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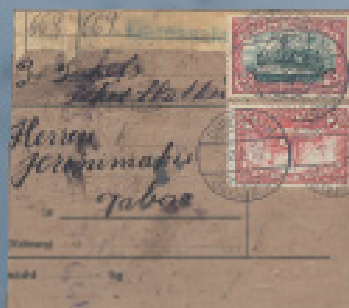


lot 291 | realized: 79.300 €*
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The Philatelic EXHIBITOR



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On Our Cover: Stamp exhibitions are just as much a key venue for introducing kids of all ages to stamp collecting as they are for showing off one’s collection.

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They seemed to have had the right idea 81 years ago... so what happened?

We found this picture quite by accident while looking through a Google search for how Amelia Earhart's relationship to philately permeated her career as a historic figure in the history of world aviation. Yes, what you are seeing in the background are the frames at a stamp show. In fact, it was no ordinary stamp show where this photograph was taken (she is standing next to her husband George P. Putnam, scion of the great publishing family, G.P. Putnam's Sons, and an unidentified show official). Amelia was one of the presenters of the show awards at TIPEX, the Third International Philatelic Exhibition in New York City in 1936. Her participation drew people to the show by the thousands—a shot in the arm from undoubtedly the most famous woman in the world at the time. Celebrity and philately went hand in hand then. TIPEX had the Rarest Stamp in the World on display—but nothing could match the magnetism of Amelia Earhart. Perhaps we here in modern day philately can learn from this!

A Vast Resource of Literature is Available for All Exhibitors

We'll bet that the man in the picture below would be blown away by this resource!

Do you recognize the man shown in the photograph at the center of this article? He should be familiar with thousands of philatelists! Some of us even learned about him when we were just starting out in this hobby as youngsters as long as 50-60 years ago. His name is **Hiram E. Deats**, one of the early presidents of the American Philatelic Society and a man whose leadership skills were much apparent during ALL of the Society's first 60 years. The picture here shows him in his mid-20s back in the 1890s—other pictures of him show him shaking hands with stamp collectors at stamp shows as late as 1961!

We show him here because he, too, exhibited his collections at some of our early stamp shows in the infant days



of the 20th century. He always claimed that he would never have decided to do such a thing had he now had a quite large and diverse library of books and periodicals on every conceivable category and facet of philately. In other words, the words he placed on his album/exhibit pages were the result of studies done with his vast holding of literature. In his later life, we heard tales of how it took several semi-trailer trucks to haul his library to other locations when he decided to begin dispersing it.

Few of us will ever amass such a holding of books, but thankfully, we exhibitors are quite used to depending upon our hobby's very large philatelic libraries open to us all. Check this site: www.stamps.org/Union-Catalog-About (You're in for a big surprise!)

What's Up in 2021??

We need an update. Word went out last year that there is great interest (and a committee forming) to stage another international exhibition in the United States only five years after our jumbo World Stamp Show - NY2016 held last year. We imagine that such an event would be a tremendous success. Okay, who among you out there has some updated news about this projected event? We'd like to throw this magazine's support behind it early! Whatever it takes, the exhibiting world wants to help!

ROCKPEX's Sock Monkey

We're proud to be the first philatelic journal to give some heavy duty publicity (read Tim Wait's story on page 34) to ROCKPEX's new concept for philatelic exhibiting. The annual Illinois show is a nationally well known local exhibition with an imaginative committee that not only re-organized competitive exhibiting for their own purposes, but came up with what some are calling the "neatest" grand award trophy ever invented. Not only does the Sock Monkey take a step apart from the usual statues & cups given out, it'll make people want to exhibit! Wow.

Too much negativity?

Ray Cartier had an unusual experience with his rather renowned Astrophilately exhibit a couple of months ago (Page 28). Having sat in on six or seven jury feedback sessions this year so far (some still call 'em critiques!), we can attest to the fact that, not infrequently, some rather facetious words are being bandied about out there. Well, prize fighting may now have its "free style" free-for-all category these days, but slinging verbal insults and arrows has no place in our fine pursuit. What does are *encouraging words!*

My wife sometimes enjoys the proofreading she does for me before each issue of The Philatelic Exhibitor goes to press. Then again, sometimes she doesn't.

"Some of these people sure do argue about a lot of things," she not infrequently remarks. Of course, I agree with her most wholeheartedly! After all, I've been in some of the most heated of the "arguments" over the past 30 or 40 years or so. Philatelic exhibiting is a subjective pursuit and, as it has evolved and grown into a very personal subject to many folks, it is, in my opinion, the the most controversial pursuit in our pastime.

When I began competitive exhibiting when I was a lot shorter than I am right now (take a guess as to when) I was readier than rain to take issue with that three-man (yep...it was all men) panel of judges at my first sort of national show at the Conner Hotel in downtown Joplin, Mo. I had received a second place ribbon in the Junior Section for my display of hand-drawn cacheted first day covers. I was livid until I realized, after a discussion

with my dad on the way home to Kansas City, that that ribbon was a result of a matter of "opinion" on the part of those guys. One of them, by the way, was a man by the name of Herman Herst, Jr. A very kindly man whom I'd been proud to have been introduced to by my dad who had befriended him while visiting his bourse table at the show.

Over the years, as exhibiting evolved into a full scale, well-organized activity that has a far-

No Way!

Is there a philatelic activity that exceeds ours in pure controversy?



Randy L. Neil
Editor
neilmedia1@sbcglobal.net

ViewPoint 

reaching set of guidelines and criteria, I have sat in on countless discussions and watched as the wide range of good and thoughtful people have turned it into the most delightful section of philatelists there is in this hobby. And all because we have, in effect, "argued our way" into the sophisticated methodology that now governs what we do here.



The photograph shown here is of my good friend Jim Pullin, who was judging with Ken Nilsetuen and Wayne Menuz at the OKPEX show a couple of years ago in Oklahoma City. Jim was answering an exhibitor's question (that was not without controversy...not from the gentleman sitting behind him, but one sitting in

the seating below) and bringing some calm to the discussion. It is the warm and caring treatment that Jim gave the exhibitor that is, in my opinion, the hallmark of what good judges do to move competitive exhibiting forward.

But still—controversy remains...and it often permeates the hobby. Such are the sometimes heated discussions presently taking place within the ranks of the F.I.P. here and abroad.

Thankfully, there's always hope!



From Your President

By Patricia Stilwell Walker
8403 Abingdon Court
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I am happy to report that the new “Getting Started in Exhibiting” handout is printed and in the hands of Mark Schwartz – extra copies will be going to the moderators of the Open Forums for distribution to interested parties. I have always found these a great recruiting tool; it’s something tangible you can give your collector buddy who you are trying to seduce into the joys of exhibiting!

AAPE has signed a contract with the APRL to complete the scans for back issues of *TPE* for the website. APRL has summer interns who can do the extra work; the cost to AAPE will be very reasonable. I expect the work to be done by the end of August.

These past few months have been a quiet time for me as I continue to recover from the respiratory complaint that started last BALPEX weekend, and was finally diagnosed while we were at Ameristamp. Fortunately I have regained a lot of my stamina, as I will need it to judge at Stampshow.

I am pleased to report that the powers that be – namely CANEJ – are tracking results for the WSP shows this year being judged with the new medal scale and points. Indications are that we have a way to go to achieve consistency across the judging corps – which is to be expected in my opinion. My personal feeling – and that’s really all it is – is that judges are being a bit generous – not so much with the final medals, but with points. Based on my FIP experience it should be a lot more difficult to get to 95 points!! Since points are not being published (and a good thing, too, as we are in this learning stage) this is based purely on anecdotal feedback.

Some variation in points received from show to show is likely – however, if you end up with a major inconsistency be sure to let somebody know – either

CANEJ or myself. What I did not expect was one result that came about because the new manual wasn’t consulted. See Ray Cartier’s far-ranging article on pages 28-31—it’s quite a story! The jury had some real problems with an unfamiliar branch of exhibiting – Astrophilately. It does behoove the members of a jury to familiarize themselves with what they are about to judge, but as an exhibitor you can help by making sure your synopsis is clear as to the type of exhibit you will be showing. In this case, the jury was evaluating one of the best known—and most award-winning—of all astrophilately exhibits! ☐



By John M. Hotchner *

This new brochure by John Hotchner will be distributed by the AAPE at our seminars at stamp shows across the country. It is a phenomenal introduction to the world of exhibiting.

Introuction
“I can do this!” was my reaction when I first paid attention to philatelic exhibits at a local club’s yearly show. And it turned out that I could – And so can YOU!

Although the idea of displaying our treasures for other collectors to admire is attractive, it isn’t something we can just do intuitively. Rather, I found that exhibiting is a craft that needs to be learned through trial and error. It is also a public expression of our interests, knowledge, and artistic sense; and that can be a bit daunting. I’d like to have a quarter for every time I’ve heard a collector say, “I don’t have expensive stamps or specialized knowledge. I couldn’t compete with the exhibits I’ve seen.”

I think all successful exhibitors began with some form of that thought. But you CAN compete – just recognize that you won’t get to Gold medals in a month. Learning the craft by doing, and building a prize-winning exhibit takes time, and the secret is having realistic expectations and goals. The purpose of this pamphlet is to help you get beyond the reasons why you may think you can’t or shouldn’t exhibit; and to think positively about your talents and abilities. You will be amazed at what you can do—and you will be amazed at how exhibiting can enrich your philatelic life.

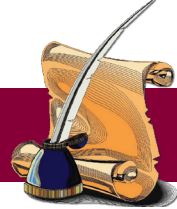
Above: Bill Sammis wins his first gold at NAPEX in 2011.

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Go Ahead...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

Your 2¢ Worth



A Response to Steve Zwillinger...

Dear Mr. Zwillinger.

I read your recent article on “Another Perspective on Treatment” twice and came away with a disturbing feeling. You seem to be asking for effective writing, including your given elements as well as the Wikipedia manual recommendations. This is great if one indeed is writing an article for a journal, but it seems to me overwhelming for a philatelic exhibit. What you left out was where does the philatelic material fit?

I did not like your comparison of figures 1, 2, 3. This is comparing an apple, an orange and a pear. It would have made more sense to me if you took figure 1 with its improvements to its figure 2 and 3, in other words, comparing a pippin apple, granny smith and a golden delicious. Of course, if the material in figure 1 is not yours, then you would be unable to do this.

But the given figure 3 would be unreadable to me at a show, straining to read all that text in page one of frame one, unless I, too, was a collector of Indian Postal Stationery. The same applies to Mr. Drews article and title page on Atlantic Coast Air Services. Too much text!

All the elements you mention are indeed important, but only if they clearly and shortly explain the enclosed philatelic material, the purpose of the exhibit. The computer gadgetry of multicolored frames, text boxes with background colors are often too overwhelming, as well.

As the past chairman of the WESTPEX Stamp Show and long time member of the Collectors Club of San Francisco, I am well acquainted with many APS judges, including a former CANEJ chairman, all of whom I respect and have learned much from them. All swear by the current *Manual of Judging* as well as your outstanding book *The Path to Gold*. But down deep, they all admit that rarity counts a lot. They like to see “one of three recorded” or “believed unique.” In my own exhibit of usage of the Russian Romanov material, judges are more impressed with examples of the 5 ruble stamp on cover than they are with a single 70 kopecks stamp paying the proper rate of an overweight letter, the only example I have seen in 50 years. My 50 shelf feet of Russian material references contains no registry of recorded usages, therefore I cannot add “only one of x number recorded” to attract a judge’s eye.

I realize that following the formula of exhibit text and layout makes it easier for judges to form

opinions, but it forces exhibitors to conform to a mold, stifling individual creativity, and one’s desire to show off his stuff. Yes, the one who does not conform to the mold will never make the Champion of Champions. Deep pockets usually wins.

I have enjoyed exhibiting my material over the years, earning awards from the bronze to the Grand, with my primary objective to show off this material, which I find fascinating. The drawer full of medals and ribbons will end up in a recycle bin, and the material at the mercy of some auction or dealer.

I appreciate your efforts in the AAPE journal, encouraging new and old exhibitors. One is well aware of the problems with the lack of exhibits at some shows. It is nice to have a newer face up front, championing the hobby and exhibiting.

[Editor’s Note: The writer’s signature was missing from the end of the above letter. We hope he/she will contact us.]

A Response to Steve Zwillinger...

Whereas one may commiserate with the exhibitor who received a vermeil after four golds, the same problem occurs in the opposite direction. Take a four time vermeil winner who does not receive a higher level the fifth time. One assumes he understood the critique and suggestions of the previous juries and made it clear in his synopsis and or title page that he attempted these changes.

One simply relying on a database and not reading the synopsis or ignoring the synopsis is the failure of the judge, not the exhibitor.

No, there should be no database. An exhibit should be viewed by a jury as a first time experience, indicating that jury’s opinion. Exhibitors should welcome whatever comments are made, regardless how puzzling. Grow up exhibitors. Are you just medal hunters or proud exhibitors of your collections?

George V. Shalimoff
Via Email

And more...

It’s understandable how frustrating it is for exhibitors to suddenly receive a medal award that’s a notch or three below their “normal” level. But a new database of past awards may be too cumbersome. Why not suggest exhibitors state some of their past awards on their synopsis page(s)?

Corey Anderson
Via Email

Again to Mr. Zwillinger...

Dear Mr. Zwillinger:

It was with great interest and pleasure I read your article “Another Perspective on Treatment.” It is so far the best explanation of “Treatment” that I have come across.

Your comments are easy to understand and easy to follow when trying to put an exhibit together with “the golden thread.” Now, as I understand it, it comes down to arranging the story as if written in an article and filling it with the illustrations around which the story is told (covers and cards).

I’ve also enjoyed your book “The Path to Gold” and found it extremely useful in updating my six-frame exhibit on Ethiopia that won a Gold at the APS show in Hartford a couple of years ago and a Vermeil at the NY Stamp Show last year.

I’m now going to show it as 8-frames at the APS show in Richmond in August as a trial run to show it at the Stockholm Show in 2019 that is open to members of the RFSL.

Your idea to have your own frame in which to mock up the lay-out is also excellent. I’ve been taping my pages on the wall or spread them out over the floor, which works but not as well.

A remaining mystery is how much photos, etc. one dares to include, especially for an exhibit about Ethiopia with material and postal history that is largely unknown to most judges. We’ll see how it goes in Richmond.

Again, congratulations at tackling a subject that has been a bit of a mystery to me until now.

Ulf J. Lindahl
President
Ethiopian Philatelic Society

A rather wise suggestion

Dear Editor.

Most exhibitors should know by now that the AAPE Award of Excellence is changing from “Title Page” to “Plan and Headings.” I have a suggestion for the next Award of Excellence, once “Plan and Headings” has run its course (in three to five years).

I suggest the next Award of Excellence be given to the “Synopsis.” The obvious advantage is that the judges can determine the winner before the show starts! Admitted, the attendees will not see the synopsis. But why not invite the winning exhibitors to submit their pages to the Philatelic Exhibitor? The truly interested people already subscribe to PE, and it would provide the Editor with more material for publication.

Van Siegling
Via Email

More to Mr. Zwillinger...

Dear Editor.

I read in the April *TPE* on the plane the other day your article on treatment. It was the best I have ever read on the subject. I’ve been exhibiting for 40 years because it is wonderful discipline with regarding what one collects and researches.

I have probably lost more points to “Treatment” than to all others combined.

You are right on regarding the Title page. I would add: —write it 1st, and write it last because often the exhibit evolves into a slightly different animal.

I write a “mini-intro” in a box and/or colored shading when changing “chapters” to lead the viewer by the hand and hopefully encourage them to read the next section.

While not every exhibit can have a good logical last page or two, there ought to be a reason why some things are early and others late—and stated—again “mini-intro.”

My “Vignettes of Western Trails and Routes” is a good example. It’s not a single story, per se, although it IS the story of the various trails & routes. I kind of use a chronological approach with Santa Fe Trail and Minnesota up first and Alaska and Pacific Northwest last. There is just no good way to have a “last page”.

George Kramer
Via Email

A VERY thoughtful & intriguing overview..

Dear Editor.

I hope you print this letter because there are many stamp collecting and exhibiting colleagues in our hobby that share my experiences and opinions.

I want to look at the exhibits, the exhibitor, the show, the judges, and then a final thought with some interesting approaches used in France.

The Exhibits:

It used to be that the process of creating an exhibit was fun. It was a pursuit challenging the creativity of the stamp collector off in his or her little corner of the house. Some of us started with one page exhibits at our local club and then spent a lot of time researching and hunting for the “right” stamps before having the courage to exhibit in the regional show. Sadly I think the fun is leaving the process as we all try to follow the “cookie cutter” approach as dictated by a book of rules on just how to present the material to make it easy for the judges to quickly grade the exhibit.

