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The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

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October 2017 • Volume 31, No. 3 • Whole Number 123

• Table of Contents •

Some thoughts on how creativity is/isn't being judged	
Randy L. Neil.....	5
Reactions to various stories in our July issue	
Jim Graue.....	9
Seeking opinions on a first day cover exhibiting dilemma	
Patricia Walker.....	11
Title, Synopsis and Exhibit Page Structure: A Different Approach	
Fran Adams.....	15
A Thought & A Challenge: Exhibiting 3-Dimensional Objects	
Steve Zwilling.....	22
From Novice to Grand: With more than a little help from my friends	
Louis Pataki.....	28
Do Camels Fly? They do in this exhibit	
Arthur H. Groten, M.D.....	37
Tackling Some Myths About Becoming a Judge	
Hotchner, Nilsestuen, Zwilling.....	42

• Departments •

Forward Motion.....	4	Ask Odenweller.....	26
Viewpoint		AAPEs of the Month.....	31
Randy L. Neil.....	5	The Shows.....	33
From Your President		Youth Exhibiting Report.....	34
Patricia S. Walker.....	6	AAPE Board Minutes/Richmond.....	36
Your 2¢ Worth.....	7	From the Chair.....	40
Q and A.....	11	Secretary's Report, Mike Ley.....	45
Preparing Exhibits.....	22		

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On Our Cover: Bob Zeigler, chief judge at St. Louis Stamp Expo 2017, shown working on his UEEF forms on Saturday morning.

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Welcome to stamp collecting...and maybe someday exhibiting, too!

We've always liked the peripheral activities that St. Louis Stamp Expo (chaired now, by the way, by an experienced exhibitor, Mike Peter) offers to visitors to their annual late winter show in the heart of America. Above is a photo of the tables that await any non collector who wishes to take dip into the hobby with the help of a St. Louis volunteer and lots of stamps and tools of the hobby, to boot. Stamp shows, folks, are the key place where the joys of our pastime are allowed to shine. St. Louis does it right,

For once, *The New York Times* got it wrong

Editorial about "a waning hobby" was filled with untruths and ignorance

Recently, *The New York Times*—right there on its editorial page—waxed nostalgic by moaning for the good old days when stamp collecting was the darling of kids, and post offices were a favorite “stamp shop” for stamp collectors. The writer told of a golden era when every school had a stamp club and stamp events flourished and even daily newspapers had special pages for our hobby.

The editorial writer ended his misleading opinionated piece by wistfully remarking that few people even use stamps anymore to mail letters, and that the electronic world is leading to the death knell for a great leisure time pursuit.

Obviously, the writer had never thought about getting online and seeing the thousands of attractive and resource-filled websites, catalogs, stamp dealers, jumbo auctions,

local, regional and national societies, clubs and groups that populate stamp collecting and show off that, yes, the hobby is fast redeveloping itself to serve an ever-evolving public.

Not the least of which are our stamp shows—the “special events” of philately that, today, are found more and more in towns and cities across America in numbers not seen even twenty years ago. No, Mr. Editorial Writer, stamp collecting isn't remotely close to a demise. It has re-invented itself into a pastime peopled not only by our continuing great stamp exhibitions and organizations, but also is deeply involved in an often invisible form of friendship, communications, and intimate activities called social media.

Why even *The NY Times* knows what this media is all about. Their website “paper” has 1.3 million subscribers!

Thank you, folks!

Your editor is continually delighted (and often amazed) at the pieces of writing from AAPE members that continue to pour into our daily email inbox—and make it into print here in your journal. The works in this issue by Louis Pataki and Fran Adams, for instance, offer two forms of writing that utterly delight our readers: A first person “*how I did it*” article by Lou...and Fran's imaginative article on a new way of doing something is nothing short of a darned good idea! Every one of our members is a potential writer!

Mr. Groten's Book...

Bermuda—Crossroads of the Atlantic—A Postal History. That's the new book, published by the APS, and written by our longtime member Arthur Groten. It culminates his years of work creating an international gold medal Bermuda postal history exhibit of the vast collection of co-author David Pitts. The collection, itself, is being sold this fall by Spink in London, but the collection/exhibit will live on in this book. **It is something rarely seen:** a book compiled and edited, covering its subject in an omnibus manner and all accomplished using an exhibit for its contents. Think about it.

It's been nearly 18 months

...since the doors closed at **World Stamp Show — NY2016**, the so universally touted and phenomenal international philatelic exhibition at the Javits Center in New York City. We've heard the ponderings of many collectors who remark, “Was it the greatest “international” America has ever held?” We've not heard anyone disagree with this premise. With nearly 30,000 actual bodies going thru its doors, it was both an attendance success and a monetary shot in the arm for the hobby. We continue to marvel at it even today!

That's my very good friend, the **Unknown Exhibitor**, shown here.

He's not, of course, unknown to me, but for now, he's unknown to the philatelic world at large. He is a ten-time gold medal exhibitor whose key exhibit has appeared in the Champion of Champions. Sadly, he just bought a shiny new red & white 2017 Huff and has decided he's *leaving in it!* And he's taking his recently developed, smashingly imaginative and well-conceived thematic exhibit

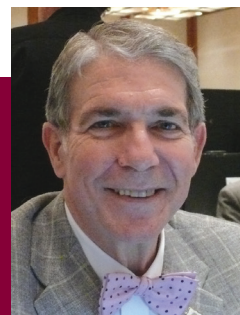
with him! An example of a dyed-in-the-wool exhibitor who's just plain saddened by how even an experienced exhibitor can be turned away by being critiqued (orally and also on the Universal Exhibit Evaluation Form, *the tool that is meant to encourage exhibitors in a positive manner*) with negativity.

Our Unknown Exhibitor had thought he had been making progress with his newly-developed exhibit. It had started as a one-framer, then enlarged to two frames. It began as a silver medal winner with a couple of wonderful UEEFs from two shows where judges had urged him on. And then, boom, it got plunked down with a bronze at one of the really big major shows. The very experienced and well known judge assigned to critique it, and who's always been a rather encouraging soul, used the UEEF to obfuscate (i.e., muddle) the jury's thoughts on how they'd reached their decision. There was some arrogance there, too.

I will admit that the exhibit, itself, was a groundbreaking piece of work—with an experienced exhibitor trying, in a well-thought-out manner—to introduce a new way of how philately and a competitive exhibit can tell the story of another popular pastime. The exhibit is truly a showstopper...almost any human being meandering down an aisle of frames will jerk to a complete stop to examine it. It is also, in essence, created in a manner that does not par-

Oh my!

Are some judges stifling creativity and innovation in exhibiting—and how 'bout that underutilized device fondly known as the UEEF?



Randy L. Neil
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ViewPoint

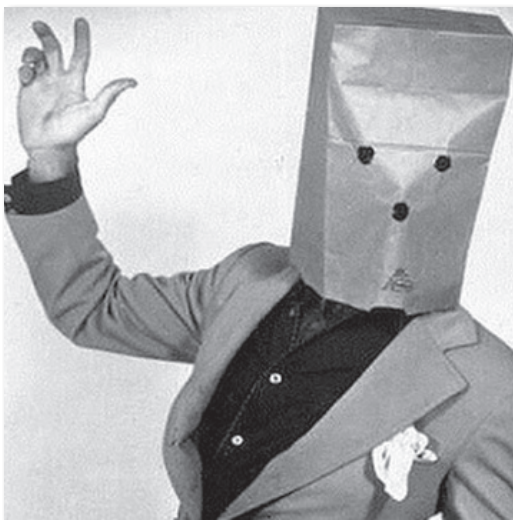
ticularly fit to any of the normal categories. Like yes (!) it is a thematic exhibit, and yes (!) it's done in a new and entertaining way—and yes, again, it's masterfully executed since the exhibitor is a graphic designer. But not even the most sophisticated philatelist can keep from coming

to a complete stop to marvel at it. Not to mention how many non stamp collectors it attracts. In other words, it is a classic exhibit on how to use an exhibit to attract the public to our hobby—and entertain even the most jaded among us.

On style, effort, pure philately, and entertainment value alone, it is a solid silver or above. It richly deserves to be treated with respect, not condescension as it was

by the jury in question here. And the way it was treated on the UEEF (which was written up in some detail) was a textbook example of the form being used as a stick rather than a carrot. That UEEF form is supposed to be employed to support and encourage, not whack an exhibitor on his noggin. The UEEF is a helpmate to the exhibitor and perhaps the greatest judge's tool ever developed to BUILD, GROW and SUPPORT our cherished philatelic exhibiting pursuit. And it's there to be taken seriously by all who have a hand in filling it out.

Will our Unknown Exhibitor be back? Well, he's a good guy...thoughtful, caring. In the long run, I don't think he can resist. Bless him!





From Your President

By Patricia Stilwell Walker
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As I mentioned in the last President's message, CANEJ has been tracking results from WSP shows this year being judged with the new medal scale and points. At the time you read this, we will just be completing a full year under the new system.

In addition to those results and individual communications with CANEJ, AAPE will be conducting a **survey of members** asking about your individual experiences with the new system. Some of you will have exhibited only once, others of you several times. All input will be carefully considered. At this time we think we will be distributing the survey via email – please make sure your email on file with the secretary is up to date.

At the Board of Directors meeting at Stampshow Richmond, the Board agreed that the new **Sapphire Award** should be implemented immediately. Ron Leshner, who also administers the Diamond and Ruby Awards, has agreed to handle applications. The Sapphire Award is awarded to an exhibitor who shows one or more multi-frame exhibits at 20 different WSP shows in a rolling 10 year period; initially you can start counting from January 2012. You can count AmeristampExpo and APS Stampshow only once and it doesn't matter what level medal your exhibit wins. I want to thank Kathy Johnson for her work on refining the criteria and obtaining the award pins.

Also at the Richmond Board Meeting Director at Large Steve Zwillinger brought up the possibility of having a regular **electronic newsletter** type communication for the membership that would supplement

The Philatelic Exhibitor. I would be interested in hearing from members if such a newsletter would be welcome and what type of content would be helpful and interesting. Please send feedback to both myself and to Steve at steven.zwillinger@gmail.com.

Back Issues: APRL has finished their scanning task and all back issues (excluding the most recent) are on our website. The inventory of older **TPEs** that were in possession of Bill McMurray have been retrieved by our member volunteer, Paul Goodwin from Bill's son. Paul is doing some sorting. This was an intensive and somewhat dirty task and I am most pleased to thank Paul for taking it on, just because he lived close enough to retrieve the material personally saving on potentially heavy shipping costs. After making sure that any philatelic library that wants a set, gets one, and retaining a couple of sets for our archives, it is the Board's intention to dispose of most of the remainders. We are taking this action because of access to the digital copies on our site. If any AAPE member is interested in paper copies – please contact our Secretary, Mike Ley. ☐

Ever Used This?

www.aaape.org/docs/AAPEApplication.pdf

Take a minute and go to this page on our website and print out the membership application you find there—and keep it handy for signing up a new member.

How convenient!

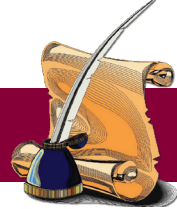
Have you recruited a new member recently?

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

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



Burnett's remarks hit the nail on the head

Dear Editor:

Congratulations for printing Burnett's lengthy treatise. He touched on a subject close to many collectors. Shows could have more participation if there was a category for 2-4 frames. The majority of philatelists don't have 10-frame material and the insistence from judges to show rare stamps/postal history. Exhibits should be awarded for their completeness. Do they tell a story from beginning to a logical end? It shouldn't matter if the material is modern and of little monetary value or scarcity.

Expand the rules for exhibits and you will see the immediate increase in participation. Currently we have too many shows and the awards continue to go to the "Old Boys Network" because they have the rare, expensive, multi-frame material that judges give the points for. What is the result? Many collectors don't attend and much less try to exhibit and consider the expense of attending a waste. They could use those funds to increase their collection and enjoy the hobby at their local stamp club.

The new judging rules still are inflexible. They don't reward creativity. I even wonder if the judges read the synopsis carefully when I see their comments. It is also a pity that judges continue to give so much weight to form and not substance. They seem to enjoy calling for what isn't there rather than recognizing the value of what is there.

In conclusion, I only plan to exhibit in a couple of regional shows near home. Until the rules recognize and reward creativity and what is being shown isn't worth my efforts to attend and participate to just hear comments on how to improve the presentation, and what isn't shown, (comments which many times don't apply to the exhibit and demonstrate their lack of knowledge and analysis). AND Listen to Burnett's commentary, don't exclude 2-4 frames exhibits.

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More on Burnett

Dear Editor

I was interested to read John Burnett's recent letter to the editor (T. P. E. Vol.31 No.2), and was impressed with his clearly defined analysis of current exhibiting situations. In particular, I support his call for acceptance of 2, 3, and 4 frame exhibits - either as "normal" entries, or in a specialized class of their own.

As John pointed out, exhibiting, with the research that goes into forming an exhibit, is a dynamic undertaking.....one is always acquiring new information and/or material in the particular field being shown. This seems especially true with one-frame exhibits; invariably, additional facets become apparent that could eventually lead to their expansion from one to two frames. Also, there are topics which are too encompassing for a single frame entry, but which could be fully explored in a two to four frame exhibit.

The British North America Philatelic Society (BNAPS) is somewhat "ahead of the curve" in this regard, in that, for several years they have been encouraging 2 to 4 frame exhibits of British North America content. This support comes in the form of plaques for the best 2-4 frames BNA exhibit at national level exhibitions, and ribbons for the same category at regional level exhibitions. Exhibit Chairs need only request these awards to have them available at their shows. Further reinforcement of this strategy comes from the fact that BNAPS follow their own judging guidelines at their annual Convention, Bourse and Exhibition (BNAPEX). Under their rules, which seek to reward philatelic significance and research rather than frame count, all multi-frame exhibits, starting with two frames, are eligible for awards up to and including the Grand.

J. A. (Jack) Forbes, FRPSC
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A judge's "suspicions" & Confederate bias?

Dear Editor:

Is there judging bias against Confederate exhibits? It certainly feels that way to Confederate postal historians. At the APS StampShow in August, only one of eight Confederate exhibits was judged worthy of a gold medal.

