ephemeral. Few exhibitors, too few, I'd say, have mentors who can spend time working to improve exhibits, unless they go out of their way to develop the relationships that matter.

So here are a few questions that any exhibitor may ask in the quiet of home, without the frenzied pace of the show going on. They are the same as ones I would ask at any exhibit, and do not apply to any specific material.

Is Your Treatment Easy to Follow?

The "treatment" of your exhibit that is evaluated is probably the most vulnerable to change and improvement. Essentially, it is how well you create the "story" of what you're showing, from beginning to end, like a book with a number of chapters. Most people who view your exhibit, including judges, are likely to have limited knowledge of the area you are showing to the depth that you have achieved, so you have to educate them. Using

small "mini-intros" to each chapter can often help, giving more detail internally in the exhibit preceding each smaller section that follows. Certain books of many decades ago had brief notes about what to find in each chapter, and this is pretty much the same.

I suggest that those mini-intros stand out as being different from the rest of the text. They are best at the top of the page that starts the chapter. Some users might put a ruling box around them or use a larger or different font. The remarks should cover only the material that follows in the "chapter," but at the same time relating it to the whole exhibit. This is particularly useful for those who have found that the title page just cannot hold everything they want to say, and this allows more detailed information. Just be sure that some material is on the page; the usual intro would be about a quarter to a third of the page, depending on the size of the chapter that follows.

The use of headers to convey the development of the "story" is also powerful, and almost obligatory. One technique used by some judges at a point in the judging is to read the headers without looking at the material on the page below, to get an idea of the flow of the development. Occasionally, something in the header will attract attention to the material, and the judge will examine the page in detail.

How well you construct the header can be found in a simple exercise. Imagine that someone was helping mount the exhibit, or doing it for the organizers, and dropped the pages so that they got mixed. Other than the page numbers, which may or may not have been requested for the show, does the header information give a solid clue as to where it fits? If not, it may need help.

Similarly, a page taken completely out of the exhibit should convey, through that header, where it would belong in a larger exhibit. Using the sides of the top of the page gives much more opportunity to add information without crowding downward. Centered text eats up space. My own approach to headers has six discrete places to develop the changes in the flow of the exhibit, and they occupy no more space than the average header.

A small exercise with a non-collector might be useful, too. Show your exhibit to one or more friends, with the pages preferably laid out somewhere that they can see the exhibit as it might appear in a frame, and ask them if they can follow what you're trying to show.

Their answers may surprise you and lead you to do something to remedy their questions. Such a dialogue with non-collectors can help you to focus on areas that you may have thought to be obvious.

Key Material

Almost every exhibit has key material that is notable for some reason. It may be very rarely seen, iconic to the area, found after decades of looking, or merely expensive. These are the items that beg to be noticed, but how are they treated in the exhibit? Is the eye drawn to them, or are they included with other lesser lights, only to be noticed by those who know what to look for? These need to be highlighted, to make sure that, if nothing else, they are noticed.

Many techniques are available depending on the material you're showing. Sometimes it may be as simple as using a bold ruling line around the item instead of the thinner one used for the rest. Such emphasis should be restrained, though. Too many "great" items flagged by thick borders may render them less important and unworthy of attention. A useful rule may be an average of three per frame, but sometimes they may be grouped together, such as at the beginning, where the top items lurk. Then up to five or six in a frame (and fewer elsewhere) might be justified.

Another possibility is that a great rarity may be put as a single item on a page, even though some judges may turn up their noses at such practice. As long as it's not abused, it can be good technique. Imagine the British Guiana one cent mounted on a page with a selection of four-cent magentas instead of having its own.

A cover with a rare routing or destination may beg for a small map that shows the details of where it went or how it got there. The visual impact of the map can take the place of a lot of words of writeup. If this is done for only a single item, or perhaps two or three in the entire exhibit, that could work. But if each cover has a map, then nothing is special.