Philately is an individualistic hobby where many of us spend years of study and search for material which might someday result in an exhibit. Each

person interprets the information and tells the story as they see fit. Each exhibitor creates pages that they think best tell the story.

Over the last few years many of us have noted just how similar the exhibits are starting to appear. It seems to have become a race to please the judges...the result? The next time you are at a show, stand back and look at a line of frames; it's hard to tell where one exhibit ends and another begins. It is becoming boring, just count how many collectors and how much time they spend studying and appreciating the meaning, value, and history of what they are observing.

Attend the "judge's critique" and I guarantee you will hear these statements from the judges:

"You need an opening statement telling: the purpose of this exhibit is..."

"Use less bright white paper"

"Your scans need to be at 75% and so marked"

And the most devastating remark:

"Your exhibit could win as the "most popular" but it will get a low level medal because it lacks organization, it tells the story poorly and it doesn't bring it to a stated conclusion."

This happened to a dear friend, indeed his exhibit was judged by the public as the most popular but he was crucified by the judge's critique.

How about another critique I have heard "you obviously know the material but it just doesn't come out in the exhibit but I can't tell you what to change" this is no longer a critique it's a criticism.

I think the "tell a story approach" is creating boring exhibits. Why not encourage exhibits of an interesting material, they may not have interesting stories, such as some minor definitive stamp, but they are very interesting collections. Why the heck using "blue, etc." paper is inappropriate? Why is an exhibit of only two frames frowned upon? Why is the choice of a particular font important to the judges when a variety can make for a more interesting presentation?

I recently showed a one frame exhibit at a well respected regional show and received a gold medal. At the judges critique I was told "you need to take this to a national show as it is new stuff and needs to be seen." The judge had no idea that my research had discovered enough new information to add a second frame. He and I had a conversation at the frame and I mentioned this to him, he said: "judges don't like two frame exhibits." Although his comment was meant to be honest (and was) it was not very encouraging as I believe I have now found all there is to find on the subject and I'm being told "only tell half the story as you will be faulted for

only two frames".

The APS and national shows are advertising and begging for exhibits. I regularly get letters of invitation to exhibit. Today's shows are an expensive affair, travel, hotel and meals make \$1,000 weekend the norm, that doesn't leave much for the bourse. I think this means shows are becoming much more dependent on local exhibitors and those few who are willing to travel to the show.

The Exhibitor:

The national shows are abundant and the new judging process where points are awarded and discussed candidly is a breath of fresh air for our hobby. Each of us is given an opportunity to submit a synopsis of what we are showing. The synopsis is our tool; it's where we get to tell the judge what we have, where to find out about what we are showing, and the basic rarity of the material on display. Most importantly it also allows the exhibitor to say just exactly what he or she is not showing. The synopsis allows you to blow your own horn without penalty. To each of my fellow exhibitors I say "use this wonderful tool". I have been the show chairman at a few shows and you would not believe how many exhibit requests come in with only a copy of the title page.

The Show:

In a recent edition of "The Philatelic Exhibitor" (April 2017) I was delighted to read of the success of the Rockford, Illinois' "2-3-4" concept of only 4 frames or fewer on display. This brings me back to a couple of points I made earlier, first that judges frown on two frame exhibits, I believe this is true because a two frame exhibit must compete with a ten frame exhibit and that will always be hard on the two framer! My second point is that shows are having trouble filling frames as cost and reluctance to mail exhibits is greatly reducing the population of ready exhibitors for shows.

My suggestion is create an exhibit category "The Small Exhibit", this would be relegated to four or fewer frames; we would still have the one frame competition but would add the 2-4 frame exhibits as its own category. I dare say this might just add to the number of locals who could put something on display. Such a category might also stimulate some non exhibitors to try their hand at the process with a small start.

I would also like to suggest that the show work at making exhibitors feel welcome, they are there for the duration and can't spend the whole weekend at the bourse. Why not provide an "Exhibitors Area" where one could meet with fellow exhibitors, have a cup of coffee, and generally enjoy the company of fellow exhibitors. I can say without question that

some of my best friends are fellow exhibitors I have met over the years; many have become roomies as the cost of attending a show continues to rise.

Judges:

You do one of the hardest jobs in organized philately and I admire your fortitude, keep up what you are doing, it's appreciated. Perhaps less involvement in such things as the color of the paper (unless it detracts from the exhibit), less worry about the size of a scan (sometimes the size is dictated by what is being shown).

I think the driving force for your critique should be "did the exhibitor show what his synopsis said he was going to show?". You follow written rules in judging but I concern myself with some of those unwritten rules (blue paper, font, etc.) that sometimes cloud your vision.

A final thought:

Perhaps we need to look at the exhibiting process. I have a very good friend who lives in France and is part of the French exhibiting community, he told me of their approach to exhibiting and it made some sense to me.

France uses a point system in their shows, and to be allowed to exhibit at a national level in France the exhibitor must run the show gauntlet. The exhibitor must score a certain point level at a local show level, after accomplishing that he/she is qualified to show at a regional show.

The exhibitor must again score a certain point level at that show level, that and only that gains you entry into a national show. It seems to me that would greatly increase the number of exhibits at local and regional shows.

My friend also mentioned that France holds a "National Junior Show" and that is really a big deal and very well attended.

I was also interested to learn that in the French system an exhibitor is issued a passport for the exhibit that documents all previous scores and medal levels attained, this passport follows that exhibit everywhere and is part of the application process. Exhibitors get one passport per exhibit, so it is possible an exhibitor could have multiple passports and that passport number is a requirement on the exhibit request form.

Part of the information shown on the passport is former judges critiques, so if you want to attain a higher medal level then you had better be following the judges comments.

My hopes for exhibiting are still alive,

John Burnett, O.T.B.

AAPE 01199

Expertizing reversals?

Dear Editor.

I have for some years wondered if a philatelic organization could collect expertizing certificate reversals (when two expertisers have different opinions).

Would this lead to research in difficult areas of expertizing?

Would it lead to higher standards in the expertising world?

Would there be enough reversals to justify such a program?

Would it be welcomed by philatelists who use expertisers?

Would it lead to greater use of expertisers?

Robert Bell, M.D.

rmsbell200@yahoo.com

Something else from Rob...

I agree with Randy Neil when he wrote in "The First Word" in *The American Stamp Dealer & Collector* about the demise of fledgling Exhibitors. It is not only the Gold phenomenon as a reason.

Some of the other reasons are:

- Exhibiting is organized mainly by knowledgeable collectors, who mostly exhibit expensive material.

- Also, the rules and regulations do not favor modern, less expensive collections. There has been no modern C of C winning exhibit in 50 years. This suggests that there is little real and true interest in caring for the new exhibitor who has moderately priced material.

- There is a feeling amongst the young/new exhibitor that they cannot compete against the big boys and girls. So many give up or do not even try.

- Exhibiting has become more complex and difficult as the years pass and organized education/classes are probably needed for the new exhibitor.

I have suggested that surveys be done to get more information and try to find out the reasons why so few new exhibitors sign up, but there are no takers. I have wondered if that is because that might give the polite activists arguments for change.

We are currently bound by FIP rules that set the elitist tone for exhibiting.

There are many possible solutions - but unfortunately little happens. I suppose unless there is great leadership and someone sees the writing on the wall that nothing new will happen in my lifetime. One can imagine a couple of classical C of C winners having a glass of champagne on the deck of the Titanic as it slips between the waves! C'est la vie.

Robert Bell, M.D.



Q&A

By Patricia Stilwell

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

Special note: I'm always looking for ideas for this column; please send them along. I can write about almost anything, but I can't dream up the questions on my own!

Question: Can you discuss the various aspects of putting philatelic material on the title page?
Answer: I would like to broaden your question to discuss using anything on the title page that isn't text and also remind you (all exhibitors) that one of the purposes of a title page is to attract the eye of a browser and encourage them to read the exhibit, because unlike judges who are obliged to read your exhibit the rest of us can pick and choose. The most boring and off-putting title page is one that consists of dense paragraphs of text and nothing else. Compounding the problem would be one that uses a difficult to read font – such as all caps.

To start – review the text on your page with an eye to making space for “something else”. A lot of us try to pack a lot of information on that first page that can be moved elsewhere. Some that is aimed totally for the judges can go into the synopsis. Other details sometimes are better placed in the body of the exhibit – typically as “Section Introductions”. Other techniques to reduce text are outlines or bul-

Soruth: A Princely Indian State

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

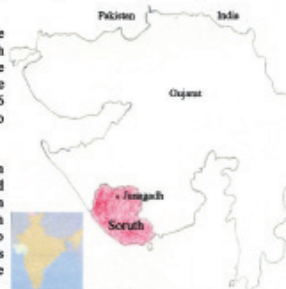
General Background: Soruth is a relative small State on the Kathiawar peninsula which lies between the Gulf of Cutch and the Gulf of Cambay. In area it is about 2,700 square miles and around 1910 had a population of 285,000. The Capital is Junaghar (also spelled Joonaghar) and around 1906 there were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

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

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

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

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



Organization

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

let points. These last have the virtue of breaking up those dense paragraphs which are a turn off to the casual reader.

Next decide what else might go on the title page – some possibilities are: a philatelic item, a map, an artefact contemporaneous to the topic of the exhibit or a photocopy of an artefact that resides only in a museum. What you want is an “eye catcher” – if it's helpful to the judges so much the better; at the very least try to make sure it isn't distracting. This column was inspired by a question I got from Larry Haller concerning his gold medal exhibit: *United States Hand Applied Flag Cancellations 1852-1949*. More on this later.

Maps: For example, if your exhibit is of stamps from an obscure country (such as Soruth, see Figure 1), a map is the easiest way to quickly help a viewer to know where it is; judges, after all, will have an opportunity to look it up in advance. Other types of exhibits where a map can be helpful include postal history of local geographies (counties or regions),

United States Hand Applied Flag Cancellations 1852 -- 1949



North Shore, New York Healdsburg, California Chicago, Illinois Council Bluffs, Iowa

Purpose: To present the extensive imagination of designs, compositions, sources and personalized attention given to create, buy, and use Hand Applied Flag Cancellations.

Scope: This is a Postal History exhibit with emphasis on marochily, i.e., postal markings. It is designed to show the full range of hand applied flag cancellation and killer types. It begins in 1852 with the first recorded example, and ends in 1949 when, for the first time, a hand stamped flag cancel was used with a commemorating postmark at a Philatelic Society Exhibition, setting the scene for countless philatelic associations to later use a U.S. Flag in combination with their annual show postmark. Shown are the very early impressions made by hand-carved soft wood or cork, metal dies, a manuscript drawing, vulcanized rubber, commercially provided duplex cancelers, and by printer art stock. There are no machine cancels in this exhibit.

Presentation: Organized as Four Sections. Ten frames.

Section 1 Presents a broad exposition of the earliest flag killers, each united in its use to one singular town, a very small town. Several examples are noted as from yet unknown towns of origin. Four periods of time in this section: A) 1852 through 1861, B) 1862 through 1869, C) 1870 through 1893, and D) 1894 through when use of a fanciful flag marking in a specific town effectively came to an end.

Section 2 Presents Flag Impressions made by Commercially Made Duplex Cancelers. These are designs made to two distinct postal employee groups: A) Postmasters of Fourth Class Post Offices, who purchased devices introduced in 1897, and B) Rural Free Delivery Carriers, who purchased devices first introduced in 1904.

Section 3 Presents Flag Cancellations Applied Aboard Navy Ships, 1919 through 1946.

Section 4 Presents Fancy Flag Cancels, 1929 through 1949; Registered, First Class, Patriotic, and a show the first Pictorial Flag Cancel applied in connection with a Philatelic Society Exhibition.

Importance: This exhibit centers attention on flag cancels and killers artfully crafted, adapted, or choos express patriotic, political, and philatelic sentiments. These markings accompanied early stamps, demotivz civil war correspondence, advancements in canceling devices and expansion of mail service into communities. They found their way into the period when postmasters and collectors became partne advocating cancellations to draw attention to town names, commemorative dates, special occasions and national evt

Rarity and Difficulty of Acquisition: Many cancellations shown are the only one known to philately, w previously recorded, or brought to awareness by this exhibitor. Most are on covers and cards, however some exa from the earlier periods are known only on stamps, or only on a single stamp, and thus are from unknown tow lengthy period of collecting has allowed for difficult to find impressions, desirable imprints, and varieties assembled. Published listings of types, towns, and dates of use have been expanded through discoveries shown in this ex

Covers, cards, partial covers, and stamps recorded as the only known example, have this border

Organized as Four Sections:		
1. Flag Markings, Each Unique in Concept and Impression		<i>begins at:</i>
A. 1852 through 1861	F 1	positi
B. 1862 through 1869	F 1	positi
C. 1870 through 1893	F 2	positi
D. 1894 through 1915	F 3	positi
2. Flag Impressions by Commercially Made Duplex Cancelers		
A. Purchased by Fourth Class Post Offices	F 4	positi
B. Purchased by Rural Free Delivery Carriers	F 5	positi
3. Flag Cancellations Applied Aboard Navy Ships, 1919-1946	F 6	positi
4. Fancy Flag Cancels, 1929 through 1949; Registered, First Class, Patriotic, and the First Contemporary Flag to grace a Society Cover	F 8	positi

Figure 2.

“...if your exhibit is of stamps from an obscure country...a map is the easiest way to quickly help a viewer to know where it is; judges, after all, will have an opportunity to look it up in advance.”

United States Hand Applied Flag Cancellations, Origins, Designs and Evolution, 1852 -- 1949

Purpose: To present the comprehensive storyline of hand applied flag cancellations during this period, told through early carved fancy killers, commercially purchased cancel imitators, symbols of patriotism, and later as philatelic conceptions.

Scope: Multi-Frame Postal History exhibit focused on markings. Depicts the full range of sources, designs, and motivation for their use, beginning with the earliest known example. Ending with the first flag design intended to heighten interest in a Philatelic Society Exhibition. These markings were initially impressed by hand-carved wood or cork devices, subsequently by vulcanized rubber. There are no machine cancels in this exhibit.

Importance: Exhibit is unique and the first to present such an extensive array of these elusive flag cancels. As patriotic statements, they appear first as postmaster creations, on Civil War era correspondence covers, and later as the cancelers of choice by postmasters of fourth class offices and by rural free delivery carriers. They emerge again during a period postmasters and cancel enthusiasts partnered to draw attention to town names, commemorative dates, and national events.

Rarity/Acquisition/Completeness: Many cancellations here are the only one known, whether previously recorded or brought to attention in this exhibit. Emphasis is on the significantly more difficult to acquire on-cover usages, to show the origin of the marking. Some cancellations, however, are known only on stamps, and several of these, shown in the exhibit, are known only on the stamp displayed. A lengthy period of collecting has allowed for assembling virtually all known varieties, quality imprints, and this exhibit. Published listings of towns, varieties, and records of use have been enhanced through discoveries shown in this exhibit.

Organization: Five Sections. Ten frames.

All illustrations below have been graphically copied from cancellations in this exhibit.

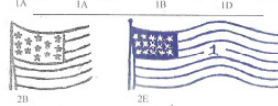
Section 1 Designs diverse, unique, and attributed to a single town. Four early periods.

- A) 1852 through 1861
- B) 1862 through 1869
- C) 1870 through 1893
- D) 1894 through 1915 the last flag killer linked to a single town



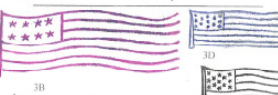
Section 2 Designs purchased commercially by Postmasters of Fourth Class Offices.

- A) Small canton
- B) Short stripes
- C) Long stripes
- D) Ball on staff
- E) Negative printing of canton



Section 3 Designs purchased commercially by Rural Free Delivery Carriers.

- A) Thirteen stars
- B) Eight stars
- C) Up the road - no town or date
- D) Seven stripes
- E) Six stripes
- F) Name and 'Rural Letter Carrier'



Section 4 Designs conceived aboard Navy Ships.

- A) Registered
- B) First Class
- C) Patriotic
- D) To promote a Philatelic Exhibition.



Section 5 Designs inspired by collectors.

- A) Registered
- B) First Class
- C) Patriotic
- D) To promote a Philatelic Exhibition.



More than eighty items presented here are the only example known; each is shown with a maroon colored border like this.

Figure 3.

military campaigns or railroads. If you do use a map – make sure it isn’t full of unnecessary details – the map in Figure 1 uses a simple outline with a few place names for the larger scale map and just color for the small scale map, but the viewer is in no doubt where Soruth is located. What about antique maps? They are often eye catching and colorful; ask yourself if they satisfy the reason why you decided on a map in the first place, or are merely decorative; if the latter, they fall in a different category, that of artefact.