One exhibitor presented ground-breaking research showing that the 2c and 10c De La Rue stamp plates were actually produced in London and were not altered by the Confederacy, as had been conventional wisdom for 90 years. His exhibit previously had been awarded a Reserve Grand. In Richmond, it only rated a Large Vermeil. The responding judge said the exhibit would make a fine "monograph," but didn't work as a stamp exhibit. The judge also questioned whether the exhibitor actually owned the material displayed. When the exhibitor responded

at the critique session that he did indeed own all the stamp material displayed except for the actual printing plates and a few other items as identified, it was too late – the exhibit already had been downgraded by 13 points (from 95 to 82) on the judge’s suspicion that not all the material was owned by the exhibitor.

For my three-frame exhibit, the storyline is that patriotic covers helped disseminate the image of the Confederacy’s national flag. Wide circulation of patriotic flag covers helped rally citizens in the disparate Southern states to the new nation. I consider this a legitimate story of nation-building via illustrated postal stationery carried by the post office.

My exhibit was organized by the number of stars (representing seceded states) in various flag covers presented in the order that states joined the Confederacy. This organizational pattern was proposed five years ago by a respected chief judge when I first exhibited my material in a single frame. But the current judges did not like this organizational approach, concluding: “The catalogue treatment by number of stars is adequate but not necessarily effective.” At the critique, the responding judge offered no alternative approach. But I was encouraged to “expand the exhibit to more frames” – a modest proposal that will cost me at least \$50,000.

Most perplexing was this comment on the evaluation form in the Rarity and Condition section: “Look for missing material such as the seven-star flag with President + VP names on the bars.” My exhibit has two such covers, one with seven stars and the other with 10 stars. The seven-star flag cover is on the Title page; the 10-star flag is at the top of the second frame – prominent positions. That “omission” apparently cost me 2-3 points. I also lost a point for not identifying a flag cover not found in the CSA catalog (a discovery that CSA philatelists would celebrate). Those four points would have moved me up from Large Vermeil to Gold, which my exhibit won at NAPEX two months earlier.

If there was a mechanism for judges to contact exhibitors with questions before final judgment, these last two deficiencies could have been addressed. I would have welcomed the opportunity to point out the two “missing” covers. Exhibitors provide their phone numbers and email addresses when applications are sent in. Could these be made available to judges to get questions answered prior to point deductions? Waiting until the critique session to correct misinformation is too late in the process.

Randy Smith
Via Email

Zwilling on Treatment

Dear Editor.

I agree that Steve Zwilling’s column on “treatment” (April issue) shed much light on this often-misunderstood subject. The analogy of writing an article was very helpful.

Curiously, the title page shown in figure three of that article (“*Indian Postal Stationery of Edward VII*”), while showing “still better treatment” than the pages in figures one and two, contained three errors about the years of sovereign’s reigns in its last paragraph: Queen Victoria’s reign was 64 years, not 46. George V reigned 25 years, not 24. Edwards VII’s rule was from 1901-1910, not 1902-1908.

Jack André Denys
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A shrinking number of exhibitors?

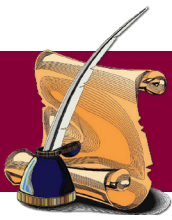
Dear Editor.

I agree with Randy Neil’s thoughts about the fewer numbers of beginning exhibitors—there are many reasons, discussed at some length over the years. It is not only the Gold Medal phenomenon.

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 exhibit in 50 years (see excellent article by Odenweller and Hotchner in the current issue of TAP). 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 have passed 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.
- And then there are the pressures on global dealers, auctioneers, and even collectors to make money with the material they handle. That is very powerful and very difficult to overcome and introduce changes for the better.
- We are currently bound by FIP rules that set the elitist tone for exhibiting.

Robert Bell, M.D.
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A letter becomes an article

Jim Graue has a lot to say about various articles in our
July 2017 issue—enough to fill a couple pages (at least!)

Dear Editor.

Well, if nothing else, Steve Zwilling prompted responses, and that is very good. Prompted to give thought and serious consideration, to the point of taking up the pen, is beneficial to all. Here are some of my thoughts as I read through the July 2017 issue.

The opening letter in “Your 2¢ Worth,” the unsigned one (most editors will scrap unsigned pieces), notes that “computer gadgetry” . . . [is] often too overwhelming.” The computer is a tool that has made exhibit preparation infinitely easier. There are many advantages to be gained by utilizing the variety of “tools” available, but discretion is required to gain the advantages. If it is “overwhelm-

ing,” the user is the problem, not the tool.

The “unsigned” also finds a “formula of exhibit text and layout” which “makes it easier for the judges...but forces exhibitors to conform to a mold, stifling...creativity.”

George Kramer, a highly accomplished exhibitor, surprises me with “While not every exhibit can have a good logical last page or two . . .” What? Give me a break! Every exhibit must have a logical opener and a logical closer. No exceptions! If this is a problem, it is a reflection of a problem with the defined subject or scope (or both).

John Burnett comments on “some interesting approaches used in France.” He decries a “cookie cutter” approach as dictated by a book of rules . . . to make it easy of the judges.” What “book of rules?” There is no such animal. The FIP sets out “Guidelines” for each section. The APS Manual for Exhibiting and Judging provides similar commentary. These are not “rules” that are mandates or requirements to be followed at the expense of creativity or originality. They are approaches, methods and ways that have proven successful in the realm of philatelic exhibiting. They are not to be seen as exclusive, a bar on alternatives. Some alternatives may (and do) well prove their equal or better.

***Collateral material* (e.g., maps, proclamations, letters, photographs, timetables)**

- **may be used only if *directly relevant to and supportive of the philatelic item(s) displayed, exhibit development, and documentation.***
- **must enhance the status, significance, understanding and/or appreciation of the philatelic item it supports.**
- **must not be dominant.**
- **must be considered vital to illustrate and draw the attention to a particular point or situation.**

Exhibit must be a *philatelic* exhibit, not a subject exhibit. Exhibit must be instantly seen as such by a viewer. *This imposes practical considerations and limits on the quantity and nature of collateral material that can be included.*

ing,” the user is the problem, not the tool.

The “unsigned” also finds a “formula of exhibit text and layout” which “makes it easier for the judges...but forces exhibitors to conform to a mold, stifling...creativity.”

I find no such “formulas” or constraints, so I must be missing something. “The one who does not conform...will never make the Champion of Champions. Deep pockets usually wins [sic].” It is the “classics” that are decisive here, as they are the foundation of our hobby. Do not expect that to change.

Onward to George Shalimoff, who says, “No, there should be no database (of exhibit awards).” Absolutely right! An exhibit is subject to change at any time with no change in title, and therefore must be viewed as a “first showing” every time. Past awards are meaningless. Any reliance on them is misplaced. They should not be cited in the “synopsis” (Cory Anderson) or any place else.

Commentary from judges must be seen in the same light, i.e., as suggestions or alternatives to consider, not mandates. The objectives are logical subject development, clarity, ease of following and understanding. Taken all together, one might call it “enlightened simplicity.”

John writes, "I think the "tell the story approach" is creating boring exhibits. Why not encourage exhibits of "interesting material" [that] may not have interesting stories . . . but are very interesting collections."

Long ago it was collections that were presented (selected pages / items) and judged (entire collections were in a "bin room"), not "exhibits" as we know them today. Collections are not exhibited (as such) today and there is no apparent inclination

page color, type font and scan size. It is important to recognize that anything tending to distract the viewer from the philatelic material shown will be seen negatively. Clean, neat and simple is most successful. Being "artistic" or "original" is not against any rule, but is not a proven path to success either.

John's "final thought" is a reiteration of the European system of exhibit progression through a rank system based on qualification based on merit. There is support for this, and it is arguably a good scheme

"Synopsis" > Ancillary Notes

It is past time that the term "synopsis" be discarded as the descriptor for what we have been using it for in the field of exhibiting. In fact, "synopsis" is a "condensed summary" and is precisely what we do not want to see.

What is desired is *ancillary notes for the judges*. The judges are the only audience for this information. It is the exhibitor's opportunity to inform them of what they really need to know about the exhibit subject. Ideally organized in alignment with the UEEF criteria, it provides the key information essential for understanding and appreciating the exhibit.

Nothing from the title page should be repeated except the title and main sub-title. No illustrations. One page limit. Two selected references.

The purpose of the ancillary notes is to inform the judges of facts specific to the exhibit subject that *vary from the normal* (variance from what is usual and expected for the exhibit type).

Examples: Non-existence of archival material, minimal varieties, original research by the exhibitor, unusual condition considerations, rare or exceedingly difficult usage(s), missing piece(s) off-market (held only by museums, restricted archives, trusts).

A collection is not an exhibit, but rather an "assembly" of items that usually falls within one of the following:

- A group of largely unrelated philatelic items, and while these may be "prime" pieces, such an assemblage has neither a central focus nor a "Golden Thread" running through it to bind the items together into a logical progressively-developed presentation of a subject.
or . . .

- A well-formed collection that appears to meet the threshold requirements for a descriptive and meaningful title and defined scope, but falters on purpose and fails to execute a logical progressively-developed presentation of a subject.

Fit

The exhibit as defined by the exhibitor (purpose, intent, scope and limits) must be shown in the space (number of frames) required to accommodate comprehensive subject coverage.

Fit is particularly important for one-frame exhibits. These must be precisely and narrowly defined to be logically complete (comprehensive) in 16 pages, an *exact fit of the subject to the space allocated*.

to revert to them. Exhibits are more challenging; subject knowledge is required for success.

John has it right on the synopsis ("use this wonderful tool"), but all wrong when he says, "a two-frame exhibit must compete with a ten-frame exhibit and that will always be hard on the two-framer." Exhibits are never judged against one another; each exhibit is always judged independently on its own merits.

These principles for "Fit" apply to every exhibit regardless of size (number of frames).

John decries negative comments from judges on

for exhibitor development. The majority, however, disapproves, seeing it as an infringement on "freedom" in exhibiting.

Rob Bell is nothing if not consistent with his views on exhibiting:

The "rules" ...do not favor modern, less expensive collections." There are no "rules" and the guidelines are neutral! The scoring criteria includes "importance" and "rarity," neither of which is favorable for most modern subjects. The foundation of the hobby is, and always will be, classics.

Jim Graue



Q&A

By Patricia Stilwell Walker

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Special Note: I'm always looking for ideas for this column which is always an exchange between you, the reader, and this writer—so please send them along. I can write about almost anything, but I can't dream up the questions on my own! Thanks to those who offered ideas for this issue.

Question: Figure 1 shows an image with its description of a cover that Bill Kelly uses in his Gold Medal FDC cover exhibit "The 3 cent Iwo Jima Stamp of 1945 and Its First Days". It is highly unusual, and that is why he uses it. But recently, a judge said it was too old and recommended removing it. He has experienced similar comments from judges when a cover in the commercial use section is more than a few years older than the issue date. He has removed all that are not in the rate period, except this one.

In checking the latest *Manual* (August 2016) of *Philatelic Judging and Exhibiting*, Bill noted that there is no reference that says the covers in the commercial usage section must be close to the issue date of the stamp.

Please provide clarification.

Answer: First, when faced with any similar dilemma, please do what Bill did, check the *Manual of Philatelic Judging and Exhibiting* (MOPJE). As I am not an expert of exhibiting FDCs,

I decided to consult a few exhibitors of FDCs, including some who are also judges.

Ken Nilsestuen supplied the broadest discussion:

"First, I follow no hard and fast rule, nor do I apply one when judging."

This was echoed by just about everybody consulted; and it is the reason why there is nothing specific stated in the MOPJE.

Second, usages within a year are clearly okay with me.

Third, usages before the next stamp was issued are best of all. It was THE current stamp for that time slot.

See Ron Klimley's comment below.

"I may have been one of the judges who suggested this cover showed a usage too far beyond the time period the stamp was issued. To me it is partly a matter of how long the stamp might be in someone's normal postage drawer, envelope or desk. After a reasonable time period (a year?) a stamp, especially a commemorative, would be used up. In the late 1940s mail was still a much-used medium for communications, since long distance telephone calls were still expensive. So a sheet of 50 stamps would be used up in a year in most "normal" households or businesses.

"Outside of that period (a year?), one starts to ask if a usage is philatelic or not. It may not be, just that someone was cleaning out a desk drawer and found the stamp. Or a collector died in 1948 and the heirs used the old postage up in the next few years. However, those usages are to me less desirable in an exhibit than a contemporary use.

"Generally, not always, the more philatelic, the less desirable the cover is for an exhibit. In my illustrated mail FDC exhibit I even title the last section "The Stamp in Daily Use." If that is a reasonable premise for showing usages, then ten years later isn't "daily use" any more. It is far more likely to be philatelic. Did the sender of the cover carry those stamps with him to Antarctica? Was there a post office selling stamps there in 1955 and had old U.S. commemoratives to sell over the counter? It seems like a philatelic creation, since there are three out of date commemoratives paying postage. A less philatelically suspicious item would have Liberty series stamps (the nine cent Alamo stamp came out in 1956, so maybe a nine cent Prexie, getting to the end of its life) on it, or three contemporary commemoratives (1954-1955), probably all the same stamp design."

"I would also ask the exhibitor how this cover fits with his plan / thesis / treatment. (This is why I used "partly" above.) What does this cover add to his story?"

To me, this is a key point when choosing what

VII. Commercial Use
International



Antarctica to London via New Zealand - 1.5 Years of Transit - Mailed through the naval post office (Little America) in Antarctica, May 8, 1955 at the 8c UPU surface rate in effective until 1958. The cover's progress was delayed by start of winter. Routed through Portland, NZ (12/16/55). For some reason, the cover was again delayed and arrived in Stralton, England on 11/22/56, then forwarded to London through the Bude, Cornwall Post Office arriving the next day. The cover was probably

The notation on the reverse states the date of usage of this unusual cover—over a decade after the stamp's issuance.

Figure 1.

commercial usage covers to include as an exhibitor, or when looking at that choice as a judge.

It's a fun cover, but unless he can tie it to his story of the stamp, to me, it doesn't fit well. I would leave it out. It's a great cover for that coffee table notebook of "my favorite covers" for house guests to page through while having a cup of coffee. If he can make it part of the story, then he should be able to do a good job of tying it to his thesis. (I would suggest a bit more research into the [British] post office opening the mail, too. Why did that happen?).

Kathy Johnson:

*"I'm with the earlier judge's recommendation and would keep covers in the usage section that are within the timeframe of that stamps normal use. That would not be a rigid window that would bear definition in the manual, but would be normal usage – perhaps a year, and not ten years later. **Later is not what the exhibit is about, brings in philatelic covers, and distracts from the purpose.** [Emphasis added] One cover won't cause judges to have fits, but one great cover (like this one) is really delving into something that is not what the exhibit is about – I'd keep it out."*

Jay Stotts:

"A usage 10 years after a stamp is issued can be commercial or philatelic, but is certainly RESIDUAL to the subject period. This cover, in particular, includes two other 3 cent commemorative stamps

that were issued a year and two years later, so these two stamps imply philatelic usage. Three Iwo Jima stamps on this cover may have evoked a stronger argument for including the cover in the exhibit, but the 10 year lag is impossible to overcome.