Use of bold print in the writeup of an item can be very effective, but only for a small number of key words that capture the special nature of the item. It does not need to be consecutive words in the text, but should convey, in essence, the most important aspect of the writeup. A viewer (or judge) may see those words popping out of the text and say "that's all I need to know." In that, the exhibitor has communicated at one level. If the bold

text inspires the viewer to read the entire text, the exhibitor has communicated at a second level. But bear in mind, without those bold words, the viewer may pass without reading anything in a longer block of text, resulting in zero communication.

What You Have May be All You Need

Have you noticed that at no place did I recommend that you add material. Almost every exhibit can do better with the material already in it, or some that has been left at home.

I cringe when I hear some judges give suggestions that a certain variety that is a magnitude or two of price over the rest of the material be added. It's even worse when the suggestion comes from someone who learned of it reading a catalogue or, even worse, an outdated reference that has since been found it to be a questioned variety or one that exists only in the Royal Philatelic Collection. Not all exhibitors have deep pockets, and it is much better for judges to help them to do the best with what they have. If this should inspire the exhibitors to go a bit higher in buying, fine, but it is not appropriate to push them to do it.

Off the Hook, Yet? No!

Asking these questions may be a quiet exercise, but some of the answers may be ones the average exhibitor may ignore. I can imagine some saying "Well, yes, that might help, but I'd have to remount some pages." With most exhibitors today using computers to prepare pages, that is much less acceptable as an excuse. Good exhibits will grow, replacing material with new acquisitions and rethinking the flow of the story.

What could be worse than having a judge say "I saw this a few months ago at Pexpex, and it is looking more tired now than it did then." Give the exhibit a fresh face. Make the new material stand out; if it was important enough to add, it should be given a chance to shine. Redo the title page and synopsis. Look at what others have been doing with their exhibits and recycle their ideas in the context of what might work well in your exhibit.

And finally, some of these thoughts are expressed as a single sentence, but the work of crafting them into an exhibit may involve a deeper understanding of all the aspects that make some of them more effective. Ask for help if you need it. There are sure to be others who will be happy to assist. ☐

Do you have one of these?

How convenient!

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

for you to do it...

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: Dec. 1st!



Stamp Show Administration

By Tim Bartshe

A discussion on matters “brewing”



Having returned reinvigorated from my annual Stamp Show fix, there are a few things to discuss on matters “brewing.” As I have mentioned before the synergy between the AAPE and the APS, CANEJ in particular, has been a very vibrant and mutually beneficial association over the last 15 or so years. The members of the committee have become inextricably linked with AAPE, most board members at any one time serving on CANEJ simultaneously.

I cannot emphasize enough how important a role AAPE has played in making sure that we will continuously have a place in our hobby particularly in how our art form is dealt with and the health of our national venues. By exhibiting we help make sure that the WSP system is strong and energized.

This is “silly season” as I like to call it, not just the national presidential “events,” but the APS is in the midst of campaign initiation with nominations and seconding just around the corner for all of the APS Board. While elections sometimes tend to overshadow other important aspects of our hobby, I am proud to report on some of the issues afoot from the various committees within CANEJ.

The Manual of Philatelic Judging, edition 7, is presently in the works with many of the various parts in rough draft form and in a different format than that of the 6th edition. While I am not on the committee invested with this task as I was oh so many years ago, Ed Andrews is the chairman and this job is in capable hands along with the dozens of other experts contributing. How does this affect our shows? Well, the new purpose will be to guide not only judges,

one of the complaints of the last edition, but also be for exhibitors. The Rules for Shows will also not be buried within the body of the manual but will be a separate stand alone document for distribution to all shows. Often some of the “rules” are not attended to causing some confusion to our show staffs and volunteers; hopefully this will help. Often there are misunderstandings between what is expected of the shows AND what is expected from the APS.