Philatelic Item(s): it used to be a strong recommendation to use a “blockbuster” piece on the title page – no matter where it fit into the flow of the over-

all treatment of your exhibit (the story). We now discourage this and suggest instead using a forerunner piece or the first item that fits the overall story. If you don’t, some judges start asking why not? Or getting a bit confused. That’s what happened to Larry Haller. His title page featured 4 stamps with hand struck flag cancels as an eye catcher (see Figure 2). I personally rather liked them, however he kept getting feedback (oral and written) that suggested that judges were trying to “fit” these stamps into the overall story of the exhibit and having problems. Larry pointed out to me that there are no forerunners and the “first item” which appears on page 2 isn’t visually appeal-

Special Mail Routes of the Red River Colony



Hudson's Bay Company ships at anchor and Peter Rapert.

Since its charter in 1670, the Hudson's Bay Company and its fur trade acted as the de facto government in much of the central and western wilderness that would eventually become the nation of Canada. Operations in central Canada were managed out of their headquarters at York Factory on Hudson's Bay.

The 1811 grant of 116,000 square miles of land to Lord Selkirk by the Hudson's Bay Company opened the land south of Lake Winnipeg to settlement to non-fur traders, however communications to and from the colony was sketchy at best.

Settlers could send and receive mail through the Hudson's Bay Company supply ship. The ship arrives at York Factory in the Spring with supplies, and in the Fall with furs. Additionally, an overland route through Fort William was used, though it was difficult to maintain.



Red River Ox Cart

The opening of Pembina 68 miles to the south provided a reliable communication route. By 1855, monthly mail was carried between the Red River Settlement and Pembina. From Pembina, ox carts brought supplies from St. Paul and connected with Eastern rail

Special mail routes to and from the Red River Colony area were employed:

1. Overland through York Factory on Hudson's Bay to Hudson's Bay Company ships in England and by York boat or canoe east to Fort William on Lake Superior to Sault Ste. Marie and Ontario

2. Overland through Pembina in the Dakota Territory and then through St. Paul and Chicago

The exhibit shows examples from each of these routes highlighting the rates, routes, and methods employed until the establishment of the Province of Manitoba in 1870.



York Boat

Key to map markings:

- British/Canadian mails
- United States mails
- Carriage outside of government mails

Fort Chipewyan to London

By Canoe Relay through Norway House and York Factory



7th August 1838

Dated 4, "His Route, August 7, 1838" Letter to Chief Factor John Stewart in London written while with the Hudson's Bay Company canoe brigade enroute traveling from Fort Chipewyan on Lake Athabasca via Norway House to York Factory. Carried by the Hudson's Bay Company ship to England and placed in the mail at Deal.

Contents relate that "...there is still a much greater evil lurking about, i.e. the small Pox, it has (ceased) awful ravages among the Plains Tribes in the Saskatchewan... vaccination has been resorted to, as the most effectual means of avoiding the Contagion... It is considered expedient that I should see more of the Fort fall in spring, which I admit is very proper, but it is attended with inconveniences, arising from my being so much out of the way, when the Europeans pass and return."

The addressee, John Stewart, was a Chief Factor at the Hudson's Bay Company. He returned to England in 1835, retired in 1839, and died January 14, 1848.



DEAL / SHIP LETTER board handstamp	
Manuscript 1/4 rating	
Red London 18 CC 1838 backstamp	
British ship letter fee (collected)	8d GB
British inland postage (collected)	
Deal to London (74 miles)	8d GB
Total postage collect:	16 4d GB

Figure 4.

“All the example cancels are present in the exhibit AND they are identified as to where they fit in the outline of the exhibit – thus assisting the judge to understand the story and serving as a very attractive eye – catcher for the casual reader.”

ing. Therefore he asked me if using drawings showing the flags would work as well. Along with some other changes, he ended up with the page shown in Figure 3. All the example cancels are present in the exhibit AND they are identified as to where they fit in the outline of the exhibit – thus assisting the judge to understand the story and serving as a very attractive eye – catcher for the casual reader.

Artefacts: Finding a contemporaneous artefact for your exhibit may be a matter of luck, however, the title page is one place you can use borrowed images. Figure 4 is a double page where the left is the title page and the right is the first page of the exhibit:

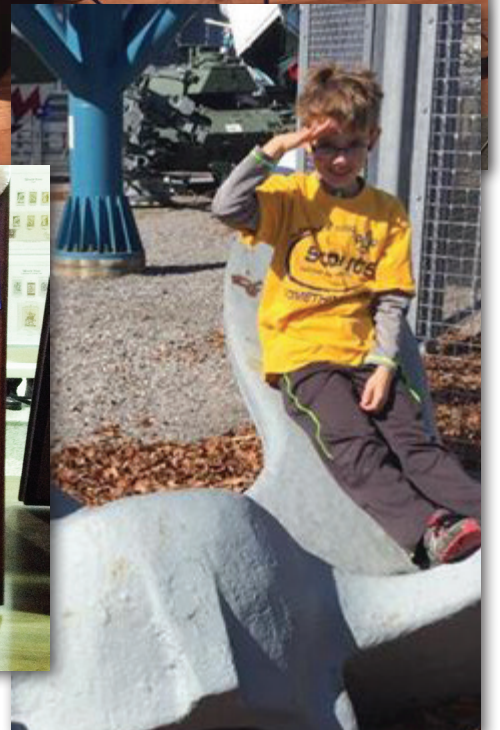
Special Mail Routes of the Red River Colony. The exhibitor, Chip Gliedman, has interspersed his text with images of the types of transport used on those routes. Although it is technically part of page 1, the map showing the route of the first cover will orient the casual reader (and the judges) as to where the Red River colony was located. The details of the map are “grayed out”, key place names bolded and the outline of Hudson Bay enough to orient all but the most geographically challenged reader. This is a title page that makes me want to stop and read the exhibit. Should you agree, you can find the entire exhibit online at <http://redriver.cgpostal.com>.

Jacob Liebson

Qualifying for the 2017 AAPE Youth Championship has concluded. The Champion of Champions event will take place at the APS StampShow being held in Richmond, Virginia August 3-6, 2017. The new season will begin July 1, 2017. The current season yielded 7 qualifiers by their winning the Youth Grand; another 6 will be invited based on their medal levels.

As part of the continuing series featuring new youth exhibitors, the following is an auto-biography written by a first time qualifier for the 2017 Championship. Jacob Liebson won the AAPE Youth Grand Award at OKPEX which took place June 15-16, 2017. His one frame exhibit entitled *The Buffalo & Erie County Naval & Military Park and Its Three Naval Vessels* received a vermeil medal.

"Hi, I'm Jacob Liebson. I am 10 years old. When I started collecting stamps I was 5, so I've been collecting for about five years. I have exhibited three times, once on space shuttles and twice on the Buffalo Naval Park in Buffalo, New York. I was inspired to choose this subject after going on a trip to the Naval Park and touring the ships U.S.S. Croaker, U.S.S. Little Rock, and U.S.S. The Sullivans. I also play soccer and participate in swimming and triathlon. I also compete in Science Olympiad. I think my next exhibit will be about rocks and minerals."



Exhibiting Holy Land Philately

An Introduction - Part I

By Ed Kroft



Figure 1.
Dr. Henry Nogid
Exhibit Frame (1948
Four Siege Cities)
World Stamp Show
NY2016.

[Editor's Note: *The following article, which is an excellent "introduction to philatelic exhibiting" that contains valuable advice and ideas for every kind of exhibit, new or experienced, was first published in the Society of Israel Philatelists' The Israel Philatelist in the Fall of 2016. We welcome Ed's very thoughtful piece of work!*]

Introduction

To maintain and expand the popularity of our hobby and the pursuit of Holy Land philately, we must exhibit our material in some fashion. We all have collections of which we are proud. These collections have:

- Covers • Stamps • Labels • Postcards • First Day Covers • Illustrated covers • Revenues • Non-philatelic ephemera such as: pictures, newspaper clippings, train schedules, and photographs.

Some collectors write articles about items in their collections. Some people join stamp clubs and proudly show pages or individual items to interested

onlookers. Others embark on creating an "exhibit" and enter the exhibit in a stamp show at the local, regional, national or international level.

This is the first of a series of articles about exhibiting Holy Land material. The SIP Educational Fund has published books containing copies of the exhibits shown at National shows held in Sarasota (SNSE) in 2014 and in Secaucus, New Jersey (at NOJEX) in 2015. I was honored to serve as a member of the jury at both exhibitions. The exhibitors are to be commended for their industry, skill and research and for making valuable contributions to Holy Land philately. The SIP Educational Fund will eventually publish a book/CD of the Holy Land exhibits shown at the International level in New York in May 2016.

Purpose of the Article

I decided to write this series of articles with a view to encouraging members to join the ranks of Holy Land exhibitors, whether they create one page, one frame of 16 pages or many frames. The next SIP con-

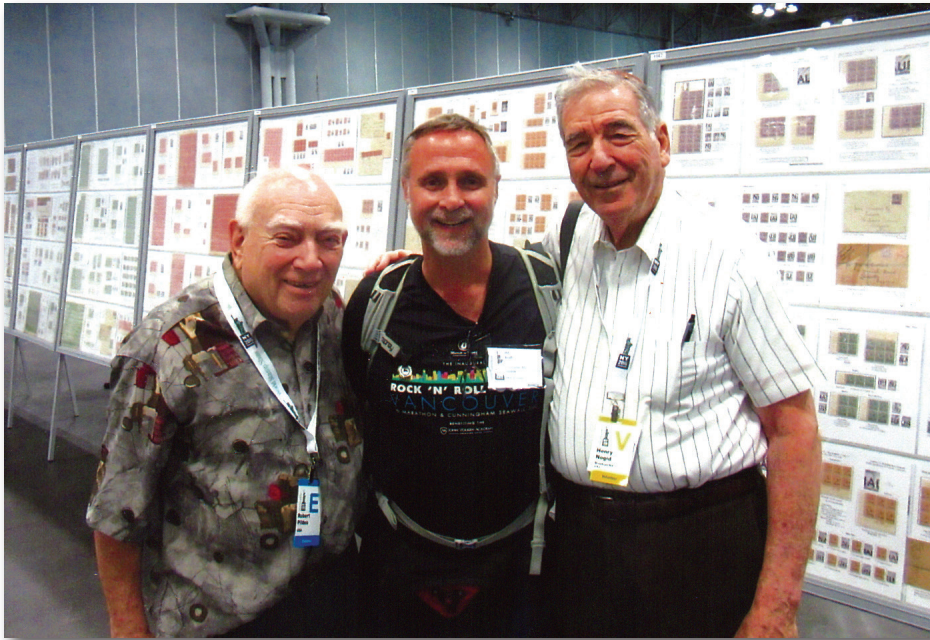


Figure 2.
 Dr. Robert Pildes, Ed Kroft, Dr. Henry Nogid
 At the frames, World Stamp Show NY2016.

vention is in Chicago in November 2017. My hope is that we will have many new Holy Land related exhibits.

There is also another reason for my endeavor. As of January 1, 2017, there will be revised rules for judges and exhibitors. These new rules can be found on the website of the American Philatelic Society (<http://stamps.org/A-Hobby-for-Everyone>) and are found in the 7th edition of the *Manual of Philatelic Judging and Exhibiting* (<http://stamps.org/Manual-and-Scoresheets>). Given the publication of the revised manual, it

is timely for experienced exhibitors to review the new rules and for novices to learn them.

For those of you who are not familiar with exhibiting, I suggest that you visit a local, regional or national show where you can view the exhibits in the frames and see how exhibiting is done. If you are unable to do so, I suggest that you look at the website of the American Association of Philatelic Exhibitors (AAPE) www.aape.org. This association has published a new book by Steven Zwillinger's entitled *The Path To Gold: 175 Proven Stamp Exhibiting Tips*. The AAPE website has many examples of exhibits which you can view.

What is a Philatelic Exhibition?

Wikipedia (https://en.wikipedia.org/wiki/Philatelic_exhibition) states that:

“philatelic exhibition” is an exhibition of

stamps and postal history where stamp collectors (philatelists) compete for medals. The displays are shown in plastic frames, and the exhibition is normally accompanied by stamp dealer bourses and post office stands where stamps and other philatelic items may be purchased.

Many philatelic exhibitions are regular events, held annually or at some other frequency and they are important events in the philatelic calendar.”

Figures 1-2 show pictures of exhibits in New York at the World Stamp Show in 2016.

Philatelic Exhibit vs. A Collection

Collectors have philatelic accumulations. They are groupings of philatelic materials by country, theme or year. The collectors strive for completeness, which might include varieties of stamps, errors, postmarks, covers, booklets, maximum cards and labels.

However, an exhibit is expected to tell a story that intends to inform the viewer. The exhibit will have:

- A clear statement of purpose,
- A clear outline of the subject of the exhibit,
- Its scope and
- A clear, succinct description of items in the exhibit.

• The exhibitor will select the most suitable and highest available quality material to help continuity and understanding of the exhibit's focus. Sound Easy? Sound Like Fun?

TURKISH POST

AIOUN CARA (LOCAL POST)

Rishon was located at the site of the Old Arab Village of AIOUN CARA. The post office operated from September, 1903 until November 14, 1917



POSTCARD

20 para rate

4 Violet postmark



Earliest reported usage of postmark

Rishon to Alexandria. Postmarked January 7, 1904



PRINTED MATTER

10 para rate

4 Black postmark

Rishon to Constantinople. Postmarked December 30, 1906. Arrival January 9, 1907 (e)

Figure 4
Topical Exhibit page.
Collection of
Donald A. Chafetz

Figure 3.
Forerunner Postal History
Exhibit page
Collection of Ed Kroft

ROSH HASHANAH

THE JEWISH *SPIRITUAL* NEW YEAR

19-30.12.1973

Rosh Hashanah occurs on the first and second days of Tishri. In Hebrew, the name means, literally, "head of the year" or "first of the year." Rosh Hashanah is commonly known as the Jewish New Year. This name is somewhat deceptive, because there is little similarity between Rosh Hashanah, one of the holiest days of the year, and the American midnight drinking bash and daytime football game.

Greeting from Jerusalem
verbal greeting
Leshanah tovah thatevu
May you be inscribed for a happy year

or a written greeting

picked up by a postman and sent on its way by plane...

...but some people prefer to communicate directly with G-d by inserting a message into the Walling Wall.

It is a lot of fun to put together an exhibit, to choose a topic with a defined scope, to assemble suitable material to tell the story and then to research, mount material and write up the story on pages. However, this activity can be challenging and time consuming, depending on your topic and the available philatelic material to tell your story. It can be an ongoing pursuit that will keep you engaged for years.

For example, one of my exhibits is about the postal history of Rishon Le Zion (Rishon), currently Israel's fourth largest city. The *scope* of the exhibit is 1882-1948. It has been a labor of love and a work in progress for almost 20 years! I constantly find new material or new information and think about how I can integrate both into the story I am telling. Figure 3 is a page from the exhibit which deals with the Turkish Post Office in Rishon in the early 20th century.

Exhibit Focus

Putting together an exhibit can bring discipline and a fresh focus to a collection. You look for different material to help you tell your story. In my Rishon exhibit, I try to relate the story of postal operations within a certain time period. The focus is on how the mail got to and from Rishon.

To fulfill the purpose of the exhibit, I may be looking for certain postmarks or mail carried by the Rishon post office between 1882-1948. I am not looking to accumulate any kind of Rishon material as I might as a collector. I need specific material to show the viewer what progressively happened in Rishon between 1882 and 1948.

Holy Land Philatelic Stories

There are so many stories and they are all so interesting. All you need to do is just glance at the SIP

EGYPTIAN EXPEDITIONARY FORCE



General Allenby Self-Censorship Signature
- mail required no additional markings

General Edmund
H.H. Allenby

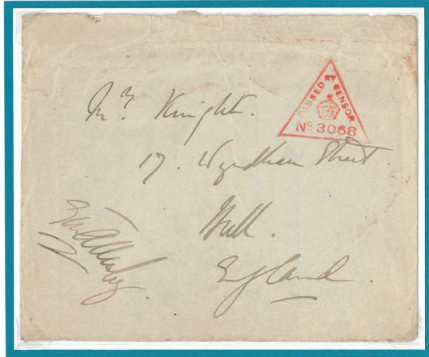


Figure 6
British Mandate
Exhibit page
Collection of
Donald A. Chafetz

Figure 5
World War I Exhibit page
Collection of Michael Bass



books of exhibits shown at Sarasota or NOJEX mentioned earlier.

For example, a “traditional” exhibit tells the story of a stamp issue and how it was designed, produced and used. Bob Pildes, is an extraordinary philatelist. His exhibit of the 1948 Doar Ivri issue tells the viewer all about the creation and production of the first stamps of Israel and shows their different types of usages between 1948-1950. Other collectors have assembled traditional exhibits dealing with other issues of Israel or the stamps of Palestine.