"'Period of normal usage' will be difficult to define, depending on the stamp issue, type of stamp, etc. For instance, it may be easy to define a year as the proper time period if one is exhibiting a Christmas stamp. There would be left over stamps as the Christmas mailing season ended, so usages up until the next Christmas stamp is issued makes good sense. This would adhere to the theory of the next stamp issued. I collect the 1933 5-cent Kosciuszko stamp which was used during a 3-cent domestic letter rate period, so I could use the "next stamp" restriction, which for me is the 5-cent Yellowstone stamp of 1934, a period of just nine months. This is too short of a period of time considering the very commercial usages that I have seen for Kosciuszko. Patrons who purchased a pane of 100 of these stamps would still be using them as needed when the Yellowstone debuted and for quite a period after."

"I feel comfortable that a two year period is reasonable for a regular postal patron who may have purchased a pane of 50 commemorative stamps and consumed then as needed for regular mail, or a booklet of stamps or a coil, etc. So I'm most comfort-

The 3¢ Iwo Jima Stamp of 1945 and Its First Day Covers

Purpose – To show the stamp's basis, development, first day covers (FDCs), cachet variations, commercial use, and importance.
Scope – This six-frame, traditional FDC exhibit shows the reason for the stamp and its preproduction and production aspects. Only the most interesting FDCs – the ones with cachet variations (the main research interest of the exhibitor) and those difficult to find are shown. The cachets are arranged by theme as this has been found to be the best way to tell the story. The covers in the commercial usage section were used during the stamp's rate period. This section of the exhibit is broad and balanced showing every postal service available.



Cachet by L.W. Staehle - The hand cancelled FDC is signed by flag photographer Joe Rosenthal and the three flag raising survivors: John Bradley, Rene Gagne, and Ira Hayes.

Background – The stamp is based on the serendipity photograph of a second flag raising on Iwo Jima taken by photojournalist Joe Rosenthal on Mount Suribachi on February 19, 1945. Three days later, the picture appeared in the *New York Times* and electrified the country. The color of the stamp was to be purple as that was the color of most 3¢ commemorative stamps at the time. However, the Marines and the public put up a fuss and the color was changed to "Marine Green." The stamp shows three living persons, a clear postal violation at the time. The stamp was issued after four long years of war. People loved it and used it heavily on all mail, but especially military mail. It set many sales and first day records. To this day, seeing the stamp elicits pride and thankfulness for those who died to protect our freedom.



An Original War Bond Poster Based on the Most Famous War Photograph of All Time

Exhibit Plan

- | | |
|-----------------------------|---------------------------|
| I. Background | V. Cachet Study |
| II. The Stamp | VI. Other FDCs |
| III. Announcements/Ceremony | VII. Commercial Use |
| IV. Cancellation Study | VIII. Importance & Legacy |

Key – Matted in Olive Green

Significant Comments – Red

Personal Study/Research – ▲

The quite striking title page (double wide) of Bill Kelly's exhibit.

able with around two years to expect a non-philatelic mailer who bought a certain format of stamps (pane, booklet, coil, etc.) to use them for routine mailings. I think a year is too short and three years seems too long for any other than definitives or special service issues."

Ron Klimley who exhibits The 1964 New York World's Fair Commemorative says he likes knowing when "his" stamp was available from the PO – having an official US Post Office notice that it is going off sale to put in the exhibit is great. Our discussion covered many of the points that Ken and Jay made about considering common practices on how a commemorative stamp might be used in a business – likelihood that if a newer commemorative is available when the office needs a new supply of stamps, the new one will most likely be the choice even if the older one is available.

Unfortunately for Bill, the consensus opinion on his specific "really nifty" cover is that it doesn't fit the story he is trying to tell with his exhibit and it should stay home.

Question: When is it time to retire an exhibit? Keeping an exhibit fresh requires significant work, and there may come a time when it really cannot be upgraded. However, with shows activity seek-

ing exhibits I hate to retire an exhibit that could help fill show frames. This question was posed by Regis Hoffman.

Answer: I'd like to expand a bit on the question of upgrading; are there items you would like to add to the exhibit? Can you afford them if they were available? Would having them make a big difference? Is working on this exhibit still fun? If the answer to any of this is no, then retirement is an option.

Secondly, filling frames at shows; are you interested in getting AAPE's new Sapphire award (20 different WSP shows)? Are you willing to ship your exhibit and do you want to spend your philatelic budget on frame fees and shipping? If the answer to either of these is yes, then by all means keep the exhibit "fresh" even if it's not being significantly upgraded, and help out our WSP shows looking to fill their frames!

Lastly, consider if holding onto the current exhibit, is preventing you from working and developing a new one! A budgetary consideration is: do you need to sell the old exhibit to afford material for a new one?

My thanks to all who helped supply opinions/answers to the main question in this column.

On Scholarship As I See It



By John M. Hotchner
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There is an evaluation category in the Exhibit Evaluation Form titled Philatelic/Subject Knowledge (25 points) and Personal Study and Research (10 points), for a total of 35; the largest category by number of points. The objective for the judge is to measure the correctness of the material selected to illustrate the points being made in the exhibit, the degree to which the exhibitor has interpreted/understood the stamps/covers through the knowledge s/he has developed and demonstrated, and any new facts or material that the exhibitor unearthed in the course of study.

That 35 points is a third of the evaluation of the exhibit. But we exhibitors need to think of it in a slightly different way.

And we need to address a broader perspective in the synopsis; proving to the judges that the exhibit rates high on Scholarship.

My thesis is that if you can, you need to put across that you are THE scholar in the realm of what you exhibit. Why? Scholarship, in addition to the Knowledge and Research category also supports your credibility in what you say about Importance, how you organize the exhibit and its logical flow, what you choose to include, and the facts that you put forward to establish rarity and explain sometimes less-than-perfect condition.

In other words, your level of Scholarship can affect not just 35 points, but 95 of the 100 possible

points. So, how do you go about establishing your high level of Scholarship in your synopsis? Here are several ways:

1. Cite the number of years you have been collecting this subject; not just the number of years you have been exhibiting it.

2. If you have done censuses, published on the subject, dug into primary (including non-philatelic) sources, say so.

3. If this is indeed the best exhibit ever of this material in terms of the completion, say so.

4. If you have made new discoveries of material, and the knowledge base on the subject has been advanced through your research, say so.

5. If you have acquired other major collections so that yours has brought together the best material from a number of sources, make that point.

6. If you can quantify the subject area or parts of it, say so. For example, there are 88 covers known for this area, and you own 76 of them, say so. You don't have to show all of them, but knowing what is in your collection helps to establish your mastery of the subject.

If some of this sounds like bragging, and you are uncomfortable with bragging, get over it. Not for nothing is the Synopsis page sometimes called a brag sheet. You are trying to convince judges (legitimately) that you have achieved something special, and honestly stated objective facts are totally fair game.

Here's a very nice opportunity for you...

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

Ever Used This?

www.aape.org/docs/AAPEApplication.pdf
Why not take a minute now and go there and print out the membership application you find there? And then, keep it handy for signing up a new member. How convenient!

INFORMATION ABOUT PRAGUE 2018

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 1,500 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**.

Title, Synopsis & Exhibit Page Structure: A Different Approach

By Fran Adams

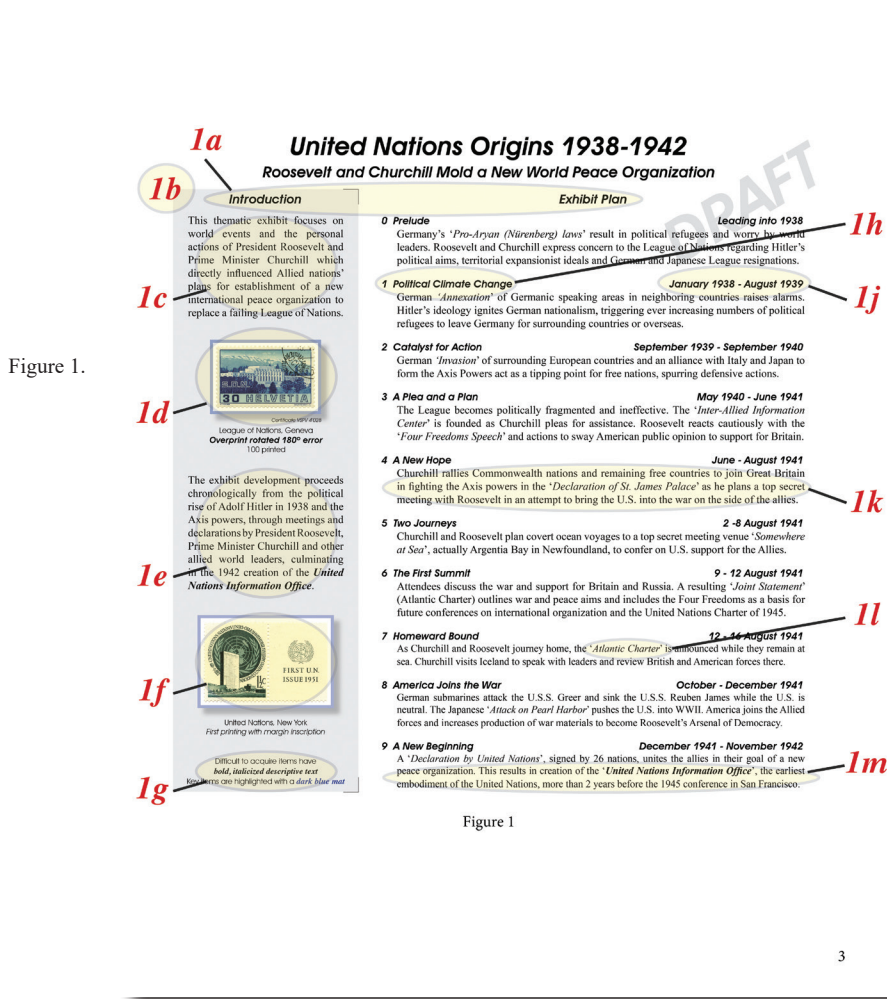


Figure 1

We often hear the mantra of exhibits having 'a beginning, a middle and an end.' In exploring ways to provide jurors with a more comprehensive overview of my new exhibit, the thought occurred to me to include the last page of the exhibit in addition to the title page to better define the 'beginning and end' parts of that mantra.

I ran this thought by philatelic friends (exhibitors Lester C. Lanphear III, Alan Campbell and retired judge Don Chafetz). They humored me and indicated it wasn't a bad idea, but not necessarily one worth

pursuing. The reason - the title and synopsis pages should provide the information a judge requires to become familiar with the exhibit and subject. Time to read and evaluate additional information, that should be evident in the synopsis, were also concerns. The guys were kind in their responses, but I still wondered how more of the exhibit's story line might be better addressed in the existing pages.

Les includes a series of departmental summaries as appendices with his synopsis on U.S. official stamps. Alan embeds them in his exhibit pages. Don suggest-

United Nations Origins 1938-1942

Roosevelt and Churchill Mold a New World Peace Organization

2a Exhibit Focus

This thematic exhibit focuses on world events and personal actions of President Roosevelt and Prime Minister Churchill which directly influenced the WWII Allied nations' plans to establish a new international peace organization to replace the failing League of Nations.

Exhibit Development

2b

The exhibit progresses chronologically from the 1938 rise of Adolf Hitler to major accords such as the 'Four Freedoms Speech', 'Declaration of St. James Palace', 'Atlantic Charter' and the 'Declaration by United Nations', in preparation for a new peace organization.

The exhibit ends with the transformation of the 'Inter-Allied Information Office', founded in 1940, into the 'United Nations Information Office' in 1942. It was the earliest embodiment of what would formally become the United Nations organization founded in San Francisco, California in 1945, nearly three years later.

2d

Exhibit Plan (literature references)

0 Prelude (refs 1, 9) Leading into 1938

Key event: Germany's new 'pro-Aryan laws' result in German minority political refugees. (F1-P3)

• Key item: League of Nations - Overprint rotated 180 degrees error (F1-P1), 100 printed.

• Key item: League of Nations - Office of High Commissioner for German Refugees service mail (F1-P3), **3 recorded**.

1 Political Climate Change (refs 1, 9) January 1938 - August 1939

Key event: German 'Annexation' of Austria and Sudetenland triggers concern in surrounding countries (F1-P5, P8)

• Key item: French identity card for foreigners bearing Nansen Russian Refugee revenue stamps (F1-P10)

2 Catalyst for Action (refs 1, 9) September 1939 - September 1940

Key event: German 'Invasion' of Poland and other European countries spur defensive actions (F1-P12, F2-P3, P4)

• Key item: League service cover from temporary LoN Economic/Financial/Transit offices in USA (F2-P5), **3 recorded**

2e

3 A Plea and a Plan (refs 1, 2, 4, 9) May 1940 - June 1941

Key event: 'Inter-Allied Information Center' formed to coordinate war information among threatened countries (F2-P8)

Key event: 'Four Freedoms' speech given to the U.S. public and Congress (F3-P1)

Key event: 'Lend-Lease' program enacted to support the Allies in exchange for military base leases. (F3-P2)

• Key item: Block of four, Nations United for Victory issue signed by designer Leon Helguera (F2-P8)

• Key item: International Bureau of Education label on Federation for Simplified Spelling cover (F3-P1), **1 recorded**

2f

4 A New Hope (refs 1, 4, 9) June - August 1941

Key event: 'Declaration of St. James Palace' signed by 14 countries (F3-P4)

• Key item: B.E.P. photo essays for 2c commemorative issue on official Bureau presentation page (F3-P5), **1 recorded**.

