

# C.G. Rarities Auction in New York May 30, 2016



Preview of our Rarities Auction in New York with a great part of postal history.



*Dear philatelic friends,*

*the World Stamp Show in New York 2016 will be the most important philatelic event in this year. I'm looking forward to many inspiring conversations and I'm very pleased to have been selected as one of the Official Auctioneers for the largest World Exposition for years.*

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*Yours*

*Christoph Gärtner*



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*Closing date for consignments: April 10, 2016*

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October 19 - 20, 2016 / *coins & banknotes*

*Closing date for consignments: August 10, 2016*

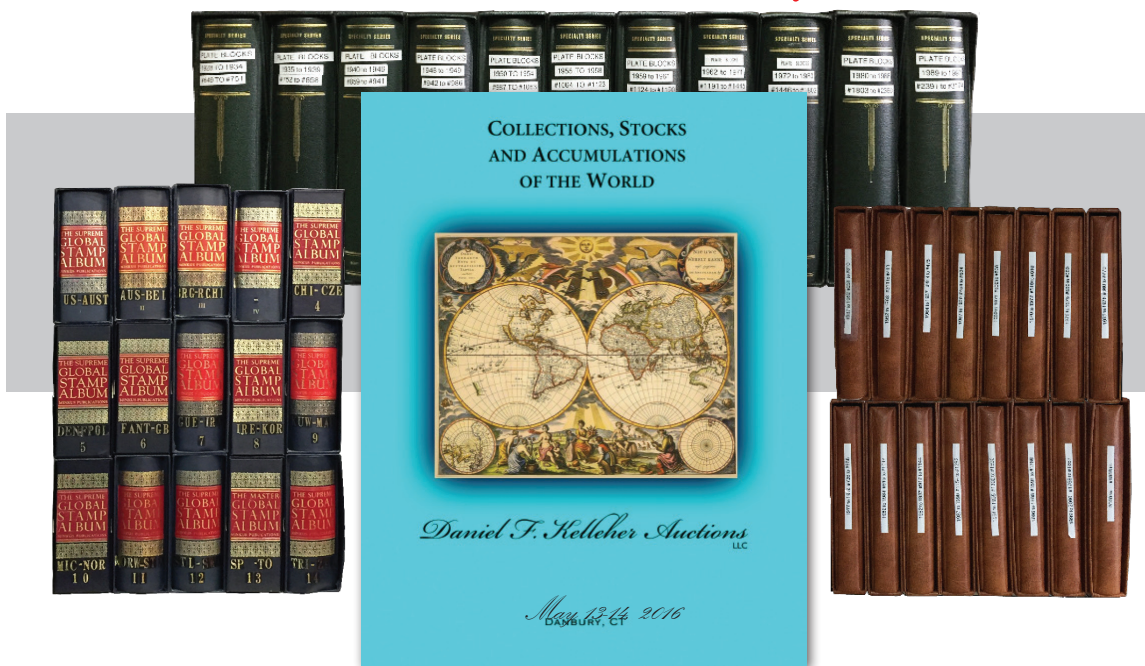
Philatelic Exhibitor 16/2

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# C.G.

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# The Philatelic EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

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

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### SPECIAL NOTE:

**THE PHILATELIC EXHIBITOR**

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Please contact Pat Walker at [psw123@comcast.net](mailto:psw123@comcast.net)

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**On Our Cover:** The fabulous new World Trade Center in America's New York City, venue for World Stamp Show - NY 2016. Photo from [imgur.com](http://imgur.com).

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## They don't look too stressed, right?

Roger Brody and Wade Saadi enjoy the relative peace and quiet of the World Stamp Show - NY 2016 booth at the summer 2015 American Philatelic Society Stamp Show in Grand Rapids, Michigan last August. All around the country for the past ten years, the WSS committee made its presence known to promote their huge show coming up on May 28-June 4 at the Jacob Javits Center in New York City. Now the payoff is about to take place. If the hard work, dedication and downright love for the hobby that have been displayed by members of their large committee are any indication, it will be America's biggest monument to our hobby ever held! Godspeed.

## The buzz is on! Our anticipation is about to be sated!

*World Stamp Show - NY 2016 is now, would you believe, just around the corner.*

When we say “Buzz”—it’s certainly about this giant show, America’s 11th consecutive international philatelic exhibition, that is soon to open its doors. But the buzz is about more than just the show... though the event, itself, will be the focal point for all that is happening in the hobby.

Not the least of which is the discussion taking place about the impending 7th edition of the *Manual of Philatelic Judging and Exhibiting*, the draft for which is, as we go to press, on the APS website for all to see—and for us, any and all of us, to offer our opinion on its contents. Is it a controversial subject? Since the editorial committees seem very receptive, we think not. Will it be a satisfactory document once comments and suggestions are received and acted upon? That depends. One thing is for

sure: the editorial committee, led by AAPE treasurer Ed Andrews, has conducted themselves in a most open and receptive manner over the past year or so. Their desire, right from the beginning, has been to listen to their future “end users” and consider, conscientiously, the suggestions, ideas and updates coming from all corners of the exhibitor and judging community.

We think there is valid reason to be hopeful in a very positive manner that this especially-well-thought-out manual will be the user-friendly open door to philatelic exhibiting that the author of its very first edition always intended that it would always be.

By this fall, the entire publishing project will be at an end and the new edition will make its appearance. Anticipation for it is only matched by that of the big show, itself.



### Steve's book is here...

Well, almost. Steve Zwillinger's *The Path To Gold: 175 Proven Stamp Exhibiting Tips* is finished and as this edition of TPE goes to press, the book will follow it by only days. It will take three weeks before it's off the bindery—which means it will be shipped to its earlybird purchasers by around the first of May. It is being published by Walsworth Publishing of Marceline, Mo., one of the best printers in the country of high quality (even exquisite) textbooks in full color. The production values on it are five-star quality.

### Come to our WSS Booth!

**SUPERBOOTHS 1664-70 in the huge Societies Section of World Stamp Show - NY 2016 will be the headquarters for every member of the AAPE at the big show.** The booth, by the way, is actually a LOUNGE... where you can stop by, relax and chat with fellow members. We'll have some things for sale there, some souvenirs and, most especially, copies for sale of *The Path To Gold: 175 Proven Stamp Exhibiting Tips*. We'll also be holding a special autographing session with author Steve Zwillinger.

### Purchasing Steve's Book

See pages 24, 25 and 26 in this issue of TPE to find out all you need to know about *The Path To Gold: 175 Proven Stamp Exhibiting Tips*...including ordering information. Note that we are offering a special PRE-PUBLICATION PRICE...a 25% discount off the full price, must for AAPE members. Ordering is from our [www.aaape.org](http://www.aaape.org) website where you can easily/quickly use your credit card via PayPal to place your order. We're proud to offer the very first book ever published by the AAPE. And it's a monument!



## REDUX: More about that widely anticipated new manual



Randy L. Neil  
Editor  
neilmedia1@sbcglobal.net

## ViewPoint



In this column in the January issue of **TPE** I offered some remarks that were disputed in an email to me from the respected chairman of the APS Committee for the Accreditation of National Exhibitions and Judges. David McNamee is a fair-minded, especially astute head of this committee. Here's what I said that brought David's response:

"... there are certain admonitions, sacred cows, and opinionated remarks that creep in to the *MOJ* of current times. I can't imagine an *MOJ* without them. A little phrase that, when read, jumps right out at the reader and implies, 'Watch out, brother—don't *ever* do *this!*'

"I say this: *It is perfectly all right to place a highly important philatelic item on one's title page.* It helps to establish an exhibit's importance and encourages the judge to consider that importance will be apparent in the exhibit that follows. It draws the viewer into the exhibit."

You can read David's reply to me on page 7. But it is the following remark for which I must take issue...

"...in your lead in the January 2016 "Viewpoint" column, "In the new *MOJ* --" implies that a change is in the works, and you reinforce that impression by your last line,"in the new *MOJ*,..."

In his next paragraph, he calls my remarks therein a "misconception."

I must, consequently, once again reinforce what I was saying. There was no misconception, in my view. On the bottom of page 18 of the draft of the new manual, as it appears currently (for all to see) on the APS site, there is this line concerning title pages:

**"Keep in mind that placing something special or rare on the title page, but out of sequence, is poor treatment."**

Clearly stated.

David goes on to say...

"...another misconception that could be

taken from your column is that the statement in *MOJ6* on page 12 is a hard and fast rule, and that [the] exhibitor must be warned lest a judge pounce on them. The statement...does not contain the word "should" or "must." Rather it is a guideline that such an item "may be out of place" and advice that the "item is best used in its logical and proper place within the exhibit."

As far as I can see there is no remark nearby in the new manual that says that this statement is a "guideline." This has always been a problem with any kind of "manual"—because when a remark is made, unless the reader is informed that something is just a "guideline," he will end up taking it as hard and fast gospel.

Well, though David makes a decent case that a special or rare philatelic item on the title page is "poor treatment," I continue to strongly disagree for two reasons: A) Having a strong item on the title page doesn't necessarily detract from an exhibit's "treatment." In a caption underneath that item, the exhibitor might merely state where that item belongs further on in the exhibit; and B) There are *other* viewers of exhibits besides judges—gee whiz, the general public, for instance. They might enjoy seeing it and be further encouraged to view the entire philatelic exhibit were they to be blown away by a blockbuster sitting there on the exhibit's first page.

Finally, one other remark that, I suppose, will raise the hairs on the backs of some necks.

It seems to me that, as we move forward into the unknown future of competitive philatelic exhibiting, we should ask the question: Are we edging ever further away from simplicity and ease-of-attracting-newcomers to an era of the arcane—something bewildering to those newbies? Where's Alice when we need her?



## From Your President

By Patricia Stilwell Walker  
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**T**he AAPE Annual meeting was held at AmeristampExpo in Atlanta at the end of January. You will be pleased to know that our Treasurer, Ed Andrews, reports that Association's finances are in good order. Additionally his suggestion, included with the dues renewal notice, that members consider a Life Membership was wildly successful, with 27 members taking that option.

Jim Hering, manager of the Title and Synopsis Page Critique Service, reports being quite disappointed in the number of requests that he has handled for members. Please do remember that this service is one of the terrific benefits open only to members. As a judge, and as a reader of exhibits even when not judging, it is my personal opinion that more exhibitors would greatly benefit from having their pages reviewed. So send some work Jim's way!

Kathy Johnson, head of the Mentor Service, had some good ideas to expand the meaning and possibilities of mentoring beyond an experienced person working with a new person. An example could be an experienced exhibitor receiving help when developing a totally new type of exhibit for them such as thematic if they have never tried one before. Look for more ideas from Kathy in future TPEs.

The annual Team Competition was a great success – results available elsewhere – and Sandeep Jaiswal is already thinking about what rules “tweaks” might assist AAPE's goal of creating new exhibits AND encouraging new exhibitors. Be sure to read the rules carefully when they are published later in the year. Members of the winning team reported that they worked closely together giving each other feedback; it paid off with one winning the Grand and another winning one of the Reserve Grand Awards. This proves, once again, how having an exhibit “buddy” who isn't closely involved with your subject matter can be extremely advantageous.

**CONGRATULATIONS:** to Ron Klimley and David Piercy, author winners of the Clyde Jennings and Randy Neil Awards respectively and to Liz Hisey, this year's winner of the Herdenberg award for service to AAPE. Citations for each are elsewhere in this issue. Also if you haven't checked out the website recently, please do. Our webmaster, Larry Fillion, is to be congratulated on the professional redesign.

**HELP WANTED:** Don David Price is retiring from his position as Advertising manager for TPE. He has done exemplary work during his tenure and TPE has a solid group of repeat advertisers. I am looking for a volunteer to take on this position. Please contact me for additional details.

If you are planning on attending NY2016 please consider signing up to help at the AAPE Superbooth. The link to do this appears in this issue – if AAPE has your correct email, you would have gotten a request. If we don't, this is your opportunity. Liz just needs 3 hours of your time and we expect that our booth will be a great “hang out” place.

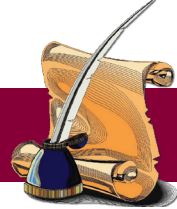
Lastly, as I have mentioned in previous columns, the next version of the *Manual of Philatelic Judging and Exhibiting* is now open for public comment on the APS site—[www.stamps.org](http://www.stamps.org). Based on information received in Atlanta, its production is proceeding quite nicely. As you know, there have been quite a few experiments judging using points over the last two years; with this version of the manual points will become official.

At the same time, eight levels of medals in place of the current five levels will be introduced. Many exhibitors were consulted in the preparation of this new version of the manual, but all of us will have a chance to review and comment. Exhibitors will get a notice from APS when the time comes. Please take this opportunity. ☑

## 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?

# Your 2¢ Worth



## More Limitations??

I thought I'd send this to you -- and perhaps you can forward this to the right person. Before I begin, I want to say it was a pleasure to meet Randy in person at the St. Louis Stamp Expo last year.

I always enjoy the AAPE articles and learn something new. Tips on improving my exhibit. However, I found Tim Bartshe October article confusing and opinionated. He judged at our local WPS stamp show and was not well received by exhibitors. Too opinionated.

One of his main conjectures is to limit One Frame Exhibits. Why? From what I'm understanding, this would be less work for the judges. But what about us exhibitors who put in a LOT of work to make our exhibits? In any event, I find this rather disturbing.

Now to the article itself. I'm fairly new to exhibiting and with a One Frame Exhibit, besides a four frame exhibit. Mr. Bartshe throws out terms that many might understand -- while leaving me in the dark about what he's attempting to say. What do all the following abbreviations mean? CANJ, MOPJ6, MOPJ7 (Manuals? Just say it) and UEEF. I know what UEEF means, because Robert Odenweller \*explained\* that in his article.

Some of us are newer to exhibiting, than others.

Whatever Mr. Bartshe's thoughts are here, they could have been made clearer and more understandable. But the real kicker is in the last paragraph. He's asking for thoughts and opinions and suggestions -- but they should not be negative. He was negative and opinionated while compromising my exhibits.

I see no need to limit One Frame Exhibits, if this is how a person wants to exhibit at a stamp show.

At our local WPS show, exhibitors complained this judge was arrogant and opinionated. My exhibit was compromised and I seriously thought about not exhibiting again. But I did with my OFE winning a Gold and my four frame winning a Vermeil.

Phil Miller  
Via Email

## The CANEJ Chairman Responds...

Thank you for your excellent content in *TPE*. Our magazine is a big help for exhibitors to achieve their goals, whatever they may be. However, your lead in the January 2016 "Viewpoint" column, "In the new MOJ --" implies that a change is in the works, and you reinforce that impression by your

last line, in the new MOJ, . . ."

I want to clarify a couple of things for your readers: the "new MOJ" you refer to was published in 2009 (6th edition -- the statement is at the bottom of page 12). The other misconception that could be taken from your column is that the statement in MOJ6 on page 12 is a hard and fast rule, and that exhibitor must be warned lest a judge pounce on them. The statement on page 12 does not contain the word "should" or "must." Rather it is a guideline that such an item "may be out of place" and advice that the "item is best used in its logical and proper place within the exhibit."

Overseas practice often uses attention-grabbing pieces on the title page, but then their judging practice omits the title page as part of the exhibit content except for the descriptive exhibit title, and USA practice does include the complete page as part of the evaluation. Furthermore, USA exhibitors have the option of providing what we call a "Synopsis" for the judges which provides the opportunity for the exhibitor to pump up importance, and overseas practice does not include that document.

Especially in one-frame exhibiting, it is imperative to get right into the meat of the exhibit, so we recommend that the exhibitor start the exhibit right away on the title page. My personal preference is to begin the story at the beginning for all exhibit sizes. You make a strong case for your preference, but all we are talking about is a preference vs. a guideline -- not a hard and fast rule. Ideally, an important early piece or a piece that illustrates the purpose of the exhibit would be the best of both worlds.