What if this kind of material does not excite you? There is always postal history which involves:

- The study of rates, routes and/or markings,
- Means of transport to a post office or group of post offices,
- Uses and postal markings
- Other aspects of the historical development of postal services.
- World War I military/postal operations in the Holy Land,

- World War II military or civilian mail in Palestine, and
- 1948 postal history of Jerusalem or
- “Siege cities” like Safed or Nahariya.

When exhibiting, you would generally illustrate part or all of these elements within the framework of a geographic area or rate period(s). Earlier I mentioned my Rishon postal history exhibit. However, there are many other postal history topics with a defined scope. To name a few:

Shown are pages from the outstanding exhibits of Michael Bass (Figure 5 - World War I) and Don Chafetz (Figure 6 - British Mandate Printed Matter Usage).

What if you don't like history? Maybe topical, thematic or display exhibiting is for you. Many of you collect Judaica. You collect stamps or covers relating to topics with a Jewish theme or connection. For example, the following topics are composed of a variety of philatelic items, the design of which illustrates a specific topic or subject:

- Jewish athletes
- Jewish actors/actresses,
- Jewish welfare organizations (for example, ajdc),
- Synagogues,
- Famous rabbis, or
- Jewish festivals

If you choose to present a topical exhibit, you would show as many philatelic items as possible with the image of the particular subject or group of subjects as the focus of your exhibit.

There are many other types of exhibits that deal with subject matter such as revenues or first day covers. Display exhibiting involves the use of a variety of philatelic and non-philatelic material.

How Do You Get Started?

I hope what I have written so far has inspired you to consider exhibiting. Stamp collecting is not an investment which warrants the protection of privacy because of security fears. So why then do all collectors not exhibit?

David Piercey is an award winning exhibitor and philatelic scholar. He is the head of philatelic judging for the Royal Philatelic Society of Canada. David has been writing a series of excellent articles entitled Let's Talk Exhibiting for the Canadian Philatelist, the outstanding journal of The Royal Philatelic Society of Canada. These articles can be found on that Society's website <http://www.rpsc.org/exhibiting.htm>.

David wrote an excellent article entitled "I Think I Would Like To Exhibit, But I Don't Know How To Start" (<http://www.rpsc.org/exhibiting/Exhibiting-SO15.pdf>). He makes the point that, based on some statistical sampling, perhaps only six percent of collectors exhibit. His conversations with collectors reveal that they have shied away from exhibiting because they are fearful of rules, they believe that their material is not good enough to exhibit, they are apprehensive about computers and software programs, they collect material other than stamps and they just don't know where to start.

How Did I Get Started?

Each of these fears can be overcome. You just have to take the plunge. I started years ago and I have never regretted it. My first exhibit at a regional show was entitled Haganah Mail, which showed mail from a defined period in Palestine 1948. I learned so much from doing it and learned even more about exhibiting with the benefit of the judges' comments. Since then, I went on to create/develop other exhibits. I met many new friends, learned a great deal of history, geography and philately, and look forward to learning more and examining and reviewing the exhibits of others. Overall, through exhibiting and other inter-

ests, I came to embrace my hobby with a great deal of passion and enthusiasm.

I have always found that judges and colleagues in the exhibiting world have been most willing to offer constructive suggestions about my work and that of others. I gladly return that kindness many times over now that I am a national judge. I thank judges such as Nate Zankel, Art Groten, Joe Schwartz (z"l), Don Chafetz, Yacov Tsachor, Captain Yacov Shabtai(z"l), Yoel Slutski, Joel Weiner and Eddie Leibur who offered me and others excellent guidance and tips about Holy Land exhibiting over the years. Many other judges without Holy Land expertise taught me how to better tell my story because they, more than others with Holy Land expertise, needed me to very clearly define and relate my story. I am grateful for having had their invaluable insights. As you can see, the exhibiting world is a community which, in my experience, welcomes the involvement of others.

May I suggest that you think of some topics about which you are passionate and might consider telling a story. Gather the relevant material you have in support of telling that story. I applaud you in advance for doing so.

David Piercey best articulates what I tried to say earlier in the article:

Some may not know where to start. That is, there are differences between an "accumulation", a "collection" and an "exhibit". It takes an enormous amount of intention and effort to form an exhibit; i.e., on deciding what to purchase or include, on what aspect of the story to talk about, and on researching the philately of your topic.

Not all of us may be cut out to move beyond an accumulating or collecting stage into a stage of careful organization and description. Even moving beyond the idea of creating an album page to creating an exhibit page takes some significant rethinking about what needs to be shown and discussed on each page. Yet nothing helps focus the collecting mind so well as having to decide what material becomes necessary to seek out in order to more fully develop the storyline of an exhibit!

I hope you join our exhibiting ranks. ☺

What's New w/You?

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

The First AAPE George Brett Competition

By Mike Ley



The Rocky Mountain Stamp Show hosted the inaugural George Brett Cup Competition. Twenty-three exhibits of 20th century material that had won either a grand or reserve grand award at a WSP show during the last three years were entered. Taking home the new award was Nick Lombardi for his highly regarded exhibit *The 1903 Two Cent Washington Shield Issue*.

Seven of the exhibits were not eligible for any regular RMSS show awards as they had won grand awards in the last year and were qualified to compete in the Champion of Champions competition this year at StampShow in Richmond, VA. George Brett competitor George Struble won the RMSS grand award for SCADTA Mail From and To Switzerland. George Brett competitor Greg Schoults won the reserve grand for Washington and Franklin Coils: Third Bureau Perforated Issues.

The show was a huge success. Overall there were 70 competitive exhibits filling 340 frames. There was increased dealer participation and attendance was the largest in the last decade, possibly the largest ever.

The Military Postal History Society sponsored an all day seminar with 12 speakers the day before the

show started. The AAPE Open Forum on Saturday was expanded to two hours featuring a panel discussion on exhibiting in general and 20th century exhibiting in particular. AAPE had a table staffed with members throughout the show and signed up four new members and sold ten copies of *Path to Gold*.

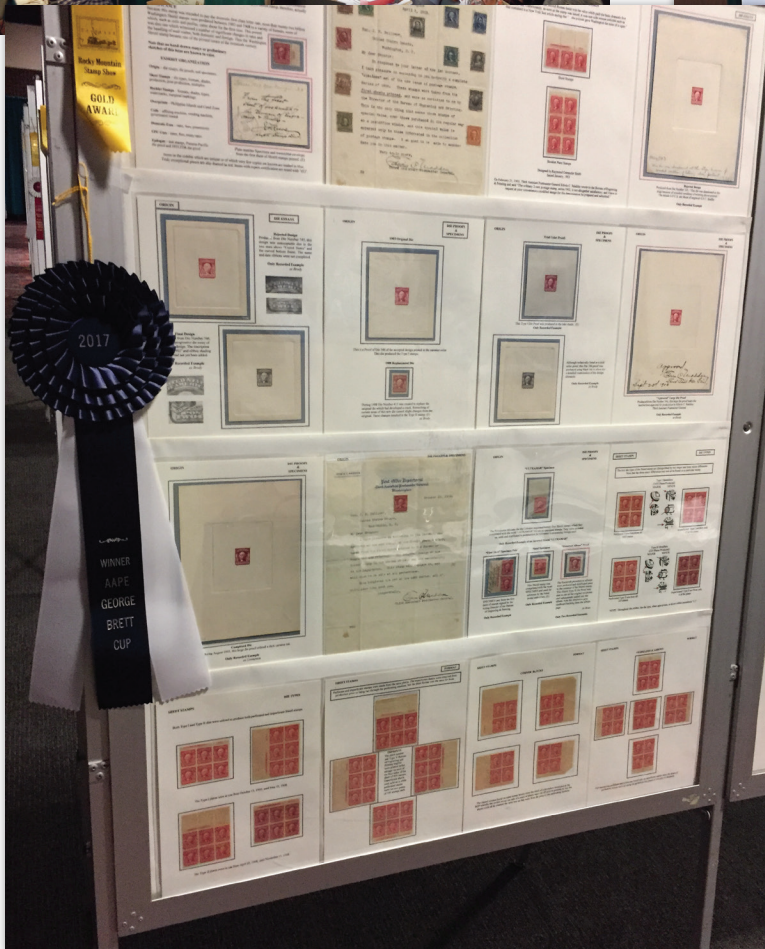
The Brett Cup is planned to be an annual competition for 20th century exhibits. Next year it will again be held at the Rocky Mountain Stamp Show May 25-27, 2018.

After that, other interested shows will be considered if they have 300 or more frames and thus will not have their shows overwhelmed by the event. The Brett Cup committee is of the opinion it will be best left as a spring show not too close to either AmeriStamp Expo or StampShow.

The committee also wants to examine the criteria for being invited to compete. Not all invitees will enter but it is felt a minimum of 150 frames is needed to have a meaningful competition. Now that exhibits are evaluated by points, it is likely they will become part of determining eligibility. Winning a grand or reserve grand at a WSP show may also remain part of that determination. Final decisions will be made at StampShow in August. ☐



The Rocky Mountain Stamp Show was busy as usual as it unveiled the AAPE's new Brett Cup Award. Congratulations!



George Brett Award winner Nick Lombardi is shown holding his beautiful crystal bowl. At left is frame number one of his fabulous winning exhibit, *The 1903 Two Cent Washington Shield Issue*. Congratulations, Nick!



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Preparing Exhibits

By Steve Zwillinger

steven.zwillinger@gmail.com



What Can Exhibitors Expect?

There's a change underway in the way some stamp shows function as a bridge between the exhibitors and the judges—and I think it's for the worse. The old model was that exhibitors submitted multiple copies of their title pages and synopsis pages to the show; these documents were arranged in packages and the show sent these paper copies to judges. Prior to the show, exhibitors want to communicate as much and as clearly to the judges as the title page and the synopsis pages allow. As such, exhibitors frequently sent color copies and some exhibitors sent 11 x 17 pages if that was the size used for their title pages. When the packages were submitted to the judges, each title page and synopsis page had an exhibit number.

In this model, the judges receive the submissions, use a master list to verify the material for each exhibit by comparing the exhibit number on the submitted pages to the master exhibit list and that things were straightforward. It took a lot of work on the part of volunteers working at the show. They had to put exhibit numbers on each set of pages and make up packages to send to each judge.

Now we do something else, something that makes judges lives more difficult.

In trying to make the exhibit process simpler and more efficient, some shows accept title pages and synopsis pages as PDF files (or as Word files) and they forward these files to the judges. The judges download and print each file. For a show I judged recently, there were over 230 different PDF files that I had to download, print, and match the titles of each unnumbered piece of paper to the exhibit list. Any change in a process will make more work for some people and less work for others. This new method eases the burden on the show volunteers (and concomitantly increases the administrative burden on the judges) but the distribution of burden is not the point here. My focus is on exhibitors.

Exhibitors are pretty sophisticated people. They

use color on their title pages and some use color on their synopsis pages. They know color can play a role in communicating information. Some exhibitors are 11 x 17 people. Large paper can hold many items and/or provide space for a large amount of information.

I do not know what the other judges on the jury for which I served did, but every title page I received (color or black and white) was printed in black and white. Every title page that was submitted as 11 x 17 got printed 8 ½ by 11.

There may be judges or exhibitors or show volunteers who think this is a non-issue: judges can review title pages and synopsis pages on a computer or a tablet. Some judges may. Others don't. I don't. I like to interact with the text on the page. I circle words, write notes, connect thoughts with arrows and draw lines between seemingly inconsistent information. I mark some things in blue ink and some things in red ink. While it may be possible for others to do that on a computer, I don't. When I judge at a show I use a paper notebook with my marked-up pages to guide me through the exhibits even though other judges may use electronic devices.

There is something much more important at stake here than who prints a page or how it is transmitted: What do we owe exhibitors? This is the issue that concerns me most. The synopsis said "Exhibitors must send a copy of their synopsis (no more than 3 pages) and introductory or title page (and exhibit plan for thematic exhibits), with their completed entry form. Electronic submission, especially PDF, is preferable." Were there exhibitors who sent in paper copies – having chosen not to use a PDF – and for whom the show committee converted them to PDF? I do not know, I can only note that I received 100 percent electronic copies.

If an exhibitor has a choice between submitting electronic files and hard copies they may decide the ease of submission means electronic submission is

At right, Andrew MacFarlane's masterful page one (or two) of his Synopsis for his gold medal of *The 1928 U.S. Beacon Airmail* exhibit. Below left, Charles O'Brien's art deco title page for his *New York World's Fair 1939* exhibit. The time and sophistication that goes into these two forms of pages should receive the respect and care they deserve from exhibition committees.

NEW YORK WORLD'S FAIR

TRYLON AND PERIPHER STAMP DESIGN BASIS

According to BEP records, Clarence Dale Badgley, an architect who provided master planning services for the 1939 New York World's Fair, submitted the selected stamp design featuring the Tylon and Periphery to represent the New York World's Fair on the postage stamp. His submission was inspired by the design by Wallace Harrison and J. Andre Kaulhoue.

19 **39**

This FDC exhibit explores in detail the stamp issued on April 1, 1939 for the New York World's Fair.

- Stamp design basis, BEP photos of preliminary stamp designs, Announcements
- Large Die Proof and Small Die Proof
- Top and bottom position plate numbers postmarked on First Day
- First day postal marking study exhibits forty-one first day cancel varieties
- Original cachet artwork from Historic Arts
- First Cachets from eleven different cachet makers including six ArtCraft varieties
- Cachet Varieties from over thirty-nine different cachet makers, many not cataloged
- Over 130 different cachet makers, including cachets by Dorothy Knapp, Ralph Dyer, Gladys Adler
- First Day domestic and international use study and commercial domestic and international uses
- Postmaster General FDC addressed to President Roosevelt; World's Fair opening and closing

THE 1928 U.S. BEACON AIRMAIL

SYNOPSIS OF EXHIBIT

Special Items of Interest:

- FDC Posthumous Large Die Proof (Unique)
- Pre-Date / Earliest Documented Use (1 of 8 documented)
- U.P.P. Specimen (1 of 2 documented)
- First Day Use with 11 Beacons (2nd largest first day use)
- Large Die Proof (1 of 9 documented)
- Issued Use (1 of 2 documented)

This exhibit is a study in how one of the most popular and important stamps in modern United States postal history, the 5¢ Beacon Airmail stamp of 1928, was produced and used. Hoping to promote the growing airmail service, on August 1, 1928 the U.S.P.O.D. drastically reduced the airmail rate from 10¢ to 5¢ for the first ounce and to draw attention to the new rate, it was decided that a bi-color stamp was in order. The first die proofs of the new stamp were approved on June 19th and the final stamp issued on July 25th. The design by A.R. Meissner of the U.S. BEP is based upon photographs of airmail beacon towers in Nebraska and Wyoming, representing the commitment of the country to trans-continental airmail service.

While rates and routes are discussed when appropriate, this is not an in-depth study of such. Rather it is a look at how this wonderful stamp was produced and used from the date of issue until the end of the 5¢ domestic rate.

Exhibit Notes

Production

The exhibit starts with the June 19, 1928 official Post Office Department announcement of the upcoming Beacon issue. While these announcements are common for stamps issued after the Beacon, this is one of only two examples outside of institutional archives seen by this Exhibitor in over fifteen years of research.

A large die proof (ex-Matthews, ex-Goodland) follows with the signature of Postmaster General Harry S. New and initialed by Michael L. Kidness, the Superintendent of the Division of Stamps. *This is one of only nine documented large die proofs in private hands.*

Due to an interpretation by Goodland in his monograph, it is a misconception that there were three distinct printings of the Beacon. Instead there are three "groups" of plates that were used throughout the continual printing process. These groups are loosely related plates based upon marginal markings — ranging from the addition of the word "TOP" to both frame and vignette plates — to Siderograph

Other problems include plate wear that resulted in the "Open Door" and "Worm Tower" varieties, as well as wear that occurred due to the increased acidity of the red ink.

- Examples on the so-called "Special Paper" are described and shown. This aspect of production is usually overlooked by Beacon specialists. The printing of Beacons on this paper, that had been used for booklet panels until 1926, resulted in Beacons that were noticeably wider than those produced on "normal" paper.
- A highlight of the Production chapter is a scarce U.P.P. Specimen of the Beacon (ex-Bieg). Only two surviving specimens are known, the one shown here from the Portuguese Colonial archives and another from Buchanaland.

Exhibit Plan

1. Production
2. Early Use
3. Domestic Use
4. Foreign Use
5. End of the Beacon

ALLEGHENY 2014
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Epistemon (1926-1921 17th) overprinted U.P.P. specimen stamp from the Portuguese colonial archives to either Angola or Mozambique, (ex-Bieg) This is one of only two surviving Beacon U.P.P. specimens.

and Plate Finishers initials — to registration markings.