5 Two Journeys (refs 2, 3, 5) 2 - 8 August 1941

Key event: Churchill and Roosevelt plan a top secret meeting 'Somewhere at Sea' (F3-P6)

• Key item: B.E.P. photo essays for Roosevelt issue on official Bureau presentation page (F4-P5), **1 recorded**

6 The First Summit (refs 2, 3, 5, 6) 9 - 12 August 1941

Key event: Churchill and Roosevelt formulate a 'Joint Statement' outlining war and peace aims (F5-P5)

• Key item: Certificate of mailing from U.N. Post Office using 1c U.N. 1951 definitive issue (F4-P12), **2 recorded**

7 Homeward Bound (refs 2, 3, 5) 12 - 16 August 1941

Key event: Announcement of the 'Atlantic Charter' authored by United States and Great Britain (F5-P9)

• Key item: U.S.S. Augusta cover mailed after the conference when the ship returned to port (F5-P7)

• Key item: U.S.S. Augusta cover mailed aboard ship the day the Atlantic Charter was announced (F5-P9), **1 recorded**

8 America Joins the War (refs 1, 9) October - December 1941

Key event: Japanese 'Attack on Pearl Harbor' pushes the U.S. into WWII (F6-P1)

9 A New Beginning (refs 4, 6, 8) December 1941 - November 1942 **2h**

Key event: 'Declaration by United Nations' signed by 26 nations (F6-P6)

Key event: 'United Nations Information Office' formed from the Inter-Allied Information Center (F6-P11)

• Key item: Cover to Winston Churchill (via Embassy) at Arcadia Conference in Washington, D.C. (F6-P4), **4 recorded**

• Key item: Australian 1945 'Peace' issue on un-watermarked paper, not regularly issued (F6-P11)

• Key item: United Nations Information Office 'In War and Peace - United Nations' meter last day of use (F6-P12)



Leon Helguera - Designer

Figure 2.

ed interweaving my single line chapter descriptions, already part of the exhibit plan, into the synopsis page's introductory text using footnote style reference numbers. That worked nicely, but there was still something missing in what I was trying to do.

Chewing on the problem further, I sent a note to highly respected judge Steven Zwillingner asking for his thoughts. Steve also indicated the synopsis was the proper place for the information, but he included an unexpected comment in his kind reply - a thought that rang true to my intention - "Maybe, like a book proposal, we need a chapter summary."

Further conversation with these accomplished philatelists resulted in recognizing my title, synopsis and exhibit page structures should reflect a more integrated relationship between them. The title and exhibit pages work in tandem for exhibit viewers. The synopsis however is now even more dependent on the title page. This relationship shouldn't be new as juries have long emphasized not repeating information from the title page in the synopsis.

Most readers value a reasonable overview of an exhibit but slogging through dense introductions is tedious. I'm no different. My current exhibits include average text heavy introductions. The exhibit plans are essentially a simple outline with chapter titles and single line chapter descriptions rather than a bullet list of only chapter titles. The single line descriptions I've used in the past provide enlightenment as to a chapter's content and make the plan more informative, but they weren't the solution I was looking for this time. I wanted something greater in this instance and chapter summaries sounded good.

As is often the case, things quickly snowballed out of control, wild ideas tripping over impossible approaches. First it was chapter summaries, then literature references followed by key events, etc., etc. The sheer number of changes was highly unusual and each new feature pushed expectations to the next level. In the end, a severe change in approach for layout and content of the title and synopsis pages became the final agenda.

Synopsis - United Nations Origins 1938-1942 - Page 2

2j **NOTE:** Exhibit plan chapter summaries assist in understanding event context and sequence during each period. They also contain key events (italicized text) which were vital actions in the development of the United Nations.

Challenge
Mail related to many of these events and organizations is either not recorded or scarce and therefore a major acquisition challenge. The thematic approach allows some documentation through mail of the period, however official service mail of some organizations is only recorded out of period (ie. 1943) and is included as appropriate.

2k **Condition and Rarity**
Service mail is rarely pristine; creases, small tears or missing corners indicate actual transit. Rarity is determined from articles, monographs, census, exhibits, web sites and personal research. Difficult to acquire items described in bold italicized text. Key items are often from or contemporary with key events and matted on dark blue.

Personal Research
Personal research with specialty collectors world-wide since 1975 has determined material origins and scarcity. Exhibitor contributes League of Nations and U.N. related research, articles and images to the UNPI 'Journal'.

Philatelic Knowledge and Elements
Descriptions of items demonstrate general philatelic knowledge (rates, rarity or appropriate information). The story-line is illustrated with diverse elements to demonstrate subject details and balanced presentation.

Photo essay	Design proof	Trial color proof	Presentation proof	Engraving proof	Specimen
Block	Sheetlet	Coil/line pair	Se-tenant pair	Gutter pair	Souvenir sheet
Definitive issue	Commemorative	Semi-postal	Airmail	Revenue	Pre-cancel
Gun variety	Self-adhesive	Watermark	Phosphor coating	Margin inscription	Plate number
Overprint	Propaganda forgery	Facsimile	Pane advertising tab	Booklet pane	Booklet cover
Printing variety	Paper variety	Perforation variety	Missing perforations	Compound perforation	Imperforate
Double impression	Text error	Missing color	Ship wireless receipt	Customs marking	Origin markings
Local rate	Domestic rate	International rate	Surface rate	Airmail rate	Printed matter rate
Free-frank	Postage paid	Return to sender	Rail packet receipt	Ship mail	Diplomatic mail
Registration	Special delivery	Return receipt	Certified	Passport fee	Identity document
Business reply	Pouch mail	Penalty mail	Official service mail	Inter-office mail	Propaganda mail
Occupation mail	Prisoner of war mail	Forwarded mail	Suspended service	Censor marking	Origin cachet marking
Commem cancel	Mute cancellation	Machine slogan	Illustrated meter	First day cover	Patriotic cachets
Certificate of mailing	Advice of receipt	Onward Air Transport	Suspended service	A.P.O. - F.P.O. mail	Commissioning
Postal stationery	Designer signature	Corner card	Political label	Official souvenir cover	Postal announcement

2l **What is not here**
Mail from Churchill's ship, H.M.S. Prince of Wales, is un-recorded (launched 19 Jan 1941, lost 10 Dec 1941).

Historical Notes

- The Allied nations referred to themselves loosely as the 'united nations' as early as 1941.
- Souvenir envelopes were printed by order of President Roosevelt for the use of ship crews with commemorative cancellations applied after the fact. As family heirlooms, they're difficult to find (2 examples included).

2m **Key Literature References**

- 1 *The League of Nations 1929-1946*, George Gill, 1996, Avery Publishing Group, Garden City Park, New York
- 2 *Atlantic Meeting*, H.V. Morton, 1943, Dodd, Mead and Co., London, G.B.
- 3 *The First Summit*, Theodore A. Wilson - editor, 1991, University Press of Kansas, Lawrence, Kansas
- 4 *Postal History of the United Nations*, Norris G. Robinson, 1985, UNOP, New York, N.Y. / Cologne, Germany
- 5 *The Journal (of UNPI) articles*: Vol. 20 #3, pages 4-7; Vol. 20 #5, page 3; Vol. 29 #2, pages 16-18.
- 6 *United Nations Conference Catalog*, Blanton Clement, 2016, UNPI, Section C.
- 7 *United Nations*, Wikipedia - https://en.wikipedia.org/wiki/United_Nations (2017)
- 8 *United Nations History*, U.N. - <http://www.un.org/en/sections/history/history-united-nations/index.html> (2017)
- 9 *World War II*, Wikipedia - https://en.wikipedia.org/wiki/World_War_II (2017)

Figure 3.

The only thing staying the same was the exhibit's title and position on the title page.

Other exhibitors may have used similar methods and done it better, but I'll share my thoughts in case someone is interested.

Title Page

To incorporate the idea of chapter summaries, a complete separation of the exhibit introduction from the exhibit plan on the title page (figure 1) was crucial as the introduction text was to be stripped to a bare minimum. The lion's share of that text was to be worked into the exhibit plan chapter by chapter.

Layout

Two vertical columns (1a), were introduced and clearly titled 'Introduction' and 'Exhibit Plan'. A gray underlying background (1b) for the 'Introduction' section achieved the starker visual separation I was looking for.

Introduction

Within the revised introduction text, a short statement explains my exhibit focus (1c). Including a

small but nice philatelic item directly related to the focus text (1d), enforces what the viewer just read on the subject.

A short statement on exhibit development outlines the story's 'beginning, middle and end' (1e) and again, a small philatelic item (1f) to carry that development text forward.

A last addition is a guide to discerning difficult to acquire and key items (1g).

This now minimal text, provides a more concise introduction for viewers resulting in a much quicker read.

Exhibit Plan

Exhibit plan chapters are numbered and use sub-title style names, not much difference there. The big change, however, is to the previous single line descriptions. First, description text was dropped to a second line. That allowed the chapter titles (1h) to have date ranges (1j) positioned to the right of them, producing a greater sense of sequential flow in the time line of the exhibit plan.

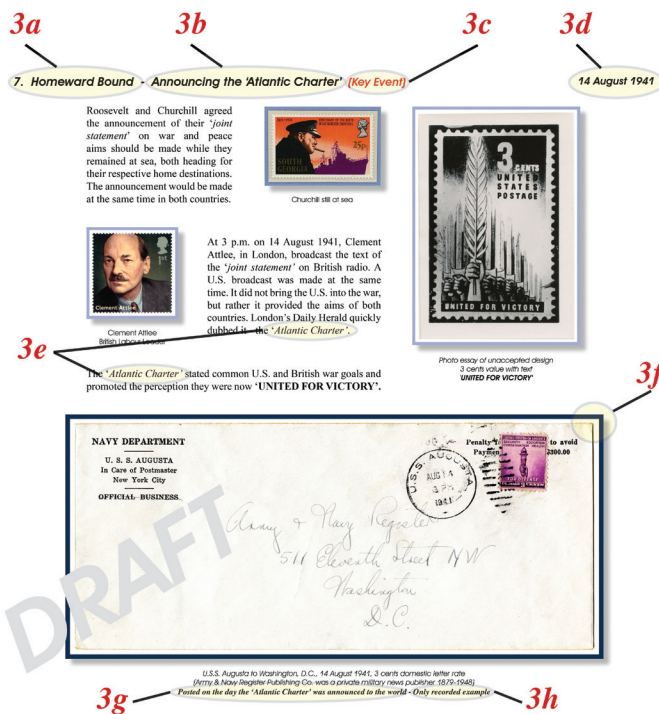


Figure 4.

Figure 4

Second, multiple text snippets, extracted from the originally long introduction text, were integrated into the single line descriptions, changing them into short chapter summaries (1k). Summaries are purposely kept reasonably short to provide only an overview of events within each chapter and time frame so viewers aren't overwhelmed.

'Key events' (1l) are contained within the summary text and specifically called out in an italicized typeface. (Key events in this case are actions which were major contributors to the founding of the United Nations.) These key events are repeated in the synopsis and exhibit pages using the same keyword/s and maintain an italic typeface throughout for a consistent feel.

Lastly, chapter summaries provide an opportunity to emphasize the 'end' of the exhibit (1m). Coordinating this chapter summary text with the introduction's development statement (1e) closes the loop for the exhibit's story line. Bolding and italicizing, in this case, 'United Nations Information Office',

makes certain it's not missed.

That's still a lot of information packed on the title page, but now it's divided into smaller, more manageable packets focused on what viewers may find helpful or interesting for specific chapters.

Synopsis

The structure of the new synopsis page is a bit more radical in style than what I've done before.

What's Important?

If I were a judge, I'd like to see:

A. What is the exhibit focus?

B. What is the exhibit story line development ('beginning, middle and end')?

C. What is the exhibit plan?

The synopsis is built to answer those questions in the same order they're asked and these three criteria occupy the entire first page of the synopsis (figure 2).

The exhibit focus (2a) and story line development (2b) statements in the synopsis are similar to those on the exhibit's title page, only they're slightly more detailed now. Adding a small philatelic item (2c)

again enhances the ‘look’ of the page and shows off an item of interest as well.

The major changes however are found within the exhibit plan itself. Chapter titles and date ranges are retained, but chapter summaries were removed in favor of strictly jury oriented information.

That information now includes: literature references used for each chapter (2d), key events during particular time frames (2e) in italic type face using key words from the chapter summaries, key items (2f), how rare that material is (2g) as well as the frame/page numbers of key events and key items (2h).

This approach should help jurors to readily examine literature references so research time, if required, is minimized. The exhibit’s progression, ie. chapter names and dates, is front and center. It also quickly outlines the chapter’s key events and identifies key items for each chapter.

The Rest of It

Once those basics are provided, I’m free to elaborate on other fun facts about the exhibit subject and material. Traditional synopsis information follows on the second page (figure 3).

Some jurors may consider the addition of title page chapter summaries to be too wordy and/or simply not needed. In that case, a short note (2j) explains the reason for them.

The guide statement on the title page is expanded slightly with information on my ‘difficult to acquire and key items’ (2k), noting special text styling and matting color. These key items should no longer become ‘lost’ as frame and page number locations are also noted.

My old paragraph style for philatelic items, one after the other, is now arranged into a simple table (2l) providing a much clearer option for review.

Literature references (2m) are numbered and those reference numbers added, as appropriate, after each chapter name on page 1 of the synopsis.

(Note: The above method differs from guidelines for a synopsis in the APS Judging Manual.)

Exhibit Pages

So, now that we’ve discussed title and synopsis page structures, how does the new structure affect, or better yet benefit, actual exhibit pages. After all, that’s where the real significance of changes should be realized if we tie things together appropriately.

Structure

Exhibit pages (figure 4) also have a structure with features taken from the exhibit plan, ie., calling out chapter titles (3a). They are used at the top of each exhibit page for consistency throughout. This similarity provides a sense of harmony from page to page.

Extending chapter titles with sub-titles (3b) makes

nearly every page a unique subject detail and provides depth to the story line. The same keyword/s used in the chapter summaries are also used in the chapter sub-titles to ensure uniform term recognition.

As key events are now incorporated into the exhibit plan, adding a visual pointer on the exhibit page will assist viewers in finding those pages more readily. The term ‘Key Event’ in red text immediately after the chapter sub-title (3c) should be reasonably obvious.

A chapter date range is also positioned to the right of the chapter/sub-title text (3d), repeating the format found in the exhibit plan and allows viewers to follow the exhibit’s progression easily.

Adding keyword/s to the body text (3e) emphasizes the subject and putting them in italics helps again to make it more obvious.

The guide statement describing highlighting techniques of special information or difficult to acquire and key items found in the title page’s introduction text and in the synopsis is reflected on the exhibit page, ie. dark blue matt (3f) and bold italic text (3g).

The key item’s rarity factor (3h), as described in the synopsis, is also present.

Famous Last Words

This newly paired title/(exhibit)/synopsis page configuration is essentially the ‘Cliff’s Notes’ version of my exhibit. Hopefully, if a judge has studied the submitted title page and synopsis, they will be much better prepared to review the exhibit at the frames. With any luck at all, this should provide a clearer overview of the exhibit as a whole to both viewers and jurors.