David McNamee, Chairman  
APS Committee on Accreditation  
of National Exhibitions  
and Judges

## From someone yet to become an exhibitor...

I happened to pick up a copy of your January 2016 issue of *The Philatelic Exhibitor* at the AAPE seminar at AmeriStamp Expo in Atlanta—and it got me to thinking about becoming active in exhibiting my collection. What really attracted my attention was the news that Steve Zwilling's many ideas and techniques for doing exhibits that appear in several magazines is now becoming a book. I've been following him for years. A good move on his part.

Bob O'Brien  
Savannah, Georgia



# Chief Judges Forum



By John M. Hotchner  
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In the last issue of TPE we announced this new feature and invited members to write in with concerns, and chief judges to contribute ideas and best practices. Two accredited chief judges wrote in and here is what they had to say:

**From Alan Warren: “Every specialty society needs a convention coordinator!”** My peeve of the moment is the untimely information received by the jury for special awards and their criteria. Although the entire panel is responsible for assigning these awards, it is the responsibility of the chief judge to oversee the process and submit the final listing to the show committee – one that is complete and accurate.

Quite a few times I have experienced this problem with some of the needed award titles and criteria being delivered to the jury during deliberations, and even afterward! When these are absent or incomplete, both the show committee and the specialty society are losing opportunities for publicity as well as creating angst for the jury.

Every specialty society needs a convention coordinator who has a checklist of items needed for the show. Show committees also need to have someone who serves as the convening society liaison. One of their responsibilities is to obtain award details from the society and make them available well ahead of the show, but especially the jury coordinator.

Many shows have a notebook with these special awards and their criteria. It is loaned to the chief judge for use in deliberating and then returned to the show committee. The APS also has a site that lists specialty society awards and criteria, <http://stamps.org/Show-Awards>. With a little effort and consideration on the society and the show sides, this problem can be alleviated, if not entirely prevented.

**From Phil Stager: Standard Introductory Remarks for the Feedback Session:** How can we do our job better? Preparation, more preparation, a good dose of humility, and experience. Attached is a copy of my usual introductory comments for the feedback session when I am jury chair:

1. Good afternoon, ladies and gentlemen, and welcome to the Feedback Forum for the 2016 \_\_\_ show.
2. A forum is best enjoyed without electronic interruption so please take a moment to silence your cell phones, pagers and other noisemakers.
3. I am Phil Stager from sunny St. Petersburg, Florida, and I am your jury chairman, or chief judge.
4. The other members of the jury include: A,B,C,

D, and our Apprentice, E.

5. On behalf of the jury we wish to thank the show committee for inviting us and putting on a great show, and a big ‘thank you’ to the exhibitors who have provided challenging and interesting exhibits for us to evaluate.

6. All exhibits were evaluated in accordance with the APS Manual of Philatelic Judging.

Everyone have a copy?? The exhibits were evaluated using a point system that is specified on the UEEF. At this time, points are not mandatory and we are experimenting with them, so they will not be given on your UEEF. I like points since they force me to evaluate the exhibits as per the UEEF categories; to your benefit and mine, I think. Once points are adopted by the APS, which I believe will be shortly, there will be guidance on how to understand them and they will be provided on the UEEF. Meantime, if you want your point totals, see the judge who has first response on your exhibit.

7. Common problems with exhibits are: (a) Failure to include a brief statement as to the type of the exhibit, and the purpose and scope. Don’t trust in our ability to guess. (b) Lack of a synopsis outlined according to the UEEF categories. This is your opportunity to make your case as to how wonderful your exhibit really is using the categories by which the exhibit will be judged. (c) Use of catalog or other standard ID numbers – Don’t. (d) Proofread! (e) Only need one or two good general references in the synopsis, not a bibliography.

8. Rules of Engagement: We’ll start with exhibitors who received Silver and below; one question and a single follow-up. Then we’ll move on to Vermeil and Gold, and people asking on behalf of exhibitors not here. We are glad to meet you at the frames for a more detailed review. We are not here to justify our decisions so much as to provide helpful feedback on what we saw and didn’t see, and ideas for you to consider toward making your exhibit the best it can be.

Thanks to both Alan and Phil. You are now invited to comment on these thoughts, or to address other topics such as the following:

1. Writing in with your experiences about which you would like comment, or from which you feel we can all learn.
2. Ideas for how we can do our job better,
3. Observing and surfacing problems in the process that need to be addressed, and
4. (Especially for non-accredited judges and exhibitors) What do you see as systemic problems and how would you suggest solving them?

Any other related issue is welcome also. Please write to me at one of the addresses noted above.

Any exhibitor can say “**FINEST KNOWN**”.  
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PSE population report by grade  
 See how many stamps of every grade

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					

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# Q&A

By Patricia Stilwell Walker

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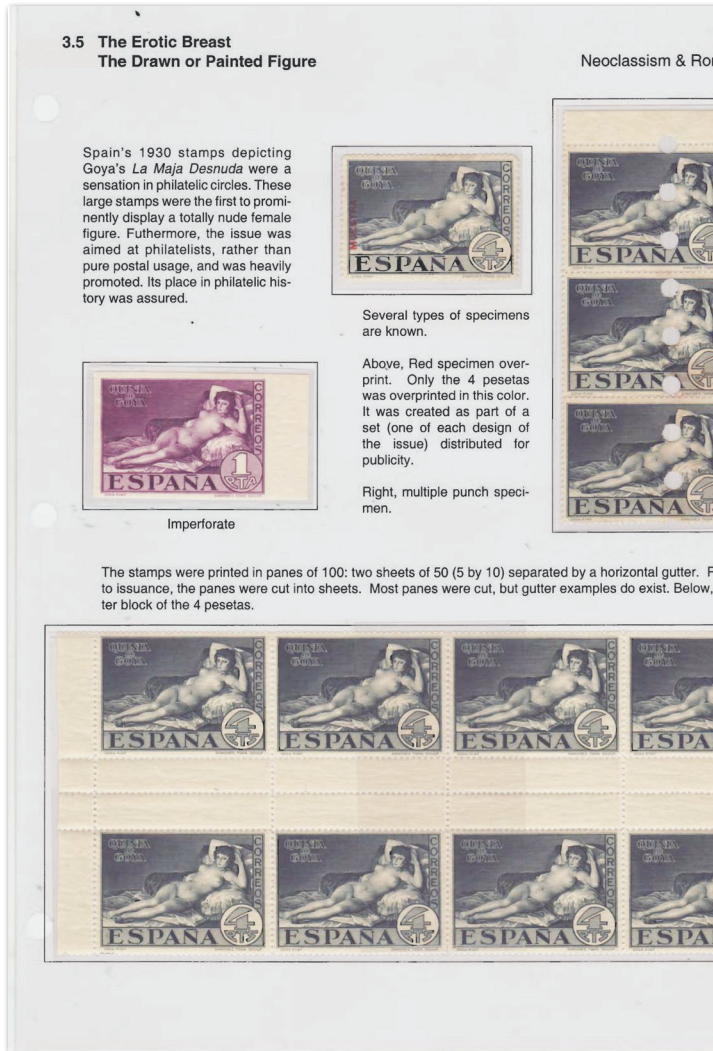


Figure 2.

This column, I am happy to report, is a mixture of new questions and follow-up material. It makes my job in writing it so much easier when I get suggestions and new questions from my readers. Thank you! And keep 'em coming.

**Question:** Susan Bahnick Jones sent me the primary question for this column. She writes: "I recently read [Wobbe] Vegter's booklet *Thematic Exhibiting*. In Chapter 9 he talks about 'philatelic studies'. What are they? How do you integrate them into a thematic or display exhibit without compromising the flow of the storyline?"

**Answer:** One of the challenges in thematic exhibiting is how to display philatelic knowl-

edge. It is fairly easy to display thematic knowledge, most usually because the theme subject you select is one you are quite interested in before you even start. Since I am not an expert in this arena, I forwarded Susan's question to a couple of our most experienced thematic exhibitors and judges: Phil Stager and Darrell Ertzberger.

**Darrell sent the following:**

One uses a 'mini-study' to go into more philatelic depth on an item or group of items. Usually these are about one page, sometimes a half-page, very rarely more than a page.

The most frequently seen mini-study in thematic exhibits is a traditional study of a stamp. The Tradi-



The Portuguese developed extensive coconut plantations in their East African colony of Mozambique for export and local consumption.



One of the many Portuguese firms engaged in the coconut trade.



The coconut industry was centered in Zambesia Province where these coconuts are being gathered.

Coconut palm fronds were used for thatching local huts (*palhotas*) ...



Plate Proof

... whose taxes could be paid in coconuts or the cash equivalent.



Unfortunately, the coconut

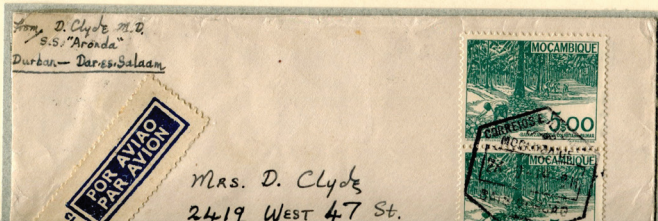


Figure 1.

*“A mini-study is not exclusively a traditional stamp study; an exhibitor could also do a brief study of other philatelic items, for example, a study of a cancel’s development, varieties or usages.”*

tional exhibit class studies a stamp or issue of stamps from conception to usage. So the order is pretty much set. The exhibit starts with essays, continues with proofs, standard production, errors of production, and ends with usage on covers. So a mini-study using a traditional format brings in several items to have a small study on a stamp, perhaps proofs, mint blocks, and used on cover. A mini-study is not exclusively a traditional stamp study; an exhibitor could also do a brief study of other philatelic items, for example, a study of a cancel’s development, varieties or usages. Figure 1 shows a min-study using pre-production material only from Phil Stager’s exhibit Coconuts.

Why do this? It can give the exhibitor the ability

to include rarer philatelic items (more rarity points) and to demonstrate more philatelic knowledge (more knowledge points). However the study has to fit into the thematic plan of the exhibit. It has to make sense to use it to illustrate a thematic point. The additional items and depth of philately should not feel forced. It should not be an excuse to stick in pricey pieces just because you can. Figure 2 shows mini-study discussing stamp varieties from Darrel Ertzberger’s exhibit Beguiling Orbs of Beauty.

In practice, I would say that we might see one or two mini-studies in a five frame thematic, maybe one to three in an eight frame exhibit. Too much of anything in a thematic will be a detraction. It might

INFLATION FORERUNNERS

“BUDAPEST RATES”

Between March 2, and April 30, 1945, new rates were in effect for ‘within’ and ‘outside’ of Budapest’s toll boundary.



March 16, 1945, Irsa to Budapest from ‘outside’ to ‘inside’ of toll boundary.

The uprated postal card’s new rate 40 fillér was short paid by 2 fillér but was not penalized.

Seldom seen oval postal cancel from Irsa, Pestmegye with manuscript date.

Figure 3.



April 14, 1945. Vác to Rákospalota mail from/ to ‘outside’ of Budapest toll boundary.

The new rate 40 fillér was short paid by 22 fillér. Postage due charged 2x22 fill.=44 fillér.

Mail destined to Rákospalota was handled at Újpest 1., P.O.

be difficult to work one into a single frame exhibit because usually the exhibitor has so many thematic points to cover and too little space to hit them all.

**Phil provided the following** definitions as set forth by Prof. Damien Lage (currently President of the FIP Thematic Commission) at the Malmo Seminar in 2009.

- Type 1: Several pages elaborate a thematically important aspect by the detailed study of the philatelically important varieties.
- Type 2: One page concentrates on a detailed study of the important varieties for an identical thematic detail.
- Type 3: Two or more items of an identical thematic detail are shown to underline personal knowl-

edge or philatelic importance of the items.

It is essential to choose an item for a philatelic study that is thematically important, so that the study strengthens the thematic development of the exhibit.

**Question:** Alexander Kolchinsky sent me an email asking: is it appropriate to quote published sources in the exhibits? What if those are the exhibitor’s own publications? If yes, then where? Or is it better to leave it for synopsis only? The same question applies to relevant web sites. Should these be quoted?

**Answer:** Let me answer the easy part first – Citations of sources should always be in the synopsis, most especially if they are the work of the exhibitor. They may not be the bibliography you sug-



## EPILOGUE

### PROVISIONAL USE OF HYPERINFLATION ADHESIVES AT THE BEGINNING OF THE POST-HYPERINFLATION “FORINT” PERIOD

Unique ‘Mixed Postage’ Example  
(with adópengő and Forint stamps)



Figure 4.

Apátfalva, August 4, 1946, to Austria. Paid Foreign letter rate 1 Forint.  
An incredible Provisional use of the last stamp issued during the Hyperinflation. No regulation allowed (or disallowed) such practice, but this is the only example documented the combination use of the adópengő and Forint denominated stamps.



The new monetary unit Forint was introduced just three days earlier on August 1, 1946, and the Forint denominated stamp distribution was very limited. Apparently this small town's (pop.5772) post office received only the 60 fillér denomination stamps (upper right corner). *In order to pay the 1 Forint rate of a foreign destination letter, this postmaster choose to convert (at the official exchange rate) the no longer valid adópengő denominated stamps to pay for the 40 fillér balance needed.*

The official money exchange rate was 200,000,000 adópengő for 1 Forint. Therefore each 5 millió adópengő stamp was worth 2.5 fillér. Sixteen of these stamps were used to make up the additional 40 fillér needed for proper franking!

Certificate

gest for the judges because they are not of “general use”, but some indication of the breadth of research is always helpful in establishing one’s credentials. If you cite web sites make sure they are active and that you agree with what is found at the end of the link!

The harder question to answer is what should/may go in the exhibit proper. There is a style of title page popular with European and some Asian exhibitors that includes at the bottom a select Bibliography of the major references. It isn’t meant to be exhaustive but could certainly work for some exhibits where citing two or three books makes sense. It won’t for all subjects and might be to the exhibitor’s disadvantage if it implies shallow rather than extensive work on the exhibitor’s part.

If you have done considerable research or personal study and published your results, you should definitely mention that fact on the title page. In this situation many exhibitors chose a special symbol (identified on the title page) that marks statements in the exhibit write-up that are the personal work of the exhibitor. I think all judges would happily accept this as a treatment technique. In my personal opinion – and I do not speak for all judges in this instance – I would not be bothered if a proper bibliographic citation – in a small font appeared on the bottom the relevant pages similar to a footnote in a book or article. The key here is that it does not interfere with reading the main part of the exhibit text write-up. I would NOT bother to put citations to other sources. If some par-



Used to collect 10c customs and delivery fee. This 10c fee was applicable to all items parcel post items and small packets. This rate in effect July 1, 1930 through May 14, 1957.

## LATE USAGE

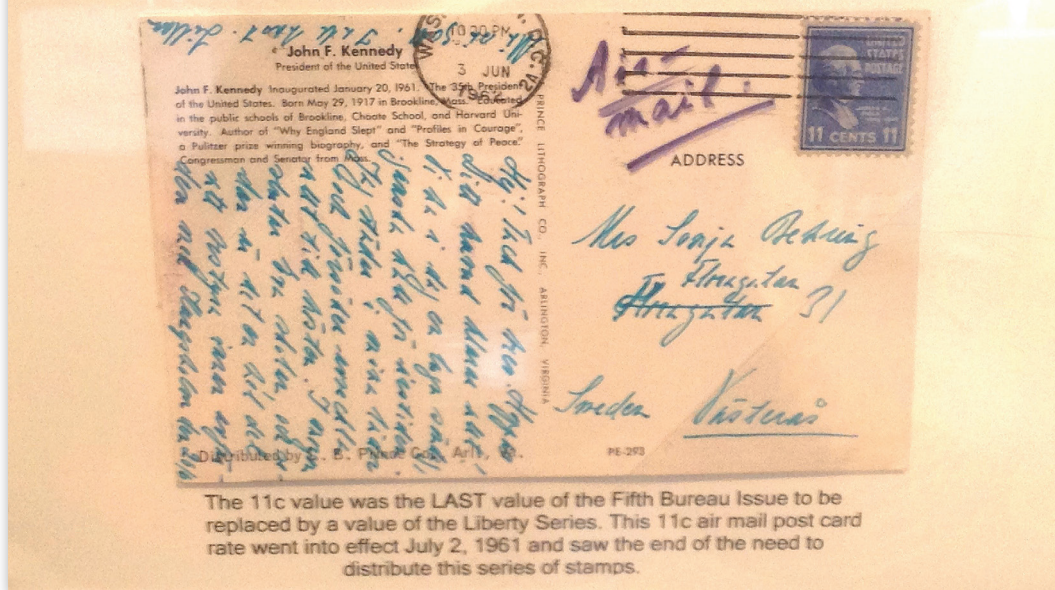


Figure 5.

