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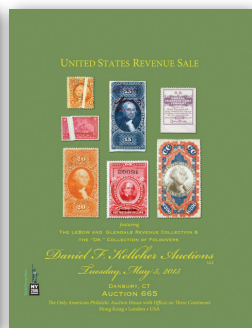
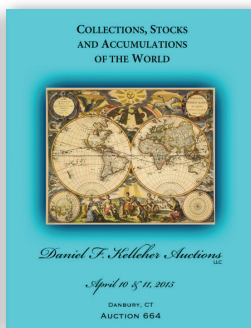
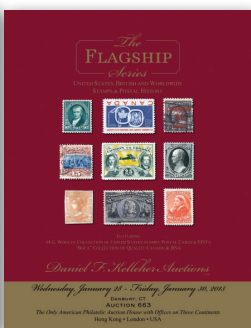
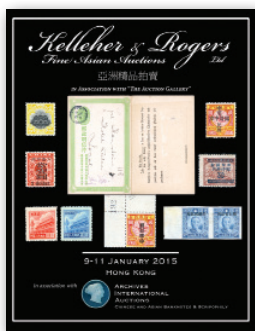


Merry Christmas
AND A HAPPY NEW YEAR

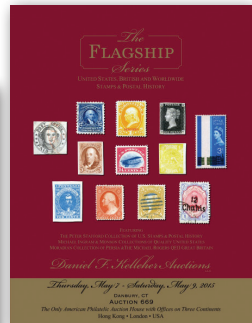
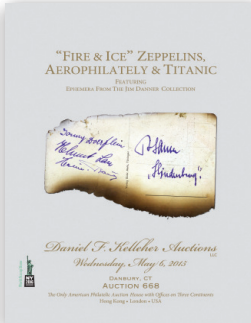
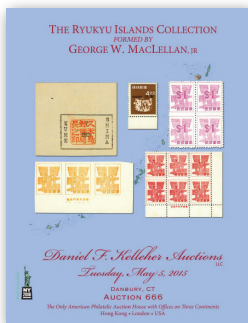
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successful year 2017 and wish
you health, joy and success
in the New Year.*



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The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

www.aape.org

January 2018 • Volume 31, No. 4 • Whole Number 124

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The Philatelic Exhibitor (ISSN: 0892-032X) is published in the first month of each quarter: January, April, July, and October by the American Association of Philatelic Exhibitors. For information on joining, see page 47.

Postmaster: Send address changes to: **The Philatelic Exhibitor**, c/o Mike Ley, 330 Sonja Dr., Doniphan, NE 68832

Editorial and Advertising Deadlines: See notation at far right.

Send YOUR Change of Address to: Mike Ley, 330 Sonja Drive, Doniphan, NE 68832 or via email to: giscougar@aol.com

On Our Cover: Are stamp shows continuing to draw crowds. Well, this random photo from 2017's St. Louis Stamp Expo contains no fewer than 17 people along about a 14-foot strip down their middle aisle. And check the age range!

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Maybe the beer can hobby is having crowd issues...

but there is a lot of vigor continuing to blossom in the world of stamp collecting! Along with the photo on this issue's front cover of the crowds at St. Louis Stamp Expo, we picture above the crowds along the aisles of New York's ASDA National Postage Stamp Show—a venerable event now in its 69th year coming up. Not only are our shows demonstrating staying power, but we note, at many many events, the nice age range of the showgoers. People still want to get close up looks at the stamps they buy...and touch, feel & handle them!

Here's a nice letter from "Anonymous"

To this gentleman, judging exhibits represents a precious teaching moment

The writer of this letter is known to us, but in this instance, he remarked that, if we published his letter, he wanted to remain anonymous. We granted his wish, though we wish all of you knew him. He's quite a guy!

"I am a fairly new judge having only been at it for about three, nearly four years. Judging philatelic exhibits is something I've always wanted to do. I've loved exhibiting to much that I'd like to see more people involved in it.

"An exhibit I judged at a recent show was one that had never been shown before—it turned out to be a silver-bronze and I was delighted when the exhibitor spoke up at the jury feedback session, He was honestly glad that he had received the award, saying, 'I had no idea what award I would get so I remained pretty open-minded. Is there any judge here who might be able spend some time with me at my frames? I'm like a sponge, I'd like it very much if one of you people

would soak me!'"

"Needless to say, I was taken aback. The man had a really positive personality. I took him up on his request.

"About an hour after the show opened on Sunday, we met at his 5-frame exhibit. He brought with him a list of nine questions; he'd made a copy of it and handed it to me. Then a lively discussion began. His first question: 'What was your first impression of the exhibit the minute you encountered it?' His last question: 'Could you tell me, what are the five most important things I can do to reach a silver medal?'

"What a wonderful man. His main goal was to improve and improve again. He wasn't worried about gold at that point, he merely wanted to go up one medal level! An exhibitor who knew that it could take time, even in baby steps, to work one's way to the highest form of excellence. Best of all, he and I are now great friends! I love this game!"

Zwilling publishes

One of the philatelists who is always, and we mean ALWAYS, on the move is Steve Zwilling, who now writes about exhibiting for several magazines including this one. Bear in mind that his email address always appears at the top of his column on page 22. You may need it. Steve has started a business of turning one's philatelic exhibit into a full color bound book. A way to place one's handiwork into a form of immortality. If you have an exhibit you think worthy of such, contact him.

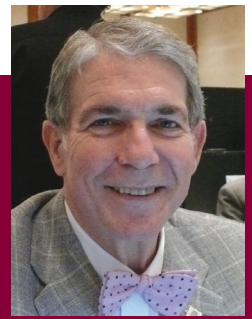
International issues...

There will be an election of officers this coming December for the F.I.P., the Federation Internationale de Philatelie. That's the governing body for international philatelic exhibitions. It's an organization that needs, quite seriously, to address the future of international exhibiting in a more fair and impartial manner—and to reconsider the factionalism and archaic politics in its ranks. A former president of the Royal Philatelic Society is now running for F.I.P. president. His viewpoints and plans for the organization are refreshing, candid, and welcoming. See page 36.

Vesma cares...

Vesma Grinfelds is, to our way of thinking, a powerhouse for youth philatelists—someone who shepherds our youth championship program and gives the fine young people who have become serious about stamp collecting and exhibiting some well deserved publicity. Go to page 32 and see what Darren Corapcioglu, our latest grand champion is planning for his future. He's now a Fellow in the APS Youth Fellowship program and a wonderful model for what the future of junior philately will look like. Wonderful!

Sapphire
Will Help, BUT...
Our exhibition system
will thrive only when we
will do a better job
to attract new blood.



Randy L. Neil
Editor
neilmedia1@sbcglobal.net

ViewPoint

My old friend (one of the longest friendships I have...we met at a stamp show in July of 1958 at an AFDCS convention in Philadelphia) **Alan Warren** is, as one might expect, the first winner of our new Sapphire Award. It's a distinctive lapel pin that any exhibitor would be glad to wear. 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, in Alan's case starting from January 2012.