The form that is requested from the show chairman will be streamlined with some of the requested data being redundant to other informational sources. That space will allow for feedback FROM the show to CANEJ about pluses and minuses about the jury. Did they do their job well; were there any problems noted; was one above the rest; was one below the norm of expectations? The Jury Chair report is a critique (or is that feedback?) on whether the show performed on their end, it is only reasonable that the show have a form to give input about how the APS representatives (jury) did their job.

As in contrast to the last MOPJ6, MOPJ7 will have a period for public feedback about the content. It is in our interest as exhibitors and show coordinators to give constructive opinion into the formation of the document as opposed to the complaints after the fact. It is hoped that all accredited judges AND members of AAPE will receive an email “heads up” as to when the document is available online for comment. It will be a proactive opt out as opposed to a passive “gotta find it” situation for us to make a difference. Another idea that will probably be enacted will be the requirement for all shows to received title pages/synopses

prior to the acceptance of any exhibit into the show. The thinking is that this will allow the jury members to better research and analyze and leave no additional “responsibilities” on the show exhibit chairman. Digital will be strongly recommended for submittal to the show and then to the jury members as well. No excuses for the “dog ate my homework---the USPS messed up and lost my package”.

The last thing that is being considered that I will relate here is the issue of limits of one frame exhibits. So often that is the first part of the show that is filled up by prospective exhibitors (10 for 2-day, 12 for 3-day). At issue here is, in essence, the number of frames versus exhibits that each jury member is expected to judge and fill out UEEFs. At present the limits are 3 judges for 100-125 frames at 2-day shows and 125-350 frames for 3-day shows. While 300+ frames is becoming a rarer event there is nothing to say that a show could not have 65 exhibits in

250 frames without more than 12 one-framers. Been there done that! That would be 13 UEEF for each, a very large work load that decreases the quality of the commentary. The proposal is to limit the number of exhibits per judge at 10 or 52 exhibits (fractions are rounded up). It would allow for the show to accept more that 12 OFEs without a variance from the CANEJ chair. Many, many times the one-framer is turned away and at RMSS it happens every year. The thinking about this rule is that it takes about the same time to make out a UEEF for a one frame as it does for a ten frame. This will give much greater lee way to the exhibit chairman to fill frames and make everyone happier. Details have yet to be worked out. So stay tuned.

Let me know your thoughts if you have opinions or suggestions or answers. The former should not just be negative, but the suggestions and solutions would be greatly appreciated. ☑



What's New w/You?

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. 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.

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In the past 18 months, AAPE membership has experienced a growth in members of over 10%. 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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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: neilmmedia1@sbcglobal.net. Do it today! Norm Jacobs did it (see p. 31)!

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C.G.

Youth Champion of Champions Report

Vesma Grinfelds

For the first time, the AAPE Youth Championship was held in conjunction with the APS StampShow; the event has found a permanent home! It is hope that several youth exhibitors will actually be able to attend the event in the future. This year, three were in attendance and were able to receive their awards at the Palmares Dinner in Grand Rapids. Another was travelling and could not be present but her parent from Canada came to represent her at the Show.

The qualifying season is now July 1–June 30 which coincides with the APS Champion of Champions season. Two youth exhibits have already qualified for the 2016 Championship!

It was pleasing to have two YPLF fellows “shadow” the jury as they evaluated the jury. James Chenvert (Exhibitor Track) and Charles Epting (Author Track) were present during the process. James learned how exhibits are judged and Charles will be writing an article about youth exhibiting to which we look forward in the near future.

The results of the AAPE Youth Champion of Champions event are as follows:

Annika Fillion, age 13 from Massachusetts, was crowned as 2015 Youth Grand Champion at the AAPE Youth Champion of Champions (C of C) competition held during APS StampShow in Grand Rapids, MI, August 20-23, 2015.