*“The Headings that are used for each section are in a suitable large and heavy font and clearly delineate the progression of the exhibit.”*

ticular points have been questioned by judges in the past, I would mention these in the synopsis together with the citation(s) that prove your conclusions; I do not recommend putting this type of statement in the exhibit proper.

My preference for web site notation in an exhibit is to go with QSR codes that allow a reader to find additional information about the exhibit subject.

**Follow-up to Follow-up on Oversize pages:** In my last column I illustrated one of Ken Nilsestuen’s half frame pages of FDC exhibit Minnesota Territorial Centennial Stamp 1949. I got a query from another exhibitor asking whether or not this made the exhibit story easy to follow or if it became confusing. Given that the size of the illustration possible in this magazine is fairly small in relation to the true size of the page, I can see where this is coming from. I saw Ken’s exhibit again at March Party in Cleveland and looked at it closely with this comment in mind. The Headings that are used for each section are in a suitable large and heavy font and clearly delineate the progression of the exhibit.

### **Follow-up – more examples of Epilog pages:**

Bob Morgan sent me images of forerunner pages and his epilog page from his Grand Award winning exhibit *Hungary: The Hyperinflation 1945-1946*. I found it interesting that the three forerunner pages were not obvious as forerunner material out of context – the dates certainly fit, and the one illustrated as Figure 3 shows Budapest setting special new postal rates.

However, there is no question in my mind that Bob’s Epilog page (seen as Figure 4) is superb as it shows a cover with mixed franking of stamps from the end of the hyperinflation with those of the new replacement currency. Topping it off the cover is unique!

Bob Schlesinger sent me a photo of the bottom of the last page of his *The 1938 Presidential Issue-A Survey of Rates* (See Figure 5) exhibit. While not labeled “epilog” it shows a late solo usage of the 11¢ Prexie paying a legitimate rate that was established out of his general time frame. A nice way to end a rate study. )



# A Novice Exhibitor's Checklist of Importance

By Gary Wayne Loew

Table I

What's <i>Important</i> about this Item (stamp, cover, piece, front)?	Examples of Noteworthiness*:
Stamp(s)	Rarity / Bisects / Perfins / Use in Multiples / Booklet / Meter Mail / Postage Due / Revenue & Tax / Semi-Postals / Provisional / Overprint / Mixed franking / Forgery / Unissued / Uncataloged
Stamp Printing	Paper / Ink / Plate & Printing Varieties / EFOs / Essay / Proof / Printer's Waste
Cancellation cities	Origin / Transit / Receiving
Cancellations & Indicia	Rarity / Fancy Cancels / Ship Letter / Forgery / Slogans / damaged handstamps / mis-use / war related interest (APO-FPO)
Services	Registered / Airmail / Express / Insurance / AR / Special Handling / COD
Added Services (requested or otherwise)	Forwarded / Redirected / Missent / Returned / Advertised / Dead Letter Office / Censored / Held / Fragile
Postal Labels, Etiquettes & Cinderellas	Postal seals / Political / Patriotic / Tax stamped
Sender name	Person, Organization or Business Name or nature
Recipient name	Person, Organization or Business Name or nature
Destination or Origin	Unusual origin or destination / unusual pairings / Clandestine (Secret) mail
Routes & route marks	Delays / Re-routing for change of service or war / Disaster / Mail Strike / Means of transport (e.g., Pneumatic Mail, Balloon, Submarine, Rocket) / Individual named vehicle (e.g., Hindenburg, Forerunner)
Date sent / received	Historic Date Relevance / Cancel mismatch / Impossible date (NOV. 31) / Wrong year / EKU-LKU
Rate paid	Class of mail (e.g., printed matter, samples) / Rate marks / Disaster rates / Free Frank / OHMS / Concessionary / Parcel Post / Overweight / "multiple letter rate" / Rate changes / Short-lived Rate / Multiple weight class (between origin & destination or in transit) / Currency conversion issues
type of cover (or document)	Stationery / Postal Card / Mourning / Paquebot / Folded letter / Reused Envelope / Tags / Revenue usage / Philatelic
Event	FFC / FDC / Last Day of Use / Crash or Interrupted / Commemoration
Contents	Significance of the entire (or message for post card) / Part of a correspondence / Letterhead / Live animals / Dangerous contents / cremated remains
Envelope	Postal Stationery / Corner Card / Patriotic / Mulready / Wrapper
Ephemera	Postal contracts / Postal Logs / Post office correspondence / Registration receipts / Registered mail transport envelopes

\* Note: Some aspects of noteworthiness could reasonably apply to multiple aspects of importance

Writing about the merits of exhibiting, John Hotchner recently pointed out<sup>1</sup>, "You learn a tremendous amount about the area you choose as an exhibit subject and you become a philatelic prospector...." It is also the case that you must learn a great deal about the art and science of exhibiting itself. Today I find myself completely immersed in that learning exercise.

Which of the elements of exhibiting is considered the most formidable by novice exhibitors? Perhaps someone has already done a survey. Certainly, each of the judging criteria defined in the sixth edition of the *Manual of Philatelic Judging*<sup>2</sup>—Treatment, Philatelic Importance, Philatelic Knowledge, Personal Study and Research, Condition, Rarity and Presentation—offers its own challenges. But for me,

philatelic importance is by far the most daunting. So I've set about to master importance's intimidation by codifying it for my own purposes.

Nine years ago I returned to the hobby after the traditional multi-decade philatelic hiatus. Four years later, not yet knowing enough to be apprehensive, I undertook a single frame exhibit on Gambian Postal History to show at my local stamp club, the Westfield Stamp Club.

I had the blessing to be mentored by Steven Rod and gained a very healthy understanding of the various aspects of exhibiting. The exhibit did sufficiently well that I felt emboldened to show it at two WSP events: ROPEX and NoJEX. I silvered at both, well above my expectations. At both shows I learned a great deal from the judges' critiques. I certainly learned how much I didn't understand about the material I had. And I learned about the kind of material that is required to assemble a winning exhibit. So I promptly retired the exhibit to await both additional knowledge and material.

Now I'm ready to try again with a multiframe exhibit. Actually I think I've got three separate Gambian exhibits, but I'll focus on one at a time! I know the story I want to tell and I think I know how to tell it. I've done extensive research on my topic and as a result have been able to publish a number of papers and articles. I believe I've got all the elements of exhibiting under control to the point that I'm comfortable starting my exhibit. All the elements, that is, except one: Importance.

Being a research "enthusiast" I downloaded the TPE archive and OCR'd the entire run of the first 80 issues so I could search for articles on Importance. I really wish I had the other 35 issues to peruse digitally! Given the evolution of exhibiting – or at least judging – over the past ten years, I'm not sure what I've missed in those latter issues.

Did you know that the word "importance" shows up in 73 of those first 80 issues? I certainly had my work cut out for me, and I don't pretend to have thoroughly read every reference I found. Using the TPE subject index through 2001, I found 18 index references where the topic of importance is treated in one way or another. There are discussions of importance for international judging vs US national and lower jurisdictions. There are analyses of how the use of importance may or may not discriminate against different classifications of exhibits (e.g., aerophilately). And, a great deal of discussions among judges regarding fine points of exhibiting well beyond my ken.

Almost without exception, Importance is discussed as a characteristic of an exhibit in its entirety. Look-

ing beyond TPE, for example, I found Jim Graue's article in the *Airpost Journal*, "The Importance of Importance<sup>3</sup>" very illuminating. It certainly pointed out to me challenges surrounding the topic of importance, at least back in 2000. Yet, to me it seems that – at least to some extent – the importance of an exhibit results from the cumulation of the importance of the individual pieces in the exhibit. If I'm wrong, stop me here.

In my first multiframe I want to communicate to the judges the noteworthiness of each piece I include. If I can't explain to first myself and then the judges what is important about a piece, then it probably should not be included in the exhibit. So I set about to evaluate the stamps and covers in my proposed exhibit and identify those characteristics of each piece which justify their inclusion. As opposed to the macro-level assessment of an exhibit's importance, here is my micro-level view of individual pieces. Table I identifies eighteen philatelic aspects of a stamp or cover. For each of these aspects I've cited several examples of why an item might be important to my exhibit's story – and thus important to the judges.

To be clear, the examples of noteworthiness are not intended to be all-inclusive. To do so would require a philatelic encyclopædia. But, I intend these examples to help guide me in documenting the importance of each piece. On the other hand, I expect that my eighteen aspects of importance are definitive. And, in writing this article I'm seeking input on any other facets of philately that I failed to include in my codification of micro-level importance.

Let me discuss a few examples from my table to explain how I intend to use it. In classical postal history exhibits, two aspects are prime: rates and routes. For a particular cover the rate may be common, but the route might include transportation via pneumatic mail or on a particularly significant vehicle (e.g., the Hindenburg). On the other hand, a short-lived rate or a rate demonstrating currency conversion issues (e.g., Swiss mail prior to currency unification) might well be important to the story line.

For many covers, the recipient is unremarkable but a cover to the Governor of Gambia may have significance to my story. It seems to me that early postal history is largely devoid of return addresses. But sometimes the sender is known and may be an important person, organization or business. For example, I have an OHMS mourning cover sent by Anthony Eden after the death of King George V. OHMS mourning covers are rather uncommon to begin with, but this sender certainly increases the importance of the piece.

I also differentiate between "services" and "added



services”. For an individual cover, a particular service such as Express Mail or AR may be noteworthy. But, added services – some requested and some not – may tell a powerful story. Forwarding is an implicitly-requested added service, used when necessary and often telling about the travels (and perhaps travails in the case of a POW moving among camps) of the intended recipient. Censorship is certainly an unrequested added service that may help reinforce the exhibit’s story line.

Yes, I’ve started with the top-down approach of defining my story and creating the outline. But, I’m planning on using my codification of importance to help me build my exhibit one piece at a time. That’s the bottom-up aspect of my exhibit construction cy-

cle. I am actively seeking feedback from experienced exhibitors as to the usefulness of my approach. )

Author’s Note: I want to thank Kathy Johnson for her helpful critique of an earlier draft of Table I. And without Steven Rod’s philatelic nurturing, I wouldn’t be half the philatelist I am today. I am indebted, as well, to Dr. Doris Benardete, John W. Bristow and James Fenner.

<sup>1</sup>Hotchner, John, “Philatelic Exhibiting - What’s It All About???” American Stamp Dealer & Collector (American Stamp Dealer Association: January, 2016, #96, Pgs. 66-68).

<sup>2</sup>Committee for Accreditation of National Exhibitions and Judges, APS Manual of Philatelic Judging - 6th Edition. (Bellefonte: American Philatelic Society, 2014).

<sup>3</sup>Graue, James, “The Importance of Importance”. Airpost Journal (American Air Mail Society: April, 2000, V71#4, #838, Pgs. 173-175).

56<sup>th</sup> Annual Stamp Show

# WESTPEX 2016

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**Yes, there’s still time for you to do it...**

**In fact, lots of it!**

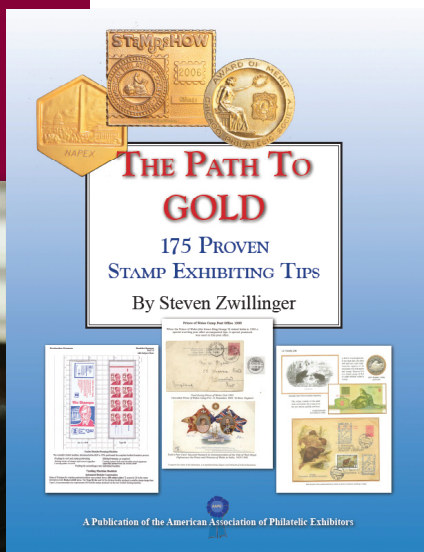
**Have you been thinking of writing an article for *The Philatelic Exhibitor*? We encourage every member to write about your experiences and opinions on exhibiting.**

**Deadline for the next issue: June 1st, 2016!**

## What’s New?

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

# The Path to The Path To Gold



**T**he *Philatelic Exhibitor* interviewed Steven Zwillinger, author of *The Path to Gold: 175 Proven Stamp Exhibiting Tips*. Highlights of the discussion follow.

**TPE:** *Hi Steve, thank you for agreeing to this interview. Tell us a little about yourself.*

**SZ:** I've been collecting since I was 8. Starting in junior high school I used to make all my own album pages. I wrote out each row of text by hand, counted the spaces and using a manual typewriter, backspaced half the number of spaces in the row so that when I typed out the line of type it would be centered on the page. I've been going to stamp shows for over 35 years and always paid a lot of attention to the exhibits and how they were prepared.

**TPE:** *What's the best thing about the book?*

**SZ:** It's hard to pick the single best thing. I think there are 3 best things – the book is in full color so you see great exhibit pages almost like you would at a stamp show; the book is up to date and shows modern techniques and exhibits; and it includes the best of the best of America's most accomplished exhibitors.

**TPE:** *Was writing the book hard?*

**SZ:** It was not as hard as it would have been if I was starting from scratch. I spent years working on the columns that were the primary sources for the book. I wrote some new Tips for the book that haven't appeared in print before, but it was fun – not hard.

**TPE:** *Where did the ideas for the columns that make up the book come from?*

**SZ:** At first I wrote about what I knew. I realized after my second column or so that what I knew wasn't going to be enough. I needed to expand the

focus of the column to include exhibiting techniques from great exhibitors if the column was to last and, more importantly, if it was to have value for readers.

**TPE:** *If I didn't exhibit what would be the best way to begin?*


**SZ:** Start. Start now. Start with one page, then do another. Your first pages don't have to be for an exhibit. Prepare them for yourself. If you enjoy controlling the presentation of your material, instead of using stockbooks or purchased albums, try some more.

Look at exhibits. See what others do. You can do it too. In my case I began with my own album pages. Years later, with encouragement from a friend, I tried a one-frame exhibit and was hooked. I've been exhibiting ever since.

**TPE:** *How did AAPE decide to publish the book?*

**SZ:** There were a series of conversations over a two-year period with Randy Neil, the editor of both *The American Stamp Dealer & Collector* (where most of the columns first appeared) and *The Philatelic Exhibitor*, with John Hotchner the then-President of AAPE and Patricia Walker the current President of AAPE. I submitted a proposal to the Board of Directors of AAPE and they accepted. It was a thoughtful process. AAPE has a mission to encourage and improve exhibiting. This book matches their mission.

**TPE:** *Are you excited?*

**SZ:** Very excited. Having a book published feels different than writing a series of columns; there's a feeling of permanence. I'm also grateful to the American Stamp Dealers Association (publisher of *ASD&C*) for allowing me to be part of their magazine and to AAPE for publishing a book. It shows their focus is serving the needs of the exhibitor community. You can order the book at [aape.org](http://aape.org). 