One of the reasons why Alan won this fine honor is that he is one of the true givers of our hobby. If there is a call out somewhere in the wilderness for an exhibitor to help fill the frames at a stamp show, it's no surprise when Alan shows up to fill 'em. He has served almost countless philatelic organizations over the years in jobs as far afield as president to editor of their journals. I could go on.

I foresee that a good number of other givers among our exhibiting ranks will also step forward and go for this new pin. Heck, I'm probably going to be one of them myself! I've dabbled in a lot of shows over the past several years. It's always fun.

This new award was developed by our AAPE board to help our major stamp shows keep their number of filled exhibit frames from falling below the minimum required by the American Philatelic Society in order to maintain their World Series of Philately accreditation.

That's all well and good—especially for the more experienced within our ranks. A fledgling exhibitor might not be particularly attracted to the challenge of it since, in order to receive it, one must enter 20 different shows in that ten-year period. The daunting aspect is those words, “20 different.” That's two thirds of the total number of World Series shows in existence.

We should, of course, support this laudable new

awards program, but at the same time, step up and enhance our focus on attracting new exhibitors into the fold. This evolving world of competitive philatelic exhibiting has been so very much evolving of late that lots of potential newbies should be more than encouraged to join our ranks. By gosh, I am beginning to think that being new to exhibiting is not complicated at all anymore. One can exhibit (almost) pretty much what one wants to exhibit...and in so many ways, do it under one's own terms. We even heartily welcome postcard exhibits, something that was not even thought of a dozen years ago!

But the fact remains, as I write this, that there are not enough new exhibitors coming in the door. And one of the reasons may be the seeming difficulty of advancing up the ladder in medal levels. It's become daunting when a new exhibitor enters a national show and receives a silver-bronze first time out when there are no fewer than almost two dozen golds at the same show. (It happened at ARIPEX last year, and several other shows experienced the same thing.) It's especially formidable, when at such an event, fully 70% of the exhibits are gold winners.

What to do? Personally, I think we have the right solution sitting here in front of us.

For decades, AAPE has held open forums at every national stamp show in America—not to mention a good number of smaller shows. These events are declared to be seminars where people generally ask questions and talk over any exhibiting issue that comes to mind. They're usually well attended.

We need to add to the focus of these “forums” by putting a phrase in their title that opens the door to the advancing exhibitor who is trying to work his or her way up the medal ladder. Something like: “AAPE Exhibitors Forum for Both Fledgling & Experienced Exhibitors—Come and Learn!”

Let's open our doors wider!



From Your President

By Patricia Stilwell Walker
8403 Abingdon Court
University Park, FL 34201
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I trust everybody had a good holiday, and has plans for exhibiting one or more times in the coming days of 2018; I know that I will be at several shows in the coming months as a judge and hope to see many of you there. Along those lines, we have a Sapphire Award winner!

I am very pleased to announce that Alan Warren has won the very first AAPE Sapphire Award. 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 in this case starting from January 2012. Well done Alan – who is next?

AAPE is holding its annual meeting in conjunction with AmeriStamp Expo in Birmingham, Alabama, February 23-25. The always favorite Single Frame Team Competition under the capable direction of member Sandeep Jaiswel is available for your viewing pleasure. AAPE will have a booth with Zwilling's Path to Gold available for purchase. Stop by and say hello.

Critique Services: I am pleased to hear from our

Critique Service administrator, Jerry Miller, that 20 exhibitors took advantage of our service in 2017. Based on the number of hours spent by the reviewing judge, the fee paid is an amazing bargain. If you are dealing with an older exhibit that you want to refresh, or are starting a new one, I strongly urge you to take advantage of this service. Jim Hering, Administrator for the Title Page/Synopsis page critique service, copies me on his requests and the responses as they are sent back. I am encouraged every time I read one of these at how insightful and thoughtful the comments are; how much more useful it is to hear in advance – when there is time to do something about it – that a judge is confused about what he should expect to see in an exhibit. These two services are available to you as members of AAPE, I encourage you to use them.

I expect that the AAPE Exhibitor Survey will roll out in the near future. Please make sure that you have a valid email address on file with our Secretary. Mike can be reached at giscougar@aol.com. I encourage all of you to participate when it hits your inbox.

It will encourage our members

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

The Jennings & Neil Awards

Selection committee members Tim Bartshe and John Hotchner are happy to report the following winners for 2017:

The Clyde Jennings Award (best first time author in TPE): Ed Kroft for "Exhibiting Holy Land Philately" (July issue)

The Randy Neil Award (best article of the year): Fran Adams for "Title, Synopsis & Exhibit Page Structure: A Different Approach" (October issue)

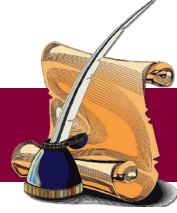
Have you recruited a new member recently?

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



The Unknown Exhibitor #2

Dear Editor:

That fella you pictured in Randy Neil's column in the October 2017 issue of *TPE* was a real hoot, as my granddaughter would say. I probably should wear a sack over my head whenever I attend a jury critique (I will never call them "feedback sessions" because I feel that too many judges simply "spoon-feed" us exhibitors with lots of platitudes. To me, a critique is a critique!). The reason is I always seem to embarrass myself when I come away with the feeling that I will never, ever adequately learn "this game of philatelic exhibiting."

Let me give you what I mean by that last remark, so as to clarify.

The problem is how critical remarks (meant truly in the spirit of improving this "game") from one judge will simply be contradicted by another judge, either in the same room at the same time—or in another critique later on down the line. There are lots of occasions when a concensus on something that seems rather simple to me in the first place, does not even exist.

Take, for instance, the use of exhibit page paper stock in a color other than bright white—like maybe off-white, light beige, or even a very light blue or mauve. Some judges hate any colors of any kind other than white—some judges say, "Well, give it a try!"

Some judges will still put forth the "rule" that writeups with hand-lettered text are a thing of the past and should never be used. Other judges say that, if it's done in good taste with some professionalism thrown in, it's okay to go back to the way things were done 50 years ago. After all, some judges like the "classic look."

Those two words—"some judges"—are used quite a bit in this world of competitive exhibiting! "Some judges are very meticulous when using the Universal Exhibit Evaluation Form (UEEF) and write their thoughts in detail" —while "some other judges use the same phraseology in every one of the UEEFs they fill out from one show to the next." Get what I mean?

Competitive exhibiting is the most subjectively evaluated activity in our hobby.

Heck. I might even suggest that "some judges" should be like Randy's Unknown Exhibitor and put sacks over their heads, too.

Unknown Exhibitor #2
Hoboken, New Jersey

International Exhibition Commissioners

Dear Editor:

The APS International Committee has recently completed a 13 page document "GUIDELINES FOR COMMISSIONERS TO INTERNATIONAL EXHIBITIONS". This document is on their website under "Events/Shows" Anyone interested in becoming a commissioner to any (not just FIP) international exhibition should contact me at.