The chapter continues with the examination of problems that occurred during production. First, problems that were common among all stamp production of the time are shown. Foreign objects on the printing plates, plate scratches, excess inking, improper plate wiping, perforation inconsistencies and pre-perforating paper-folds are displayed.

Problems that were challenges to the Beacon are examined next. The most widely known of these occurred due to inaccurate vignette registration. The frame was printed first and the resulting misregistration produced "fast & slow" as well as "high & low" flying planes.

Concluding the chapter is the unique Posthumous Hybrid large die proof (ex-FDR, ex-Bieg). Created for President Franklin Roosevelt in 1933, it consists of a die proof trimmed to size and mounted on a die-sunk card.

Early Use

The chapter begins with the Earliest Documented Use of the Beacon (ex-Berkus). It is one of eight surviving and documented covers prepared the day before its release by Denver stamp dealer Menland Milkien.

Continuing the exhibit is the second-largest documented Beacon first-day use. Research by the Exhibitor has yielded only one first-day use with more than eleven Beacons.

Almost all first day uses of the Beacon from Washington, D.C. were hand-cancelled due to postal procedures that were in place. Included is an example of a difficult to find machine-cancelled first-day use from Washington, D.C.

The official first-day city for the Beacon was Washington D.C. on July 25th, 1928 and only one cachetmaker prepared a cover in advance specifically for the Beacon. This cachet prepared by Milton Mauch is shown in this exhibit.

A difficult form of first-day covers to find are uses from Unofficial Cities (U.O.) and the exhibit displays several — including FDC examples from as far away as Denver.

attractive. That choice is only a meaningful choice if they know that electronic submission may mean pages are not viewed the way the exhibitor created them or the way the exhibitor intended for them to be viewed.

If an exhibitor prepares a title or synopsis page in color and assumes we will see it as it is prepared, is it appropriate for us to use a process in which we will be reviewing it in black and white? If an exhibitor prepares a title page on large 11 x 17 paper and assumes we will see it as clearly and as legibly as he or she prepared it, is it appropriate for us to print it smaller so that it is hard to read? This is especially significant for those exhibits where the title page or synopsis contains maps where political boundaries or postal routes are shown in different colors.

If we, in our role as exhibitors, were given a choice

between standard size black and white pages being given to the judges of our exhibits and copies of the pages as we prepared them (either in color and/or with large size paper), which we would choose? At least some of us would want copies of our pages—as we prepared them—going to the judges.

As judges, how much do we owe to the exhibitors to review a true copy of their synopsis and cover page? How much of this responsibility falls on the show and how much on the judges themselves? Is there a better way to streamline the process so to avoid this issue all together?

As a judge, I prefer the "old" way of receiving printed pages in the mail. An added benefit to this is that the submissions are numbered which eases tracking and ensuring we have a complete set of submissions. ☐



Bill Johnson
Director of Awards

AAPE EXHIBIT AWARDS PROGRAM

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

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

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

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

Canadian requests to: Shirley Griff, 25 South St. South, Port Robinson, ON LOS 1K0 Canada — Email shirley@griffrealestate.com

U.S. requests and other questions to: Bill Johnson, 4449 NE Indian Creek Road Topeka, KS 66617. **Or Email at awards@AAPE.org**

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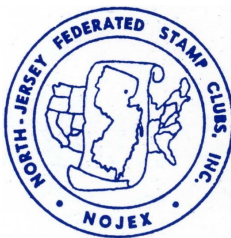
An International Show will be held in Prague, Czech Republic in August 15-18, 2018. It will have FIP patronage and FEPA recognition with an anticipated capacity of 1500 frames. The show will accept: Traditional, Postal History, Literature, One Frame Exhibits, Modern Philately (21st Century), Open Philately and Revenue exhibits. Additional information and the application form can be found at: www.praga2018.cz

Vesma Grinfelds has been appointed USA Commissioner for this event; she can be contacted at vesmag@gmail.com Applications need to be submitted to her by **November 1, 2017**.

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Edited and Designed by Randy L. Neil

Published by the American Association of Philatelic Exhibitors

Top level exhibitors have enough to contend with in facing powerful exhibits by colleagues who might be expected to vie for the top prizes. It's even worse when the deck is stacked against you with those who count; the judges.

One can excuse, to some degree, the judge who knows absolutely nothing about your area until he may get a list of exhibits in advance and study up on it, but even that study may be superficial.

A different factor in the equation might be that one of the judges is an expert in your area, but that could cut both ways. His expectation may be so high, perhaps set by himself, as an exhibitor in years past, that he might feel that nobody can reach his standard. Or, on the other hand, he may wish to encourage any exhibit in the area.

The real problem is when the action of the judge has nothing to do with the quality of your exhibit. Let me give a few examples.

The first was at a national show in 1970, where I showed my exhibit that had initially received a gold medal in Philymphia London, but which a jury member told me had been dropped to large vermeil on orders by the organizers to reduce the number of gold medals. There was nothing wrong with the exhibit, but I was the youngest exhibitor, and they expected that I would be back ten years later.

The exhibit for the national show was slightly enhanced after London, and three years later received the Champion of Champions. The national show in question is now defunct and shall remain nameless. They awarded me a gold medal, but the grand award went to a collection of Great Britain first issues. The material in the latter was mostly space-filler quality and not very well developed. I asked the chief judge, now deceased, to critique my exhibit. His remarks showed no knowledge of my area. Then I asked him about the GB exhibit and what it did that I could use to improve mine. After some painful moments, he finally said "the exhibitor is a long-time official at this show and is in his 80s. He never got a grand award and this may be his last showing." I could only thank him for his remarks.

Other examples have occurred at the national level. But it's the international level where major "intervention" has had some effect, often by high-ranking officials on the jury.

Consider, for example, a grand prix candidate exhibit that had a truly outstanding cover bearing ten examples of a rare stamp, but with one of them missing. The single was prominently noted as missing in the writeup, but the cover was so outstanding in many other ways that it would have been a shame to leave it out of the exhibit. The high-ranking member



You Can't Fight City Hall

Ask Odenweller

of the jury, call him Mr. X, after discussion, said that he would put it to a vote of the jury. Most of the jury had no clue about what the problem was, and only those few who knew what was involved voted not to downgrade the exhibit. The grand prize went to the one preferred by Mr. X.

A similar downgrade, by the same Mr. X, happened at a different show. The contender for the grand prix showed a cover that had a faint but recognizable datestamp. The exhibitor put a nice scan of that type of datestamp onto the page, with the image taken from a standard reference book. Mr. X decreed that the date of the illustration was different from that on the cover and that the exhibit had to be downgraded since they did not match. I'm not kidding.

At another exhibition, the exhibitor had put a very photogenic cover on the title page of his exhibit, which was clearly the contender for the national grand prix. One judge said that the cover, which was more of an eye-catching feature of the title page, was fake in his opinion. Even though the argument was made that the title page in the exhibitor's country was considered to be "free territory" for the exhibitor, the whole exhibit was downgraded and the national grand prix was not awarded at that show. (The other contender had major problems.)

Then there's the matter of exhibitors seeing what may be their chief competition, and making a pre-emptive strike. That could be done by having a dealer or expert who is not directly "involved" talk with one of the more influential jury members, to point out problems, giving an "expert" analysis. This could lead to challenges being referred to the expert team. If the jury then views the exhibit and sees many pages marked "removed for inspection," the damage is done, even if all the supposedly questioned items are found to be good. There are too many other examples of gamesmanship at this level to give details here.

To end on a happy note, though, another case is worth citing, this time naming names. When the Ishikawa exhibit "The United States Stamp: 1847 to 1869" first appeared in Vienna in 1981, everyone was blindsided. It had never appeared anywhere before. More on that later.

One interesting cover among the many iconic ones on display was the "deVoss" cover, Via Panama,

with a strip of the 1847 10¢ stamps. Those of us who know the cover are aware that the stamp at the right end is damaged, but this one was not. A closer examination showed that Ishikawa had hinged an unused copy over the damaged one, not to fool anyone so much as to enhance the aesthetic appearance of the cover. It was a move that showed Japanese sensitivity to beautiful art.

Nobody was fooled, of course. It was more a grand gesture than anything else. In those days, nobody would think of trying to challenge the cover as being appropriately displayed, although some nut might try it today. In the jury room, I've been told, Herbert Bloch gave a short speech on behalf of the exhibit. If I was correctly informed, he said "Anybody who doesn't vote for this for the Grand Prix International doesn't know a damn thing about stamps." It won.

The exhibit's appearance "out of thin air" had a different effect on the FIP Congress that followed the show. Some "king-makers" had expected to push for

avored exhibits at this show, only to be blown away by a first-time exhibit. That led to the idea that the regulations be changed to require that all first time exhibits start with the low allocation, in a scheme long championed by the new FIP president Dvoracek. Supposedly it was to prevent unworthy exhibits from having too much space, but a few of us were informed that it was to prevent surprises such as the one they had just seen.

A final note may be useful. All of this gamesmanship is rendered useless if one member of the jury has a guaranteed bloc of votes for his choice. Serious exhibitors who are potential contenders for such top awards may choose to pass on exhibiting at such shows.

One may take some solace in the idea that such happenings are not solely limited to philately, but are reported to be common in sporting events, and other competitions. But it helps to realize that there may be times when the best is not good enough. ☐

Are you one?

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

Yes, there's still time for you to do 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: January 1st, 2017!

BALPEX 2017

A World Series of Philately Show

Hosting the Convention of
The Germany Philatelic Society
and the
Royal Philatelic Society of London
The 79th Annual Stamp Convention
and Bourse
September 1, 2, 3, 2017
Friday and Saturday 10 am – 6 pm
Sunday 10 am – 3 pm
Exhibit Prospectus Available from
The Baltimore Philatelic Society
3440 Ellicott Center Drive
Suite 103
Ellicott City, Maryland 21043
email balpex@verizon.net
or visit
www.balpex.org



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Competency, Courtesy & Preparation They can mean everything

By Ray Cartier

[SPECIAL NOTE FROM JOHN HOTCHNER:

I was one of the addressees when Ray decided to describe his experience to a group of Astrophilatelists and a few judges who had evaluated his exhibit before. I encouraged him to write this article. That said, and while I feel his pain, I want to point out that his experience is not the norm. His string of Golds before the Rocky Mountain show attest to his having had many judges who had done their homework and rewarded his exhibit appropriately. In the course of a nearly 40-year career in philatelic exhibiting, I have had his experience three times that I remember, one of them in the last several years, where an exhibit was poorly judged and given a medal below what should have been the case. I learned long ago that the proper response is to hitch up my pants and get back on the horse. In other words, a bad experience is a sad event, but it is not a reason to leave off the work of a lifetime. Judges are fallible. There are two questions that remain: What can the system learn from this event, and how can it act to prevent a reoccurrence? And, what can the exhibitor learn from the event, and is there anything that it can teach about how the title page or synopsis can be adjusted to make a repeat less likely? I have every confidence that the APS Committee on Accreditation of National Exhibitions and Judging will do its part.]

Recently my eight-frame exhibit of 20th century Astrophilately, which had been invited to compete for the George Brett Cup, due to it having been awarded a Reserve Grand at TEXPEX 2016, was shown at the Rocky Mountain Stamp Show. This gave me a fairly certain opportunity to obtain a seventh Gold in my goal toward obtaining the AAPE Diamond Award, which would be the pinnacle of my exhibiting Astrophilatelic material regularly since 1972.



Ray Cartier, a world-renowned astrophilatelist and experienced gold medal exhibitor, speaking to fellow specialists at their meeting at World Stamp Show - NY2016.

I had no expectation of winning the George Brett Award but expected that the jury would be competent to judge often underrated 20th century exhibits. 13 of the 16 entries were awarded Large Gold, one exhibit received a Gold, mine received a Large Vermeil and one other received a Vermeil.

When I saw the Vermeil ribbon on my frame I admitted to Phil Stager, a non panel judge who had viewed my exhibit a few times in the past, that I was disappointed, but not angry. I had just spent 112 hours making corrections that various judges had suggested to improve the exhibit, and reworked every one of the 128 pages. I'd thought that I'd done something wrong with those changes. Phil looked it over and told me, "No, it's still a solid Gold exhibit".

I went to the Judge's Feedback Forum and listened to an unrealistic appraisal of what I had shown. Not a

single deficit in the panel's explanation of my exhibit had ever been brought up by even one of the twelve WSP juries that had appraised it over the past seven years, nor in its sole FIP showing in Romani. Also, not one of the opinions stated matched the current *Manual of Philatelic Judging and Exhibiting (MOJ)*, which I had been selected to author. My *MOJ* draft was edited by a knowledgeable judge and I agreed to adjust the wording but with two caveats, to which that judge agreed after I gave him a logical explanation of my viewpoint.

I found the Denver judge's statements in this case to be insulting to me as well as to each of the six juries of APS judges who had awarded Gold to this exhibit in the past when he replied to my stating that six juries had given this exhibit a Gold. His retort was, "There are weak WSP shows. This is a strong one." In other words, he knew more about my exhibit than the 20 to 30 other APS judges who had seen it, and the exhibit was not worthy of even one Gold. Rather than showing my frustration and anger uselessly on someone whose opinions were off the dartboard, I left the room before saying anything unkind in reply. Let me describe the comments that he made to highlight his lack of preparation in evidently not reading *MOJ* 3.5.3 and Appendix 2.1.3, nor the reference books I pointed out in my Synopsis.

His opening comment was that, "I should eliminate the first frame of space precursors because it had nothing to do with flying to the moon," being especially critical of my use of Stratospheric Balloon covers of the 1930s. Further he stated that there were hundreds of items that were tied to events or products that were used in going to space. This indicated that I should not show any of those which I believed had the greatest impact on our reaching the Moon. He added that the exhibit should start with Sputnik 1. That is not the decision of a judge, but that of the exhibitor and his statement shows that the *MOJ* was not used in deciding which covers should or should not be used.

MOJ App. 2.2.3 states: Astrophilately is a philatelic study of the scientific and technical progress achieved in the conquest of space, including stratospheric research, and the precursors to the various types of spacecraft. ---Astrophilatelic exhibits are built on the historical, technical and scientific aspects related to space research and space programs. Detailing the exact technical evolution and chronology of events is important. A thorough knowledge of precursors related to space exploration and space flight is ideally demonstrated.

My exhibit complies with this and other *MOJ* statements: Because there were only six Strato-

spheric Balloon precursors, exhibitors cannot fill a single frame exhibit of them and thus they must be incorporated within other exhibits to be shown. Other components of my first frame include, and were selected because they are valid per the *MOJ*, are:

a) A cover reflecting Kepler's Three Laws of Planetary Motion (Used to project space flights to the Moon and deep space);

b) A cover dealing with the nearly identical flight of Apollo 8 to the blueprint laid out by Jules Verne, accompanied by a quote from Wernher von Braun who stated in an article published in the Chicago Tribune, on July 16, 1969, "All of the great pioneers of space – Tsiolkovsky, Oberth and Goddard – had one thing in common. Imaginations sparked by Jules Verne. He turned scientific minds to space at the turn of the century." Comparisons of Verne's and von Braun's flight are shown under that, and they are startling!

c) Covers featuring some of those scientists with signatures of some such as Hermann Oberth, Mrs. Esther Goddard, Rudolph Nebel, Wernher von Braun & Willy Ley.

d) Covers flown on the first two Rocket airplanes flown in the US. (Note: *MOJ* 3.5.3 also states "Sample concepts you might exhibit include any period from pioneers to current activities in Space – Rocket mail – Space programs whether governmental, private or commercial, manned or unmanned".)

e) A German rocketry cover and V-2 related cover are shown to indicate their relevance to the early US efforts in rockets.

f) Personal letter sent "Free Mail" from the Commander in charge of Ft. Bliss during the period in which the German scientists who surrendered to the US after WWII were being held.

g) A cover flown at Mach 1 by Chuck Yeager on the 50th anniversary of his top secret flight that broke the sound barrier for the first time. (*MOJ* App. 2.1.3 – Anniversary covers should be limited to those situations where appropriate postmarks are not available for the actual event.)

h) Rare cover (1 of 9) flown on an X-2 rocket plane in 1956 setting a world record speed of 1,900 mph.

If the *MOJ* states that all of these are reasonable in pointing to the direction of advances in space exploration, why should my exhibit NOT show these elements?

The judge's opinion went on. "The exhibit should stop after the first flight to the moon. The rest of the flights are redundant." As I know nothing at all about the 2c red shield exhibit of 1903 material, I might say that three frames of them are redundant. But the ex-

hibitor knows what he is doing and the judges would be wrong to penalize him, just as they were wrong in penalizing my exhibit.