## Take 10 Weeks for a Better Exhibit

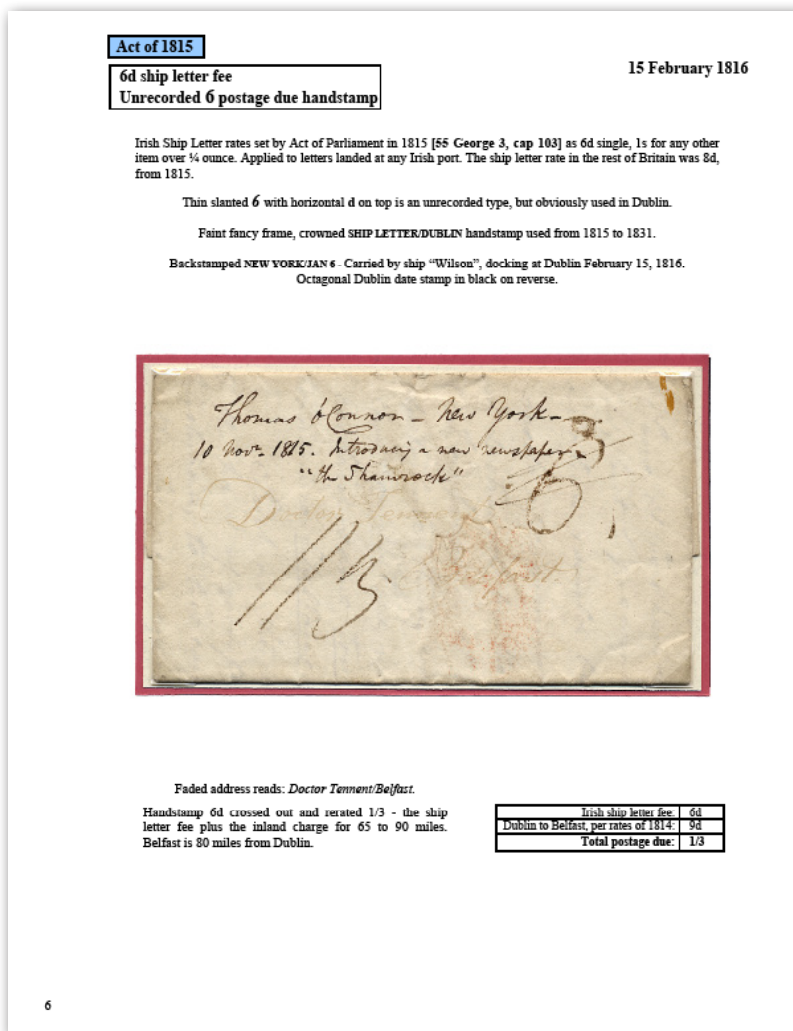


Figure 4.

All exhibitors like the idea of making their exhibit better, but the thought of revising and remounting an exhibit can be overwhelming. The mechanics of the process seem daunting enough that many exhibitors are content to defer the thought of revising their exhibit until they have more energy or more time. The longer the exhibit, the more intimidating the task seems. Remounting is not just changing the paper and refreshing pages, it frequently includes adding new material, revising the outline or structure, updating the headings and the write-up.

If a conservative estimate is 30 minutes per page for everything (rewriting, dismounting old page, printing new page and remounting), a five-frame exhibit (80 pages) will take at least 40 hours and a ten-frame exhibit (160 pages) will take at least 80 hours. That is a significant commitment of time. If, however, we break up the large task into a series of smaller tasks we can more easily approach, we may be able to finish the task in ten well-planned weeks.

### Week 1 – Add new items and update text

Make copies of your exhibit pages and mark them up with all the changes you've wanted to make. In-



Figure 1.

First level heading (left justified)	Object being shown (right justified)
Second level heading (left justified)	Specific aspects or details (right justified)

Figure 1A.

First level heading (left justified)
Second level heading (left justified)

Figure 1B.

First level heading (left justified)	Object being shown (right justified)
Second level heading (left justified)	Specific aspects or details (right justified)

Figure 1C.

First level heading (left justified)
Second level heading (left justified)

Figure 2.

First level heading (left justified)	Second level heading (right justified)
Object being shown (left justified)	Specific aspects or details (right justified)

Figure 3.

First level heading (left justified)
Broad category (left justified)
Destination (left justified)

dicating where you will place new or replacement material. Mark changes to your text. Textual changes can be as small as deleting extra spaces or correcting misspellings to adding more descriptive or contextual information. Perhaps you want to rearrange your text to provide more open space between blocks of text. Most importantly, any new information you've acquired from personal research or from other sources such as society journals or auction catalogs can be included to ensure your exhibit reflects current knowledge on the subject.

### Week 2 – Fix your headings

Design headings for your exhibit if you don't already have them or improve your headings if you do have them. Every page needs a header that lets a viewer know how the page fits within the exhibit outline with both main categories and subcategories of the organizational scheme being shown. A generic model for a heading gives you four levels. One possible approach is shown in Figure 1.

This example was prepared as a Word table. In Word or in Publisher you can make the lines of the table light grey (Figure 1-A) or invisible (Figure 1-B.) Or you can keep the horizontal rule between the rows and make the others invisible (Figure 149-

1-C); it is your exhibit and you can choose whatever style you wish.

Figure 1-A – gray lines for table

Figure 1-B – no lines for table

Figure 1-C – one line for table

You can swap the sequence as shown in Figure 2.

You can, if the occasion warrants it, go to three rows and have six heading levels as shown in Figure 149-3.

Go through your exhibit pages looking at the headings twice: first to ensure that it matches the plan on the title page and second to ensure there is a logical progression from page to page with no obvious gaps.

Figure 149-4 is a page from Pat Walker's Grand award exhibit *Ship Letter Rates of Ireland: Act of 1711 through Act of 1840*. This exhibit was a recipient of the AAPE's Plans and Headings Award. Pat uses a two line heading with the Act in the top left, the date of the philatelic item in the top right and the item description in the second row on the left and it works. When a new Act is introduced, it is shown in a blue shaded box. Subsequent pages reflecting the same Act do not have the blue shading.

### Week 3 – Review highlighted items

Certain items are key to your exhibit and you will

fied)  
fied)

A.

level heading (left justified)	Object being shown (right justified)
nd level heading (left justified)	Specific aspects or details (right justified)

ustified)  
ustified)

ading (left justified)	Object being shown (right justified)
heading (left justified)	Specific aspects or details (right justified)

tified)  
tified)

level heading (left justified)	Second level heading (right justified)
d Category (left justified)	Sub-category (right justified)
nation(left justified)	Item being shown (right justified)

want to point them out by some form of highlighting. Many exhibitors use mats (or mats of a different color if everything in the exhibit is matted) or use a distinctive frame or box around the item to be highlighted. We may feel that many/most/all of the items in our exhibit are key and we might think we should highlight everything (not realistic) or not highlight anything (not in your best interest.) Some items are more important than others.

If you take the approach that since everything is key you won't highlight anything as it's too hard to choose, you are doing yourself a disservice. Highlighting items helps the viewer (and the judges!) understand your exhibit.

Probably more than four highlighted items in a frame is too many. Some feel that more than one item in a frame is on the edge of too many but it is a personal choice.

**Week 4 - Improve you synopsis**

Compare your synopsis to the models and the advice available on the AAPE website (aape.org) and other sources such as the many articles that have appeared in The Philatelic Exhibitor.

Make sure you have addressed each of the areas specifically called out in the Uniform Exhibit Evalu-

ation Form (UEEF) that judges will use to evaluate your exhibit. You want to let the judges know that your exhibit has everything they will be looking for. And, if in comparing the UEEF to your exhibit as you revise your synopsis you find that you don't address something in either the synopsis or the exhibit that the judges will look for, you have the opportunity to revise the synopsis or the exhibit so the judges can see what they are looking for.

One example may be research. If you are not emphasizing it, research you have done may not be obvious. The synopsis is one of the places (the title page is the other) where you can discuss the elements of your exhibit's presentation and describe what research you have done and how research results are shown in your exhibit write-up.

Mention some of the highlighted items in your exhibit so the judges know what the key pieces are which you are calling attention to. Better yet, tell them why these pieces are key. In addition, if different color text or different typefaces are used, you can describe the purpose of each.

Remember the purpose of the references is to help the judges prepare to judge your exhibit; not to show how much you know.

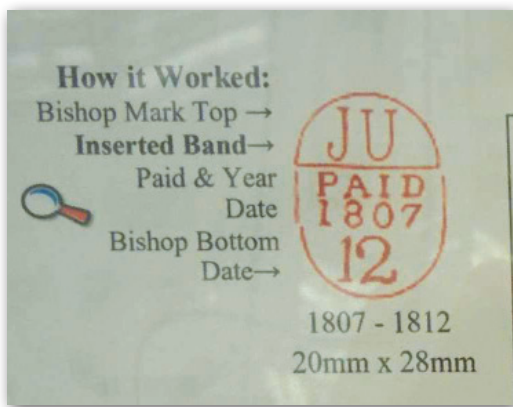


Figure 8.

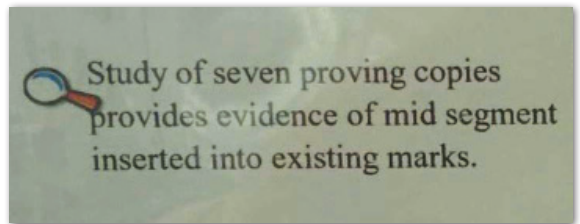


Figure 6.

Figure 5.

*Most significant items are double-matted brown on red.* Personal research and discoveries denoted by (❖).

### Week 5 – Ensure consistency of formatting throughout your exhibit

There are two different types of consistency in formatting. One is layout related – the font and size of type used throughout the exhibit and the second is editorial consistency. A good practice is to have a template prepared showing what type size and font is used for each of the components of an exhibit page: Headings, descriptive text at the top of a page, item descriptions, historical notes and so on. If we do not have a template and consistently refer to it, variations can creep into our exhibit pages as we prepare them so that the format is inconsistent.

Is an item description 10 or 11 point type under an item? Are descriptions italic or roman? Ideally you did not ask yourself these questions anew with each additional page you prepared. If you did not have a template, now is the time to establish one and to revise each page to match your new standard.

For editorial content, you want to be consistent in how you refer to things across pages. In a Confederate exhibit do you use CSA or C.S.A.? Do you have the dollar sign (\$) or do you spell out dollars? Are nouns capitalized or not? Our exhibits are written products and deserve the same standard for editorial excellence as other publications do. In the same way that you run spell-check and proofread an article, you need to do the same for an exhibit.

Also, in the same way that some journals maintain an editorial style sheet, you may wish to keep an editorial style sheet for your exhibit.

### Week 6–

#### Ensure you are using good graphic techniques

There are two major elements to graphic technique

A. Using tables, graphs or diagrams where they may be appropriate. Look at your write-up to see if you have large blocks of text that might be simplified or reduced with the aid of a graphic. Look to see if there pages that have very little text that might be en-

hanced by an image of a watermark, a clear copy of an important marking, the route the mail was carried or a guide to distinguishing between stamps that look similar to each other.

B. Using good graphic technique. Are lines clear, table outlines in gray instead of black (so data is emphasized instead of the formatting), labels legible and images large enough to be seen clearly and not so large that they are overwhelming? Make your graphics quality equal to the quality of the rest of your exhibit.

Simplify the presentation of information. Will a table or diagram convey information more easily than what you have now? Will it explain something that will otherwise require a lot of words? Or, better, will a diagram or illustration convey information that couldn't be shown otherwise (like a map)?

### Week 7 – Update your Title Page

Compare your Title Page to the models and the advice available on the AAPE website (aape.org) and other sources such as the many articles that have appeared in *The Philatelic Exhibitor*.

Make sure you have addressed each of the areas specifically called out in the Uniform Exhibit Evaluation Form (UEEF) that judges will use to evaluate your Title Page. These include making sure the scope of the exhibit is described and addressing the limitations or exclusions, if any.

The title page almost always has a plan. Make sure the plan on the title pages matches both the outline of the exhibit and the headings on your pages. Make sure the words are the same; it can be very confusing to judges if something is described one way on the title page and a different way within the exhibit.

Tell viewers how to interpret your presentation. If different colors of text are used for different purposes, describe the purposes. If different fonts serve different purposes, describe them.

One exhibitor uses a symbol as shown in Figures



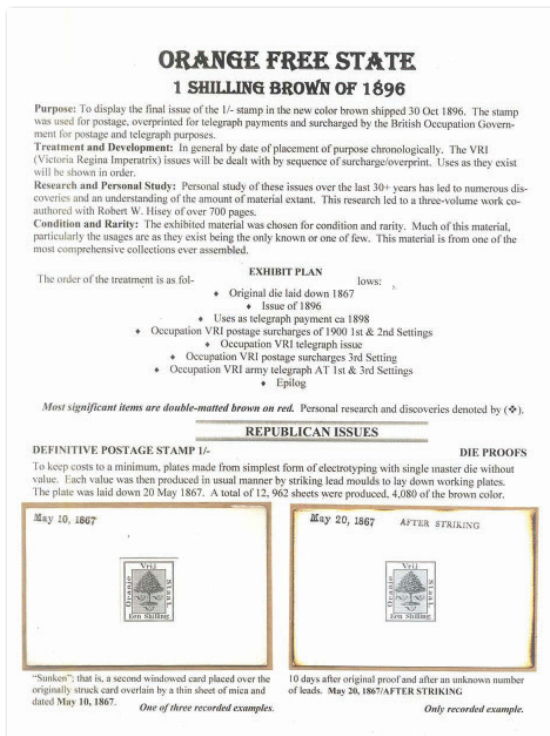


Figure 7.

5 and 6 to show original research. Figure 7 is a the title page from Tim Bartshe's Grand award winning exhibit *Orange Free State 1 Shilling Brown of 1896*. On the title page he describes how he indicates original research in the pages of his exhibit. Figure 8 is an enlargement of that section of the page. It is simple but very effective.

### Week 8 – Make sure you have the right paper and that you have sufficient supplies

Is your paper acid free? Are you using the best color to set off your material? Does your paper come in the size(s) you need? Increasingly, exhibitors are including 11 x 17 paper in their exhibits. If you use or think you may use an 11 x 17 page, make sure that the paper you use or will be using comes in both 8 ½ x 11 as well as 11 x 17. There can be subtle variations in paper color between different batches of paper so purchase several packages at once so you will have pages of a consistent color. Consider purchasing additional paper beyond your need—some day you will need more and your supplier may no longer be in business. In that case you will eventually run out and then you will either use different paper for new pages or have to remount your entire exhibit on new paper.

### Week 9 - Print your pages

After you have made all the content and format changes for your exhibit it's time to print the pages.

I find it useful to keep different word processing files for exhibit pages based on paper size and orientation. That is, I have one file for 8 ½ x 11 inch

paper in portrait orientation and another file for 8 ½ x 11 inch in landscape orientation, and so on for each paper size. I find it easier in preparing and printing pages to do this.

At some point you will want your name and address on the back of each page. I use a small sized return address label and I attach it after the pages are printed and before I mount my material. If I attach the labels after I mount items on the pages, I need to turn the pages over – with material mounted on them – to put the labels on or dangle the pages in the air while I add the label. Do whatever works best for you.

### Week 10 – Remount your exhibit

Now that you've got your new pages with

- Updated text
- Clear headings
- Good highlighting
- Consistent formatting
- Good graphic technique
- Updated Title Page that reflects the heading and structure of the exhibit

It is time for you to mount your material on the new pages.

### Week 11 – Congratulations

You've got a great exhibit. Show it at stamp shows and be proud.

Granted, even spread over 10 weeks, this is a lot. There is no reason that you must undertake this in ten consecutive weeks. You can spread the ten weeks out as you wish. ☺



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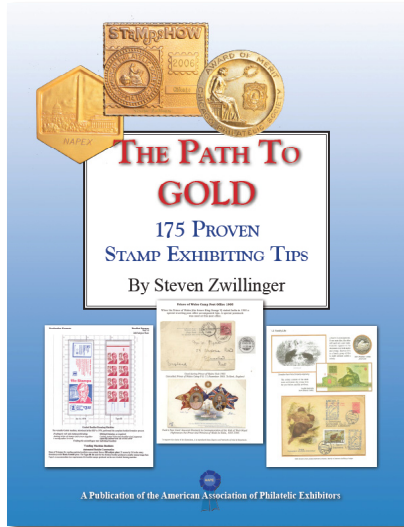


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## Addressing the Points

**I**t will happen. Whether you agree or not, the collective wisdom of our most experienced judges recommends that we move soon to point scoring for competitive philatelic exhibitions. The next edition of the *Manual of Philatelic Judging and Exhibiting* will include guidance on the scoring and use of points as a feedback tool. The addition of points to the written feedback process gives the exhibitor a better chance to identify necessary improvements to the exhibit.