Dr. James Mazepa, RDP, RAHF, FRPSL
Chairman APS International Committee
PO Box 49553
Sarasota, FL 34230

Getting print publications to go online, too.

Dear Editor,

Over the past few years many philatelic societies have placed the back issues of their publications online, with many more projects underway. This can be of a tremendous benefit to their exhibitor members and the jury at shows where they exhibit. Within these publications one can often find the best references to material being exhibited, often times written by the exhibitor. Access to these online publications can be of great benefit to the jury that is to evaluate someone's exhibit, that is if they can access it.

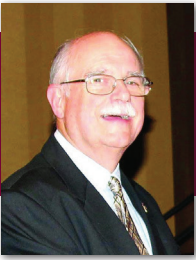
While many societies have made all or part of their publications available to the public, not all have or often only publications older than five to ten years with these newer publications available only to members who must log on.

I am suggesting that at the request of one of their members who is exhibiting at any given show, their society make available all of their online publications to the jury of that show for a limited time. This could be from the time requested by the exhibitor when they apply for frames until the last day of the show.

This could be accomplished by creating a special user name and a password that would be removed at the end of the show.

This access would be provided as a benefit to the member. This is not a give-away to judges; the judges will not join the society to gain access to one or more articles or handbooks.

Ken Trettin
An accredited judge trying
to assist exhibitors



A Modest Proposal: Where Exhibiting Needs to Go

John M. Hotchner

The last issue of *TPE* contained a larger-than-usual amount of hand-wringing and gnashing of teeth about the future of exhibiting: decreasing numbers of exhibitors, dull exhibits of little interest to potential collectors, shows in trouble, inflexibility, ignorance and rudeness of judging, and more. The universal cause, stated or underlying the expression of problems, is the structure of exhibiting that places an emphasis on larger exhibits that contain high quality (read “expensive”) material that most collectors can’t hope to own.

I would say that this is as much a failure of vision as it is a reality. I know a large number of exhibitors of modest means, who once they got serious about it, found ways to acquire impressive material to upgrade their exhibits and be competitive for Gold.

But be that as it may, to a large extent perception is reality, and I accept that there are many potential exhibitors who can’t get out of the starting blocks because of all the negative chatter creating expectations of impossibility: high cost, perceived inability to compete, a belief that interesting exhibits are not welcome, etc.

Part of the problem is a cultural phenomenon: many of today’s younger collectors grew up in the era of Little League competition where everyone is a hero, and everyone gets a large trophy just for showing up. The concept of starting at the bottom and, over time, building something to be proud of is not in vogue; replaced by the expectation of instant gratification.

There are precious few antidotes proposed other than dark hints that we must scrap the current system of judging, and eliminate the rewarding of long, scholarly, dull exhibits so as to bring in more people who can afford to exhibit; and in doing so better reward exhibits that show modern, colorful, inexpensive but interesting material. The theory is that this then will fill more frames (rescuing flagging shows), and draw the big crowds.

Let’s posit that the expected results are achievable – wouldn’t that be lovely! My problem with this line of thought is that it rests on the ignored but seemingly accepted concept that we are dealing with a zero sum game: We can’t get to the bright new world of exhibiting without beheading the old system.

While I reject that, I have to admit that past efforts to widen the base of exhibitors have largely failed. As the father of One Frame and Display classes exhibiting in the U.S., it was my intention to bring in new exhibitors showing modern, inexpensive, colorful and interesting exhibits. To a limited extent that did happen at the start, but over time these categories became additional battle grounds for experienced exhibitors; thus freezing out newbies.

The same thing has happened with other broadening forces: thematic, postal history, postcards, etc. We have yet to see how Topical exhibiting will fare, but it is clear that simply broadening the base of what can be shown is not getting us where we need to go.

If this experience proves anything to me it is that the competitiveness of human beings and the tenacity of exhibiting as it has developed are not going away any time soon; and it is a fool’s errand to hope that it can be bludgeoned to death or that some substitute can be found that will improve matters.

In other words, exhibiting is not a zero sum game. We must accept that there are and always will be many exhibitors who, like the first collectors after the introduction of stamps, set out to gather the best collection he or she can assemble; reflecting these distinctive characteristics: challenge of the storyline, challenge of acquisition, significance of the material, accuracy and discovery (scholarship), rarity, value, and condition. Philatelists are by nature curious people who derive great pleasure in owning beautiful classic things with interesting stories.

My proposal is that we “think” in a different direction: A two-tiered system that continues to reward exhibitors who chose this path, but also welcomes a new method of judging and rewarding exhibits. What might it look like? Here are a few thoughts:

1. We need to recognize that classical exhibiting (NOT exhibiting of classics!) has existed for a very long time. But it needs another name. I would prefer that we not call it Top Tier, Classical Exhibiting, or anything else that says it is somehow better than the new method. Perhaps they might be called Standard or Vintage Exhibits, and the new type called Fun or Developmental Exhibits.

2. The new type must have an element of competitiveness. We have seen almost no response to the

long proposed idea that non-competitive exhibits are welcome at our shows, Competitiveness is an integral part of the Naked Ape, and the sooner we make peace with that the better.

3. Competition can be via a formal judging process, or by public vote. Though the latter has some problems attached to it – notably, stacking the deck by bringing in 50 friends and neighbors, it has the positives of relative simplicity, and rewards according to interest and attractiveness.

4. However, if judged, that does not mean that the same criteria would apply at both ends of the spectrum. Indeed, while the criteria may have some overlap (condition, for example), the object for the criteria for the new tier must award points based on what we want to see in the frames: modern (which we might define as 1950+), colorful, inexpensive, and interesting exhibits.

5. World Series of Philately shows must provide frames for such exhibits at the rate of up to 10% (maybe eventually 25%) of available frames, and those frames will count toward APS accreditation requirements.

6. Non-competitive exhibits will be accepted.

7. Use of album pages will be encouraged.

8. Consideration should be given to banning any material earlier than a rolling 100-year period, (currently pre-1917), and anything valued by Scott at more than \$50.

9. Exhibitors who have opted to compete in the top tier will be ineligible to compete in the second tier, lest they turn it into another “professional” competition. Not even with new exhibits. Period. End of discussion.

10. New exhibitors are not limited to the lower tier. Exhibitors who believe they can be competitive using the classic judging standards can opt to participate at that level at any time; whether they have exhibited in the lower tier or not. However, Develop-

mental exhibitors will never be forced to “move up” to the top tier.

11. Consideration should be given to limiting the number of frames available for a single exhibit to four or five. Assembling ten frames of material is daunting. If we are going to make this a relatively level playing field for all comers, presumed merit based on exhibit size has to be eliminated.