What this means is that the responding judge did not understand why NASA and the US Government spent hundreds of millions of dollars by sending nine flights to the moon, six of which landed with men exploring different regions using newly invented equipment on each. The miraculous saving of the lives of the crew of Apollo 13 was a unique flight and an heroic one documented within those so called “redundant” frames. Those last two frames also include:

a) A Flown-to-the-Moon cover from Apollo 15.

b) A probable one-of-a-kind Insurance Cover for Apollo 15 that was cancelled aboard the Prime Recovery Ship.

c) The completion of the only known exhibit to show postally used NASA VIP covers including my personal discovery of finding a means to determine the real NASA VIP cards from duplicates made by German dealers for the Apollo 16, and 17 flights, (along with two later ones), by using UV lighting to prove the use of two types of postcard paper stock. (Note that this VIP Card exhibit previously merited a few Gold medals on its own prior to being incorporated into this exhibit).

d) The complete picture of the various types of cancellations used aboard various Primary Recovery Ships (PRS). This was another stand-alone exhibit which has also won Gold medals and was the subject of my first book, “Primary Recovery Ship Cover Handbook” written in 1992. This also won an award from the U.S. Cancellation Club.

e) The last frame also shows my discovery of CINCPAC covers, which are covers cancelled aboard the Apollo 15, 16 and 17 primary recovery ships and mailed by Admiral John McCain, Sr., the Commander-in-Chief, Pacific to dignitaries. These were unknown to collectors until the mid-1980s when this collector wrote an article about them. And there is more important material shown in those two frames of exhibits from Apollo 12 through Apollo 17.

CREDENTIALS OF THIS EXHIBITOR:

He has been collecting Astrophilatic items since 1968. He has exhibited close to 100 exhibits and never even whimpered over some less offensive misconceptions about the hobby....and conducted research and sent a 10 page dissertation to the FIP proving them wrong about their specification that covers had to be sent from the “nearest” post office to events. They have since changed the FIP rules to read: from a “nearby” post office. That is also what the *MOJ* now states. This collector was the VP of the Space Unit for eight years and its President for 4 years cul-

minating when he was selected to be the Executive Director of the ATA. As a member of the Space Unit this collector has gleaned information from the Space Unit’s journal, “The Astrophile” for 47 years worth of background information about the hobby and has written two books, the one mentioned above and the 203 page *U.S. Space Cover Collecting Handbook – A guide to collecting, exhibiting, pricing and judging American Space Covers*. Les Winick sent a letter to him, stating: “You did a fantastic job on this and you covered all the bases”.

This collector has written a wide variety of articles which have appeared in *The American Philatelist*, *Linn’s*, *McKeels*, *Topical Time*, *The Astrophile*, and *The Texas Philatelist* along with some articles published in Romania, England, Germany, Croatia, and Belgium and was selected to write the Astrophilatic entry into the current *MOJ*.

This is why another detrimental statement from the judge added to my frustration with the judging review in stating that I should include a lot more covers that were personally mailed from or to someone rather than all of the “commercial” covers shown. On this point he was applying Postal History judging to an Astrophilatic exhibit.

MOJ App. 2.1.3. states: Postmarks – location, date, time, are a primary component for Astro exhibits. Cachets are the next most important part since they explain the significance of the postmark date and location.

Nowhere in the *MOJ* nor in the Appendix for Astrophilately are postal usages of space covers mentioned. We do not normally want them. They are not a significant factor in this sector of the hobby. No other judge has ever advanced this criticism as it does not apply to Astrophilatic exhibits.

To cap this review, the judge did say something positive. In fact he stated it four times. “You have a good selection of good, and some rare, signatures in the exhibit.”

Talking positively only about autographs sounded like an insincere backhanded compliment, talking down to me. Again, the *MOJ* states: “Signatures of those involved in the progress of space exploration are considered extensions of the cachets and are therefore an integral part of Astrophilatic exhibits.” The ones that I have are good and some are rare, but if that peripheral element of my exhibit is all that this judge finds to be of value, then the entire concept of Astrophilately is lost on him.

Upon coming home I wrote to the President and VP of the AAPE to advise that I was resigning from the AAPE as I do not want to waste up to \$700 in exhibiting out of State costs again on a jury that might

not know, or want to know anything about Astrophilately. I stated that I will no longer show at WSP shows but will confine my exhibits to local shows, within 250 miles, which is why I no longer have use for learning more from the AAPE. I will, however, allow for a month or more of cooling off.

But, I also offered the following recommendation to the AAPE since I know of several other collectors who refuse to exhibit any longer due to substandard reviews of their exhibits. In fact, with my departure from exhibiting, there are only two exhibitors of Astrophilately whom I know to still be showing in the United States. Several Space Cover collectors before me stopped exhibiting due to their disgust with the process of judging.

My key suggestion to the AAPE was: Locate and assign judging advocates for each of the “off-the-beaten path” philatelic interests: Astrophilately, Aerophilately, WW covers, Ship Covers, etc.

When an exhibit is on one of those many obscure (to judges) subjects, one judge from the selected jury for the show would request an emailed copy of the exhibit from the Exhibit’s Chairperson long prior to the show. The judge would then write down how he would judge the exhibit and forward the exhibit and his judging notes to the expert advocate.

The advocate would then comment back to the

judge on both the exhibit and the appraisal, and write his or her own review of the exhibit to send back to the judge. The judge would then be more knowledgeable and could share his newfound knowledge with the other four judges on the panel.

The exhibitors would not be as upset as many of us are now, and the judges would learn more about these “peripheral” exhibits, curtailing many more divorces from exhibiting by exhibitors”. Let me append the thought that the above review of the judging concerns itself with the comments of the judge who was the First Responder because none of the other judges commented. Nor, it appears, did they succeed in educating the First Responder as he led the jury down the wrong path! I wonder – had any of them read the *MOJ*?

Author’s Note: Just three weeks after the above judging review in Denver, this same exhibit was awarded its 7th Gold at another WSP show. The presiding judge had three small supportive ideas as to improving it and one of those will be incorporated prior to its next showing.

Additionally, every Synopsis that I submit in the future will have an opening line, pertinent to the exhibit, similar to the one that will now appear on this exhibit’s Synopsis: “This exhibit is compliant with *MOJ* 3.5.3 and its Appendix 2.3.3 - Astrophilately.”

Writing for us is like falling off a log! (Easy.)

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: September 1st, 2017!

The Philatelic EXHIBITOR



The Philatelic Exhibitor is now published in full color on every page. There is no premium additional charge to run your ad in color.

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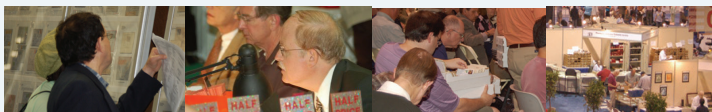
Marketplace is a special section in *The Philatelic Exhibitor* where both collector members and dealers may purchase smaller size ads that are approximately one eighth of a page in size. (2 3/4" Wide x 2" High.) Per insertion: \$60. Contract Rate: \$50.

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

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



69th Greater Houston Stamp Show September 15-17, 2017 • Houston, Texas

Show your exhibit at the annual Greater Houston Stamp Show at the Humble Civic Center, 8233 Will Clayton Parkway, Humble Texas. (For the popular single-frame color competition – this year the color is **RED**), and youth exhibits. The exhibits will be judged by APS accredited judges and will compete for five different medal levels. Entry deadline is August 1, 2017. The show features 30+ dealers, a USPS substation, society tables and a full program of seminars and society meetings on Saturday. For more information on the show and on exhibiting, please visit our website at www.houstonstampclub.org. You can download the Exhibit Prospectus at the site. Questions? Please contact the Show Chairman, Ron Strawser, at strawser5@earthlink.net or at P.O. Box 840755, Houston TX 77284-0755.

NOJEX • September 8-10, 2017 Newark, New Jersey

The Northern Jersey Federated Stamp Clubs present NOJEX 2017 on new dates and at a new location at the Best Western Robert Treat Hotel, 50 Park Place, Newark, NJ 07102. With 40 dealers and 175 frames of exhibits, NOJEX is the only APS World Series of Philately Show to be held in the Tri-State region. Easy access from New York Penn Station via NJ Transit, PATH, and along northeast corridor via Amtrak. Entry deadline is August 15, 2017. Cost is \$10 per frame for multi-frame exhibits and \$20 for single frame exhibits. Show information, exhibit prospectus and entry forms can be downloaded at www.nojex.org or contact Robert G. Rose, chairman, 18 Balbrook Drive, Mendham, 908-305-9022, robertose25@comcast.net

The 2017 Omaha Stamp Show September 9-10, 2017

The Omaha Philatelic Society will present its annual show on September 9-10, 2017 at Metropolitan Community College, South Omaha Campus, 2909 Edward “Babe” Gomez Ave, Omaha, NE. The WSP show will feature a variety of dealers and up to 125 frames of competitive exhibits judged the jury of Ken Martin as chief judge, Ed Andrews, and Henry Sweets. More details can be found at www.omahaphilatelicsociety.org. Exhibit chairman Mike Ley can be contacted at giscougar@aol.com for any additional questions or entry forms.

SEAPEX—SEATTLE PHILATELIC EXHIBITION Seattle, Washington • September 8-10, 2017

SEAPEX 2017 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, or from Lisa D. Foster, Exhibits Chair, 27111 167th Pl SE, Suite #105-114, Covington, WA 98042. 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.

68th GREATER HOUSTON STAMP SHOW September 15-17, 2017 Houston, Texas

The Houston Philatelic Society once again invites exhibitors to its annual GHSS show at the Humble Civic Center, 8233 Will Clayton Parkway, Humble TX 77338. We welcome 2-10 frame adult exhibits, single-frame exhibits (including the popular single-frame color competition—this year the color is green, and youth exhibits. There will be over 1,200 pages of exhibits. There will be a limit of 15 single frame exhibits. Due to the recent popularity of the single frame color exhibits, anyone interested in showing a single frame exhibit should apply as soon as possible. The exhibits will be judged by American Philatelic Society accredited judges and will compete for five different medal levels. In addition to the medals there will be various special awards including the

Grand and Reserve Grand awards. The Texas Stamp Dealer Association's and the National Stamp Dealers' Association's "Most Popular Exhibit Awards" – for multi-frame and single-frame exhibits respectively, will be voted on by the public attending the show. The entry deadline for exhibits is August 1, 2017.

For more information on the show and on exhibiting, please visit our website at www.houstonstampclub.org. You can download the Exhibit Prospectus at the site. If you have any questions about entering exhibits in our show, or about exhibiting in general, you can contact the Exhibits Chairman, Ron Strawser, at strawser5@earthlink.net or at P.O. Box 840755, Houston TX 77284-0755.

MILCOPEX 2015 • Milwaukee, Wisconsin September 15-17, 2017

All exhibitors are invited to participate in Milcopex 2017, Wisconsin's national level stamp exhibition, at the Crowne Plaza Milwaukee Airport, 6401 So. 13th St., Milwaukee, WI. Milcopex prides itself on encouraging new exhibitors and new exhibits. Milcopex welcomes all classes and levels of philatelic exhibits, from youth or novice exhibits through the most advanced, championship-level displays, and from the mainstream to the esoteric. The exhibitors prospectus, as well as other information about the show, is available on our website, www.milwaukeekeepphilatelic.org, by mail from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217, or by e-mail: henak8010@sbcglobal.net.

INDYPEX 2017

Indianapolis, Indiana • October 6-8, 2017

A national WSP show at Indianapolis, Indiana, at the Hamilton County Fairground & Exhibition Center, 2003 Pleasant Street. 170 plus 16 page frames at \$12.00 for multiframe exhibits, Single frame exhibits at \$25.00. Youth free. Limit 12 single frame exhibits. Free parking, \$2.00 admission fee. Awards banquet Saturday night, 35-plus dealer bourse, door prizes, youth activities center. INDYPEX welcomes all types of exhibits within the new APS scheme of Classes and Divisions. Deadline for exhibits is Aug. 30th. Information about the show is on the Internet at www.indianastampclub.org

MID-CITIES STAMP EXPO

November 10-11, 2017

The Mid-Cities Stamp Club of North Texas is looking for a few more exhibitors. We are especially geared for collectors who want to get a review by three WSP judges before venturing to a WSP Show. Frames are available for only \$6 each, either single or multiple frames. The show will be held at the Grapevine, Texas, convention center 1209 South Main Street with 27 dealers.

Another interesting aspect of exhibiting at this show is that there are also competitions for 1 page and 4 page exhibits. The entry fee is only \$1 for either of these with a suitable cash award to the best exhibit in each category. The closing date for exhibits is October 15th and the prospectus is available now at the club's website, www.mid-citiesstampclub.com. Entry forms are also available from the Exhibits Chair, Ray E. Cartier - 2509 Buffalo Dr. - Arlington, TX 76013. For Additional Information contact: Ralph Poore (817) 235-8472.

FILATELIC FIESTA 2017

November 11-12, 2017

San Jose, California

The San Jose Stamp Club will present its annual Filatelic Fiesta exhibition and bourse on the weekend of November 11-12. It will be held at the Elks Lodge, 444 West Alma Avenue, San Jose and feature 170+ frames of exhibits and over 30 dealers.

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



Our AAPEs of the MONTH

Our Founding Editor, John Hotchner, initiated the tradition of honoring our “AAPEs of the Month.” It is a signal tribute that was and is the hallmark of our caring first editor. We are proud he is continuing this regular feature.

April, 2017: Kees Adema, for prompting the current discussion about FIP judging and governance with his post-show article in *Linn’s* about the judging at New York 2016. And as one result of that discussion, APS President Mick Zais and the Board of the APS for his letter to FIP President Tay Peng Hian asking for changes to be made so that FIP can be more representative and judging more fairly.

May, 2017: Rich Drews, for a series of articles that has begun to run in *TPE* (last issue, pages 16-19, on Treatment), that will be especially helpful to newer exhibitors.

June, 2017: Randy Neil, who did the layout and graphics, and has overseen the printing of the newly updated AAPE pamphlet, “Getting Started in Philatelic Exhibiting.” Members who would like a copy to share with member prospects are invited to request one by sending a stamped addressed business-size envelope to me at P.O. Box 1125, Falls Church, VA 22041-0125.

Diamond and Ruby Awards

The Diamond Award is granted to an exhibitor who has a multiple frame exhibit that has been awarded 10 Gold medals at a U.S. or Canadian National level show while the property of one exhibitor, or to an exhibitor who has won Gold medals with six or more multi-frame exhibits of their own creation at the National level. Note that a gold at the international level cannot be used to qualify for the Diamond Award. An exhibitor is permitted to earn only one Diamond Award. The number of exhibitors who have qualified for this award stands at an impressive 94.

The Ruby Award is granted to an exhibitor who has been awarded a total of 12 gold level awards with two or more One Frame Exhibits, OR Golds for six different OFEs. The golds may have been awarded at the National or International level. The number of exhibitors who have qualified for this award stands at an impressive 23.

To submit applications for either the Diamond or Ruby Award please go to the AAPE website and follow the directions to submit your application online. You will also find a complete list of recipients of each award on the website.

Ron Leshner

Nominations for the Bernard A. Hennig Award

It is time to think about nominations for the Bernard A. Hennig Award—AAPE’s effort to recognize excellence and contributions to exhibiting as a philatelic and/or literature judge. The Award is given to no more than one judge per year, and may not be given if there are no candidates nominated or selected. This is recognition bestowed in the name of peers and exhibitors who have been helped by judges who do a high quality job of providing mentoring and feedback. If you can nominate someone for this award, the form for doing so is on our AAPE Website, www.aape.org. I encourage you to nominate a judge who has gone out of his or her way to help you.

John Hotchner, Chair,
Hennig Award Committee

Oops...hope you didn't forget to pay...

YOUR DUES, THAT IS.

Please, if you haven't, send them to Treasurer Ralph DeBoard today. Address on page 3.

Will Rockford's Sock Monkey Become Exhibiting's Most Coveted Award?

The Genesis of the 2017 Rockford 2-3-4 Stamp Expo

By Timothy G. Wait

The Rockford (Illinois) Stamp Club was formed August 21, 1930 by a group of 15 local area collectors to: “foster fellowship among adult collectors, increase knowledge of philately by mutual cooperation, to trade duplicates among members and to buy stamps and supplies at wholesale prices”. Many of the same reasons clubs exist today!

In 1948 Rockford was a founding member in a group of stamp clubs that formed the Illinois Federation of Stamp Clubs (IFSC). One purpose of the IFSC was to promote philately through an annual show. On April 18-19, 1959, the Club held its first stamp show and also hosted the IFSC at the Illinois Federation Philatelic Exposition, IFPEX. We have held annual shows ever since.

The 1959 Rockford Stamp Show was an impressive first show. In 1964 my father introduced me to philately and I attended my first Rockford Stamp Show in 1965. I still have the show cover, which commemorated the Centennial of Winnebago County Units of the 11th Illinois Infantry Participation in the Battle of Mobile. In those days shows actually sent the cachet through the mail to the recipient.