This year’s event included 12 competitive exhibits and one non-competitive (21 frames) created by youth aged 11-18. Exhibitors qualified for the Championship by winning AAPE Youth Grand Awards at nationally accredited shows in the U.S. and Canada throughout the season (July 1, 2014-June 30, 2015). Besides the designation of “Grand Champion”, many other donated awards were presented. In recognition of their high level of achievement, all participants received Fran Jennings memorial medals. Awards consisted of cash and memberships; all participants received Merit Certificates and ribbons.

The complete listing of awards is as follows:

Youth Champion of Champions—The best youth exhibit shown in North America in 2014-2015. Donated by WESTPEX. Presented to Annika Fillion (13), representing AmeriStamp Expo, “U.S. Domestic Rates for First Class Surface Postal and Post Cards Between 1873 and Today.”

Reserve Champion – Donated by WESTPEX. Presented to Adam Mangold (16) representing Philadelphia National Stamp Exhibition 2014, “Building a Nation ... One State at a Time”

Traditional Award – Donated by WESTPEX. Best traditional exhibit. Presented to Ana Calderon (13) representing SANDICAL 2014, “The Monarchy of Queen Elizabeth II”

Postal History Award – Best postal history exhibit. Donated by Alan Barasch. Presented to Annika Fillion (13), representing AmeriStamp Expo 2015, “U.S. Domestic Rates for First Class Surface Postal and Post Cards between 1873 and Today”

Howard Hotchner Award – For the best portrayal of American History. Donated by John Hotchner. Presented to Adam Mangold (16) representing Philadelphia National Stamp Exhibition 2014, “Building a Nation ... One State at a Time”

ISWSC Award – Best use of worldwide stamps and material. Donated by International Society of Worldwide Stamp Collectors. Presented to Alexandra Fillion (14), representing AmeriStamp Expo, “What a Princess Wants”

American Topical Association Youth Award – Best topical exhibit. Presented to Mia Fillion (11), representing Philatelic Show, “The USDA MyPlate Food Plate - Mapping Out the Foods”

NAPEX Awards

• **NAPEX Global Theme Award** – Presented to Geneva Varga (12), representing SESCAL 2014, “Lunar New Year”

• **NAPEX Title Page Award** – Presented to Cassi Stahl (18), representing INDYPEX 2014, “The Stories Behind the Stories: Disney’s Princesses from Fairy Tales to Classics”

• **NAPEX Creativity Award** – Presented to Nina Richards (15), representing ORAPEX 2014, “Figure Skating”

• **NAPEX Topical Award** – Presented to Spencer Stahl (12), representing INDYPEX 2014, “Prehistoric Zoo”

• **NAPEX Thematic Award** – Presented to Addie Amos (11), representing BALPEX 2014, “The Penguin: A Bird That Does Not Fly”

• **NAPEX Research Award** – Presented to Annika Fillion (13), representing AmeriStamp Expo 2015,



StampShow 2015 judges Liz Hisey and David McNamee with Youth Fellows Charles Epting and James Chenevert.



“U.S. Domestic Rates for First Class Surface Postal and Post Cards between 1873 and Today”

WESTPEX Awards

- **WESTPEX Philatelic Write-up Award** – Presented to Alexandra Fillion (14), representing AmeriStamp Expo, “What a Princess Wants”
- **WESTPEX Flora and Fauna Award** – Presented to Reva Qiu (16), representing ORAPEX 2014, “Pets Through Time”
- **WESTPEX Award of Excellence in Presentation Skills** – Presented to Mia Fillion (11), representing Philatelic Show, “The USDA MyPlate Food Plate - Mapping Out the Foods”
- **WESTPEX Progress Award** – Presented to Adam Mangold (16) representing Philadelphia National Stamp Exhibition 2014, “Building a Nation ... One State at a Time”
- **WESTPEX Entertainment Award** – Presented to Nina Richards (15), representing ORAPEX 2014, “Figure Skating”
- **WESTPEX Judges’ Choice Award** – Presented to Mia Fillion (11), representing Philatelic Show, “The USDA MyPlate Food Plate - Mapping Out the Foods”
- **APS Membership Award** – Donated by Ken Martin. Presented to Cassi Stahl (18), representing INDYPEX 2014, “The Stories Behind the Stories: Disney’s Princesses from Fairy Tales to Classics”
- **ATA Membership Award** – Donated by Don Smith – Presented to Addie Amos (11), representing BALPEX 2014, “The Penguin: A Bird That Does Not Fly”
- **Potentiality Memorial Awards in memory of Sid Nichols and Chet Allen** – Donated by the Pin-