12. The reward system could be medal levels or ribbons based on 1st, 2nd, 3rd, etc. Or some other system that we can come up with. We should not forget that exhibiting today is not really a competition among exhibits, rather a competition to meet a general standard. Only when the special awards are considered are exhibits competing against each other.

13. Whatever it is, the rewards need to be augmented by public acclamation. A public awards ceremony, not an expensive exclusive banquet should highlight these awards. If local or regional shows, there should be press releases to local media, etc.

This is merely a start to an implementation plan, and undoubtedly imperfect. But I submit that, while it will not make everyone happy, it is the direction we need to go rather than trying to scrap the present system and come up with a replacement that will be welcomed and accepted by all (or at least a sizable majority – as Honest Abe is reported to have said, ‘You can’t please all of the people all of the time!’)

What ought to happen now is that AAPE should appoint an implementation committee with at least one representative of the APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ) and persons involved in show administration, modern exhibiting, and judging to consider ideas and philosophical input from you, the Members of AAPE, and to come up with a fully thought-out plan to present to CANEJ.

I anticipate a robust discussion and eventually a way forward.



Found!

The Very First Issue of

The Philatelic Exhibitor

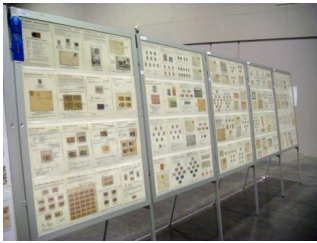
Volume I • No. 1 • Fall 1986

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)



Summer Seminar 2018

Advanced Exhibiting Seminar

A 2-Day Course Presented by Steven Zwillingner

Wednesday, June 27 – Thursday, June 28, 2018

Delve deeply into exhibit organization, storytelling strategies, and methods for demonstrating and displaying essential philatelic information. Learn from fellow exhibitors and apply new ideas to improve an exhibit.

Course Description:

Elevate your exhibiting skills during two-days of analytical discourse focused on improving all facets of a philatelic exhibit. Participate in peer reviews, receive constructive feedback, and expand your knowledge of; effective use of headings, impressive title pages, advanced page design, and compelling presentation techniques. Learn to use your understanding of evaluation criteria used by judges to your advantage. Practice applying new learning to your own exhibit, receive expert advice, and take your exhibit to new heights.

After spending two days with extremely knowledgeable and passionate exhibitors, you will leave with a greatly improved exhibit and the desire to continue to grow as an exhibitor.

This course may be combined with the Monday/Tuesday course, *Intermediate Exhibiting*, to create a continuous 4-day experience.

Intended Audience (who should attend):

- Those who have already exhibited who wish to improve their exhibits
- Individuals who are willing to receive feedback and offer informed comments to others

To get the most out of this course, participants should identify:

- The focus for an aspect of an exhibit
- Item write-ups to improve or add
- Headings, title pages, or treatment to be revised

Participants will need to bring:

- Philatelic materials (or photocopies)
- Copies of exhibit or exhibit pages already prepared
- Samples of exhibits or exhibit pages to use as models
- Laptop computer (strongly recommended)



Meet Steven Zwillingner, Instructor for Advanced Exhibiting Seminar

Steve is best known in the philatelic world for writing about exhibiting through his columns in *The American Stamp Dealer & Collector*, *The Philatelic Exhibitor* and *WE Expressions*. He has also written for *First Days*, *India Post* and *The American Revenuer*. In 2016 he released his book *The Path to Gold – 175 Proven Stamp Exhibiting Tips* and is currently working on his next exhibiting book.

Steve began exhibiting in 2005 and has been exhibiting continuously since then. His exhibiting efforts have resulted in awards at almost all levels: gold, vermeil, silver and certificate of participation. He is a recipient of the AAPE's Ruby Award for single frame exhibiting.

Signed up any new members lately?

In recent months, AAPE 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? In all cases, our continued good health is always due to people like you. Thank you!



Q&A

By Patricia Stilwell Walker

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

No one has offered specific questions for this quarter's column, so I thought I would tackle a topic that is raised in a lot of feedback sessions and exhibitor discussions: treatment. What is it? What parts of an exhibit and aspects of exhibit construction affect the judges rating of exhibit treatment?

I don't plan on repeating a lot of specific detailed advice on "how to" accomplish most of my suggestions, as they are covered quite well in Steve Zwillinger's *Path to Gold* or in previous Q&A Columns.

When I try to tell a friend who is unfamiliar with the idea of competitive stamp exhibiting, I say something like: "you are judged on what you own [Rarity/Condition], what you know [Knowledge and Personal Study] and how well you explain all this to the reader". And it's this last aspect that encompasses all of treatment.

What parts of an exhibit are evaluated as part of treatment?

First and foremost is the **title page**. An exhibit can't have good treatment unless it has a well defined purpose and scope; this is even more important today with the revised APS Judging criteria which allow an exhibitor to tackle "out of the box" subjects. The title page should also offer the reader/judge a road map for how the exhibit will progress. Thematic exhibits have been doing this for years, a large percentage

of exhibitors of all types of subjects have adopted the "plan" approach to providing an exhibit organization.

Examine your plan thoughtfully and make sure that it covers the topic you want to develop within your pages. Does it have the appropriate complexity? Are the various sections balanced based on the material needed to adequately cover the subtopic? Are the sections named logically? If there is illogic involved – for example part of the plan is chronological and part is not, you will need more explanations somewhere (synopsis?).

Figure 1 shows the title page of Kathy Johnson's *The Additional Half Penny Mail Coach Tax in Scotland 1813 – 1839*. It has a clearly called out purpose, a high level plan and short paragraphs describing the geography. Notice that the exhibit is describing a "system" and the plan has sections that are system related (II and V) and others that are marking/geography related (III and IV).

The exhibit plan does not have to be confined to just the title page. More complex subjects make good use of Section Introductions and mini outlines that add a deeper level of development detail throughout the exhibit. This is definitely the case for Kathy's exhibit. Figure 2a is the mini-plan for Section III (geography related) and 2b is the mini plan for Section V (system related).

Second are the page headings: An exhibit can have an excellent plan, but if the plan is not transferred to the body of the exhibit in the page headings, treatment points will suffer. Remember that the judges will get a copy of your title page in advance of the show and be able to assess your scope, purpose and organization before seeing the body of your exhibit. For example if your exhibit is naturally divided into sections, judges will want you to make it easy for them to locate where these sections start.

It is especially important if you cannot force your section breaks to land places within a frame; I know I find it annoying when a section has to begin on the bottom row. Making section breaks obvious is as simple as using large fonts, adding frames, color or shading – anything that makes the page different in appearance.

I tend to think of page headings as having levels. Top level corresponds to the main sections within an exhibit outline, mid level corresponds with subsections and the lowest level is what I refer to as the "page title" or "what is on this specific page and why is it here and not someplace else" title.