Rockford became APS Chapter #735 on April 21, 1969. In addition to our annual show, we hosted IFPEX shows in 1970 and 1976. My first youth exhibit *The Development of Belgium Airmail* was at the 1970 show. I won the Youth Grand Award and the biggest trophy that an 11 year old had ever seen! I continued exhibiting nationally and internationally throughout most of the 1970s. The 1976 Rockford show was the first show to qualify as an APS World Series of Philately (WSP) show, and is still fondly remembered as our greatest show! We continued hold-



Something of a tradition in Rockford, Illinois, the locally famous Sock Monkey makes for one of the most imaginative stamp exhibition Grand Awards we've ever seen. What do you think?

ing WSP shows through 1983. In 1982 the criteria to be a WSP show was modified to require five judges and 2,500 pages of exhibits. The Club was unable to financially afford five judges and had not been meeting the prior 2,000 page requirement and bowed out of the WSP.

The number of exhibits declined rapidly after losing WSP status. From a high of over 2,500 pages in 1976 we were down to 522 pages in 1985! I had been in college and then moved to Dallas for employment and had not been involved in the show from 1978 through 1989, when I returned to Rockford and joined the club again. I had joined the APS in 1982 and belonged to the Mid-Cities Stamp Club in Texas but had not been very active with starting employ-

ment, getting married and the birth of my first son. When I returned to Rockford, my home base, I was ready to get involved in philately again!

In 1997, I began exhibiting at Rockford again. I volunteered to be the exhibits chairman and succeeded in getting a few more exhibits the next couple years. As older members left the club, I was unsuccessful in getting new members to get involved with exhibiting. The IFSC had ceased to exist in the 1990's so we looked to our neighbor to the north and joined the Wisconsin Federation of Stamp Clubs (WFSC) and hosted their annual show in 2002 and 2006. These exhibitions had almost 1,000 pages of exhibits but in the between years we went down to less than 250 pages. We did not have a big enough draw to get any out of town exhibitors and club members were reluctant to try exhibiting, despite my best efforts!

I continued to exhibit at Rockford and in 2002, de-

The Rockford Stamp Show continued to be successful but had less and less exhibits unless I filled many of the frames. I thought that if we could get sixteen page Ameripex style frames we would have a chance at getting better exhibits from outside our club, more exhibitor's attendance and grow the show. In 2014 some frames became available but were sold before we had a chance to buy them. In 2016 COMPEX, the Combined Philatelic Exhibition of Chicagoland decided to sell some of their extra frames. I jumped at the chance and convinced the club that we should move forward with purchasing some "new" 30 year old frames! I volunteered to pick them up and store them in my garage. We now had up to 60 sixteen page frames.

My first thought about how to use the frames was to contact my many exhibiting friends in the Wisconsin and Chicago area and try to get some of them



Longtime exhibitor Dr. Bob Pildes seems particularly joyful receiving Rockford's Sock Monkey Grand Award from show chairman Tim Wait, whose countenance is equally cheerful!

ecided to exhibit in my first WSP show as an adult at Milcopex. I really enjoyed exhibiting at the national level and have been learning and growing as an exhibitor ever since, eventually becoming an APS Accredited judge in 2011.

Around 2010, we left the WFSC after they decided to host their annual show at a permanent location.

to support our show by exhibiting. The trouble I saw was in getting large eight to ten frame exhibits and only having room for five or six exhibits. I wanted to provide something different to both exhibitors and our attendees to enjoy viewing.

To satisfy these requirements, I came up with the 2-3-4 frame idea. At the 30 plus WSP national level



The Rockford show's bourse on Saturday afternoon (above). At right, Chief Judge Richard Drews was obviously delighted to be on hand to oversee, with Tim Wait, the birth of a grand award with a name like Sock Monkey!



shows, there are two major categories of competition, multi-frame, up to 10 frames and single frame. Smaller 2-3-4 frame exhibits can be overshadowed by well-developed 5-10 frame exhibits and usually are not considered for the Grand or Reserve Grand awards. With two, three and four frame exhibits I could accomplish all of my goals. First, we could have many more exhibits with a maximum of four frames each.

Second, we could offer a venue exclusively for these exhibits outside of WSP shows where they would be judged on a more level playing field. Third, the smaller exhibits would be more enticing for our show attendees to enjoy. This allowed us to differentiate our show from other local, regional and even national level shows by offering a unique environment for encouraging 2-3-4 frame exhibits.

On March 11-12, 2017, the Rockford Stamp Club hosted the Inaugural Rockford 2-3-4 Stamp Expo.

This new concept show featured exclusively two, three and four frame exhibits which were evaluated by APS Accredited judges using the *APS Manual of Philatelic Judging and Exhibiting*, Seventh Edition, August 2016. Each exhibitor received a Uniform Exhibit Evaluation Form (UEEF) using the new pointing system. We had nine exhibits in 24 frames at this first show. Exhibits came from as far away as Nebraska and Florida!

Continuing with finding ways to differentiate our show I decided that there were enough crystal bowls and vases being presented as grand awards. What could I do to set us apart and add a touch of whimsy to our show? You saw the result on the front cover, the inaugural, soon to be coveted, Rockford Sock Monkey Grand Award!

This is just the start for what we plan to be a growing annual event featuring 2-3-4 frame exhibits. Come be part of the fun in 2018. ☑



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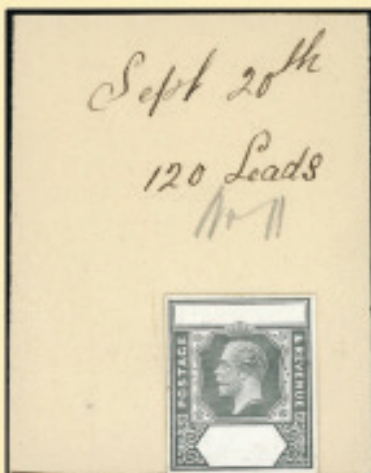
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Stamp Show Administration

By Tim Bartshe

The Old & The New

Recently a subject came up while talking to Steve Zwillingner that elicited some interesting discussions and while we each had different viewpoints there was a lot of common ground to think about. This is not unusual; if you know Steve, conversations are always thought provoking and prone to further analysis. The subject (see Steve's piece "What can exhibitors expect") deals with how show committees send and receive communications between the exhibitors and jurors, more commonly known as title pages and synopses. This is shaping up to be a struggle between "old" versus "new", snail mail versus the other.

As is usual, each show has leeway to perform required duties as they see fit or as is efficient for them or, frankly, in a way they know best. As to the exhibitors/jury liaison, in past years as they received information from the exhibitors they would send them out in hard copy (the only universal way to receive them as many exhibitors/judges did not use computers or wish to use them in that way).

This would be erratic in timing—sometimes weeks between mailings and even just a few weeks in front of the show. APS generally did two or maybe three mailings for up to 100 exhibits. A solution, albeit a not so often efficient one, would be via electronic mailings. As Steve makes the case for the interaction between the exhibitor and juror, he feels that there is something lost in the translation and transmission as it may (or may not) arrive in a visual manner intended by the sender.

Speaking from the opposite side, the show management (hence the title of this column), there are pluses and minuses in moving from the antique to the modern. Virtually everyone has a version of Adobe Reader though not all are versed with using it to its fullest effect (myself included). We scan but sometimes save it as a jpg or gif file (former small later BIG) and send it off.

This then becomes at times a dog's breakfast of formats that the exhibits chair must deal with. While it is true that when the files or pages come in and are assigned an "exhibit number" as Steve states, what happens then is a different set of scenarios. Do you send it to the jury "as is" or do you try to standardize it to a format that all jurors can then print out and deal with? Assuming that the files are sent to the

show as color files, the b&w "issue" is a nonissue for sure, assuming that you have a color ink jet and not just a non-color laser. The oversized pages are also an issue that can be dealt with if you have a savvy and adept exhibitor/jury liaison. Begs the question though are we demanding too much work from our show volunteers to adhere to a common format when we thought we were saving them time from sorting out and mailing?

Case in point, RMSS which just recently held the George Brett Cup competition along with a "normal" exhibit slate from its three host societies, had 70 exhibits, 63 of which were fully in the open competition for all show awards (seven of which were only the GBC having won a Grand during this Stampshow cycle).

Our exhibits chair received either hard copy or electronic but converted each page to Adobe pdfs. We are talking about over 200 pages of data which then was sent to the jury coordinator who then sent them off to the jurors. Whew, what a lot of work that was! So, what could have been the work load without electronic submission?

The exhibitors would have made the USPS happy by mailing some 7 copies of TP/Syn to the exhibits chair who would have assigned a number with title, waited until a full Priority Mail packet and sent it on. As the exhibits closed out in early April (all 336 frames of the stuff), the jurors would have received the material some few days after they would have with electronic transmission.

So let's go over this step by step though not exhaustive:

The Old Way

1. Receive hard copies causing the exhibitor to spend \$ copying and mailing
2. Exhibits Chair opens envelopes, assigns number to exhibits and sorts out for each judge
3. Mails regular packets Priority Mail as accumulated along with list of same
4. Final mailing right after the exhibits close or before depending upon # frames
5. Assignment of frame numbers delivered electronically after sorting from exhibit #
6. Jurors assignments of first responses for delivery to Juror liaison for EEF creation
7. Creation of books for exhibitors upon arrival or electronic delivery of EEF's

The New Way

1. Receive digital data in various formats to be sent out as is or in uniform format, time spent downloading, file recording and converting

SYNOPSIS

The Development of the Ethiopian Posts under Emperor Menelik to the Elevation of Ras Tafari as Regent: 1894-1917

This 8-frame exhibit presents the development of the Ethiopian Posts from its inception in 1895 to 1917 when Ras Tafari – the future Emperor Haile Selassie I – became Regent and Heir to the Throne.

Compared to other exhibits of this difficult period it is the most comprehensive exhibit assembled to date. Many of the items are one of a kind that previously resided in different gold-medal winning collections.

The exhibit opens in 1894 with rare letters written in Amharic that were delivered by messengers before the Ethiopian Posts existed. It continues with the first mail conveyed by the embryonic Ethiopian Posts from Harar and Addis Ababa in January and May 1895. It then presents the developments that led to an Independent Ethiopian Post in 1899 and the Imperial Ethiopian Posts in 1906 and membership in the UPU in 1908. The exhibit continues through 1917 when Ras Tafari became Regent and Heir to the Throne.

The exhibit closes in 1917 before Ras Tafari initiated a phase of expansion in 1918 that began with an order for new stamps, followed by the opening of post offices in villages across Ethiopia the 1920s.

The exhibit excludes the British military campaign mail of Lord Napier's "Field Force" in 1867-1868. It had nothing to do with the emergence and development of the Ethiopian Posts.

The exhibit includes examples of the much rarer Foreign Legation mail that competed with the Ethiopian Posts even after Ethiopia had joined the UPU.

Philatelic Importance: The early years of the Ethiopian Posts have been exhibited in the past five decades by Boksenbom, Kaplan, Payne, Sciaky and Kaupainen. The philatelic importance of this exhibit derives from its full coverage of all key developments of the Ethiopian Posts in 1895-1917 not previously achieved by other collectors.

The exhibit includes recently discovered items and rare internal and incoming mail.

Ethiopia's postal history differs from those of other African countries. Ethiopia was not a European colony. The Ethiopian Posts had to forge its own path that created a unique postal history among Africa's nations.

History: Emperor Menelik founded modern Ethiopia and preserved its independence in 1896 when he defeated an Italian army that attacked from Eritrea. Construction of a railway began in Djibouti in 1897 and ended in Dire Dawa in 1902, a new town 320 miles from Addis Ababa. After construction resumed in 1909, the railway reached Addis Ababa in 1917. It was the only route for mail addressed

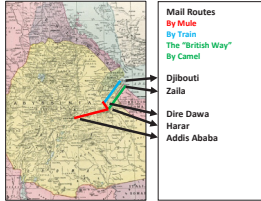


Menelik

abroad until the Italian occupation in 1936. Menelik expanded Ethiopia's borders and negotiated commercial treaties, including one with the U.S. in 1903. When he died in December 1913, his grandson, Lij Iyasu, succeeded him. Lij Iyasu had no influence on the Ethiopian Posts and was deposed in October 1916 by Ras Tafari. Menelik's daughter, Zauditu, was crowned Empress and Ras Tafari elevated to Regent and Heir to the Throne in 1917. Ras Tafari was crowned Emperor Haile Selassie I in 1930. He ruled Ethiopia until 1974.

Chapters & Organization

1. Ethiopian Posts under French Management 1895-1899
2. Independent Ethiopian Posts 1899-1904
3. Ethiopian Posts Managed by Michel 1905-1906
4. Imperial Ethiopian Posts 1906-1907
5. Reorganization & UPU Membership 1908-1909
6. UPU period prior to Expansion 1909-1917



Postal History: Menelik awarded Alfred Ilg, his Swiss Foreign Minister, a concession to build a railway and to establish a private Ethiopian Posts in 1893. A set of seven stamps was printed in Paris in 1894. They were used for the first time in Harar when Alfred Ilg's Ethiopian Posts began operations on January 29, 1895. Since Ethiopia did not join the UPU until November 1908, all mail addressed abroad had to be additionally franked with stamps from Obok, Djibouti, French Levant and Port-Said, that were sold by the Ethiopian Posts, or from India.

Ulf Lindahl's wonderful two-page synopsis of his *Development of the Ethiopian Posts Under Emperor Menelik* was received by us via a PDF file attached to an email message.

vice between Addis Ababa and Harar began in May managed by a Frenchman in Addis Ababa and a Capuchin Fathers at the Catholic Mission in Harar. The post office was opened in Harar in 1899 when Ilg established an independent Ethiopian Posts; the Harar post office in Harar exchanged mail with the office at the Catholic Mission, which organized the between Harar and Djibouti.

Ethiopian stamps were sold to collectors at an 85% discount by Maury in Paris in 1900 and were imported to Harar. As of 1901, the Ethiopian Posts began to issue hand-stamped overprints to protect its revenues.

Michel, a Swiss, arrived in Ethiopia in 1901. He was Postmaster in Harar in 1902, Director of the Independent Ethiopian Posts in 1904 and Director of the all Ethiopian Posts in 1906. Michel had an outsize role on Ethiopia's postal history up to 1908.

French opened a post office in Dire Dawa in 1906 Port-Said, Egypt and later to Djibouti.

French reorganized the Ethiopian Posts in 1908 Ethiopia joined the UPU on November 1, 1908. A new seven stamps was issued in January 1909. They had three different overprints commemorating the elevation of Zauditu and the elevation of Ras Tafari as Regent and Heir to the Throne on February 11, 1917. There were 2 post offices in 1895 but by 1917 there were 10. The offices were located in Addis Ababa (2), Harar and Dire Dawa.

Russian, French, British, Italian and American firms had private couriers that took mail to Djibouti, and Eritrea depriving the Ethiopian Posts of income.

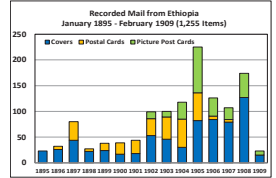
Notes: All key events in the development of the Ethiopian Posts are illustrated. Items are organized chronologically and then by emphasis on hand-stamped overprints that began to be issued in 1895. The Ethiopian Posts transported mail only between Addis Ababa and Harar and, after 1908, to Djibouti. Items in postal rates and means were infrequent. Rare all, incoming and legation mail is included. The use of the French colony stamps that franked mail into 1908 is noted. Each chapter begins with an illustration that highlights the key developments.

Items of importance are framed in red.

Notes & Means: Donkeys carried the mail between Addis Ababa and Harar (10 days in each direction). Camels took the mail to Djibouti. As the construction of the railway progressed after 1897 towards Dire Dawa, the mail began to be delivered to the railway to save time. Some mail exited and entered via Zaila. Rates: The rates were set in 1895, affirmed in 1898 and changed in 1905 and 1908. Markings: All postmarks and other marks are shown. Stamps: The three highest Ethiopian values were rarely

used except on philatelic covers with entire sets. Some are only known on philatelic mail. Hence a few philatelic items are shown. Destinations: Most of the recorded mail was addressed to Switzerland, France, Germany, Italy and Djibouti. Other destinations are also shown. Most mail to England passed through the British Legation. Only 15 items to the United State are recorded from before 1909. Internal, Incoming and Legation Mail: This mail is rare and most of this mail has been identified only in the past few years.

Personal Study & Research: Over 25 years of extensive personal research into all aspects of Ethiopia's postal history has revealed numerous new discoveries, expanded our knowledge and it has changed parts of the history as previously accepted. The research covering 1895-1917 has been published since 1994 in over 400 pages in *Menelik's Journal*, the newsletter of *Ethiopian Philatelic Society*.