nacle Stamp Club, Little Rock, Arkansas. Presented to Addie Amos (11), representing BALPEX 2014, “The Penguin: A Bird That Does Not Fly” and to Spencer Stahl (12), representing INDYPEX 2014, “Prehistoric Zoo”

- **The Caring Award in memory of Chris Winters, M.D.** – Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Kelsey McGill (15), representing INDYPEX 2014, “The Beauty of Angels”

AAPE thanks all the generous individuals and organizations, which have so graciously donated these awards for our aspiring youth exhibitors.

The qualified exhibits have been determined as the season ended June 30 to coincide with the adult Champion of Champions qualifying time period.

There are two new features this year:

- **An “evaluation form” has been developed which will be used.** Since the competing exhibits will NOT be receiving awards for medal levels, the evaluation form highlights what the jurors like about the exhibit and suggestions on how the exhibits can be improved.

- **It is hoped that the two YPLF fellows will become involved with the Championship.** It should be a positive learning experience for the Exhibiting Track fellow to “shadow” the Jury and listen to their thoughts and suggestions. Hopefully, the “Writing Track” fellow will observe the Championship and express his opinion for all of us to enjoy!

With many thanks, our sponsors have all committed to their annual donations toward awards which include cash prizes, memberships and additional awards! ☺

Highlights • Board of Directors Meeting StampShow, Grand Rapids, Mich. • August 21, 2015



Treasurer—Ed Andrews reported we are in good shape. We have \$140,351 in assets. His projection of anticipated income and expenses for the remainder of the year would result in a net positive for the year.

Secretary—Mike Ley reported there were 2 new members, 2 former members rejoining, and 2 new novice winners given a 1 year membership since the last TPE. New member sign ups at the show were going very well.

Advertising—Don David Price in a written report said advertising revenue was up and all accounts are current

Youth Director—Vesma Grinfelds discussed the AAPE Youth C of C being held at the show. Out of 14 qualifiers there were 12 entered and 3 exhibitors in attendance. She would like to work on increasing the number who attend.

Web Master—Larry Fillion in a written report discussed plans to Completely redesign the website for 1/1/2016. There will be features like dynamic sidebar navigation, site search, and wider pages. He still needs PDFs for 2007 to 2010 and digital copies from 2011 to 2015 in order to post them. A digital TPE subscription was discussed. While there has been low interest it appears it would not be difficult to make that option available.

Publicity—Ed Andrews reported there have been two additional press releases since the last board meeting.

Exhibit Feedback Service—Jerry Miller. Written report. The service is on pace to match last year's activity. Judges have been very supportive. The fees charged are covering the costs.

Title Page and Synopsis Feedback Service—Jim Herring furnished a detailed written report. The service is very active now.

Meeting Director—Denise Stotts reported usually being able to get a board person or director to cover show meetings but does have some outside people to fall back on

Outreach—Ed Andrews reported that two official AAPE seminars are being offered at the show. Steve Zwillinger will assume this function in the future.

Old Business

A. "How to Exhibit" book progress was reported on by Pat Walker. The title will be "The Path to Gold-175 Proven Tips for Philatelic Exhibiting." It will be 162-170 pages. It will be ready for NY2016. The price will be \$39.95 for soft cover and \$54.95 for hard cover with an advanced purchase option at a lower price.