Running titles for sections have been adopted by and implemented fairly successfully; the main problem for exhibitors is allowing them to take up too

The Additional Half Penny Mail Coach Tax in Scotland 1813-1839

Add!
1
2

Exhibit Purpose

A postal history exhibit that describes the complex ways the mail tax worked and shows the change in handstamps used.

Background

Mail carriages had long been exempt from tolls. After roadway owners protested, the exemption was eliminated for Scotland only. Beginning June 8, 1813, all mail to Scotland that traveled on four wheel mail coaches on toll roads was to be taxed. The mail tax was abolished in 1839 when rates changed.

Handstamps of England & Ireland

Major post offices in England and Ireland used the 1/2d handstamp on mail they processed and sent to Scotland with routing on the toll roads.

Handstamps of Scotland

Major cities of Edinburgh, Leith and Glasgow used distinctive handstamps like their counterparts in England. Smaller post offices used manuscript markings at first.

Importance

This was the first tax of its kind. While some markings are often seen, many are deceptively difficult.

Early markings and those from remote towns reveal the most information about the operation of the system, which can be understood only when studied in conjunction with the typical markings.

The exhibit is highly complete and presents many rare markings. It is the only exhibit of its type.



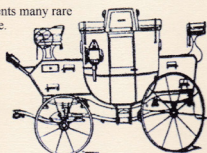
Early Use: 12 July, 1813 London to Edinburgh 1/1 1/2d including the toll roads.

Plan of Exhibit

- I. Introduction of the Halfpenny
 - II. How the Tax Worked
 - III. Handstamps of England & Ireland
 - IV. Handstamps of Scotland
 - V. Exemptions from the Mail Tax
 - VI. The End of the Mail Tax
- Significant items boxed in maroon
 Perspective & Research



The 1/2d coin



The Mail Carriage metal wheels rutted Scottish roads.



Mail Coach

Add!
1
2

1813-1817



25 February, 1815 to London to Lauder 1/1 1/2d unpaid, marked Edinburgh datestamp as transit mark.



23 November, 1815
London to Edinburgh
2/2 1/2d unpaid.
Double rate letter,
octagon Edinburgh
datestamp.

Figure 2a. Mini plan for
Section II of *The Additional
Half Penny Mail Coach Tax
in Scotland 1813 – 1839.*

Figure 1. Title page of Kathy Johnson's *The Additional Half Penny Mail Coach Tax in Scotland 1813 – 1839.* It has a clearly called out purpose and a high level plan.

much “page space”. This problem has several solutions, grayed out text or smaller fonts after the initial page being two of the most popular.

The “page title” is a shorthand way of putting a few keywords describing your item/items at the top of your page, or some place consistently on your page, so that the judges (who are speed reading) don't have to read a lot of dense paragraphs of text to know what is on a particular page.

Where exhibitors run into trouble is with mid-level headings. Your objective as an exhibitor is to pass the “Humpty Dumpty” test. Imagine that all the pages in a frame fall out and get mixed up. Can someone not familiar with your exhibit get them back into the correct order (without looking at the page numbers you

have on the back – you do have those don't you??).

As judges we are looking for an exhibit to “flow easily” – what does that imply? To me, when I look at the pages within a “section” of an exhibit I want to understand what their order or sequence is. How do you as an exhibitor handle this; step 1: if some of your exhibit sections are logically large – several frames – you probably need sub-sections that become part of a secondary running heading.

Now within that subsection what is your sequence? It could be as simple as chronology, in which case you need to put the date of your items in a consistent (obvious) place on each page. My personal preference is that the subsection be, on average, 8 pages or less. If that makes your sub-sections too detailed for

Figure 3. Interior page from Section V of *The Additional Half Penny Mail Coach Tax in Scotland 1813 – 1839*, showing running heading, subsection heading and page title.

V. Exemptions from the Mail Tax

Allowed Exemption

Specific exemptions from the Mail Tax were stipulated 10, August, 1813 to all Postmasters. Only these exceptions were allowed.

Exempt From The Single 1/2d Mail Tax Charge

Mail Types	How Mail was Carried
Exempt Border Towns Mail	Cross border mail carried with out use of toll roads
Carried by Foot Post and Horse Post	Foot-post, Horse Post or Two-Wheeled Gig
Mail Carriage Reverted to Horse Post	Mail returned to horse post - Reverted from Mail Coach I Post Office decision to save toll
Mail Carried by Steamer	Where not Carried onward by Mail Coach for Delivery
Newspapers	Carried by any means including Mail Coach
Soldiers' Penny Letters	Carried by any means including Mail Coach
Local Penny Post	Carried by any means including Mail Coach
Free Frank Letters	Carried by any means including Mail Coach

Free Frank Letter

8 November 1838 Stranraer, Wigtownshire to London, front Free, 1/2d Scottish tax exempt. Handstamp TP Rate 2d London. Penny Post rate applied.



a title page plan – then implement a Section mini-plan.

If not chronological, what is it? Simple to complex? Single rates before multiples? Something else? Whatever it is, the sequence should make sense to you within the context of your subject. If it doesn't, then that is the first problem you need to solve. Once it makes sense to you, and you have made the sequence within subsections consistent as the exhibit progresses, your challenge is to convey that sequence to the reader/judge looking at your pages in the frame. I use that phrasing deliberately; you can offer an explanation in the synopsis for your sequencing but that only goes so far, the flow sequence also needs to be present on the exhibit pages themselves.

V. Exemptions from the Mail Tax

B. Mail Not Carried on Toll Roads

Certain mail in remote northern locations or areas where developed roads had not reached was conveyed without use of toll roads and no 1/2d rate applied.

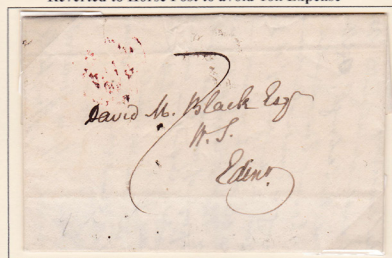
Mail Served by Foot and Horse Post

Thurso to Wick & Sterling to Edinburgh

Reverted to Horse Post to avoid Toll Expense

Reverting to Horse Post:

A faster mail coach road was not used to avoid toll, reverting Stirling to Edinburgh mail to horse post.



22 October, 1826 Sterling to Edinburgh, carried by horse post.

Seasonal Foot Post:

When Mail Coach roads became impassible, footpost alternate routes were used.



7d unpaid, correctly rated mail via horse post and not on mail coach roads.

Re-Rated for Winter Carriage by Foot Post



25 November, 1822 Thurso to Wick, Far northern Caithness province, directly by Orkney Islands. 4d unpaid re-rated to 6d for the longer distance foot post carriage.

Figure 2b. Mini plan for Section V of *The Additional Half Penny Mail Coach Tax in Scotland 1813 – 1839*.