The counter argument to using points is also valid: it is not really possible to quantify subjective judgment with the precision implied by assigning numeric values. But this counter argument is a statement of belief, or more accurately a statement of mistrust. There is no fundamental difference when assigning a number (83) or a name (Vermeil) – they are both the results of pooled subjective judgment of the jury. Neither is intrinsically “true.” Another jury could legitimately provide a different result, and neither would be wrong.

The value of point-scoring is the identification of specific areas of weakness by examining the points earned in each section. If we only have an overall assessment, either a number (83) or a value (Vermeil), weaknesses can be hard to see without having the judge present. We try to remedy that with our comments on the UEEF, but that form of communication is not always effective at pinpointing the seriousness of the comment. When the exhibitor is told that the exhibit’s Treatment was assessed at 13 out of 20 (65%), that score identifies something in the exhibit’s Treatment that needs serious attention. When that number is coupled with written suggestions for improvement, the exhibitor has a better chance of improving the right things. The precision is not the number. The precision is the placement of the red flag exactly where it must be to give the exhibitor the best chance to succeed.

I spent a career assessing risk and teaching others how to quantify judgment so that limited resources would be spent in the statistically most effective way. Quantifying judgment can work to point out weaknesses, but it is false to depend or attach much cre-

dence to the numeric value alone. The number is the means to the end, not the end itself. A numeric assessment should provide a clue where the risk might be, or in our case as exhibitors, where the exhibit is weakest. My former boss, the CFO, admonished me to look at the numeric assessments, and then ask, “Does this make sense?” Such a check step needs to be in place always when quantifying judgment.

The addition of points to our feedback process allows us to reveal the deepest, darkest secret of philatelic judging: not all Gold medals are the same! All along, judges have used a process of assigning pluses and minuses to the medal levels as exhibits are evaluated and discussed among the jury. So a “Gold-minus” or a “weak Gold” gets the same Gold medal as a “Gold-plus” or a “strong Gold,” but they are vastly different levels of achievement, and so it is the same for all medal levels. Point-scoring allows judges to communicate the overall relative strength of the exhibit. Scoring 86 means the exhibit is barely into the Gold region, and that score should nudge the exhibitor out of any notion that the Grand Award is almost within reach with just a little more effort or luck. To reinforce this message, CANEJ has adopted the eight medal levels used everywhere else in the world, adding Large Gold, Large Vermeil and Large Silver to the five levels of medals in current use. Our more accomplished exhibitors have been clamoring for this for quite some time, and coupled with point-scoring, should give all exhibitors useful feedback for assessing relative competitiveness.

Following the CANEJ review at the Atlanta Ameristamp Expo meeting, a draft copy of the new 7th edition of the *Manual of Philatelic Judging and Exhibiting* was posted to the American Philatelic Society’s website [www.stamps.org](http://www.stamps.org) for public exposure and comment. There you can find out how CANEJ has implemented point scoring, as well as a number of other changes to make exhibiting more inclusive and judging more receptive to creative approaches. The draft Manual will be revised as a result of the public comment, reviewed by the APS Board at Stampshow in August, and implemented effective January 1, 2017. ☐

### More Accredited Judges Are Needed.

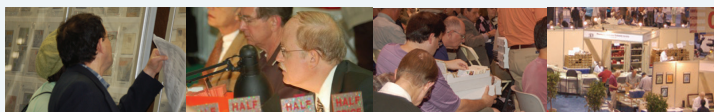
If you’re an exhibitor who has won at least a vermeil medal on the national level, why not make plans to give something back to this wonderful hobby and become an APS accredited judge? For an application, contact:

David McNamee, Chairman, Committee for the Accreditation of National Judges & Exhibitions • [dmcnamee@aol.com](mailto:dmcnamee@aol.com)



# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **WESTPEX 2016**

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

WESTPEX will hold its 56th annual Philatelic Exhibition April 29 – May 1, 2016 at the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, California, just a mile south of the San Francisco International Airport with free 24-hour free shuttle to the airport. This World Series of Philately open exhibition will feature over 300+ frames of exhibits including participation by the United Postal Stationery Society, International Society for Portuguese Philately and Portuguese Philatelic Society.

The show's bourse includes seventy-five dealers in stamps, postal history along with a four-day auction by Schuyler Rumsey Auctions of San Francisco. Numerous specialty societies, clubs, and study groups will hold more than 50 meetings and seminars during the three-day event. There is a WESTPEX sponsored Youth Area with free stamps and supplies for young collectors. Admission is \$5, good for all three days and \$5 validated parking. On Sunday May 1st a Boy Scott Merit Badge program is scheduled. The exhibitor's prospectus and entry forms are available from Ross Towle, 400 Clayton Street, San Francisco, CA 94117 or at [www.westpex.org](http://www.westpex.org). Complete show details, reservations, schedules, and theme story may be found at [www.westpex.org](http://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](http://www.philatelicshow.org) or from Guy Dillaway, Exhibits Chair, P.O. Box 181, Weston, MA 02493. A special reduced hotel rate is available—see show web-site for details. Questions to Jeff Shapiro, Show Chair, P.O. Box 3211, Fayville, MA 01745 or [coverlover@gmail.com](mailto:coverlover@gmail.com).

### **Rocky Mountain Stamp Show**

**May 13-15, 2016 • Denver, Colorado**

The RMSS, a World Series of Philately show sponsored by a consortium of Colorado stamp clubs is celebrating its 67th annual show is seeking exhibitors for its show. We welcome the Society for Czechoslovak Philately and the Colorado Postal History Society. Nearly 300 frames of exhibits along with 35+ dealers. Entry prospectus and forms may be found at website: [www.rockymountainstampshow.com](http://www.rockymountainstampshow.com) or request information from Exhibits Chairman, RMSS, PO Box 371373, Denver CO 80237-1373. Additional information about the show, the show location, room availability and more can be found on our website.

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

### **OKPEX 2016**

**June 17-18, 2016 • Midwest City, Oklahoma.**

The Oklahoma City Stamp Club will present , its 42nd annual national bourse and exhibition at the Reed Conference Center, located at 5800 Will Rogers Road, in Midwest City, Oklahoma. The show is a two-day World Series of Philately event with 125 sixteen page frames of exhibit space available, with a maximum of 10 being single frame exhibits. Exhibits from all of the APS classes and divisions are welcome to compete. Costs for multi-frames are \$10 per frame and \$25 for single frame exhibits. An exhibit prospectus can be downloaded online from [www.okpsc.org/okpex](http://www.okpsc.org/okpex) or from Ralph DeBoard, Exhibits Chairman, P.O. Box 3015, Edmond, OK. 73083. This is the finest venue with free

parking, air conditioning, carpeted floors and modern spacious meeting rooms. The Oklahoma Philatelic Society will hold its annual meeting and several specialty groups will hold meetings and seminars during the event. A very reasonable reduced hotel rate is available at the Sheraton Midwest City which adjoins the Reed Center—See show website for details. Questions to Joe Crosby, Show Chairman, 5009 Barnsteeple Court, Oklahoma City, OK. or [jocrosby@cox.net](mailto:jocrosby@cox.net)

### **Minnesota Stamp Expo 2016**

**Minneapolis, Minnesota**

**July 15-17, 2016**

Join us for the 75th production of the Minnesota Stamp Expo, a WSP show held at in suburban Minneapolis at the Crystal Community Center, 4800 N. Douglas Dr., Crystal, MN. Sponsored by the Twin City Philatelic Society, Lake Minnetonka Stamp Club, Maplewood Stamp Club and the Minnesota Stamp Dealers Association. This year we're pleased to host the annual meeting of the Germany Philatelic Society.

200 16-page frames available at \$10 per frame, \$20 minimum per exhibit; youth exhibits free up to 3 frames and \$5 per frame thereafter. All classes of exhibits welcomed. Free parking and admission, youth table, seminars and meetings, 25+ dealers, USPS and UN booths. Download the prospectus and entry form from our website, [www.stampsminnesota.com](http://www.stampsminnesota.com), or contact exhibits chair Todd Ronnei at [tronnei@gmail.com](mailto:tronnei@gmail.com) or by mail at 9251 Amsden Way, Eden Prairie, MN 55347.

### **CHARPEX 2016**

**July 30-31, 2016 • Charlotte, North Carolina**

The exhibitors' prospectus is available for CHARPEX 2016, the Charlotte Stamp and Postcard show, to be held at the Worrell Building, formerly Taylor Hall, on the campus of Central Piedmont Community College. The show is sponsored annually by the Charlotte Philatelic Society and the Fortnightly Collectors Club. This is a new venue for CHARPEX. There is no frame fee. An exhibit prospectus as well as other information can be downloaded on the show website, [www.charpex.info](http://www.charpex.info) or mail request to CHARPEX, Box 30101 Charlotte, NC 28230-0101. Email: [signup@charpex.info](mailto:signup@charpex.info)

### **THE 2016 OMAHA STAMP SHOW**

**Omaha, Nebraska**

**September 10-11, 2016**

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

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

**September 9-11, 2016**

SEAPEX 2016 will present its annual exhibition at the Tukwila Community Center, located just north of the SeaTac Airport at 12424 42nd Avenue South, Tukwila, WA. This will be our inaugural year as a World Series of Philately (WSP) national exhibition, The show will offer 160 frames of exhibits and more than 25 stamp dealers. All exhibit classes and divisions are welcome. Fees are \$30 for one- and two-frame exhibits and \$12 per frame for multi-frame exhibits of three to ten frames. Youth exhibits are \$5 per frame. Exhibit prospectus and entry forms are on the show website at [www.seapexshow.org](http://www.seapexshow.org), or from Lisa D. Foster, Exhibits Chair, 27111 167th Pl SE, Suite #105-114, Covington, WA 98042. The deadline for exhibit entries is July 22, 2016. The show hotel is the Residence Inn Seattle South/Tukwila. They offer a reduced room rate during the show and provide free shuttle service to and from the airport and the show venue.

# Ask Odenweller

Robert P. Odenweller



## The “Really Big” Show

Many readers will remember the Ed Sullivan Show on TV, where he introduced the Beatles and Elvis Presley, among others. It was “the” place to be seen, and even became a major plot device in the Broadway show and film “Bye Bye Birdie.”

Today’s “really big shew” as Sullivan was heard to pronounce it, is in New York at the Javits Center, and like the Sullivan show of old, has something for everyone. I’ve attended international shows since the late 1960s, and this one is shaping up to be the grandest of them all. That’s not hyperbole; it’s fact.

Think in terms of Stampshow on steroids; more of everything. That may be the only negative side, since there will be so much for the average collector to choose from, some options will have to be missed. There will be dealers from worldwide locations rather than the “usual suspects,” regardless of how great they are in their own right, and more than 4,000 frames of material, which is close to 20 times the usual national show.

Hotels and meals in New York can fit almost any budget, and offer a wider selection than almost any other city on the planet. Attractions for the non-collector are also a major lure. Details and information are on the website: [www.ny2016.org](http://www.ny2016.org). It is an event that will be talked about for years to come.



### The “tune ups”

Last year, when I was invited to judge Aripex, I suggested to Frank Sente that the promotional literature include the idea that some FIP judges on the panel would be happy to give unofficial one-on-one critiques to exhibits that were destined for New York. The response was strong. A number of major exhibits appeared, and the direct contact with the exhibitors, with suggestions on how to make improvements, resonated with the exhibitors. It will be interesting to see how well some of the suggestions translated into newly remounted exhibits.

It struck me that other shows could use similar tactics to help exhibitors prepare for Stampshow or other international shows. They would have to be at least about three months prior to the deadline for exhibits to be delivered, to allow changes to be made, and should have at least two FIP qualified jury members willing to participate. The session would be separate from

the “Feedback, formerly known as the critique,” with enough time to cover matters in detail.

The “FIP Option” is still used at Stampshow, and this is a new alternative that accomplishes the same thing, but with the dynamics of a pre-arranged opportunity to meet with the exhibitor. Of the two, I’d say that the new version offers more concrete ideas that the exhibitor can draw upon.

See you in New York! ☒

**Drop by the AAPE Superbooth 1664-1670  
at the “Really Big” Show • May 28-June 4**

**As a fellow AAPE member I ask for your vote in the upcoming APS election—I am a candidate for Treasurer. My election will not affect my position as Treasurer of AAPE and will strengthen our ties to APS.**



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- Chief Philatelic Judge – Member of CANEJ
- Editor - *Manual of Philatelic Judging and Exhibiting* – New 7th edition

**Contact: [www.andrewsconsultingenterprises.com/afacinc@yahoo.com](http://www.andrewsconsultingenterprises.com/afacinc@yahoo.com)**

I ask for your vote to allow my experience and abilities help APS and the hobby.

Thank you  
Edwin J. Andrews



## Our AAPEs of the MONTH

**O**ur 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:

**January 2016: David McNamee**, who has done an outstanding job of directing the course of the APS Committee on the Accreditation of National Exhibitions and Judges over the last several years, as it has been engaged in rewriting the Manual of Philatelic Judging, and testing and doing preparatory work toward adopting points in judging. While CANEJ is collegial, there are many strong opinions and David has done wonders in keeping us all headed in the same direction.

**February 2016: A huge thank you to Don David Price**, who has recently retired as TPE’s Ad Manager after nearly seven years. He has grown our ad revenue in novel ways that have the bottom line effect of helping to keep our dues low.

**March 2016: Sandeep Jaswal**, who delivered another spectacular AAPE One Frame Team Competition at AmeriStamp Expo 2016 in Atlanta. Thanks to all who participated, and to the Atlanta Show Volunteer Team who did an excellent job of working to make the show a treat for all who attended.

## Suggestions for AAPE of the Month?

Please Email John Hotchner at [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net)



# AAPE BOARD MEETING HIGHLIGHTS

Ameristamp Expo

Atlanta, Georgia • January 29, 2016



**Treasurer:** Ed Andrews reported we are in good shape. We have \$152,049.29 in assets. We wound up with a loss of \$5,373.76 for the year. The primary reason is because of the timing of *TPE* bills we wound up paying for five issues instead of the normal four in 2015. Each *TPE* bill is over \$6,000. In 2016 we will have big expenses for World Stamp Show - NY2016 and for some upfront costs for Steve Zwilling's new book that will likely not be totally recovered in 2016.

**Secretary:** Mike Ley reported the plan to give free memberships to all novices at WSP is underway. Sescal had four novices and Chicagopex had three.

**Advertising:** Don David Price in a written report said advertising revenue was up and all accounts are current. We have lost Regency but the other big advertisers have signed contracts for the entire year. Don is resigning because of health. The board extends our grateful thanks for what he has accomplished in this area. Randy Neil also spoke of Don's tireless works on behalf of *TPE* and praised all the help he has been for our journal's editor.

**Youth Director:** Vesma Grinfelds discussed the problems of receiving pledged donations from a WSP show. She will set a firm date for them and then thank them for many years of past support and wish them well.

**Webmaster:** Larry Fillion received many compliments about the website's new look and functionality.

**Exhibit Feedback Service:** Jerry Miller. Written report. The fees charged are covering the costs for now. The increase in postage costs for 2016 is a concern but they should still be covered. The goal is to break even while providing this service but he was given the authority to increase fees if necessary.

**Title Page and Synopsis Feedback Service:** Jim Hering furnished a detailed written report. The FREE service was only used twice since August. There was discussion about how to promote this service. Judges should encourage exhibitors to avail

themselves of the service when exhibitors need help in this area. There was discussion about giving every exhibitor a handout with their Universal Exhibit Evaluation Form on both this service and the exhibit feedback service.

**Team Competition:** Sandeep Jaiswal wants to continue to tweak the point system. Next year he wants to give 20 points for brand new exhibits instead of the current 10 points to further encourage new exhibits. He also plans to allow an exhibitor with two different exhibits to compete on two different teams.