As an unexpected benefit, this exercise exposed unbalanced chapters, pages in need of material exchange, duplicate or similar write-ups, text that needed more work and even a change of exhibit sub-title among other assorted issues. I’ve attempted to address these shortcomings and the exhibit is now better for it. It even gained a sixth frame once the balance issues were worked out, something I really didn’t expect to be able to accomplish when first starting the exhibit!

Getting back to how show visitors will benefit when viewing the exhibit, they will be able to gather information from the title page quicker and easier and immediately recognize:

- A. What the story line is.
- B. What chapters make it up.
- C. What events are covered.
- D. When those events occurred.

What’s Next?

I’m unsure what other opportunities might further

integrate the exhibit plan, exhibit pages and synopsis but welcome ideas, comments and discussion. Some exhibitors may not believe this structure can be used with all types of exhibits. I've no idea if it can or can't and I don't claim this is the 'silver bullet' for title/synopsis pages for juries.

This article simply outlines the ideas and techniques I'll be using in the future and likely has not scratched the surface of what could be accomplished in the long run. Further changes may be incorporated once others are able to review and comment on this approach.

The rear side of my exhibit's title page still remains blank. Who knows, maybe the last exhibit page may make it onto that white space yet...

Thanks

Special thanks are due Don Chafetz, Lester C. Lanphear III, Alan Campbell and Steve Zwillinger for their patience, suggestions and support in reviewing this article. I couldn't have done it without them. Thanks guys.

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Coming Up:

The George Brett Cup for 2018

By Mike Ley

The 2018 George Brett Cup Competition sponsored by AAPE for 20th Century exhibits will again be held at the Rocky Mountain Stamp Show. RMSS will take place May 25-28 at the Crowne Plaza Hotel Convention Center, 15500 E. 40th Ave, Denver, CO 80239.

The inaugural competition was held last May in Denver. The local committee did a great job hosting us and the show itself was a record breaking success. The 2018 show promises to be another major philatelic happening. In addition to the Brett Cup the show will host the India Study Circle which is capable of filling numerous frames. They even expect to have some exhibits entered from India and there will be a judge from India on the jury. On Thursday, the day before the show starts, there will a multi-speaker series of presentations on various aspects of India philately. It is already known some of these will be 20th century related.

Invitations will be sent out to qualifying exhibits before the end of the year. Although RMSS is hosting the competition again in 2018 that does not mean Denver is a permanent site. The Brett Cup committee feels we should move around and we have received strong interest from an east coast show to host us in 2019.

Nick Lombardi—inaugural winner of the Brett Cup at the Rocky Mountain Stamp Show, May 2017.



Found!

The Very First Issue of
The Philatelic Exhibitor
Volume I • No. 1 • Fall 1986

The former printer (we're talking over 30 years ago) for *The Philatelic Exhibitor* has been in the process of going out of business and ran across a small stack of the very, very scarce first issue of our Journal among the things the printing firm then offered for sale.

Your editor has 17 remaining copies of *TPE #1* in the stack currently. If you would like one of them, just drop a check for \$10.00 (less than what he paid) to me at:

Randy L. Neil • P.O. Box 8512 • Shawnee Mission, KS 66212

(NOTE: You can email me if you like and reserve your copy before sending your check: neilmedia1@sbcglobal.net)

AAPE Critique Services

By Jerry Miller, Exhibitors Critique Service, Box 2142 • Glen Ellyn, Illinois 60138-2142 • jhmnarp@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

**Will we see you in Birmingham for AmeriStamp Expo '18?
Hope so. Lots of activities for exhibitors!**



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Preparing Exhibits

By Steve Zwillinger
steven.zwillinger@gmail.com



A Thought and a Challenge



Figure 1: 3D frame.

Photo by Kenneth Trettin, used by permission.

One of the themes of this magazine, echoed in my writing, is the dynamic nature of exhibiting: it evolves, it changes. Almost nothing stays the same. I am reminded of the story of the King of Babylon who asked his wise men for a universal truth. Finally, one seer gave him a ring with the inscription “This too shall pass.”

We need to think about the future of exhibiting, or to be more accurate, possible futures of exhibiting. Our present model is based upon sheets of pieces of paper mounted in an exhibit frame. Recent “innovations” in exhibiting have dealt with color printing and the size of the paper used within the frame (11 x 17, 12 x 18 for large documents and in one or two exceptional cases, 12 x 36 or 24 x 36 for a full frame) and the manner in which exhibit frames are constructed.

The types of paper items we show and the breadth of the focus on philatelic items (postcards, ephemera) have also been debated and discussed.

Yet, the world continues to change and I don’t think we are changing with it; we may even lag behind. A recent commentator in this magazine pointed out that the exhibit frames designed for New York 2016 will serve the hobby until 2026. If there are no changes in frames before 2026, they will continue to serve the hobby until 2036. Within the exhibiting community there have been discussions of video screens and power supplies (for light, video or audio) as possible elements of next generation frames. Think of the possibilities if audio and/or video displays could be a part of exhibiting. How could the supplemental or contextual information provided in an exhibit be enhanced?



Figure 2: Exhibit shelf in 3D frame.
 “Photo by Kenneth Trettin, used by permission.”

A small number of exhibitors have used QR codes in their exhibits to provide additional information beyond that presented in the frame. To the best of my knowledge, these QR Codes have led to printed documents or web pages of text-based information. What if the QR codes led to an audio tour of the exhibit? Or what if they led to a video directly related to the philatelic item being displayed? Examples might be:

1. Video of the Hindenburg crash linked to a Hindenburg crash cover
2. Video of a portion of a First Day Ceremony for a First Day Cover exhibit
3. Video of a Highway, Streetcar or Railroad Post Office to supplement an exhibit about these areas.

I’m sure readers can think of other examples. The examples above are only the tip of the iceberg in ways in which exhibits might be enhanced with supplemental video information. As serious collectors, exhibitors and students of our subject, we know about this material. An exhibitor could add a QR code linking an exhibit page to a video file tomorrow and not run afoul of any exhibiting rule or protocol.

I think that those exhibits which have included QR codes have used only one QR code, placed on the Title Page, to refer viewers to additional sources for information. What if there was a QR code on each

page of an exhibit to provide targeted and supplemental information? Combine the concepts of additional information for each page with multimedia resources – all linked by QR codes – and we’ve changed the concept of an exhibit from a static display to a multi-media display built on the framework of a static exhibit.

I’d like to challenge a WSP show to have a mechanism (even if only a QR code) for two or more audio tours of individual exhibits as part of the show before the end of 2018. I’d like to challenge a show to have an app – even if it is only a link to a web page – that provided summary audio comments on exhibits in the show.

But exhibit frames are not only the mechanism that determine how an exhibit is displayed, they are also the mechanism that determines what is displayed. Any item that does not fit within the frame cannot be exhibited.

Exhibitors have been pushing the boundaries of ‘limiting’ ourselves to relatively flat pieces of paper as the sole content of our exhibit for quite some time. Eliot Landau exhibited shackles for a slave child as part of his exhibit Lincoln, Slavery, and the Civil War. Bruce Baryla’s Uncle Sam’s General Store, Stamp Taxed Products Since 1862 was shown in specially constructed frames with shelves to accommodate actual physical items. Figures 1 and 2 are



Figure 3: Stamp box - rotating



Figure 4:
Stamp box –
fold down



Figure 5:
Stamp box - insert

Figure 6:
Stamp box –
match container
type





Figure 7: Scene from ANA show with table top display cases
 Courtesy AMERICAN NUMISMATIC ASSOCIATION



Figure 8: Link to
 ANA display case
 information

photos of the specially modified frames and a shelf displaying the actual items subjects subject to taxation (such as cigar boxes, decks of playing cards and patent medicines) with tax stamps attached.¹ Ron Klimley includes an original Post Office box that held the 1964 World's Fair embossed envelope.

Many of us have three dimensional objects. How do we or how can we integrate them into our exhibits? I would like us (the exhibiting community) to undertake an experiment to see if alternate or additional modes of exhibiting are possible.

If someone had a collection of stamp boxes, (like those shown in Figures 3-6 from the APS collection), how would/could they show it? On a couple of occasions+, collectors who have wanted to show three dimensional objects have rented a booth at a stamp show to show their material on shelves. This is very expensive.

The American Numismatic Association (ANA)

has table top exhibits at their shows (see Figure 7 for a photograph of these cases at an ANA show) which permit three dimensional articles. There is no standard layout for what goes inside the box; it is more like a museum case with items and text arrayed to their best advantage. I would like to see a WSP show try display boxes on an experimental basis by 2019. Figure 8 is a QR code linking to additional information about the ANA display cases. The APS brought their collection of stamp boxes to StampShow in Richmond. Is that a model which can be replicated?

Perhaps Niels Bohr said it best "Prediction is very difficult, especially if it's about the future." I don't think we have to predict the future, I think we have to try to prepare for it.

¹Does anyone know what happened to those frames or where they are now? Not only are they an important part of US exhibiting history, but there may be exhibits for which these frames are perfect. ☒

Have you recruited a new member recently?

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

Thoughts and Responses

The last issue raised many points worth elaboration.

An Exhibit Database?

The idea of an exhibit database is not new. Jim DeVoss created one for all FIP awards above silver (at the time there was only a vermeil medal and not a large vermeil between silver and gold; but that's another story). His idea was to keep track of the contenders at the higher end.

But as one might suspect, unintended consequences arose. For example, in Milan in 1976, I was team leader, and just after being assigned our exhibits, one of the members of my team said "Let's get the DeVoss records for our exhibits." I told him to sit still, since we did not know whether any specific exhibit had been either improved or stripped of its best material, and further did not know who had judged it before, since they might not have had the same knowledge of the area that we would.

Used as an analytical tool well after the fact, a database could be useful, but the danger is that even one (possibly clandestinely) might have access to it before the judging and let it substitute for his own ignorance. For all the reasons above, it would be grossly unfair to the exhibitor who had worked so hard to improve his exhibit.

Bottom line: it could have its uses, but approach it with caution.

Smaller Exhibits

The one-frame exhibit has a place in the exhibiting world, but it is far from the original intent behind its creation. The idea of a limited subject that cannot be covered in more than 16 pages is more a challenge for highly experienced exhibitors than the novices it was intended to lure into exhibiting.

The gap between one and five frames seems to bother some observers, but not at Rockford, Illinois. There is nothing wrong with exhibits that are often limited to smaller size due to limited subject matter. Even FIP once had a three-frame minimum (another story) and one exhibitor stretched his material from what was really two frames to receive a large gold medal with three.

Fonts and Readability

The size of a font is determined by the height of the "ascenders" (the upper portions of such as h and d), and the depth of the "descenders" the lower portions of such as j and g). In a font designed with shorter ascenders and descenders, the same point size will yield letters that appear larger than those with normal or exaggerated ones. Thus, a 12-point size for one font will very likely appear to be larger or smaller than that of another.



Responding to our July '17 Issue of *TPE*

Ask Odenweller

The key is readability. If a line of text appears small and difficult to read, try making it a point or two larger. If it's too small, whatever the "number" may be, the judges are less likely to want to strain to read it, and communicating valuable information to them may be lost.

Synopses and Title Pages

For starters, I prefer hard copy. If most pages are standard 8½ x 11, a color scan sent as a pdf could be acceptable, and left to the judges to burn through their toner. Unusual sizes and textures of paper that the exhibitor prepares usually do not work well as electronic copies.

Some exhibit chairs may lack the equipment or expertise to prepare electronic copies, or may see it as a huge effort on their part. Use of a uniform format by the exhibitors is also a challenge for similar reasons.

This concept should be further examined, and perhaps given a hybrid form, where some electronic and some paper submissions could be the norm. That might ultimately work toward a future date, not too close, where it might all go electronic. Having seen some terrible examples of electronic submissions, it should move slowly.

Grandfathered Judges

Rich Drews notes that six active judges were "never accredited." By that, he means by the system set up by Bud Hennig and Bill Bauer. As far as I can remember, that system was drafted after we had become active in judging, but it doesn't always mean that we had no preparation for the work.

In fact, FIP gave me accreditation in 1974, which I might suggest was a bit more of a challenge than the APS system's early efforts. My "training" was at the hands of Enzo Diena, one of the top judges of all time. When APS recognized my FIP level accreditation, Bud said that it exceeded what they were working with for the APS, and to a degree was the model they were using.

Taken as a group, we've seen many changes in the judging system, and most of us have helped in its evolution. So I would suggest that rather than being considered "grandfathered," which could bear the connotation of never having been subjected to the training regimen, that we be thought of as some of the pioneers, who helped the APS system to evolve..

AAPE Statement of Purpose

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

F.I.P. Commission Websites

Aerophilately: www.fipaero.org
Fight against forgeries: www.fipfakesforgeries.org/fip
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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!

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

YOUR DUES, THAT IS.

Please, if you haven't, send your 2018 dues to Treasurer Ralph DeBoard. Address on page 3.



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From Novice to Grand— With a more than a little help from my friends

By Louis P. Pataki

[Editor's Note: *If there is one category of article that always grabs the attention of our members, it is the entertaining "first person" account of how one has achieved some measure of success in this exhibiting game. Lou Pataki's article here is an excellent case in point. So was Ron Klimley's story two years ago of how he scratched his way to the national gold level with his modern first day cover exhibit. This, of course, brings up your editor's wanton cry for more of the same. A "first person" story can be easy for many of you out there to write—and we know a lot of your have a story or two to tell. So take a cue from Lou and Ron and send me yours!]*



Figure 1.

Prologue, May 2017

I met Bill Schultz on the exhibit floor at ROPEX 2017. He had been the chief judge at BALPEX a year and a half earlier when my Shantung Railway exhibit earned a novice award. Now he was filling the same role at ROPEX. We exchanged greetings and he said with a smile, “Thanks for not making us look at your exhibit.” A pause, the

smile turned to an impish grin, and he added, “and congratulations.” The exhibit had won the Single Frame Grand Award at PIPEX the previous week so it was no longer in competition.

This is the story of a journey from the decision to exhibit to a Grand Award. It is my public thanks to the many people who helped me along the way, and I hope it will serve as encouragement, and some

advice, to those contemplating exhibiting. But first some background.