Here is how Kathy does it in our example exhibit: *The Additional Half Penny Mail Coach Tax in Scotland 1813 – 1839*. Figure 3 is a page from Section V. The section is named “Exemptions from the Mail Tax” – the Mini-Plan lists the second of the allowable exemptions as “Carried by Foot Post or Horse Post”. You will note that the Section heading is on the top left, the subsection at the top right. The specifics of the material on the page (the page title) is the second line of the top right.

So when your feedback is: “I’m confused by your treatment” – please ask why, that will point you in the correct direction for a solution.

Special thanks to Kathy Johnson who supplied the illustrations for this column at the last minute.



How the AAPE Can Save Organized Philately

By Gary Wayne Loew



The Lamar, University (Texas) marching band. What would they be like at a stamp show? Something to ponder?

“We [probably] don’t need marching bands and psychedelic lighting to enliven stamp shows. But we do need to make stamp shows exciting. And AAPEs are just the folks to lead the way!”



Perhaps the future of philately as a hobby may no longer depend upon successful stamp shows, but in my view the future of organized philately remains dependent upon the prosperity of both WSP and local/regional shows. Specifically, both stamp dealers and the exhibitors they serve need healthy stamp shows. At the heart of stamp shows are exhibits.

What is the greatest asset of the American Association of Philatelic Exhibitors? Certainly the AAPE plays the leading role in supporting and advancing philatelic exhibiting at WSP shows and other venues. The AAPE offers valuable services to members, including a Title/Synopsis page Critique Service and its important Exhibition Critique Service. Many members have generously allowed their exhibits to be publicly available on the AAPE’s website – a valuable resource to exhibitors and philatelic researchers alike. The AAPE supports youth exhibiting in a wide variety of ways. I could continue at length about all of the resources that this Association provides to the hobby of philatelic exhibiting.

But by far, the greatest asset we have is the deep understanding of postal artifacts possessed by our exhibiting members. Our exhibitors recognize the historical context within which their stamps and covers came into being. They document advances in communications, social policy, logistics and transportation. Exhibitors identify the origins of wars and the implementation of peace. They tell the story of the evolution of our society through their exhibits.

Our exhibitors – whether they dwell upon it or not – are historians, economists, and social scientists. AAPEs do more than collect and exhibit. Many write and publish extensively. They sit on boards and committees of philatelic societies. They work diligently on local and regional stamp shows, including WSP events. They are the heart and soul of philately.

I received some very insightful and important feedback after my “Radical Proposal” appeared in one of my previous columns here. Indeed, in the previous issue of TPE (October 2017), Steve Zwillinger’s article “A Thought and a Challenge” offered some important ideas to improve how today’s exhib-

its could benefit from straightforward improvements to exhibit frames.

Some time ago, Grand Prix exhibitor Ed Grabowski offered a one framer about mail-order fraud. It made perfect sense to include his Oxypathor device (Figure 1) as part of the exhibit. Yet, Ed had to resort to mounting the device onto the top of the frame because of today's two-dimensional structures (and two-dimensional thinking). One could make the case that the Oxypathor is not a postal artifact and thus tangential to the exhibit.

But what about the cliché illustrated in Figure 2? For an exhibit on Silver Jubilee printing, this one-inch thick device would make a powerful statement, but won't fit into a frame. Or, consider the mailing tubes in Figure 3. These are "covers" pure and simple. But you won't see them in any of today's exhibit frames. Frames such as Steve illustrated would eliminate such constraints.

I completely support Steve's position that it is up to us AAPEs to take the initiative and ensure that Boston2026 is a truly 21st Century event. If the AAPE does not actively participate in the redesign and extension of frames, we will have only ourselves to blame when the results do nothing to enhance the future of exhibiting. The failures of the NY2016 frames must serve as a warning to us all. Standing still is not an option. And frame redesign is about more than materials, weight and storage considerations.

Moreover, we need to think outside the frame. We need to think about how we AAPEs can contribute even more to organized philately. I include several things in this phrase. AAPEs can help improve the attendance and health of stamp shows. AAPEs can attract additional attention to the exhibits shown at stamp shows. AAPEs can entice more collectors to the joys of exhibiting. And AAPEs can help improve membership in the clubs and societies that comprise organized philately. How can AAPEs possibly accomplish all this? Allow me to go off on a little tangent that will help me make my point.

Modern commercial trade shows are not quiet places. Every booth has its company representatives standing out front trying to seize attendees' attention. Many booth reps wear microphones and narrow-directional speakers to call out like carnival barkers. Trade show booths are a panoply of bright colors and exciting visuals. And from my own experience working at shows, perhaps one third of consumer trade show booths employ large screen HDTV displays with bold, dynamic graphics designed to capture your attention and lure you into the booth.

There is an energetic hubbub of activity at modern

A bit more exciting is a stamp show (like St. Louis Stamp Expo) that can attract no fewer than 17 people in just one 14-foot section of their main aisle. And yes, with over 600 kids normally coming through their doors on tours each year, it is definitely an exciting stamp show! What did other areas along their aisles look like? Same.



commercial trade shows. But not at stamp shows. Increasingly, the reputation of stamp shows are austere, subdued events designed (it would appear) to lull one into a static torpor and to leave undisturbed the geriatric visitors wandering the exhibits and booths. That is not a healthy reputation! Please don't get me wrong, I just love attending stamp shows. But not because they are "exciting" and not because they "amp me up."

And you wonder why the youth and young adults of philately don't show up at stamp shows? I'm sorry... intellectual catatonia is not a draw for these folks. Playing with buckets of stamps is simply not enough.

Just to be clear, I am not suggesting that stamp dealers hire booth babes! (At least, I'm not suggesting that here.) But stamp shows need to kick it up a notch... or two. Everyone, of every age, will benefit when we add some dynamics, some excitement to stamp shows.