B. AAPE Presence at NY 2016 was reported on by Liz. We will have 4 booths. The chocolate party idea was deemed to be too expensive. Five seminars or open panels are planned. Liz would like our booths staffed by two members at all times. This should be doable if every member going to the show commits to at least 4 to 6 hours. There will be an AAPE open forum on the last Friday.

C. Exhibiting FDCs—Mike received some proofs of the planned tri-fold from Alan Warren and passed them out. They are almost finalized.

New Business

A. Novice Proposal. Currently the novice winners at all shows are given a free one year membership. It was proposed that all novices at WSP shows be given the free one year membership. Often there is only one novice if that. The winner will still get the certificate for being the winner. This proposal was approved.

B. Tiered Dues Structure Possibility. Some organizations have a tiered or prorated dues structure depending on the time of year a member joins. It was pointed out that the Classics Society went away from this because it was burdensome to track and now does what we do. It was decided we would make no change.

C. Decision on Youth Awards. It was clarified that an exhibit may only receive one ribbon and AAPE Youth Grand Award in an exhibiting season. It would still be eligible for any other show or society awards.

D. Revision of Deadlines for Input to TPE. It was decided the deadline would be the 10th of the month prior to the month of mailing.

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Our AAPEs of the MONTH



During the earliest days of this journal back in 1986, our Founding Editor, John Hotchner, initiated the tradition of honoring our “AAPes of the Month.” It is a signal tribute that was and is the hallmark of our caring first editor. We are proud he is continuing this regular feature.

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

July, 2015: Charles O’Brien, Alan Warren and Ralph Nafziger, who have been involved in the drafting and designing of a soon-to-be-released trifold on exhibiting First Day Covers. This joint AAPE-AFDCS publication will be a positive step in recruiting new exhibitors.

August, 2015: Vesma Grinfelds and the APS Staff, who working together conducted our first Youth Champion of Champions exhibition at a StampShow (Grand Rapids). The exhibits had a lot of viewers and the program was a grand success.

September, 2015: Steve Zwilling, who is working hard to complete his book *The Path To Gold: 175 Proven Stamp Exhibiting Tips*. It is on schedule to be debuted at World Stamp Show 2016 in New York, as an AAPE-sponsored publication.

Suggestions for AAPE of the Month? Email John Hotchner at jmhstamp@verizon.net



The 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?

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Advertising Rates

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• **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.

• **CENTERSPREAD FULL PAGES** (across the center two pages): \$600—available only with a one-year contract. Size: 12 1/2" Wide x 8 1/2" High

• **HALF PAGE AD:** \$165 Contract Rate: \$150 Size: 5 1/2" Wide x 4 1/8" High

• **ONE THIRD PAGE AD:** \$90. Contract Rate: \$75. Size: 5 1/2" High x 2 5/8" High

MARKETPLACE ADS:

Marketplace is a special section in *The Philatelic Exhibitor* where both collector members and dealers 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.

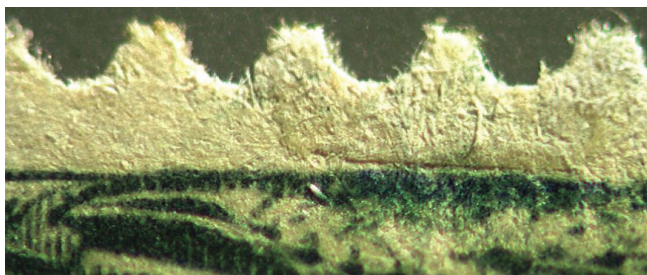
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The Philatelic Foundation recently received a submission of what appeared to be a most attractive and valuable 50¢ Trans-Mississippi Imprint Plate Number Pair with full original gum. Upon close examination, the PF's staff of three in-house experts noticed something not quite right in the middle of the top margin of the stamp on the right.



Upon closer examination using the technology provided by the PF's VSC6000 digital imaging system, their suspicions were confirmed. The top margin of the stamp at the right had been repaired as seen in the sharp paper ridge in the magnification, which also showed the paper repair disturbing the design of the top frame line. The repair was so noted on the PF Certificate.