I have been a stamp collector for over sixty years. In my youth I had a childhood general accumulation of stamps we all called a collection. As a graduate student in the mid-sixties I decided to collect German Colonies. The area was of interest to me and was reasonably limited in time and geography. Eventually I began to concentrate on Kamerun and Kiautschou, turning an accumulation into a logical, planned collection. I attended a stamp show in New York City and looked at the exhibits. They were, as I recall, mostly what we would now call “traditional.” I found them tedious and uninteresting. It would be over thirty years before I went to another show. I joined the APS, the Germany Philatelic Society, and the German Colonies Collectors Group (“GCCG”). In those pre-internet days, philatelic information came from the GCCG publication and discussions with elderly gentlemen who sold stamps in walk-up second and third floor offices in New York and seemed genuinely interested in sharing their knowledge.

Over the years my interest in collecting waned as the responsibilities of family and career dominated my life. I let my membership in the philatelic societies lapse, but retained an interest in my -very slowly – growing collection. Some years ago, when the kids left home and job responsibilities settled down, I discovered the ease, in the new internet age, with which philatelic material can be found and obtained from European auctions, and I rejoined the GCCG and returned to seriously building my collection.

In the summer of 2014, having rejoined the APS and GPS, I attended the APS StampShow in Hartford. I enjoyed meeting the people who put on the show, found the dealers to be helpful, and enjoyed the exhibits. On the Sunday I took the exhibit walk with a man I would later learn was Steve Zwillinger, and I went home enthusiastic about the thought of exhibiting. The postal history exhibits had fascinated me. I understood that the philatelic material was arranged to tell a story and, I thought, I had a good story. I realized that the philately of the development of the Shantung Railway reflects the political complications of three political jurisdictions as well as the changing relationship between the governments of Germany and China. I thought it would be possible to use a part of my collection as the base of a single frame exhibit.

I guess, as an academic, when I hit something new my instinct is research and courses. I read everything on exhibiting that I could find, princi-

pally on the APS and AAPE websites (I joined the AAPE as soon as I decided to consider exhibiting). I signed up for the APS online introduction to exhibiting course given by Steve Zwillinger – still not recognizing him as the exhibit guide at Hartford. The course was excellent. Immediately hands on. Write an exhibit page and discuss it with Steve and the other students—A title page, an exhibit outline, a synopsis. I came out of the course feeling I knew what I was supposed to be doing. The doing would be a long effort. I got specific help from Steve with comments about my work, but one of the most important contributions was his sending me a copy of his Indian railway post card exhibit. He had a sketch map of the railway on each page with the location of that page’s philatelic material indicated on the map.

Steve and I remained in touch as I worked through my exhibit. He continued to prod and encourage me, and he suggested that I look into joining the Collectors Club. That was a critical suggestion. Philately for me has always been an individual introspective avocation. Through the Collectors Club I met outstanding philatelists and exhibitors who are open friendly people who enjoy sharing their hard-won knowledge. They have been a real help in my development in the hobby.

As I worked on developing an exhibit, I also realized that I needed additional material. I had not collected German Offices-in-China material other than that associated directly with the railway, yet this material was essential to my story. I also was missing one item from the Kiautschou neutral zone without which the exhibit would not be complete. I had been looking for that item for decades. Sometimes we get lucky - the item appeared in a German auction shortly before I wrote my final synopsis for my first exhibit. That allowed me to say I had an example of every major item associated with the railway. I was less than satisfied with the quality of some of the Offices-in-China material I was able to obtain, but I am often my own harshest critic.

Writing and rewriting the exhibit took a lot of work. The story line was clear in my mind from the beginning. The division into chapters was logical as the time, location, and changes in philatelic material coincided. Since each chapter would be similar: open a temporary post office, build a section of railway, change the railway post office cancellation, open a permanent post office, move on and repeat, I decided to tell the political/philatelic story in sections. One chapter would explain the nature of the work carried on by the railway post office, another would address the temporary auxiliary offices,



Figure 2.

another would explain the use of Kiautschou or Offices- in- China postage, etc. My biggest challenge was in holding the whole thing together. I tried multiple time lines showing railway construction, distance lines, and combinations, I eventually fell back on a modification of the idea that Zwillinger had used in his railway exhibit. Instead of a set of miniature outline maps I decided to use a schematic line with post offices identified and spaced on the line as they were on the ground. Finished railway would be shown by a track symbol, planned construction by dashes. The philatelic material on the page would be located by bold names and prominent dots. This decision alone took weeks. I tried lines at the top of pages, the sides, the bottom, and a vertical arrangement of chapters with a single line along the top of the frame. Finally, I decided on the simple top-of the page arrangement. The details also took time as each page was rewritten at least six times as I tried out different arrangements, type-faces. and wording.

During this period, I attended three WSP shows, carefully studied the exhibits, talked with exhibitors, and attended the judges' critiques. As my exhibit took shape, Steve encouraged me to just show it! I decided on BALPEX 2015 simply because it was the next upcoming WSP show whose entry deadline had not passed.

BALPEX is my favorite show. My first as an

exhibitor, with friendly people in a venue that encourages contact. I would try to have breakfast with anyone with an exhibitor badge and discuss exhibits. One morning, because the badges were similar and I mistook him for an exhibitor, I had breakfast with the chief judge, who, like everyone else was very friendly and encouraging.

When I went onto the exhibit floor Saturday morning, I felt I would be disappointed if I did not have a Silver, but I had no idea beyond that. I was ecstatic to see a ribbon for a Gold Award hanging on my exhibit. At the awards dinner, I also got the Novice Award (by default) and the AAPE Creativity Award citing the "railroad track" diagram. The judges feedback was very helpful. I had mounted my covers on black mats, which I was told were distracting, and I was told the exhibit was too wordy – an academic hazard. At the same time, the jury was very encouraging. At the frames, I also got helpful comments from exhibitors, including one suggestion that I use grey for headings after the first page in a chapter to make the divisions clearer. Another that my "railroad track" diagram was hard to understand. Everyone, judges, friends and other exhibitors were going out of their way to help me improve the exhibit.

My next show gave me a serious lesson. I took the judges advice from Baltimore and cut down the

size of my mats and rewrote the entire exhibit to make it less professorial. I also had a spectacular new piece which increased the rarity of my material as well as demonstrating philatelic knowledge. To put this piece in, I had to take something out. The logical deletion was a cover I love. It is an attractive commercial cover delivered to a town which had railway service, but in which a post office would not be open for several weeks. I took out something else. Judges do their homework. My UEEF reads, "Please treat Zug 1 vs. Zug 2." That material had been removed to make room for the new cover. Classic blunder! I had removed something essential to my story line to allow a pretty cover I love to remain in. Oops. And again I was told the mats were distracting, making the covers look like mourning cards.

Ouch. The exhibit again got a Gold, but I learned an important lesson. Rule 1, nothing is more important than the story line. The exhibit also received the Charles L. Towle Railway Award of the Mobil Post Office Society which was a convening organization. Their President, while making clear it was a one-time award I could not win again, suggested that I bring the exhibit to Portland in 2017 when the MPOS would again be meeting. That would turn out to be a prophetic suggestion.

During the 2016 season I continued to get advice from judges and exhibitors. The mats were now gone, the "railroad tracks" now had an explanatory key on first appearance. Some material hastily obtained in the rush to complete the exhibit has been replaced with material of more appropriate quality.

Another "improvement" led to another lesson. The final page, on which I show covers of the few German Post Offices remaining after a change in German – Chinese relations, had been praised for

effectively ending the story, but it was suggested that I attempt to get later material for that ending page. I thought I had found a gem. A cover from the last attempt before World War I to get mail to Germany via the Shantung Railway and the Trans-Siberian Railway. The mail was stopped in Moscow, censored in Vladivostok, returned to Shanghai, and forwarded to Germany via the neutral USA. The judges, as well as fellow exhibitors found it confusing since most of that story occurred after the card left the Shantung Railway. Rule 2, don't confuse the jury. I was again fortunate since I have been able to replace that cover with the only known wartime cover with the railway cancellation. That also makes it the last known example of that cancel on cover, and provides a good non-confusing ending to the exhibit.

Over the course of 2016, due I am sure to improvements sparked by judges' evaluations and exhibitors' comments, the exhibit has won the AAPE Plan and Headings Award, the American Philatelic Congress Award the, APS Medal of Excellence 1900-1940, and a GPS Gold. It received an Award of Merit at the Collectors Club's in-house single frame competition, and I was honored to be invited to give a talk on the philately of the Shantung Railway to the Club next spring.

As I write this, the exhibit is out of competition for the 2017 season. As suggested, I did take it to PIPEX where it received the Mobil Post Office Society's President's Award, a Large Gold, and, as noted in the Prologue, the Single Frame Grand Award. It went from Novice in September of 2015 to Grand in May of 2017! The exhibit still has some weaker items, but with the continued encouragement of so many strangers who have become my friends, it can only get better. ☺

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Youth Champion of Champions **Report**

By Vesma Grinfelds



Twelve exhibits competed in the 2017 AAPE Youth Grand Championship held during StampShow in Richmond this past August. The competitors ranged in age from 8 to 16 and qualified for the Championship by winning AAPE Youth Grand Awards at nationally accredited shows in the U.S. and Canada since July 1, 2016. Besides the designation of “Grand Champion”, many other donated awards were presented. In recognition of their high level of achievement, all participants received Fran Jennings memorial medals. Awards consisted of cash and memberships; all participants received Merit Certificates and ribbons.

The 2017 Grand Champion is Ted Nixon age 8, who represented CANPEX. His 3 frame traditional exhibit is entitled “Canada 1952-57 Wildlife Series”. Jack can be seen in the photo with the winner’s ribbon and numerous additional awards. The Reserve Grand went to Mia Fillion, age 12, with her single frame exhibit entitled “The USDA MyPlate Food Plate - Mapping Out the Foods”.

The following is the list of other awards:

Howard Hotchner Award - For the best portrayal of North American philately. Donated by John Hotchner. Presented to Rebecca Liebson (13) representing APS StampShow, “The 8.4 Cent Americana Piano Coil”

ISWSC Award – Best use of worldwide stamps and material. Donated by International Society of Worldwide Stamp Collectors. Presented to Addie Amos (12), representing Southeastern Stamp Expo, “The Penguin: A Bird That Does Not Fly”

American Topical Association Youth Award and Membership donated by Don Smith – Best topical exhibit. Presented to Mia Fillion (12), representing Ameri-

Stamp Expo, “The USDA MyPlate Food Plate - Mapping Out the Foods”

Collectors Club of Chicago Awards

- A) **CCC Title Page Award** - Presented to Addie Amos (12), representing Southeastern Stamp Expo, “The Penguin: A Bird That Does Not Fly”

- B) **CCC Synopsis Page Award** - Presented to Jacob Liebson (10), representing OKPEX, “The Buffalo and Erie County Naval and Military Park and Its Three Naval Vessels”

- C) +- Presented to Donald Hammock (16), representing APS StampShow, “Rail Fun Philately”

WESTPEX Awards

- A) **WESTPEX Philatelic Write-up Award** – Presented to Alex Fillion (16), representing AmeriStamp Expo, “Dairy Products of a Cow”

- B) **WESTPEX Creativity Award** - Presented to Geneva Varga (14), representing AmeriStamp Expo, “The Folklore Myths of Harry Potter”

- C) **WESTPEX Judges’ Choice Award for Treatment or Material** – Presented to Jack Nixon (8), CANPEX, “Canada 1952-57 Wildlife Series”

- D) **WESTPEX International Award** – Presented to Geneva Varga (14), representing AmeriStamp Expo, “The Folklore Myths of Harry Potter”

- E) **WESTPEX Traditional Award** – Presented to Ted Nixon (8), representing CANPEX, “Canada 1952-57 Wildlife Series”

- **APS Membership Award** - Donated by Ken Martin - Presented to Coty Carmack (14), representing Rocky Mountain Stamp Show, “Super Heroes on Stamps”

- **AAPE Membership Award** - Donated by the AAPE - Presented to Geneva Varga (14), representing AmeriStamp Expo, “The Folklore Myths of Harry Potter”

- **Most Improved Award** - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas in memory of Chris Winters, MD. Presented to Jeffrey Varga (12), representing AmeriStamp Expo, “Engineering Marvels: Bridges of the World”

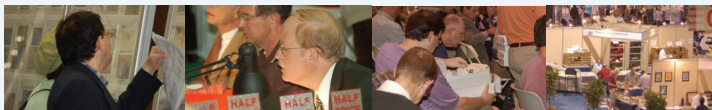
- **Potentiality Memorial Awards in memory of Sid Nichols and Chet Allen - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas.** Presented to Jack Nixon (8), representing CANPEX, “Canada 1952-57 Wildlife Series” and to Alexander Liusz Moser (8), representing Edmonton Spring National, “Time of Dinosaurs”

- **Spirit Award - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas in memory of Bill Norton.** Presented to Seth and Tristin Martin (9 & 12), representing Rocky Mountain Stamp Show, “What’s in the Water?”

The Youth and AAPE thank all of the generous individuals and organizations, which have so graciously donated these awards for our aspiring youth exhibitors! The new qualifying season has now started for the 2018 Championship which will be held at StampShow in Columbus, Ohio.

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



PENPEX 2017

Redwood City, California • December 2-3, 2018

The Sequoia Stamp Club presents PENPEX 2016 for the 34th consecutive year! The Show will take place December 3-4 at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood City, CA (about 30 minutes south of San Francisco). No parking fee or admission fee. All classes of exhibits are available to be shown in 16 page frames. THERE IS NO ENTRY FEE TO EXHIBIT; new exhibits and exhibitors are most welcome. An APS-accredited National Judge will be part of the jury; written critiques will be available. A prospectus is available at www.penpex.org OR from Vesma Grinfelds, Exhibiting Chairman, 3800 – 21st St., San Francisco, CA 94114.

MARCH PARTY 2018– Garfield-Perry Stamp Club Cleveland, Ohio

March 22-24, 2018

The Garfield-Perry Stamp Club will be celebrating their 126th annual show in our new location, the La Villa Conference and Banquet Center, 11500 Brookpark Road, Cleveland, OH (Near I-480 & West 130th); a lot more square footage and two acres of free parking. The new headquarters hotel is the Marriott Cleveland Airport, 4277 West 150th St., Cleveland OH (I-71 & West 150th). Special show rates are available. Shuttle service will be available from the airport to the hotel and from the hotel to the show. Both locations are readily available from major Interstates and the Cleveland airport.

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

THE PLYMOUTH SHOW 2018

Westland, Michigan • April 21-22, 2018

A World Series of Philately 2-day show sponsored by the West Suburban Stamp Club of Plymouth, Michigan, invites all exhibitors, including youth exhibitors, to enter its 48th annual exhibition. Held at the Hellenic Cultural Center, 36375 Joy Road, Westland, MI, with free parking, air conditioning, carpeted floors, professionally catered refreshments and banquet (on site), a 40-dealer bourse, specialty society meetings, and a youth program.