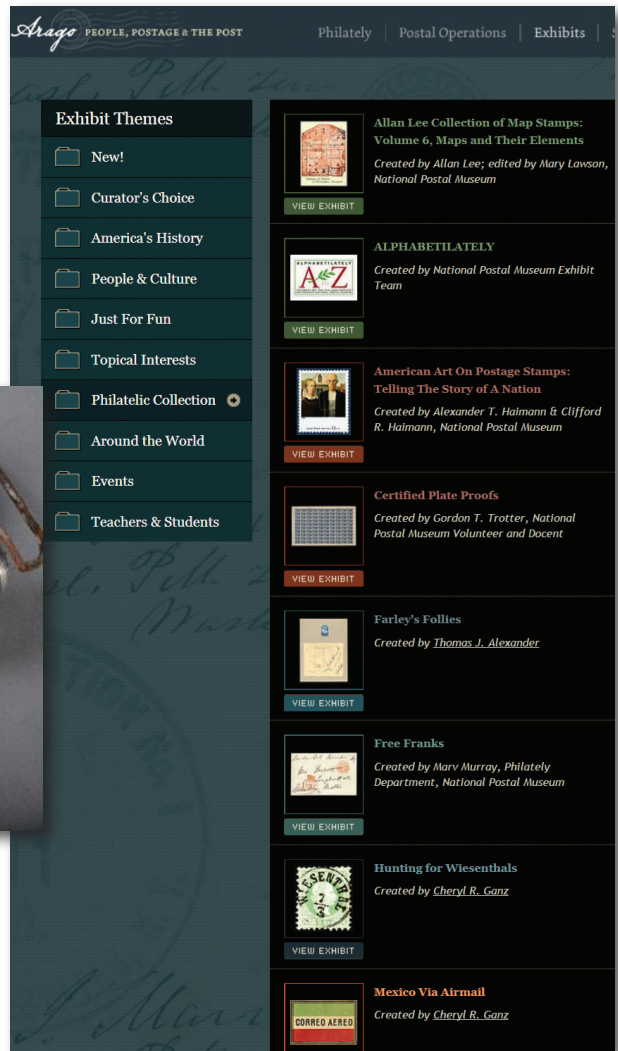
And this is where the exhibitor-members of AAPE must play a crucial role. It is time to create new ways to attract audiences to stamp shows. And please recognize that I'm not suggesting that we replace what we now do. But we surely must supplement what we now do. I'm perfectly happy to see traditional exhibiting continue along its current evolutionary path. But as I alluded to in my previous column, we must take advantage of the huge store of intellectual property (IP) possessed by AAPEs and go beyond the stamps and covers in our collections. We must create new ways to share our knowledge and story-telling abilities. To be clear, I am not suggesting anything competitive in nature, certainly not along the lines of current WSP or FIP exhibits.

There are two aspects to this: content and media.



Figure 1 - Oxyphator

Figure 4 - Arago; courtesy the Smithsonian National Postal Museum



Let's start with media. Steve Zwillingner and I and several others have made the point about using video displays to provide an alternate (that is, a supplement) to physical exhibits. Consider, for example, electronic kiosks distributed throughout the exhibit space, each displaying a different Arago "exhibit" from the National Postal Museum (arago.si.edu). These are real exhibits of real philatelic objects owned by the NPM (Figure 4). Why aren't we showing this amazing collection of resources at every stamp show?

An exciting aspect of adding the NPM's Arago exhibits to stamp shows is that they can be tailored to each show's themes. For example, several upcoming shows are celebrating 100 years of airmail. Imagine adding a few of the many Arago airmail displays to each show's exhibit space! This would give show committees an exciting resource to publicize. They can attract attendees beyond the stamp-collecting public. They can build show traffic!

At first, I thought these kiosks should be end-aisle "caps" to the rows of exhibit frames. But that is an

unnecessary limitation. Why not also intersperse these kiosks within the traditional exhibit frames? Far from distracting viewers from the traditional exhibits, kiosks will serve to draw viewers into the otherwise austere, long rows. And kiosks don't need to be as silent as their neighboring exhibit frames. Narrow-directional speakers can add narration to displays without disturbing viewers of adjacent exhibits.

But, why confine kiosks to the exhibit areas? Let's intersperse kiosks among the dealer booths. Dealers need to attract traffic. Kiosks can stimulate traffic flow without distracting from dealers' wares. Indeed, perhaps a few creative dealers can have their own displays, capturing the attention of show attendees to booths.

And how do the AAPEs play a role? Well, the NPM has these wonderful software tools to create Arago displays. How about opening up these tools to AAPE exhibitors? I'm not talking about competitive electronic exhibits. Rather, exhibitors can create an



Figure 2 - 1935
Silver Jubilee
Cleche'
(reverse image)

Figure 3 - Merchandise
Sample Containers.



exhibit material. Many future generations of philatelists will enjoy – and benefit from – the hard work that exhibitors invest in building their exhibits. Preserving and codifying the IP of the AAPEs is another advantage of adding personalized Arago-like displays to stamp shows.

Thus, the medium of kiosk displays opens many possibilities for stamp shows. Now, let's talk about content. Allowing AAPEs to create Arago displays of their own postal artifacts is a logical first step. But it need not be a limitation. Consider, for example, a research project I've recently begun. I am planning a series of articles (and perhaps a book) tentatively titled "The Postal History of the American Presidency". As an Atlanta resident, I'll be starting at the Jimmy Carter Presidential Library looking at the correspondence of the Carter administration, including the original envelopes. Those covers won't be mine, of course, but they are a national treasure. There are stories to be told here that only the lens of philately can provide. And they will make for some exciting postal history in an area previously unexplored.

If the postal artifacts contained in a presidential library can sustain a series of published articles, they can also provide the content for truly exciting and creative Arago displays. Indeed, when one considers the wealth of exciting, imaginative articles that are published in the "popular" philatelic press (e.g., the *American Philatelist*, the *ASD&C*, *Linn's*), there is an endless supply of material that could be utilized to create Arago displays for stamp shows. Who are among the most frequent authors of these articles? Why, AAPEs, of course!

None of this is easy and none of this is cheap. An investment in infrastructure is necessary to provide

the kiosks. An investment in software is necessary to support Arago-like displays. And an investment of time and effort is necessary to create the display content. A partnership is called for among such groups as the AAPE, the ASDA and the NPM.

Fortunately, such an entity already exists. In October 2016, the American Philatelic Society took the initiative to host a "Summit on the Future of Philately". Under the leadership of Executive Director Scott English, the APS forum heard from thought leaders across all of philately. The resulting report (stamps.org/userfiles/file/reports/FOP-Summit-Summary.pdf) details specific recommendations to ensure the future of the hobby.

Section 3 of the report addresses "The Future of Stamp Shows and Dealers". This section states, "The goal of a stamp show is to meet the needs of a diverse constituency." In my view, we need to further diversify that constituency.

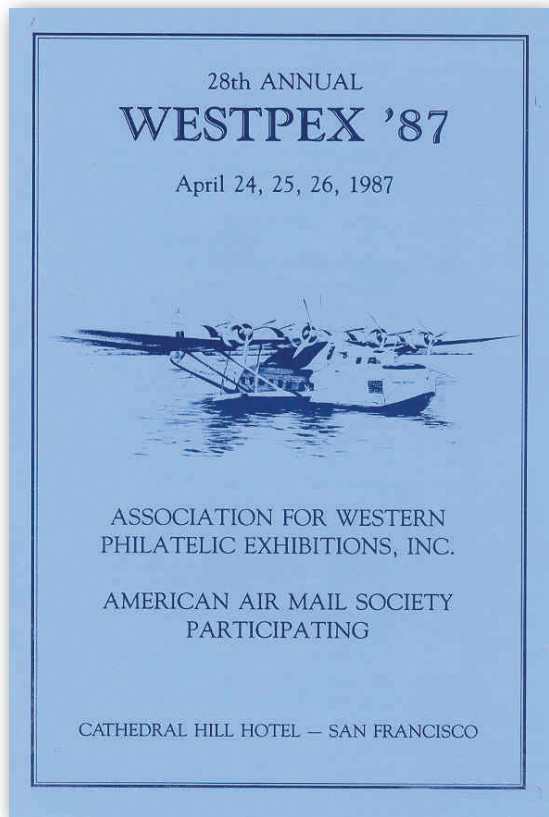
One of the results of the Summit was the creation of a permanent working group to refine and implement the recommendations contained in the Summit's report. That working group has held several meetings and continues to move forward. I strongly urge the working group to emphasize my proposals here as a part of its agenda.