**Mentor Chair:** Kathy Johnson has taken over this service. She wants to expand the definition of mentoring beyond an experienced person working with a new person. An example could be an experienced exhibitor trying something totally new for them such as a thematic. She will continue to work on this.

## Old Business:

A. President Pat Walker asked for a volunteer to work on a review of our by-laws. Charles Verge volunteered.

B. The AAPE Presence at NY 2016 was reported on by Liz Hisey. Volunteers will be needed to help staff our large booth. She envisions three hour shifts. Even if people can volunteer for only one shift it will help. We are hopeful that some New York area members can volunteer more time. Mike is furnishing Liz with a list of members within an hour of the city.

C. *Our Path to Gold: 175 Proven Stamp Exhibiting Tips* (Steven Zwilling, author) book project is well underway. It will likely go to press in April. The next *TPE* will have a pre-publication lower-priced offer (\$29.95) for the soft cover edition. After that the softcover price will be \$39.95 plus shipping. The book will be unveiled with a special event at World Stamp Show - NY2016 and, of course, available there for direct to members and the general public.

## 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](mailto:neilmedia1@sbcglobal.net)

# Stamp Show Administration

By Tim Bartsche



As exhibitors, we all like to be recognized for special achievement by our peers. That is generally accomplished by the various society awards given by the major national and international societies that tend to hold annual general meetings at our WSP and even local/regional shows. Over and above the show's medals/ribbons and the top awards, this booty can sometimes really pile up and it's the source of much good-natured ribbing by friends and competitors.

The jury is responsible in taking the long list of available awards, knowing the criteria for each and giving it to the most deserving exhibit. Some awards are for the best in a certain category, like best postal history or best Canal Zone. Where this is the criteria, it is pretty well set who will get what. Other societies will have given discretion to the jury for encouragement or recognition of achievement in an area, such as the various APS awards within a certain time frame, say 1900-1940, etc. Our own awards are generally given for excellence in presentation and are awarded as encouragement for exhibits achieving less than a gold medal. With all of these awards, how can a jury possibly remember all the various criteria, conditions and restrictions to past winners? It is like a baseball game; get your program, you can't know the game without the program.

There are various ways to deal with it—it is incumbent upon the Jury Chair to look things up based upon a list that a committee member sends to him/her. Other times it is a scramble for the jury to find out even what awards are available and what restrictions there are. Fortunately the latter situation is rare but still does happen. Over the years some proactive committee members have come up with some fairly simple solutions to this issue. Art Bunch of SANDICAL has compiled a living workbook for each society and their awards and criteria. Virtually all societies list these on their website which is linked to the APS under specialty societies.

Via the same method that the awards chair requests awards, this book can be created and updated each year depending upon the various awards to be given. The jury chair can, upon arrival, make use of this handbook to look up the restrictions instead of hustling with a cell phone or Wi-Fi to find out whom to give it to. A number of other shows have done this, RMSS, NAPEX and WESTPEX are examples. As told to me by the jury chair, it was an immense help when deliberating on Friday afternoon. Allowing the jury to complete their basic functions sooner gives them more time to complete their UEEFs and give the information to the committee for palmares preparation sooner.

Another task that can be done by the committee before the show but after the exhibit entry deadline is past is to assign many of the exhibits into the categories and criteria for the awards. Art Bunch also did this—thanks to him for sharing. So by viewing the titles of the exhibits, many can be placed within their respective slots. Many times there will be 10 or 15 exhibits eligible for the APS pre-1900 award. By prior listing on a spread sheet, this will cut down on the time the jury goes through the list for each. Awards like novice, best exhibit by club member or resident of the state can be dealt with on a simple sheet that each judge can have in front of them.

### Art's procedures are listed below:

1. List of exhibits in matrix form, separated into single- and multi-frame groups in frame order, with columns for first responder, medal level, and special awards.
2. List of special awards, with criteria for each award, either immediately following on the list or as an attachment from the sponsoring group (much preferred, if available, so as to eliminate mistakes), together with lists of those who have won the award in recent years for those exhibits where there is such a limitation (e.g., US Philatelic Classics Society does not award its award to the same exhibit within a 2-year period).
3. List of apparent candidates for special awards, based solely on exhibit titles. There is a bit more to this than just scanning the titles and making a list of those whose titles indicate they may fit in the scope of a particular award. For some awards, there are other criteria as to whether the award will be given at all. For example, the Postal History Society requires at least 6 multi-frame postal history exhibits.

While this is certainly not a foolproof approach, it is a time saving device that again makes the jury's work so much easier. It takes a little work from the committee side with an understanding of awards and judging/exhibiting and not all volunteers would be equipped to perform such a compilation, but something to consider for all shows.

As the work load continues to accumulate on the shoulders of jurors with more time spent on writing the UEEF, at-the-frame critiques for the exhibitors and fewer and fewer judges in the corps requiring more frequent judging rotation, whatever we can do to help will pay back in what it is we are looking for from our judges. ☐

# New Topics in Postal History: Window Envelopes—II

By Robert M. Bell, M.D.  
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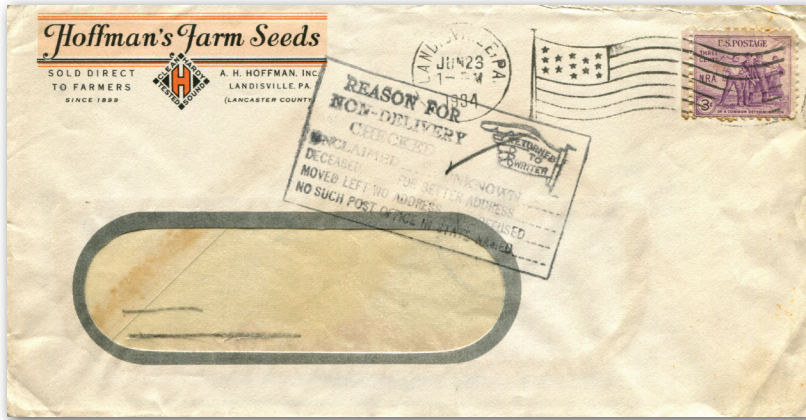


Figure 5. 1934 larger envelope that was not delivered for the reason of being unclaimed.

Library searching is not always easy, and having a few key words if the library has a searchable computer system, can make a great deal of difference. So far from what we have seen with the limited U.S. oriented collection of covers, an initial library search list might include Americus F. Callahan, Window Envelopes, Windowed Envelopes, Outlook Envelopes, Samuel Cupples, Envelope Company, Rice Paper Windows, Glassine Windows, BOPS Windows, etc.

The American Philatelic Research Library (APRL) in the U.S. would probably be the first library to visit. Here on line you have access to the Philatelic Union Catalog hosted by APRL. This has the holdings of 13 philatelic libraries listed. An amazing resource to be found at: <http://catalog.stamplibrary.org/Inmagic-Genie/opac.aspx>

Using the Philatelic Union Catalog with just the name Americus F. Callahan seven hits were obtained.

**Window Composition**—Initially, Americus Callahan's patent filing stated that the window material should be rice paper. This however was soon replaced with initially glassine and then later clear plastics (BOPS – bi-oriented polystyrene films). The first question seems to be, are rice paper envelopes to be found?

In the majority of V-Mail and Airgraph Mail there is no plastic used for the window. The openings seen are mainly oval or rectangular with curved corners. Also, in the UK, as in the US, and presumably other countries, there are windowless Window Envelopes similar to the V-mail.

Telephone and telegraph companies seemed to use windowless envelopes in the 1930s with small differing size openings with beveled corners.

## Envelope Paper

Callahan suggested that Manila paper be used for the envelopes – presumably to save money. However, as the advances in paper development have taken place, the window envelopes of today are of very good quality paper.

Extra highlighting printing is seen around the windows of some of the earlier envelopes (Fig 7. shows red printing)

## Problems of Collecting Window Envelopes

Many postal historians are a little concerned when collecting window envelopes as the name of the recipient is often not to be seen. Only when the contents of the envelope are there, is the recipient's address present. And that only occurs infrequently with philatelic sources of material. The sender's information is often there with corner card information printed on the envelope.

Also, any mail markings are usually present and surprisingly to be found even on the clear plastics used for the window where any cancellations and markings can often be read very well. With the small sample of 159 covers listed previously, apart from the V-Mail, only two had contents.

It does not seem that just the lack of a recipient address should prevent study of envelopes that have been commercial workhorses for over 100 years. After all the envelopes without contents were the way they were saved.



### The Institute for Analytical Philately

Perhaps the new collecting topic chosen might take you into the realms of the work of The Institute for Analytical Philately. David Herendeen, the Institute's past and deceased President wanted to use the broad spectrum of technologies from physics, to chemistry, to printing to tackle and solve philatelic problems. The institute was approved as an Affiliate by the APS earlier in 2015.

Initial questions would include the composition of the window material and the adhesive to stick the windows in place come to mind, but early envelope and window paper/material and its quality and transparency might lead to follow-up questions. Can the window material be identified just by light transparency and color? What does aging do to the color with and without light exposure?

**No Philatelic Window Envelope Publications Seen So Far**—There are some Website summaries that are valuable. Here are two: [https://en.wikipedia.org/wiki/Windowed\\_envelope](https://en.wikipedia.org/wiki/Windowed_envelope) and <http://des.wa.gov/services/PrintingMail/mail/MailTips/Pages/USPSRegulations.aspx>. The writer would welcome reader's comments and information regarding articles and any known books (e-mail: [rmsbell200@yahoo.com](mailto:rmsbell200@yahoo.com)). I have been told by Wayne Menuz, that the Postal Stationery Journal has many articles on postal stationery window envelopes within about the last ten years. This needs to be followed up.

#### Domestic Considerations

Although I am yet to see statistics on global Window Envelope use, Wayne Menuz estimates that 75% of window envelopes ever used worldwide were made in the US with a majority of these being postal stationery as the USPS would print the "corner card" return address if you ordered 500 or more of the envelopes. The use of pre-sorting rates has today diminished the use of these postal stationery requests - although the service is still available.

I have heard that the "Tap Test" can be useful so

that UPS regulations are complied with. This is a method used to see if mail satisfies the regulations. Mail is tapped on the top, bottom, right, and left sides and the delivery address must remain visible in the window with 1/8" clearance at all times.

#### International Considerations

When were window envelopes approved for International use by the UPU? What rules existed? I have been told that for international acceptance the window could not be completely open and that a film/window of some sort was necessary to close the opening. In the UK windows without any plastic film were used at one time. These were accepted in the UK, without problem, but occasionally they were sent internationally where they were not allowed. Such envelopes are occasionally to be found returned to the original sender for a remedy. Also, some of the larger offices would have hand stamps to inform the sender that such envelopes were not for International use.

The UPU first addressed the subject of Window Envelopes in the 1920 Madrid Convention, and there were modifications to the initial rules in subsequent conventions - at least those of 1924 (Stockholm) and 1929 (London). Obtaining the detailed information would be valuable.

#### Exhibiting Considerations

• **Story/Treatment and Condition**—I have always thought that the Story/Treatment (which includes Scope and Limits, Organization and Development, Balance, Clarity and Ease of Understanding, Subject Completeness, and Relevance) which accounts for 20% of the judges score, is more important than Condition, which accounts for only 10% of the judging score (October 7, 2014 MOPJ). So if the exhibitor uses a torn or damaged cover to add to the Story/Treatment the judges should have a very good case if they wish to downgrade an exhibit because of perceived poor condition.

• **Database and Rarity**—As mentioned, keeping

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a database is important with a new collection to help not only you in developing the story and organizing the material, but also persuading judges that you have rare material in your eventual exhibit. Rarity, which includes Challenge, Difficulty of Acquisition and Scarcity, can count for a big 20% of the judge's score. However, when you put the database together, understand that some judges do not seem to fully appreciate the value of modern rarity as much as some think they should! For some judges, classical material almost by definition is RARE. A fairly large collection collected over many years, with rarity assessments, may do something to help persuade a judge that you have some very rare material in the exhibit.

What would also seem worthwhile is asking statisticians whether there is a good/better way to compare classical and modern databases more accurately for rarity, particularly when considering the two different populations of material available. Can a classical cover and a modern cover be equally rare, or one rarer than the other, assuming that the challenge factor and difficulty in acquisition are the same? If certain modern material is more rare, with all other judging criteria being equal, then a modern exhibit should have a chance at the top prizes?

With some expert guidance here from say a small consortium of respected statisticians, it may be just possible to put to rest the discussion of why there has never been a Modern Champion of Champions exhibit in the US. If the statisticians say that classical and modern material cannot be truly compared for Rarity (including Challenge and Difficulty in Acquisition), should the MOPJ not allow them to compete directly for the top prizes (The Grand and Reserve Grand)? But then...

#### **Big envelopes.**

Size 10 (4 1/8" x 9 1/2") envelopes or larger are difficult to exhibit and handle. Many window envelopes are fortunately the 6 3/4 size allowing for easier exhibit display. Also, dealers, too, dislike big envelopes, unless they are truly outstanding. And presumably because of this, the further back in time one goes, the less likely you are to find big envelopes.

#### **Recycling**

The plastic in window envelopes is a hindrance to recycling if one wishes to make quality paper. But the envelopes can be baled as mixed paper that is then used for things such as wallboard, etc. So recycling is possible.

#### **Window Adhesive**

What have been the adhesives used over the years to affix the plastic window? With the ones I have seen to date most seem very effective without any separation occurring. Also, John Hardies reports

having seen 1920 envelopes where the window had some chemical effect on the paper of the envelope. Why did that occur? The author has seen bleed through stains from the adhesive used for securing the window. Also, from bleed through stains it seems that the window adhesive is the same as the envelope adhesive. But is it always?

#### **V-Mail and Airgraph (British Empire) Mail**

These were used extensively in WWII. Here the window envelopes have no window and the openings are of different sizes (an oval 5.5 cm x 1.5 cm and a rectangular 5 cm x 2.5 cm are common sizes for the V-Mail). No Airgraph mail has been collected to date. I am told that the bible for Airgraphs and V-Mail is the Keaton Book. Covered windows were used for a short time in three places, and Palestine used telegram envelopes to deliver the Airgraph mail to recipients.

#### **Types of Envelopes**

This would include multicolored illustrated, government, telegraph, with contents, without contents, colored, with printed logos, Stamped To Order (STO) postal stationer, postal stationery proper, glassine ([Fig. 4] - when was this replaced?), rice paper windows if they exist, the various plastics used for windows, adhesive to affix the window (what were all adhesives used?). Is there a way to distinguish simply or scientifically the different types of windows used? Why do glassine windows change color with time? There are also window envelopes, I am told, that were used over a long period by the Dutch post office to enclose postage due postcards prior to delivery. The idea being that the postman could still read the address but the message could not be read until the postage due had been paid and the envelope opened. There were two kinds, one with a half window (for divided-back cards) and the other with a full window (for cards where the address filled one side). Certainly not postal stationery in the sense of an item with a postage value, but undoubtedly stationery used for postal purposes.

#### **Uses**

This would include the masses of modern Bulk and "Junk" mail, Airmail, Crash Covers, Telegram, Meters, Postage Due, Military, Special Delivery, Registered, Express, Censorship, First Flights, First Day Covers, Post Restante, Non-Delivery (Fig. 5), Paquebot Mail, Inflationary Periods, Postage Due (Fig. 6) Auxiliary Markings, Cash on Delivery, Prisoner of War Camps, Diplomatic, Different postage rates (local, border, national, international), Perfins, Early envelopes, Interrupted mail, etc.

#### **Rates**

A large number envelopes from one country will



Figure 6. 1937 underfranked and forwarded cover surcharged one cent from Deerfield, Illinois.



Figure 7. Early 1914 cover from Louisville, Kentucky with a brown window that looks like glassine.

give you a good idea of the rates over time. Also, over or under franking in the various rate time periods will stand out. Some good rate books may be worth buying. Also, there is quite a lot of rate information to be found on the Internet.