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

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

WESTPEX 2018

April 27-29, 2018 • San Francisco, California

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

PHILATELIC SHOW 2018

May 4-6, 2018 • Boxborough, MA

The Northeastern Federation of Stamps Clubs will present Philatelic Show, its annual national bourse and exhibit (an APS World Series of Philately Show) at the Boxboro Regency Hotel & Conference Center,

242 Adams Place, Boxborough, Massachusetts 01719. With 70 dealers plus over 240 exhibit frames available. Costs for multi-frames are \$10 per frame for adults, \$5 for youth, \$25 for single frame exhibits. An exhibit prospectus with all pertinent information can be downloaded online from www.philatelicshow.org or from Guy Dillaway, Exhibits Chair, P.O. Box 181, Weston, MA 02493. A special reduced hotel rate is available—see show web-site for details. Questions to Jeff Shapiro, Show Chair, P.O. Box 3211, Fayville, MA 01745 or dirtyoldcovers@aol.com.

Rocky Mountain Stamp Show

May 25-27 2018 • Denver, Colorado

The RMSS, a World Series of Philately show sponsored by a consortium of Colorado stamp clubs is celebrating its 68th annual show is seeking exhibitors for its show. We welcome the Military Postal History Society, the American Society for Polar Philatelist and the Colorado Postal History Society. Entry prospectus and forms may be found at website: www.rockymountainstampshow.com or request information from Exhibits Chairman, RMSS, PO Box 371373, Denver CO 80237-1373. Additional information about the show, the show location, room availability and more can be found on our website.

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

OKPEX 2018

June 29-30, 2018 • Midwest City, Oklahoma.

The Oklahoma City Stamp Club will present, its 43rd annual national bourse and exhibition at the Reed Conference Center, located at 5800 Will Rogers Road, in Midwest City, Oklahoma. The show is a two-day World Series of Philately event with 125 sixteen page frames of exhibit space available, with a maximum of 10 being single frame exhibits. Exhibits from all of the APS classes and divisions are welcome to compete. Costs for multi-frames are \$10 per frame and \$25 for single frame exhibits. An exhibit prospectus can be downloaded online from www.okcsc.org/okpex or from Ralph DeBoard, Exhibits Chairman, P.O. Box 3015, Edmond, OK. 73083. This is the finest venue with free parking, air conditioning, carpeted floors and modern spacious meeting rooms. The Oklahoma Philatelic Society will hold its annual meeting and several specialty groups will hold meetings and seminars during the event. A very reasonable reduced hotel rate is available at the Sheraton Midwest City which adjoins the Reed Center—See show website for details. Questions to Joe Crosby, Show Chairman, 5009 Barnsteeples Court, Oklahoma City, OK. or joecrosby@cox.net

Minnesota Stamp Expo 2018

Minneapolis, Minnesota

July 20-22, 2018

Join us for the 76th production of the Minnesota Stamp Expo, a WSP show held at in suburban Minneapolis at the Crystal Community Center, 4800 N. Douglas Dr., Crystal, MN. Sponsored by the Twin City Philatelic Society, Lake Minnetonka Stamp Club, Maplewood Stamp Club and the Minnesota Stamp Dealers Association. Please note that an APS "On The Road" Seminar will be held here and is TBA.

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



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.

July 2017: Vesma Grinfelds, our AAPE Youth Championship Director, and those who work with her. who have completed another successful Youth Champion of Champions event that—thanks also to the cooperation of APS Staffers—was held at StampShow Richmond. The list of winners will be found on page 32 of this issue.

August, 2017: Our Letters to the Editor writers. This is the most read section of every publication. Thanks to you it is lively, informative, and useful in surfacing and advancing issues and new ideas.

September, 2017: Our AAPE Critique Services Chairmen: Jerry Miller (entire exhibits), and Jim Hering (title and synopsis pages). It amazes me that so few of the members who could benefit from feedback before shows actually use these services. See page 21 for information on how to do so.

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

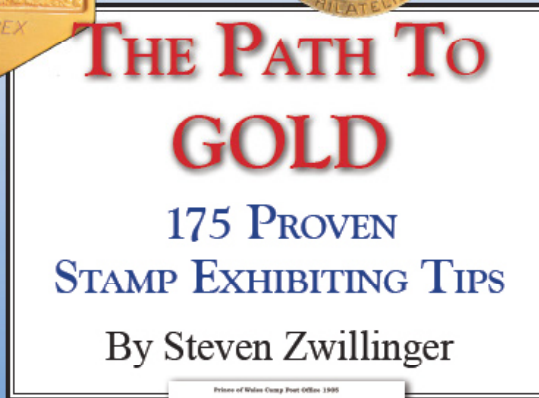
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Edited and Designed by Randy L. Neil

Published by the American Association of Philatelic Exhibitors



Present: President Patricia Walker, Vice President Liz Hisey, Secretary Mike Ley, Treasurer Ralph DeBoard, and Directors Larry Fillion, Steve Zwilling, Mark Banchik, and Mark Schwartz. Also present was Awards Coordinator Bill Johnson, Youth C of C Director Vesma Grinfelds, Mentor Coordinator Kathy Johnson, and TPE Editor Randy Neil, and visitor Richard Malgrem.

1. Establishment of a Quorum

2. Reports

a. President – Pat Walker reported that the five-year gap in the TPE archive on the website will be taken care of. The APS will scan the missing issues at a cost of \$200 with the work being done by an APRL intern.

b. Treasurer – Ralph distributed some written reports. Income and expenses for the first six months were similar to previous years.

He expressed some concern about the amount of TPE ad revenue since we have recently lost Cavendish. Randy Neil believed a direct mail to a number of auction houses would result in more ads and easily replace Cavendish.

Ralph pointed out at the present rate, it may take five more years to reach the breakeven point on Zwilling book sales. He was encouraged with the second quarter results this year which attributed in part to Mike having a table at RMSS with books for sale and continuing to have them for sale when he does an open forum at a show. Pat thought we should make books available to people who drive to several forums in a year.

3. Old business

a. Sapphire award – Kathy Johnson reported the pins were in and we could start the award as soon as the criteria was finalized. Mike reported that Ron Leshner was willing to administer the award since he already administers the Diamond and Ruby awards.

It was decided to begin the award immediately. The award would be for any member who exhibited any multi frame exhibit at twenty different WSP shows in a rolling ten-year period. The initial starting point will be January 1, 2012. There is no requirement to achieve a certain medal level. It could be for one exhibit or several different exhibits.

In addition to WSP shows it was decided that open multi-frame competition at Stampshow and Ameristamp Expo can be counted. Being in the Champion of Champions does not count. These and any other shows that change locations each year, such as Americover and NTSS, can only be counted once.

b. Old TPE with Bill McMurray's son – Mike reported that Paul Goodwin was retrieving everything from the house in North Stonington, CT. There were 37

boxes and several large totes.

It was pointed out that since we are digitizing old issues there might be no need for us to retain possession of the entire hoard. It was decided we should save all of the last five years and if possible see if we can make ten complete sets of all issues. We should retain two sets for ourselves and find some libraries that would like a set. Mike will convey all of this to Paul Goodwin.

c. Mike reported on the Brett Cup and its future. It definitely helped make RMSS a big success. The contestants seemed happy to be participating and many would do it again. They want it to be an annual event and do think it should be moved around some. They did understand our desire to keep it a spring show.

The competition will be at RMSS again in 2018. They did a wonderful job hosting the event and have a large venue and can put up 350 frames if need be. It was also important the committee assess everything before going elsewhere. It is thought a show needs to have at least 300 frames available so as not to be overwhelmed by the Brett Cup. We have already heard from the exhibit chairman at Philatelic Show in Boxborough that they would be interested in having us.

Now that exhibits are being judged by points, they will become part of the criteria determining eligibility. The criteria will likely be any 20th century exhibit that won a grand or reserve grand in 2015 or 2016 plus any exhibit achieving a certain point level in 2017. The simple way would be to allow any 90-point large gold exhibit but that may produce too large a pool. If so, we will need to find out what point level will produce the desired number of invitees.

4. New business

a. Steve has some ideas about the potential for electronic communications with members. By this time, he had left the meeting because he was also judging at the show. It was thought maybe this is something that could be done four times a year between TPE issues. He currently does a regular electronic newsletter for WE Expressions. There was discussion about possibilities, but it was decided to wait until ASE in Birmingham so Steve can give us more information on what he has in mind.

b. Larry Fillion told us that the Canal Zone Study Group wants to have their new exhibitors use the AAPE critique service and the CZSG would pay for it. The board thought it was a great idea, but we would still insist the person be an AAPE member. Since we award all novices at WSP shows a one-year membership that may not be a big problem.

Meeting adjourned at 5:40 pm.

Respectfully submitted by
Mike Ley, AAPE Secretary.

Iconoclasts & Ideas

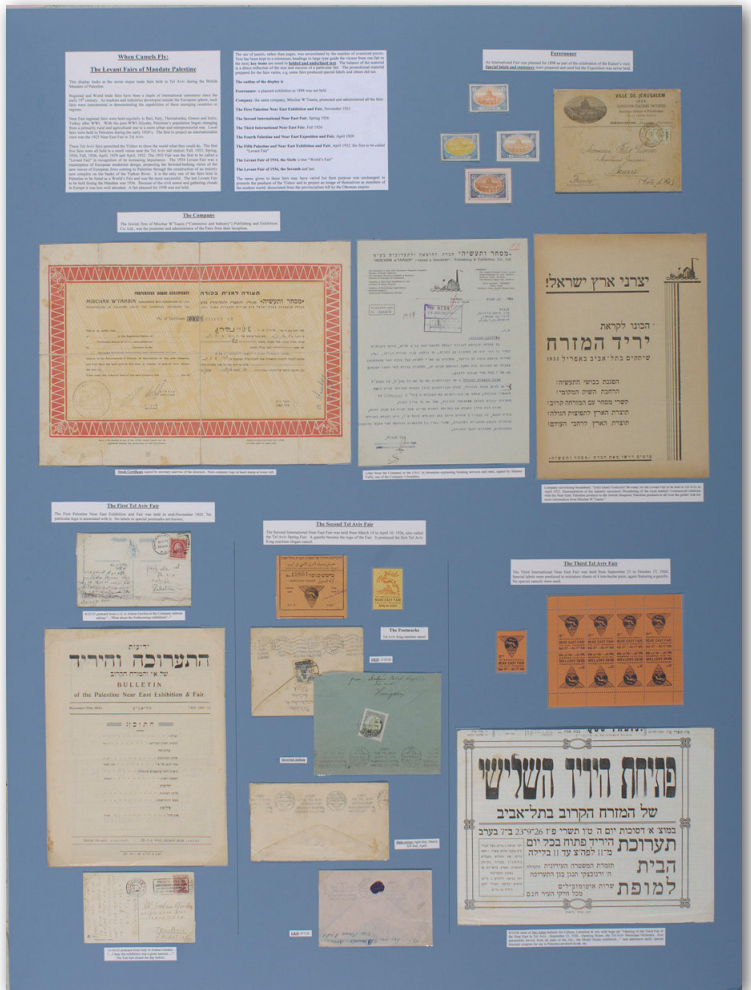
Do camels fly? They do in this exhibit.

By Arthur H. Groten, M.D.

[Editor’s Note: *Philatelic exhibiting was stuck in second gear, so to speak, when the American Association of Philatelic Exhibitors was founded in 1986. That is to say, it had survived quite nicely in its first 50 years in America (beginning with our first “international” exhibition in 1913) as a bastion for mostly high-end specialists who exhibited rare and valuable material for the delectation of their peers and, sometimes, the masses. Its “second gear” came when the exhibiting world began to open up to attracting exhibits from the average collector, who showed more common material. But—and this is a big “BUT”—the judging of exhibits and the time-honored rules of exhibiting were only slowly evolving by 1986. The latter is much due to the work of Bernard “Bud” Hennig who engineered the first APS Manual of Philatelic Judging.*

All of this explanation goes to the heart of why the following article will be so intriguing to philatelists who have monitored the progress of competitive exhibiting in America over the past 20 or more years. During that time, in “third gear,” new classes of exhibits have emerged. But actual methods and techniques of exhibits have changed little. +

But now there is this...]



Frame One.
“When Camels Fly”

“Nearly 100% of all exhibits are still prepared on standard-sized page stock.”

Twenty years ago I bought what would be the first piece of my newest exhibit, *When Camels Fly: The Levant Fairs of Mandate Palestine* I didn't know it then. That piece, a machine cancel promoting the 1934 Fair, moved through at least f+mulating at first philatelic material, then promotional labels, then postcards, passes, broadsides, programs, all the ephemera that fleshes out the story and may now be included in a Display Class exhibit.

The philately of the Fairs is limited to machine cancels, single and double circle cancellations and meter slogans. No special stamps or postal stationery was issued. To have shown only the philatelic aspects would not be particularly interesting. But, more importantly, it would miss some key points about the significance of the Fairs to the economic and cultural life of the Mandate.

A principal role of paraphilately is to supply the soul of the story one is trying to tell. That is the primary purpose of the Display Class or Social Philately in the world of competitive philatelic exhibiting today, to look beyond pure philately into the cultural ramifications of postage stamps and postal systems.

One of the joys of collecting paraphilately is that most such material is not catalogued. New, previously unrecorded items appear with regularity. Without a list, the hunt is never over. That joy can become a burden for the potential exhibitor. If I don't know what exists, how do I know when to exhibit? Will I be penalized for not being "complete?"

Once one recognizes the essential difference between a classic philatelic exhibit and a display class exhibit, those concerns (should) disappear. A display class exhibit, like topical/thematic exhibits, can only be judged by what is in the frames. Does the material tell a coherent story? Is there a balance among the various elements being displayed? One might be told, "You should have such-and-such a rarity," but if the story can be told without it, it is not essential and one should not expect to be penalized.

So for 20 years, I was in what I call the "accumulation phase" until I had obtained that critical mass of material that permits a coherent story to be developed. I selected the items to be included and set them out on my library table, a table large enough to lay out three frames. It was amazing to me how quickly the material organized itself into something that made sense.

But one of the biggest challenges in this sort of exhibit is the variability in size of the materials to be shown. I had too many oversized items that would not fit comfortably on standard pages. I decided to mount the exhibit on 33" x 46" boards, designed to fit into a standard frame, with sheet Mylar wrapped



Frame Six.
When Camels Fly

over the board and Velcro-ed to the back.