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Tell it like it is!

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

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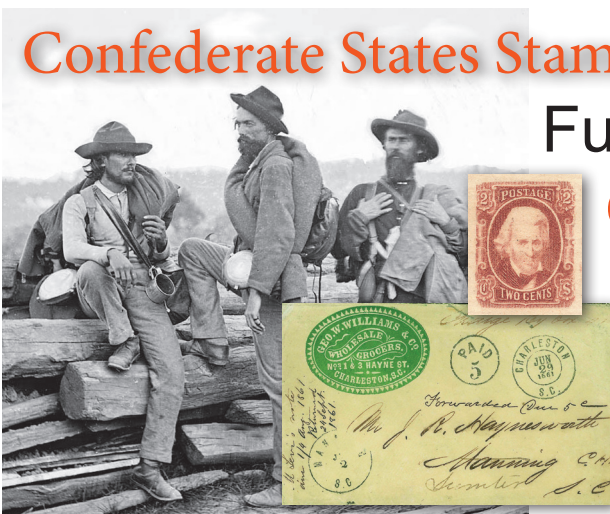
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Quarterly Membership Report
 Mike Ley, Secretary

MEMBERSHIP STATUS AS OF September 8, 2015

U.S. MEMBERSHIP		FOREIGN MEMBERSHIP	
ACTIVE AND PAID UP	712	ACTIVE AND PAID UP	87
LIFE MEMBERS	67	FOREIGN LIFE MEMBERS	11
2015 NEW MEMBERS June-Sept	12	TOTAL MEMBERSHIP	799

Welcome to new members: March Thru June 2015

Jon Schoonmaker, Richfield, MN
John Bizal, Evansville, IN
David M. Telep, Sewickley, PA
Bob Blum, Cincinnati, OH
Michael Zolno, Phoenix, AZ

Kauko Aro, Mooresville, NC
Jeff Robertson, Kalamazoo, MI
Seija-Riitta Laakso, Mantyhärju, Finland
Dr. Steven J. Berlin, Reisterstown, MD
Lee E. Neal, Talmadge, OH

Welcome back to rejoining members: June 29 to September 28

Jeffrey Hayward, Staten Island, NY
Frank Sente, Prescott, AZ
Douglas Sandler, Panama City, FL
Dane S Claussen, Greenville, PA

George Struble, Salem OR
Tim Hodge, Waynesboro, VA
Salman Basir, Lake Villa, IL

Congratulations to our novice winners: Gary Reiter, Edina, MN, Minnesota Stamp Expo and William Messecar, Kent, WA, Evergreen Stamp Club Summer Exhibition

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

Respectfully submitted,
 Mike Ley, AAPE Secretary



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AAPE Feedback Services

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

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

Two Feedback Services are available:

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

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

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

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

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

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

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

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

- Single Frame New Exhibit:

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

- Multi-Frame International Exhibitor:

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

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

Our Headquarters: www.aape.org



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Enclosed are my dues of \$25.00* (US & Canada) or \$35.00 (all foreign mailing addresses) and application for my membership in the AAPE, which includes \$17.00 annual subscription to The Philatelic Exhibitor. Paypal is available for an additional \$1.00. Either use the electronic application or indicate on this form and I will contact you. Foreign airmail is an additional charge, please inquire if interested. Please make checks payable to AAPE, Inc.

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US Issue Collectors and Topical Collectors!

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

Cachet Artwork

Artmaster Archives

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.

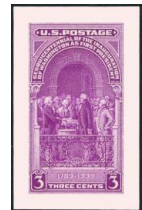
Autographed FDC's & Covers

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!*

Let us know your areas of Interest!



854 small die proof \$1250.

US Trust Territory - Marshall Islands 1989-2006 Rarities



Perfed gutter pairs and Imperfs 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 autographed 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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