#### Foreign Material

Most of the comments above are likely to apply to other countries. One could make the assumption that window envelopes have been used in every country of the world – but is that true? Are they common in Asian countries? Folded Typewriter Postcards are rarely seen in Asia because they were introduced in the early part of the 20th century and there were no typewriters for the many HAN characters used. So, would that have precluded use of window envelopes in Asia, at least early on?

#### Future Window Envelopes to Collect and Seek

This will develop as one moves along. One is tempted to collect everything, but that may be too ambitious. So far I have thought of one or more of the following areas to focus on:

- To the First World War - 1914
- To the Second World War - 1939
- With letter contents only (would drastically limit

the collection)

- Just different uses
- Just different rates
- Or maybe a combination of rates and uses?

#### Write a Book!

This is a final challenge when all the envelopes are amassed, categorized, and the database completed. With self publishing opportunities it is easier than one may think.

**Conclusions:** Every exhibit research topic and new collecting interest will lead to some unexpected findings, but there is a good chance that with a little planning and some early order to the process one will uncover even more unexpected information. Such planning may also make any other literary endeavor or exhibiting initiative much easier. Using the aforementioned “team sport” idea it may even help you, in time, to develop a research team of window envelope enthusiasts around the world!

**Appreciation:** Thanks to Tony Fox, Michael Furfie, John Hardies, Wayne Menuz, Tara Murray, Paul Nelson, Robert Stendel and Michael Zolno for valuable comments and help in the preparation of this article. ☐



[Editor's Note: *We are proud to offer the text of what your editor feels is one of the most effective and sweeping forms of a Synopsis Page he has ever encountered. It is the work of a successful and respected exhibitor of United States revenues. To some, his work is virtually legendary.*]

### This is an exhibit of unsurpassed scope and importance.

This is a big, broad-shouldered, bustling, brawling, historically and philatelically important topic, replete with important historical associations, local color, and dozens of facets.

This exhibit attempts nothing less than the **entire classic documentary fiscal history of the United States**. The underlying documentary stamp taxes of 1862–72 played an important role in **funding one of the cataclysmic events of the 19th Century, the U.S. Civil War**.

**Thirty-nine distinct classes of documents** were taxed, at well over a **hundred rates**, using **150 different First, Second, and Third Issue stamps**. Moreover, the rates and stamps are **wonderfully intertwined**, with 83 First Issue stamps designed only for use on specific **“matching” documents**.

The scope of this exhibit is comparable to attempting the **entire postal history of the U.S. for the same decade — that of the 1861–7 issues, 1869 issues, and early Banknote issues — all in the same exhibit**.

A virtual guide to this exhibit is available: *A Catalog of United States Revenue-Stamped Documents of the Civil War Era by Type and Tax Rate* (Mahler, 1999). An earlier version won the U.S. Champion of Champions competition in 2001.

### On importance

With respect to philatelic importance, it is fashionable to proclaim that **“all countries are created equal.”** I beg to differ. **Importance** ought to be, and in fact has always been, accorded in **rough proportion** to the **scope of the stamp output** and/or the **complexity of the postal or fiscal history** of a given country (or other stamp-issuing entity). The present exhibit is **not merely** (to choose a few examples at random, none of which are meant to be disparaged, only to serve as a basis for comparison):

A specialized study of a dozen or so stamps of a small island kingdom, minor principality, or other bit player on the world scene.

A specialized study of a handful of departmental, local post, or provisional issues.

A postal history of a single port city, or of a few foreign post offices in a given country.

No, this exhibit reflects virtually the **entire personal and commercial financial record of the United States of America**, arguably the most complex society on the planet in the 1860s. The stamped documents that are its subject matter were generated in virtually every corner of the country, from the cities of the Northeast to the rural Midwest, the far-flung Territories of the West, and the ravaged post-war South.

**It is difficult to imagine a broader, more ambitious, or important topic for a philatelic exhibit.**

### This exhibit includes nearly all key items of the field.

The present exhibit includes **roughly 80–90% of the top items of classic U.S. documentary fiscal history**. Moreover, to an extent unsurpassed in current exhibits, this one **consists almost entirely of rarities**. There is no “filler” material here. **Nearly every item is in the “one in a thousand” class** (or at least “one in a hundred”!). Most are one of **twenty or fewer examples** of a given rate, usage of a stamp on document, or other important aspect. A great many are the only known example, or one of only two or three known.

### Top echelon of fiscal history

To illustrate these concepts, and to furnish judges some of the flavor of fiscal history, I have listed below, in alphabetical order by document type, nine items in this exhibit that by consensus rank among the absolute best in the field:

1. The **first day check** of the Fulton Bank, New York, bearing 2¢ Bank Check orange, both check and manuscript cancel dated **October 1, 1862**, the day the stamp taxes took effect. The cancel does not prove October 1 usage, but it has been shown to be likely. Of all First Issue documentaries, only the Bank Check was delivered before October 1, and this is the only recorded possible first day usage.

2., 3. The 1863 matched pair of **charter party agreements** of ship broker John Norton of New York, bearing matching **\$5 and \$10 Charter Party imperforates**. Charter Party is one of the rarest of all document types, with only nine recorded examples; that these would include two EMUs is entirely unexpected and extraordinary.

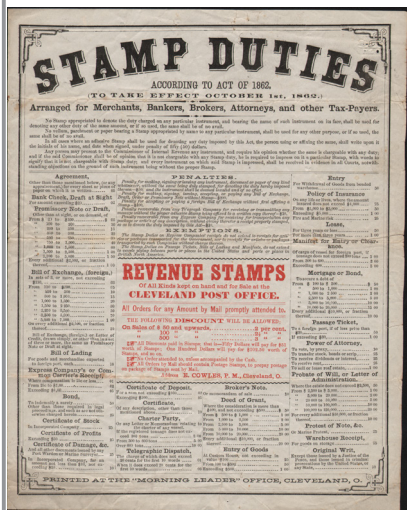
**U.S. Civil War Era Fiscal History Panorama**

The purpose of this exhibit is to survey the entire field of U.S. Civil War documentary fiscal history, bringing many listings of tax types and rates to life via surviving stamped documents, in the process revealing a veritable kale of life as it was. It is and has been a part of a broad program to aid the Union war effort, the U.S. Congress enacted an extensive schedule of stamp taxes, effective October 1, 1862. Their function was to raise revenue to help defray the massive war debt, documentary stamps were retained until October 1, 1872, when all were rescinded with the exception of a 2¢ levy on bank checks that persisted until 1883. Almost every piece of paper that changed hands was taxed.

Significant amendments and additions were made to the tax schedules every year from 1863 through 1866. Documents are arranged here by type. Within types, examples are divided into three groups, according to the years in which their taxes were enacted, as follows: 1862: Matching Usage: the Grand Scheme That Failed (marked in blue); 1863-6: Additions and Alterthoughts (marked in green); 1864: The Great Simplification (marked in black).

1862: Matching Usage: the Grand Scheme That Failed: EMU Hunting in America

As shown in the headlines below, the original tax schedule incorporated 25 major types of documents, numerous subtypes, and 86 distinct rates, several open-ended. The first sentence ("No Stamp appropiated") rates in contained together that the taxes could be paid only by stamps bearing the name of the document on which they were used — i.e., Agreement stamps on agreements, Bank Check stamps on bank checks, etc. This led to the production of four basic documentary stamps that had identical colorings even sizes. No fewer than 83 different stamps were created, in 25 "values" corresponding to the 25 types of documents taxed.



Delays in production of the stamps quickly made the requirement for matching usage unworkable, and it was rescinded after less than three months, on December 23, 1862, after which stamps could be used interchangeably. Matching usage continued to be used in significant quantities for some months, however, as stocks of stamps ordered in compliance with the original law were gradually depleted. These early matching usages ("EMUs") are the *crème de la crème* of fiscal history.

- 1863: Bill of Sale of Ship and Lottery Ticket taxes added. Inland Exchange and Mortgage rates drastically changed. Conveyance and Mortgage \$1,000 limit imposed. General Certificate rates reduced and certificates of record exempt. Charter Party and Insurance lowest rates subdivided. Expresses not recorded.
- 1864: Receipt, Gauger's, Measurer's, and Weigher's Returns and Original Process Warrant of Distress taxes added. Insurance and Treasury Bond rates subdivided. Telegraphy rates and Conveyance/Mortgage \$1,000 limit rescinded.
- 1865: Assignment of Lease compound rate added.
- 1866: Contract rates for monies of sale of securities added; Gauger's, Measurer's and Weigher's Returns taxes rescinded.
- 1866: Contract rates for monies of sale of securities added; Gauger's, Measurer's and Weigher's Returns taxes rescinded.

Market rates established for Bill of Sale of Ship, Certificate of Profit, Conveyance, Foreign Exchange, Inland Exchange, Lease, Mortgage, Passage Ticket, Postage of Will and Wishes Receipt.

**Arrangement of Types**

There is no readily discernible theme or ratio to the array of documents taxed, save that the legislators appear to have simply taxed everything that came to mind, considering constraints of the business arena of the time. In the exhibit, all documentations are arranged alphabetically, and primarily printed headlines, for convenience the document types are arranged alphabetically, as follows:

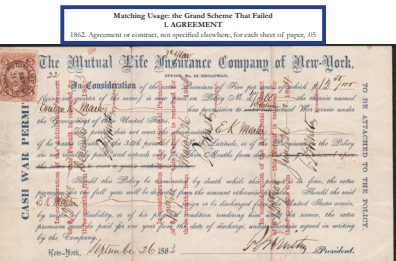
- |                           |                          |                                    |                                       |
|---------------------------|--------------------------|------------------------------------|---------------------------------------|
| 1. Agreement              | 11. Certificate, General | 21. Lease                          | 31. Power of Attorney, Stock Transfer |
| 2. Bank Check             | 12. Charter Party        | 22. Life Insurance                 | 32. Power of Attorney, Voting         |
| 3. Bill of Lading         | 13. Contract             | 23. Lottery Ticket                 | 33. Power of Attorney, General        |
| 4. Bill of Sale of Ship   | 14. Conveyance           | 24. Mortgage                       | 34. Probate of Will                   |
| 5. Bond, Surety           | 15. Entry of Goods       | 25. Measurer's Return              | 35. Postage                           |
| 6. Bond, General          | 16. Foreign Exchange     | 26. Mortgage                       | 36. Receipt                           |
| 7. Certificate of Damage  | 17. Foreign Exchange     | 27. Original Process               | 37. Telegraphy                        |
| 8. Certificate of Deposit | 18. Gauger's Return      | 28. Passage Ticket                 | 38. Warehouse Receipt                 |
| 9. Certificate of Profit  | 19. Inland Exchange      | 29. Power of Attorney, Real Estate | 39. Weigher's Return                  |
| 10. Certificate of Sale   | 20. Insurance            | 30. Power of Attorney, Real        |                                       |

The goal of the exhibit has been to present the most complete and readable overview possible, with two main objectives:

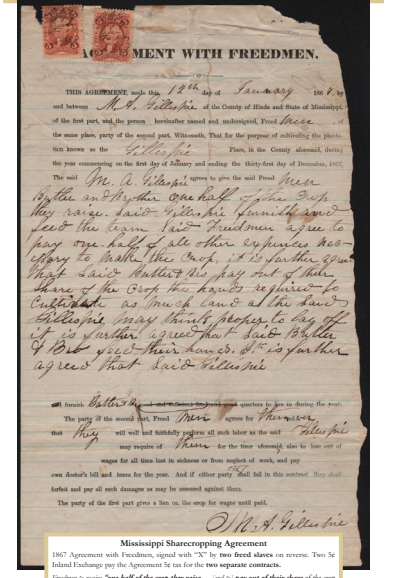
- To show as many as possible of the 39 types of documents taxed. Of these, examples of 37 have been recorded (all but Lottery Ticket and Measurer's Return), and all 37 are represented here.
- To show EMUs for as many as possible of the 25 basic document types for which matching First Issue stamp titles were created, in conformity with the original 1862 schedule. Of these, EMUs have been recorded for 22 (all but Marriage and Passage Ticket), and all 22 are represented here.

Spice Inclusions have been used to tingle two secondary objectives:

- To show as many more usages and EMUs as possible from the various subtypes and individual rates.
- To show the most common types (e.g. certificates, deeds, receipts, etc.) in the most entertaining fashion, featuring better stamps, attractive graphics, items of special interest, local color, and so on.



September 1863 "War Permie" stamped with matching 5¢ Agreement  
Fewer than twenty Agreement EMUs recorded.



Mississippi Sharecropping Agreement  
1867 Agreement with Freedmen, signed with two freed slaves on seven: Two 5¢ Inland Exchange pay the Agreement 5¢ tax for the two separate contracts.



Steamboat Pass, Pawn Ticket  
These tiny items were normally highly ephemeral, and their survival seems a delightful surprise. The very concept of a pawnbroker's handstamp caused (P. STERN PAVEN BROKER, 118 WEST 27th St. N.Y.C.) would be well-nigh unimaginary if this example did not exist.

4. [Space permitting!] The January 1864 deed for the Smith and Parmelee Gold Company of Gilpin County, Colorado Territory, with \$1,000 tax paid by twenty copies of the \$25 Mortgage and ten of the \$50 USIR. One of the largest recorded stamp taxes on any extant document, and at the same time an extraordinary usage: the only known example of the short-lived \$1,000 limit on the Conveyance tax, in effect for just eighteen months during 1863-4.

5., 6. The September and October 1863 foreign bills of exchange of J. & J. Stuart, New York, bearing \$1.30 and \$1.60 Foreign Exchange imperforates. Two doubly rare usages. With fewer than ten examples on record, the Foreign Exchange 1862 open-ended rate of \$1.30 and above is a rare one, and the stamps speak for themselves. Ex-Cunliffe.

7. The February 1863 mortgage, Monroe County, N.Y., bearing matching \$15 Mortgage imperforate. The 1862 mortgage rates were in effect only five months, of which stamps were generally available

only during the last two. This is the only recorded example of the \$15 rate, and an EMU to boot. The presence of the imperforate \$15 stamp lifts this piece into the elite class.

8. The 1867 passage ticket of the National Steam Navigation Co. of New York bearing three copies of the \$2 Mortgage. A total of only eleven stamped passage tickets have been recorded, and this one of only two properly taxed at the 1864 open-ended rate of \$2 and above. Large and ornately engraved in the style of a pictorial stock certificate, printed in lilac, this is perhaps the outstanding combination of beauty and rarity in the entire field of U.S. fiscal history.

9. The January 1863 letters of administration from Cayuga County, N.Y., bearing twenty copies of the \$1 Probate of Will imperforate. The original Probate of Will rates were in effect less than two years, moreover many documents were stripped of their stamps by early stamp hunters taking advantage

of the fact that probate files were semi-public. This is the **only recorded example of the open-ended rate of \$20 and above, and the only recorded Probate of Will EMU above the \$2 rate.**

The only top-echelon item missing is the November 1863 letters of administration, Plymouth County, Massachusetts, stamped with **\$2 Probate of Will imperforate**. In choosing these items I have operated strictly from the viewpoint of fiscal history per se, considering only the rarity and importance of the usage, and **ignoring the merely spectacular or exotic**, such as common usages bearing rare stamps or multi-colored combinations, or with unusual origins, and so on. I think of items like those listed above as the **trunk and branches of the tree of fiscal history**, and the pieces showing common rates paid by rare or spectacular stamps, as the leaves and flowers of that tree. That said, this exhibit does not ignore those adornments. While focusing on usages, it nevertheless displays some 70 of the 102 First Issue stamps (including 45 different imperforates or part perforates), and **28 different Second or Third Issues**. Most of the omissions are accidental, and **of the stamps most difficult to acquire on document, nearly all are represented here**, including several which are the only recorded copy on document.