The next problem was background color. I took the material to my framer who has an exquisite eye for color.

After looking at all the whites, off-whites, neutrals, etc., we realized that the items died on the page and decided to look for a color. I chose a light blue that lets the material stand out without being overpowering. Unfortunately, in its maiden showing, the lighting in the hall was awful, making the background appear darker than it is.

How do you lead the viewer from topic to topic without the usual page format? Here one relies on eye-movement studies and common sense. Most people read from left to right and, if the bottom edge of a group of items across the board is relatively straight, the eye is lead naturally. Only if this natural pattern is disrupted does one need a mechanism

Frame Four.
When Camels Fly



Frame Five.
When Camels Fly



At Left: Art Groten used a table to lay out the arrangement for each of the six frames of the exhibit.

to get the eye to go where you want it. Simple dark “stop” lines perform that task admirably.

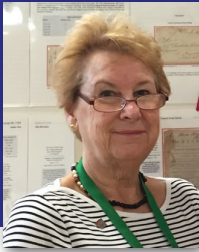
Most people, when they encounter a dark vertical line, will look down before looking across that line to the right. Think about reading a newspaper. Similarly, a horizontal “stop” line will force the eye to the right rather than down.

Because text must be cut-and-pasted onto the board, this sort of presentation wants the least text possible. An exhibit plan, with numbered headings, makes following the story easy. I begin each major heading with enough text to explain the significance of the particular Fair. Here is where I learned about the importance of these Fairs to the economic life of the Mandate, and the significance of the design choices made by the planners is explained. The rest of the text follows a rule I first learned from Bud Hennig: “Think that each word costs you \$5!”

Were I dealing with a single Fair, the relevance of each piece or group of pieces (say, the Fair passes) could be stated.

But in dealing with seven Fairs, such an approach would result in considerable repetition made more problematic by the fact that some classes of items have not yet surfaced for some of the Fairs. I decided to let the material speak for itself with only the barest of description, exception being made for the philatelic items.

I look forward to see how others will address these issues and the uses to which they will put their philatelic collections. Not only that, but it will be interesting to see if more traditional classes of exhibits will begin to be put together in a layout format that departs from normal album pages. ☐



From the Chair..

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

This past month has brought forth several concerns from exhibitors about the caliber of the judging corps and the fact that exhibiting is no longer a fun experience.

The new *Manual of Philatelic Exhibiting and Judging* was primarily redone to make exhibiting a more open field, without exhibits being automatically put into a specific box. With this premise, it is on the shoulders of the exhibitor to introduce the Purpose of the exhibit and for the judging corps to judge on how well the Purpose has been fulfilled. It also frees the exhibitor to be able to combine different classes if that is his/or her desire, providing the Purpose is there.

In order for the judges to be able to judge an exhibit, they must do homework on the subject, check references, catalogs, etc. The exhibitor can help with this by presenting the judges with a concise

title page and synopsis with appropriate references. In most cases the exhibitor is an expert on his/her subject and the judging corps should respect that.

As to the current caliber of the judging corps, that is being addressed in a letter directly to the judges, reminding them of certain aspects of judging.

We are all in the learning process of using points, both from the judge's side in evaluating exhibits, and from the exhibitor's side in understanding what the points mean. We will continue to write in the UEEF's comments that will aid the exhibitor in raising their points. There have been some instances where there has been a wide spread in points between two showings of a particular exhibit, that is being addressed by CANEJ and hopefully will cease.

Any questions or thoughts, please get in touch with me. lizhisey@comcast.net.

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?

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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Tackling some myths about becoming a judge



By Steve Zwillinger, Ken Nilsestuen & John Hotchner

Since we have to be exhibitors before we can be judges, we think that stepping across that narrow divide can be daunting. Yet some of the reasons prospective judges articulate to not continue the journey towards judging are just myths.

Steve:

Our informal and unscientific inquiry resulted in these most frequently suggested reasons that might preclude an exhibitor from considering the idea of becoming a judge:

1. I know my area but I don't know / can't learn / don't like other areas of exhibiting like meters / postcards/FDCs or even some "traditional" subjects like Upper Bongoland postal history.

2. My philatelic knowledge is too specialized to be transferable to other exhibiting areas.

3. I don't have access to enough reference material, so I fear I might be unprepared or appear less smart than the other judges.

4. I'm not prepared to be part of the panel during the feedback session. I don't know enough to assist other exhibitors who know more than I do.

5. I've only received a vermeil or gold medal. How can I critique a large gold or grand award exhibit? How can I critique someone who has been exhibiting for many more years than I?

It's mostly variations on a theme – I don't think I know enough and I am reluctant to try something where I may not succeed. These fears remind me of the fears I had when I began to contemplate exhibiting: I didn't know enough and didn't want to be embarrassed. Fear of embarrassment is a great motivator, but this fear usually turns out to be a myth.

Ken:

I suspect most judges start out at their first apprenticeship reading, studying, spending a lot of time cramming to learn what they can about the subject matter of each exhibit. The new apprentice wants to impress the more experienced judges and is at least mildly fearful of not performing well. I know I went through that each time I apprenticed. I brought a roller bag full of books to the exhibit floor, expecting that I would refer to them while evaluating exhibits. Yet I never unzipped it on the show floor or when

writing comments for the exhibitor.

Steve:

I also did that for each of my several apprenticeships. On one airline flight when I was prepping with my judging notebook, the person sitting next to me told me my binder needed a seat to itself.

Ken:

With more than ten years of judging experience I have learned several things that perhaps should have been clear from the outset, but were not. First, I will almost never know as much as the exhibitor about their area of expertise. My job as a judge is not to become an expert. I can comment on the material in the exhibit when I have specific knowledge, but I will not know British colonial essays, for example, as well as the exhibitor.

Second, even before MJE7 we judged exhibits against their title pages. That makes it important to read each title page ahead of time, as well as the synopsis, to set an expectation. Does the exhibitor include a statement of purpose or similar thesis that clearly sets out the treatment? Does the exhibit have beginning and ending dates? Does the scope of the exhibit seem artificially limited?

Is there a plan? If so, I look at the plan to see if it makes sense to me or if I can learn something interesting because the plan reflects an unusual organization. Is it too detailed? Is it in outline form or just a list of topics? How will I be able to rely on the plan as I walk through the exhibit?

Finally, I've learned it is a fool's errand to add material to my library through purchase or photocopying based on the exhibits I am going to judge. Exhibits come and go. They get revised and reorganized. I have four or five, maybe more, books on my shelf that I will likely never open again as a judge because the person who exhibited that has retired from exhibiting or moved on. So the effort and expense to learn the subject matter of an exhibit didn't pay off. That gets me back to the idea of becoming an expert.

Steve:

I still have pangs of anxiety when I see the list of exhibits at a show for which I am a member of the

jury. I have the same reactions. I don't know enough and I don't want to embarrass myself. We (judges) prepare weeks in advance to improve our subject matter knowledge so we do know enough to understand the treatment and at least some of the material in every exhibit. But we are not trying to and are not able to become experts in the subject of every exhibit. None of us will ever know everything. As a jury we pool our knowledge, and together we know a great deal about many topics. When an exhibitor earns an award or receives feedback, it is always in the name of the jury. No judge is on their own.

Ken:

Before we leave this discussion about subject matter, let us make one more point. When judging we learn that people like Rich Drews, whose long career in philately is an incredible asset as a judge, bring subject knowledge to the frames that I cannot duplicate. But I can bring knowledge of U.S. and French material, plus general exhibiting knowledge and brain power. And Steve and Rich each bring expertise in their areas in the same way that I do. This is true for every judge – before embarking on an apprenticeship, an exhibitor has already demonstrated competence in at least one exhibiting area.

That leads us to a corollary discussion prompted by John Hotchner, who gets credit for providing much of the following.

John:

While having the breadth and depth of knowledge of Rich Drews is helpful, it is not enough. An apprentice who has more limited collecting experience can still be a successful judge if he or she has good logical evaluation skills, does a reasonable amount of subject study, AND has decent people skills. This last trait is essential to be able to convey feedback in a way that the exhibitor understands that it is helpful, not critical. That leads us into another whole dimension beyond the matter of subject expertise.

Exhibits, at least good ones, have inherent logic. What distinguishes a good judge from a bad one is not subject matter knowledge, though that is helpful to have. The real work of judging is the application of logic to the question of how well exhibitors have done in stating their concept, fulfilling the challenge they have set, and how well they have answered the questions that their subject and material raises.

Steve:

This leads us to other reasons why someone might not want to be a judge. Judging winds up costing money and time. Not everyone wants to spend their discretionary funds and vacation time on judging.

Judging takes one away from family. Their reasons are their own. Their stated reasons for preferring not to become a judge may or may not be, strictly speaking, accurate – they may just want to be polite and they are offering a socially acceptable reason to decline. Or, in some cases, individuals feel they are not good “people” people who would have to interact well with other judges or with exhibitors.

Ken:

All of us have certainly met exhibitors, good and not so good, who in our opinion, would not be good candidates for judging.

John:

There are people who are exactly right about not wanting to be a judge. They may use well-worn reasons, but usually they recognize that they are a poor fit for the task. So what are the characteristics that cause me to encourage an exhibitor to try judging?

Mental skills:

- Reasonable philatelic knowledge with a good sense of knowing what one doesn't know
- Success as an exhibitor, which shows technical competence and storytelling ability
- A logical bent that will be applied to all phases of judging, especially treatment

Human skills:

- The ability to work as part of a team
- A streak of humility
- A touch of kindness
- The ability to be honest without being harsh
- The ability to use one's own experience to understand and appreciate the problems the exhibitor has to overcome
- The self-confidence to be credible

Physical skills:

- The energy and desire to do the job right, and
- The physical capacity to do the job.

Ken:

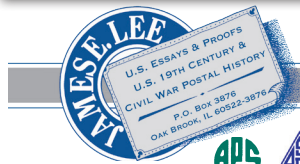
Well, John, that is probably the subject of another, more thorough, analysis. But it allows us to end by providing not just reinforcement that the myths we identified may not be accurate depictions of the reality of becoming a judge. All prospective judges have jitters. If we didn't, if we were so sure of ourselves that we felt we had nothing to learn, we would not be a good candidate to be a judge. All of the currently accredited judges started out with much less knowledge than they have now. Hopefully these thoughts will be nicely useful to those who are thinking about becoming judges and allow for realistic self-reflection.

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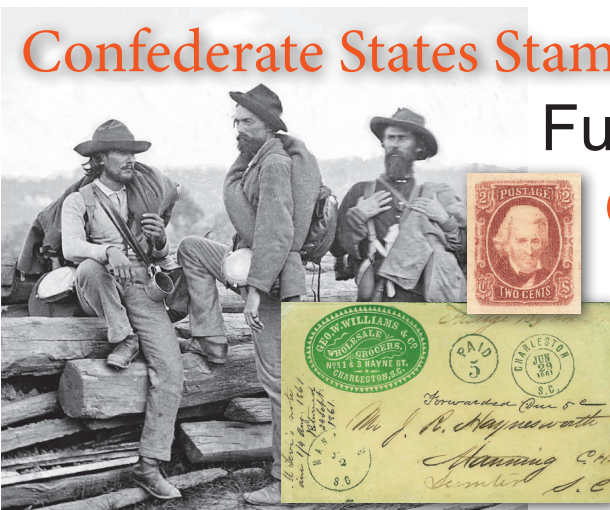
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Quarterly Membership Report
 Mike Ley, Secretary

Membership Status as of March 23, 2017

U.S. MEMBERSHIP	
REGULAR MEMBERS	577
LIFE MEMBERS	115
FOREIGN REGULAR MEMBERS	94
Life Members	14
TOTAL MEMBERSHIP:	800

Welcome to new members: JANUARY 6 - MARCH 23, 2017

- Preston Pierce, Canandaigua, NY
- Grayson M Forsyth, Woburn, MA
- Richard L Senterfeit, Batesburg, SC
- Peter Abreau, Miami, FL
- Ft Kazuyuki Inoue, Tokyo, Japan
- Eduardo Paulsen, Lo Bamechea, Chile
- Joseph Debois Sousa, Valrico, FL
- Lee Downer, Deland, FL
- Joseph A Coleman, Portola Valley, CA
- Christopher Palermo, San Carlos, CA
- Louis Abbott, Gastineau QC, Canada
- Lan Qing Zhang, Rowland Heights, CA

**Welcome back to rejoining members:
 January 6, 2017 to March 23, 2017**

Harvey & Terri Edwards Carson City, NV

In Memoriam

Barbara R. Mueller
 Wolf Spille

Data base has been updated as change of addresses have been received.

An important part of your membership are the four issues of The Philatelic Exhibitor, if you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$2.03 for each returned copy.

I know you don't want to miss an issue, so please let me know your movements so that I can adapt the mailing list to reflect your current address. A quick email is all that is needed unless you have sent out change of address cards. I would also like to know whenever you change email addresses.

Thanks.

Mike Ley, AAPE Secretary
 giscougar@aol.com

Here are the Details about the AAPE Award of Excellence for “Plan and Headings”

The purpose of this award is to encourage excellence and help exhibitors achieve a more effective plan and subsequent headings. Different divisions have different “styles” of plans, formats and this will in some cases include a second page. Important factors are clarity, organization and balance and the ability to guide viewers through the exhibits. It might do well to think of your exhibit as a non-fiction book with an introduction at the front in addition to a Table of Contents. By including the latter, the exhibitor, in effect, is giving the viewer and judge something of a “road map” to one’s exhibit.

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

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

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

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

- Do the headings match the plan development of the exhibit subject?
- Does the plan lay out a balanced exhibit that makes sense of the topic?
- Is there a clear and consistent format for the headings used?
- Do the headings guide the story as well as describe the key items shown on individual pages?
Running headings do not dominate after first appearance.
- Is the “Organization” clear and in keeping with the defined scope and limits?
- Does the plan make viewers want to proceed through the exhibit?

And now...

You may have noticed that this rather exciting special award is now being given out at the World Series of Philately shows. It’s an overdue kind of honor—but the impact and importance of it goes far beyond just adding another significant accolade to the many that already exist. Once the “Plans & Headings” award ribbon goes up on the first frame of the winning exhibit, make a point to take a good look at the elements of it that contributed to that ribbon being placed next to the first page. Many of the winners are “textbook examples!”

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!

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

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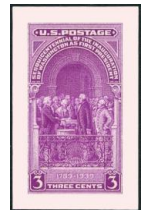
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