Rarity & Condition: A 25-year project to document all mail from Ethiopia from 1895 to February 1909 preserved in collections and auctioned in the past 50 years has recorded 1,255 items as of May 2017; likely over 80% of all mail preserved from that period. Only 57 internal and 70 incoming items have been recorded. The graph above provides a measure of rarity (only 227 items before 1902). This exhibit includes 10% of the recorded mail from 1895-1909 and a majority of the most important one-of-a-kind rarities. The proportions of covers (60%), postal cards (26%) and picture postcards (14%) are shown in the graph. The highest possible quality is exhibited. A few damaged items are included; they are the only known examples.

- References available at the APRL:**
- Sciaky, Roberto: *Ethiopia – Tewodros to Menelik – Postal History from the Napier expedition to the Independent Ethiopian Post 1867-1908*, Vaccari, Italy,
 - *Menelik's Journal*, Volume 31, Numbers 1-4 (2015).

2. Exhibits Chair assigns numbers to file and sends out digitally to jurors
3. Jurors receive data and either download and print when and as received or, later, jurors need to download files to computer
4. Final data dump to jurors after exhibit closing and frame order
5. Jurors assignments of first responses for delivery to Juror liaison for EEF creation
6. EEF sending for jurors to print out and to make up their own books or request on site

I empathize with Steve in that I, too, like to have hard copies (sent or printed out by me) to mark up, butcher a hog with problems or comments, make up questions unanswered, etc. As we can see from above there is not a lot of difference in the sequence but the obvious issues are where do we assign the work load burden? Do we take the jurors who make about \$0.15/hour use their own printer ink or the exhibitors who are spending \$200 to send in their exhibit and frames fees?

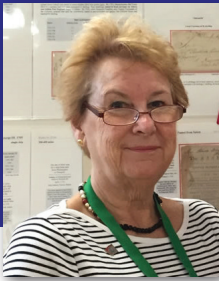
Whose time do we depend upon dealing with the hard copy or digital copy data, the Exhibits chair or the jurors? What is obvious is that if you are not in

a situation of a judge or an exhibitor nor have you dealt with the issues of being a liaison for the show committee, one has little appreciation as to the magnitude of work required to get the job done and get it done well and efficiently. I don't know the answer to these issues; hell I don't even know some of the questions to ask.

There are "programs" to make this "efficient" but they neglect the time and energy one needs (who did not write the program) to learn how to use it and input the data and then check it twice! Before judges and exhibitors weigh in with complaints they need to understand the variables and difficulties involved from both sides of the equations.

No answers here I am afraid, just some questions and viewpoints. But then again that is why we have people around like Steve to make sure we take measure of what it is that we are doing and what is best for the hobby at large.

If it ain't fun and we don't see why we are doing things we tend to walk away. Right now that may be a bigger problem that we realize; a lot of exercise buffs leaving the field and not coming back on when the game starts back up? ☹️



From the Chair..

Elizabeth Hisey
Vice President, AAPE
Chair, APS Committee for the Accreditation
of National Exhibitions and Judges

I have been travelling around the various shows either taking part as a Judge or just observing.

The point system continues to be an ongoing learning process. I would recommend that all judges and exhibitors take the time to go over the *MOPEJ* manual and really familiarize themselves with the criteria and expectations of each type of exhibit.

The majority of exhibitors that I have spoken with are in favor of the points as they indicate where there is room for improvement, and also encourages the judges to focus on responding to where points have been taken off an exhibit.

There will be two seminars on the point system at APS Richmond, and I encourage those judges who have not yet attended the seminar to do so.

We have increased our pool of apprentice judges which is great news. If you are interested in becoming a judge please contact a member of the Recruitment and Accreditation team. Mark Schwartz has completed his fourth apprenticeship and has become an accredited WSP judge— Congratulations, Mark!

The Show team continues to work on helping Shows with various aspects of show management.

The *Literature Manual of Judging* was approved by the APS Board and is now up on the APS website, if you are planning on entering one of the literature competitions please make sure to read the new manual.

If you have any questions or comments, please get in touch with me. lizhisey@comcast.net. I look forward to seeing many of you at Richmond. ☺

Are you a recruiter? It's easy to become one.

In the past 18 months, AAPE membership has experienced a growth in members of over 10%. That's nice... but even nicer would be our growth if every member recruited a new member. Why not give it a try?

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Now's your chance! It's great fun to write for *The Philatelic Exhibitor*. Of course, you get your name out there, but best (and most) of all, you get to help, encourage and teach other exhibitors (new and old)—and you're making a contribution to your hobby. Want to write? Send an article or just a question or two to your editor: neilmedia1@sbcglobal.net. Do it today! (Or tomorrow...that's okay, too.)

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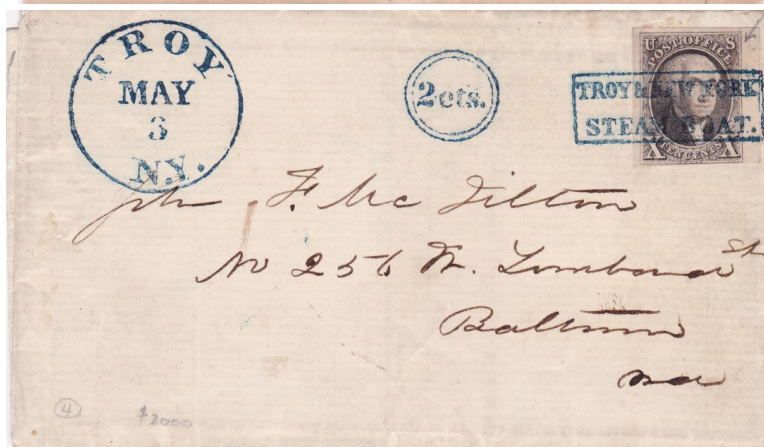
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AAPE Critique Services

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) 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.

**Will we see you in Richmond for APS StampShow '17?
Hope so. Lots of activities for exhibitors!**

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A Brief History of Judging

By Richard Drews



Jury members Ed Andrews (left) and Steve Reinhard (right, the chief judge) meet with Ralph Nafziger at his frames at OKPEX 2012. Ed is from Group 3 and Steve is from Group 2.



There are three distinct schools of judges. They are easy to delineate and fall into these categories:

1. **Old school** - never accredited but grandfathered once Bud Hennig started accrediting judges. There are 6 active judges still around from the old school:

1977 Wallace Craig
1975 Jim Graue
1979 Wayne Menuz
1974 Bob Odenweller
1978 Hal Vogel
1971 Dan Warren

2. **Young Turks** - All accredited under Bud Hennig or Bill Bauer, who had never been formally accredited themselves, but created the system. These judges were trained using the first three editions of the manual, 1981, 1983 (both Bud Hennig) and 1990 (Bill Bauer). These judges served apprenticeships when, for the first several years, you needed a gold medal to qualify. They also were the first cadre of judges to be exposed to youth points and thematic points and cooperated in developing new classes or divisions of exhibits.

In an experiment at Florex that ran for two years, two juries of five judges each, one from the old school and one made up of young Turks (called “newbies” by Clyde Jennings) both judged the same exhibits. The first year the old school results

counted and the second year the young Turks’ results counted. Every medal vote by every judge was tallied for both years. The judging standards of the young Turks were tougher and their results averaged one third of a medal level lower than the old school over both years. My average medal level was half a medal lower than the old school. Call me Mr. Grinch. All the Young Turks were accredited between 1982 and 1997, with a very large number of them coming in from 1982-1989.

3. **New school** - All accredited under the Young Turks using the next three editions of the manual. These were the 4th edition 1997 (Peter McCann), with Bill Bauer as editor, fifth edition, 2002 (Janet Klug) and sixth edition 2009 (Steve Reinhard), with a committee effort. This last edition introduced the UEEF and did away with the use of points for some types of exhibits while unifying the approach to judging all divisions and classes of exhibits.

I’m just sharing a bit of history. All dates are from my copies of the judging manuals and are the copyright dates. The new *MPJE*, seventh edition, is available for download at <http://stamps.org/Manual-and-Scoresheets> and is the result of extensive cooperation within a large committee of judges and exhibitors.

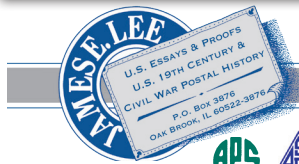
It dramatically expands the flexibility that exhibitors will have in treating their material but will also impose a huge responsibility for making the purpose and the scope of the exhibit clear to all viewers, especially the judges. ☐

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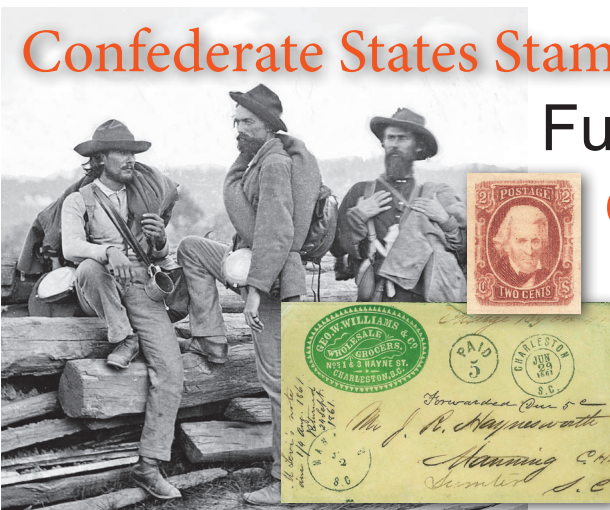
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Quarterly Membership Report
 Mike Ley, Secretary

Membership Status as of JUNE 28, 2017

U.S. MEMBERSHIP

REGULAR MEMBERS	609
LIFE MEMBERS	115
FOREIGN REGULAR MEMBERS	102
Life Members	14
TOTAL MEMBERSHIP:	840

Welcome to new members: March 24 - JUNE 28, 2017

Preston Pierce, Canandaigua, NY	Anil Reddy, Chennai, India
Grayson M Forsyth, Woburn, MA	Pablo U Massari, Cordoba, Argentina
Richard L Senterfeit, Batesburg, SC	William C Walton, Bremerton, WA
Peter Abreau, Miami, FL	Jan Hofmeyr, Hout Bay, South Africa
Dr Kazuyuki Inoue, Tokyo, Japan	Peter LaPlaca, Vernon Rockville, CT
Eduardo Paulsen, Lo Bamechea, Chile	Andrew Kelley, Denver, CO
Joseph Debois Sousa, Valrico, FL	Francois Steicmen, Old Greenwich, CT
Lee Downer, Deland, FL	Robert G Leigh, Champaign, IL
Joseph A Coleman, Portola Valley, CA	Sylvia Labeda, Longmont, CO
Christopher Palermo, San Carlos, CA	Richard Hilty, Loveland, CO
Louis Abbott, Gastineau QC, Canada	Harry K Charles Jr, Laurel, MD
Lan Qing Zhang, Rowland Heights, CA	Virginia W Charles, Laurel, MD
James Koukl, Tyler, TX	Jaime Benavides. Laredo, TX

Congratulations to our Novice Winners and other novice new members

- Michael Bloom, Portland, OR, Ameristamp Expo
- Mrs Jeffrey E Hume-Pratuch, Merrifield, VA, Springpex 2017
- Brian Stwalley, Dillsburg, PA, Sarasota
- Alan Hanzl, Mayfield, OH, March Party
- John Swenson, Medford, OR, Sopex 2017
- Rudy Caduff, Nashville, TN, Nashville Stamp Show
- Grant Feringa, Brisbane, Australia, Westpex
- Juzar Noorbhai, Orleans, ON, Canada, Orapex 2017
- John Flannery III, Pittsford, NY, Ropex 2017
- Cathie Stumpenhous, Portland, OR, Pipex 2017
- Daniele Fonsato, Suffield, CT, Philatelic Show 2017
- Linda Webb, Oklahoma City, OK, Okpex 2017

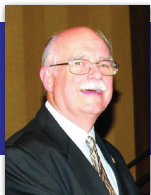
Welcome back to rejoining members March 23, 2017 to June 28, 2017

- John Macco, Shady Side, MD • Tim Hodge, Keswick, VA • Vincent Centonze, Land O'Lakes, FL
- David McLaughlin, Pickering, Ontario, Canada • Harvey & Terri Edwards, Carson City, NV

Deceased:

- Raymond Ireson • Barbara R Mueller • Wolf Spille

Data base has been updated as change of addresses has been received.
 Respectively submitted
 Mike Ley AAPE Secretary.



As I See It... John M. Hotchner

Despite quite a few paragraphs in quite a few TPE articles over time, we have no accepted metric for the meaning of “rare”. Is this important? Some of us clearly think so as I’ve been party to discussions where exhibitors believe that the impact of the term “rare” on judges can influence points awarded under the rarity/challenge/difficulty of acquisition category (worth 20 points).

I personally think that “rare” is an overused term, and much prefer the more objective “1 of 4 reported”, or “one of 46 produced”. But even if that is the method used IN the exhibit, exhibitors seem to like to characterize their material as “rare” in their synopsis if they can make that case. So, I think it is worth coming up with a metric to support that type of assertion; thus relegating what does not qualify to merely “scarce” (if it is – that probably needs a metric also; but one that is less firm as scarcity can also be affected by demand, as we will discuss below).

So, what does “rare” mean? I would posit that it should mean that there are very few around (be it 1, 3, 10 or ?), that they don’t become available often, and that being able to write large checks may help in obtaining the item, but everything for which a large check is written is not a rarity. The corollary is that an item need not bring big bucks to be rare.

But here enters the concept of “significance”. Not everything that is rare is also necessarily endowed with a high level of significance. Let’s look at some examples to illustrate these principles:

1. C3a: There are nearly 100 copies of the inverted Jenny in circulation. It rates very high on significance. But with that number of copies about – several being available at auction in any given year, it is not rare.

2. The British Guiana Penny Magenta: Unique. Definitely in rarity class. Highly significant.

3. A given perfin on cover: 3 examples reported after a census conducted through the Perfins Club. Definitely a rarity and significant in the world of perfins; perhaps less significant in the larger world of philately.

4. A cover with a specific auxiliary marking: Thought to be unique according to an exhibitor who has been active in the field for 30 years. This has not been tested by an attempt at a formal census conducted among the community of collectors involved in this area. But I would be willing to stretch a point and call it rare based on the exhibitor’s experience. Its significance may be high, or not so. An unusual design of a common marking such as Held for Postage may be interesting, but not hugely significant; while never before seen printed postal message attached to the envelope will be much more significant.

5. A cover with the only known example of a specific cancel on a specific date, from a specific place. This may rate very high on rarity, but in general, the smaller a piece of the subject pie that such a cover represents, the less significant it is.

The point here is that rarity may be important, but it is not evaluated in a vacuum. Said another way, all rare items are not the same when evaluated on their importance to the exhibit. Thus, as a judge, evaluating rarity is not an absolute. An exhibit laden with #5-type covers will not carry gain the same level of respect as an exhibit with many examples of #2 or #3 type material.

So, with that as preface, what should the metric be for rarity? Certainly “unique” qualifies. Probably, we would expect that up to five would qualify. Should the number be higher? Does it matter what the demand is for a given item? Certainly it is high for C3a, but there is an adequate supply for those willing to pay the price. There is much less demand for the perfin cover. But it is much harder to find and acquire.

Before leaving this subject, I want to comment on the term “scarce”. All rare material is necessarily scarce by definition, but not all scarce material is rare. This is our conundrum. But I think we as judges may be making a mistake if we overvalue rarity vs. scarcity. Both can meet the criterion “Difficult to acquire”. Scarce material still represents difficult material, and judges ought to give it due consideration.

What I think is important is for the exhibitor to use the synopsis effectively to put across the level of difficulty, and the exhibitor’s basis for reaching his or her conclusions. Someone who, as in situation 4, has been collecting a subject for 30 years, has published on the subject, and remains active in the relevant specialty societies has established a level of believability. If that exhibitor says in the synopsis that the exhibit contains 16 unique items, 27 items that exist in quantities of 2 to 10, and 42 items that are rated at 11 to 25 known examples, that is a pretty powerful statement, and one worth a great deal more than simply saying that the exhibit has much rare material included.

So, back to paragraph one. Can we agree on a number for what is “rare”? For the sake of argument, I will propose 10 as being the outside boundary for calling something “rare”. What do you think? I would also like to hear your opinions on the interplay between rarity and significance, and rarity and demand; and how they (should) play into judges’ evaluation of exhibits.

Feel free to send your reactions at jmhstamp@verizon.net, or PO Box 1125, Falls Church, VA 22041. Or react in a letter to the editor, but please copy me. ☐

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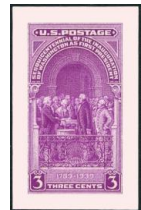
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