#### **Difficulty of acquisition and “completion”**

There is intense competition for better revenue-stamped documents of many types. This has intensified given the recent FIP rules for judging revenue exhibits, which place considerable emphasis on examples of actual usage within traditional exhibits. Additional competition comes not only from those with other broad-based exhibits of fiscal history, but from collectors/exhibitors in dozens of fields, that are less broad, or simply different, some even non-philatelic, including, but certainly not limited to:

**Western Americana / State Revenues / Insurance / Bank checks / Playing Cards / First Issues / Independent mail carriers (express receipts) / Telegraphs / Second/Third Issues / Scripophily (stock certificates, bonds, certificates of profit) / Bills of exchange / Life Insurance / Shipping (bills of lading, charter parties, manifests, passage tickets)**

Judges may wish to ask specialists in these or other relevant areas, how the material in this exhibit compares with the best extant in their fields.

It is only a historical accident that this exhibit includes as many top items as it does. The likelihood that “complete” coverage should, or could, occur in this or any future fiscal history exhibit, in the sense that it should include every choice extant U.S. revenue-stamped document, is effectively nil, only

slightly less than the probability of any one postal history exhibit including, say, every choice classic U.S. or Confederate cover.

#### **In defense of alphabetical ordering**

In recent years alphabetical ordering of philatelic exhibits has become *verboten* for those seeking high awards. Justifiably so if, as is usually the case, better alternatives exist. Whether one exists in the present case, though, has been the subject of a lively debate [“Two Routes to the Grand,” *The American Revenuer* 67 (2, Second Quarter), 2014], online at <http://civilwarfiscalhistory.myfreesites.net>. **My contention** is that, especially for the original 1862 tax schedule, the **alpha method is arguably preferable** to any proposed alternative.

What “**stories**” are appropriate here? The **most basic** one is that **31 major types** of documents were taxed, at some **90 distinct rates**. Next, a fascinating layer of complexity results from the requirement that taxes be paid by **stamps bearing the name of the document** to which they were affixed. This requirement was not new, presumably patterned after a British scheme enacted in 1854, but the scope here was unprecedented: the U.S. issued no fewer than 83 First Issue stamps, in 25 titles corresponding to the 25 major types of documents. Third and even better, this elaborate scheme quickly **collapsed under its own weight**; the requirement for matching usage was rescinded after only three months. As a result nearly all early matching usages (“EMUs”) are rare, a great many recorded in quantities of ten or fewer. Bringing a mute list of types and rates (as exemplified by the 1862 broadside on my title page) **to life** by furnishing actual examples of the taxes, when possible by EMUs, would seem to be “**story**” enough!

How, **then, to arrange** these document types? Until very recently, they have always — both in contemporary **statutes**, government **schedules**, and privately printed **broad sides**, as well as latter-day studies in fiscal history — been arranged **alphabetically**. No doubt this is a matter of convenience, but it also **cements the link** between the document types and the matching **First Issue stamps**, which for more than a century have also been listed **alphabetically** in catalogs and treatises like the *Boston Revenue Book*.

Attempts to **rearrange** the document types so as to **yield new insight** into the stamp taxes are laudable, but have had decidedly **mixed results**. The **insights gleaned are mostly obvious**, apparent from a quick glance at the alphabetical list; it is hardly enlightening, for example, to realize that Conveyance, Lease and Mortgage can be grouped under the category Real Estate. Proposed categories are often **not well defined, nor** do the types **fit into them cleanly**. Call



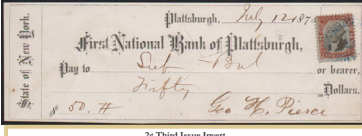


**Unique First Day Usage**  
The earliest "first day check" of October 1, 1862, stamped with matching 2¢ Bank Check orange with canceled dated the same day. First day usage is not proven by the cancel, but is plausible since the first delivery of this stamp by the printers to the government agent in Philadelphia had been made on September 29. No other documentary stamp was used by October 1, and no other possible first day usage has been recorded.

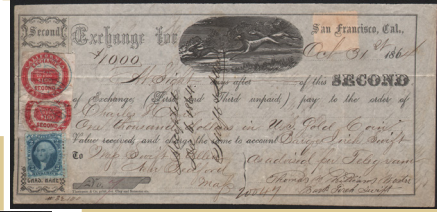
**Matching Usage: the Grand Scheme That Failed**  
1. BANK CHECK  
1862. Bank check, draft, or order, payable at sight. 10¢



**2¢ Bank Check Orange Major Double Transfer**  
November 1862 check (for \$27,000, equivalent to nearly \$1 million today) stamped with matching 2¢ Bank Check orange with major double transfer in bottom label, the only recorded example on document. This variety is so rare it was unknown to the editors of the *Boston Revenue Book*. It occurs only on the First Printing of the 2¢ Bank Check orange, made only in late September and early October 1862.



**2¢ Third Issue Invert**  
1873 check stamped with 2¢ Third Issue invert, one of only three inverted on document with handstamp cancel

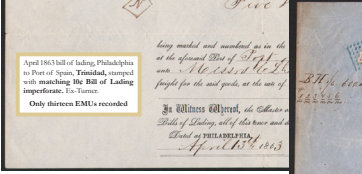
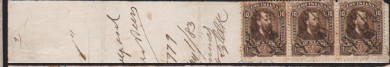


**U.S. plus Nevada**  
October 1872 Wells Fargo bill of exchange, Placerville, Nevada, used by U.S. as 2¢ Bank Check rate, paid by 2¢ impromptu revenue (N-17), over the restrictive clause at lower left, and by Nevada as 5¢ as a "foreign" bill payable out of the state. Sole recorded Wells Fargo bill with an impromptu revenue and one of a handful of Nevada documents from Placerville. Placerville, 400 miles from the actual nearest portion of the state, 250 miles from the nearest railroad, was essentially landlocked during the late 1860s and early '70s. "Reliable legend" has it that by the time of the first death there by natural causes, some six dozen had died by violence.



**U.S. plus California; Final Shot of the Civil War**  
October 1864 bill of exchange drawn by means of whaling bark *Jack Snuff* of New Bedford, in San Francisco to amount \$100,000 in whole not used by U.S. as 2¢ Bank Check rate, in California as 1864-X Exchange \$2 rate. On Jan 22, 1865, the "Jack Snuff" would be captured and burned in the Burning Sea by the infamous Confederate raider "Stonewall" Jim Crow was one, but capturing crew did not reach the "Stonewall" until August 2. The "Jack Snuff" had made a stop in Liberia and, while *not whaling* has been brought home to this it would constitute the final shot of the Civil War. Twenty minutes later the "Jack Snuff", with 400 barrels of whale oil aboard, was in flames.

**Matching Usage: the Grand Scheme That Failed**  
3. BILL OF LADING



**U.S. plus Louisiana Law**  
1862 bill of lading for goods to be exported in any foreign port except those in British North America, 10¢

**U.S. plus Louisiana Law**  
1862 check stamped with 2¢ Fifth Issue, introduced as evidence in Civil District Court, Orleans Parish, Louisiana, with 30¢ stamp for post by Louisiana Law stamps. Sole recorded document bearing U.S. and Louisiana stamps.

**U.S. plus France**  
1861 bill of lading, New York to France, stamped with U.S. 10¢ Inland Exchange and France Dimension 59 centimes. Sole recorded dual-nation usage on a bill of lading. A valid bill of lading was required to collect goods shipped. They were typically made in sets of three or four, "one of which is to be interchanged, the others to stand void." Extant examples were nearly all held in reserve in the shipper's or consignee's files; very few, like this one, reached their destination and were executed.



me cynical, but I see an **easy explanation** for this: the legislators appear to have **simply taxed everything** they could think of! The absence of categorized contemporary listings is consistent with this. "Everything" naturally **resists compact description**. Nearly thirty years ago I wrote, "almost every piece of paper that changed hands was taxed ... from checks for a few dollars to million-dollar mortgages on railroads and mines; from personal transactions like agreements, deeds, and receipts, and official documents such as a customs entry or court summons, through the record of American business in all

its vigor, shown by bankers' checks, certificates of deposit, merchants' bills of foreign exchange, brokers' contracts and the stocks and bonds they traded, receipts of the express companies, policies of insurance, shipping bills of lading, charters, manifests and passage tickets, telegraph despatches, and more; records as ephemeral as a lottery ticket or pawner's check, and as enduring as a hundred-year mortgage; from the cities of the Northeast to the ravaged post-war South, the rural Midwest and the remotest Territories of the West."

Why not leave it at that? ☐

**Oops...hope you didn't forget to pay...**  
**YOUR DUES, THAT IS.**  
Please, if you haven't, send them to Treasurer Ed Andrews today. Address on page 3.

**Have you recruited a new member recently?**  
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?



# AAPE Update for World Stamp Show - NY 2016

**W**e now have confirmation that we have the four booths that we requested for this great international exhibition coming up in New York City's Jacob Javits Convention Center on May 28-June 4, 2016. They are right beside the exhibits so we should attract a lot of attention. Plans are afoot to set up an educational area using computers with exhibiting You Tube videos and DVDs of other presentations by AAPE members. Also planned is a sitting area where you will be able to charge your cell phone and rest and chat with other visitors.

AAPE will also be presenting five workshops as follows: May 31 11:00-12 noon in Room 1E20; "Exhibiting First Day Covers"; May 31 1:00 – 2:00 Room 1E18: "Exhibiting Postal History"; May 31 3:00 – 4:00 Room 1E06 "Panel discussion on Display and Open Class"; June 1 11:00 -12 noon Room 1E18 "One Frame Exhibiting"; June 1 1:00 – 2:00 Room 1E18; "Exhibiting Picture Postcards". June 2 1:00-2:00 Room 1E18; "Fun of Exhibiting"; June 3 3:00 – 4:00 Room 1E06: "AAPE Open Forum". So there will be plenty to do.

Now that all of you who are planning on exhibiting have received notification that your exhibit/exhibits have been accepted, I am sure you are making plans to attend the show. May I ask for a few hours of your time during your visit to New York? We have to operate our AAPE table for seven hours a day, so we will need several volunteers each day. Please let me know when you are planning on attending and I will fit you into the schedule.

Liz Hisey, AAPE NY 2016 Coordinator

Email: [lizhisey@comcast.net](mailto:lizhisey@comcast.net)

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email [balpex@verizon.net](mailto:balpex@verizon.net) or visit

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



Show Venue

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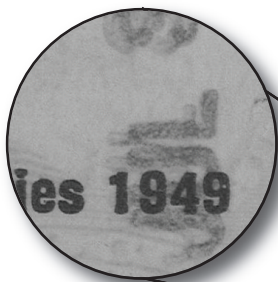
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This ad good for \$1.00 off admission  
at the show

Seniors 60+ free on Sunday

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*This overprint was the key to identifying this Revenue stamp.*



## Is This Stamp Worth \$45 or \$22,500? The PF Experts Know the Answer

The date on this Revenue stamp is the key to its identification, but the handstamp obscures it. If the overprint beneath it is “Series 1945,” the stamp is RD208C and has a catalogue value of \$22,500. However, if the overprint is “Series 1949,” the stamp is RD316, which has a value of \$45.

To learn the answer, the collector turned to the Philatelic Foundation. We examined the Revenue stamp using the VSC6000, a digital imaging system that enables us to see things the human eye cannot. With the color of the stamp muted, the overprint was legible – revealing “Series 1949.” Our experts issued a certificate certifying the stamp as *Scott* RD312, with a “1949” overprint.

Your stamps will receive the same expertise and analysis. Each day we use our knowledge, reference collection and high-tech equipment to keep our hobby safe – and allow you to collect with confidence.

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# At World Stamp Show - NY 2016 Booth 1175 is your Key Source

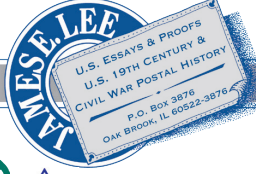
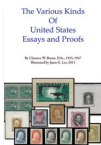
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### Tell it like it is!

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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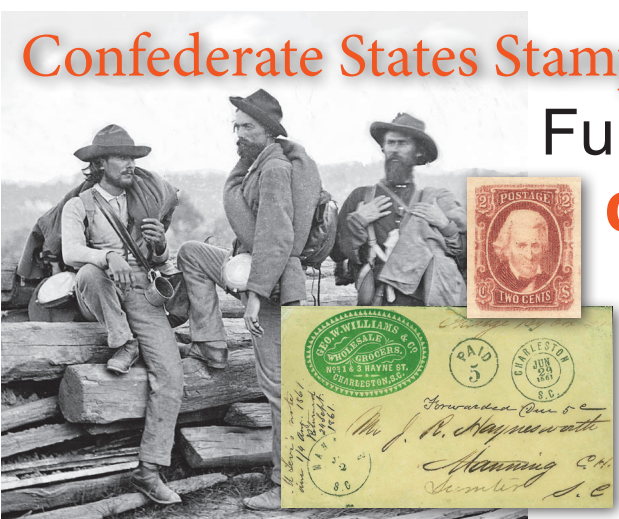
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Quarterly Membership Report  
 Mike Ley, Secretary

**MEMBERSHIP STATUS AS OF MARCH 21, 2016:**

**U.S. MEMBERSHIP**

ACTIVE AND PAID UP 710  
 LIFE MEMBERS 98  
 2015 NEW MEMBERS Dec-Mar 17

**FOREIGN MEMBERSHIP**

ACTIVE AND PAID UP 88  
 FOREIGN LIFE MEMBERS 12  
**TOTAL MEMBERSHIP 798**

**Welcome to new members: December 15 to March 21**

Dave Hamilton, Lincoln, NE	Edgar W Jatho Jr, Abita Springs, LA
Steven L Worsham, Dover, OH	William Slaniko, West Covina, CA
Philip A Kumler, Tualatin, OR	Scott English, Bellefonte, PA
Robert Ceo, Harriman, TN	John Gehrig, Casselberry, FL
Albert G Dewey Jr, Dunkirk, MD	Michael Drabik, Bolton, MA
Dario Diez, Miami, FL	Mike Depaz, Miami, FL
C Scott Ward, Atlanta, GA	Eric Shepherd, San Antonio, TX
Race Beatty, Molalla, OR	Ralph Swap, Juneau, AK
Pamela Greenway, Roanoke, VA	Alejandro F Grossman, Ciudad De Mexico, Mexico

**Welcome back to rejoining members: December 15 to March 21**

Gene Zhiss, Charlotte, NC	James Curtis, Sky Valley, GA
Thomas Johnston	Frederick, MD
Stuart Reddington	Caledon, ON, Canada

**Congratulations to our novice winners and other novice new members:**

Janet Baas, Tarzana, CA, Sescal 2015; Peter J Melz, Mesquite, NV, Sescal 2015; Richard B Rose, Berkeley, CA, Sescal 2015; Cheyenne Fleming, Davenport, FL, Florex 2015; Fredric Danes, Hampton, GA, Peach State 2013; Daniel Montes, Miami, FL, Sarasota 2016; Sherwood Anderson, Owens Cross Roads, AL, AmeriStamp Expo 2016; Gale E Self, Concord, CA, AmeriStamp Expo 2016; Kris McIntosh, Fort Worth, TX, Texpex 2016; and Race Beatty, Mollala, OR, Aripex 2016.

**In Memoriam:**

Alvaro Garcia • Eliot Landau • William R. Weiss Jr • Robert Markovits • Bonnie Lyons

I know you don't want to miss an issue, so please let me know your movements so that I can adapt the mailing list to reflect your current address. A quick email is all that is needed unless you have sent out change of address cards—to me at [giscougar@aol.com](mailto:giscougar@aol.com) —Respectfully submitted, Mike Ley, AAPE Secretary



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# AAPE Critique Services

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

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

## Two Feedback Services are available:

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

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

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

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

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

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

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

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

- Single Frame New Exhibit:

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

- Multi-Frame International Exhibitor:

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

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

Our Headquarters: [www.aape.org](http://www.aape.org)



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### The American Association of Philatelic Exhibitors

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

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Simply fill out, then tear out or photocopy, the application at right and send it today with your check to Mike Ley  
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### Need More Information?

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

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

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

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

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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.

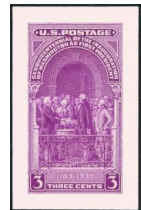
#### Autographed FDC's & Covers

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, , 20<sup>th</sup> century Fancy Cancels, Postal History, Errors and the unusual!

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

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