We don't need marching bands and psychedelic lighting to enliven stamp shows. But we do need to make stamp shows exciting. And AAPEs are just the folks to lead the way!

Where'd these **GO?**

Classy Show Programs

By Barron Hyatt



One of the more amazing circumstances in the hobby of stamp collecting is the weird history and evolution, if you will, of stamp exhibitions in this country. Mind you, I'm remarking on such events here in the United States. I don't know if the thoughts expressed below hold true for shows in other countries.

Today, it is safe to say that we have almost as many national stamp shows in America as we have ever had before. We probably had a few more about ten years ago, but in 2010, the field of stamp exhibitions is as healthy as it has ever been. I say this with a few reservations. Some show committees out there will say they have trouble filling their bourses or that it's hard to fill all of the exhibit frames—but by and large, these are minor headaches that show committees have always experienced.

It's harder than ever to find good venues for our shows, small and large. Hotels are not as well-suited as they once were for these events, either in price or

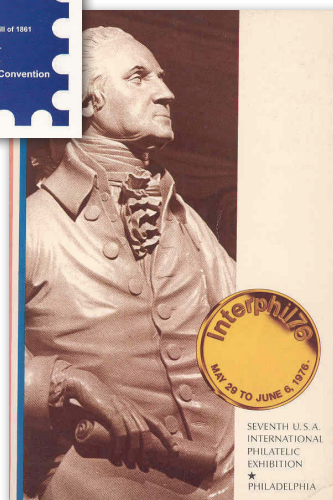
in the facilities they offer. But again, these are problems that have been with us since Hector was a pup.

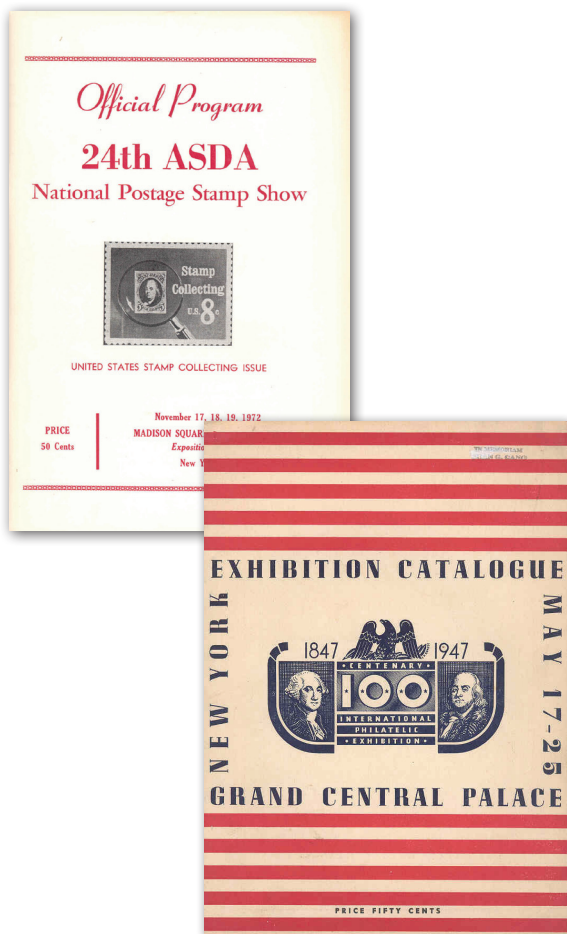
It's nice to point out that our great oldtime shows, the ones founded decades ago, are in fine shape—from all outward appearances. See the ads in the philate4lic magazines for some of the granddaddies of them all, like WESTPEX in San Francisco and The March Party in Cleveland. Other major shows like NAPEX, FLOREX, Rocky Mountain Stamp Show, Sarasota National Stamp Show, St. Louis Stamp Expo and others are thriving—all of these are excellent symbols of the hobby's robust condition. And get this: our shows survive and prosper in spite of what naysayers were moaning ten years ago when many thought the Internet would be their death knell. And we grow new ones, like SEAPEX in the Seattle area!

All this leads to a good question: If our shows are so bright and chipper, then what, pray tell, has hap-



As one can easily see, the show programs from philately's past are colorful keepsakes of our major events.





pened to the state of our stamp show printed programs? Five examples from past events are shown on this page.

Today's show programs, with ultra rare exception, are merely folders offering event calendars, exhibits lists, and bourse table locations. They're not the wonderful pieces of true literature they used to be. For instance, 40 years ago the ASDA National Postage Stamp Show program had over 100 pages filled with ads and articles about stamps and stamp people. The old WESTPEX program was always good read and, by gosh, still is!—and wow, don't let me get into what Chicago's COMPEX program looked like years ago. I have a bound volume of them. Of course, international programs (shown are CIPEX and INTERPHIL '76) always are large, fun to read and filled with stuff.

It would be wonderful to see a stamp show decide (like APS's wonderful StampShow every year) to make their program a real booklet—with real meaty material in it. Such tomes are major hobby souvenirs—and when people take them home, they are not only full of memories, but excellent long term promoters of the hobby!

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

Literature: www.fipliterature.org

Maximaphily: www.maximaphily.info

Postal History: www.fippostalhistory.com

Postal Stationery: www.postalstationery.org

Revenues: www.fip-revenue.org

Thematic Philately: www.fipthematicphilately.org

Traditional Philately: www.traditionalphilately.dk

Astrophilately: www.astrophilatelist.com

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Ever Used This?

www.aaape.org/docs/AAPEApplication.pdf

Take a minute and go there and print out the membership application you find there—and keep it handy for signing up a new member.

How convenient!



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



Update:

The George Brett Cup for 2018

By Mike Ley

The 2018 George Brett Cup Competition sponsored by AAPE for 20th Century exhibits will 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.

On December 26 Mark Schwartz sent out invitations to the exhibitors of sixty-six eligible exhibits. The exhibits qualified by winning a WSP Grand or Reserve Grand award in 2015 or 2016, or by achieving a point score of 93 or higher at a 2017 WSP show.

We will have 150 frames set aside up to the end of February, and competition for them is expected to be heavy. After that, it depends on entries from other Societies. We may or may not get additional frames. RMSS has also reserved 100 combined frames for the India Study Circle and Philatelic Congress of India. There is floor space for up to the 350 frames which the show has available.

This will be an exciting show with plenty of exhibits, dealers, and seminars which will begin on May 24, the day before the show opens. AAPE will once again have a society table at the show.

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

**Will we see you in 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



Judging at Stamp Shows

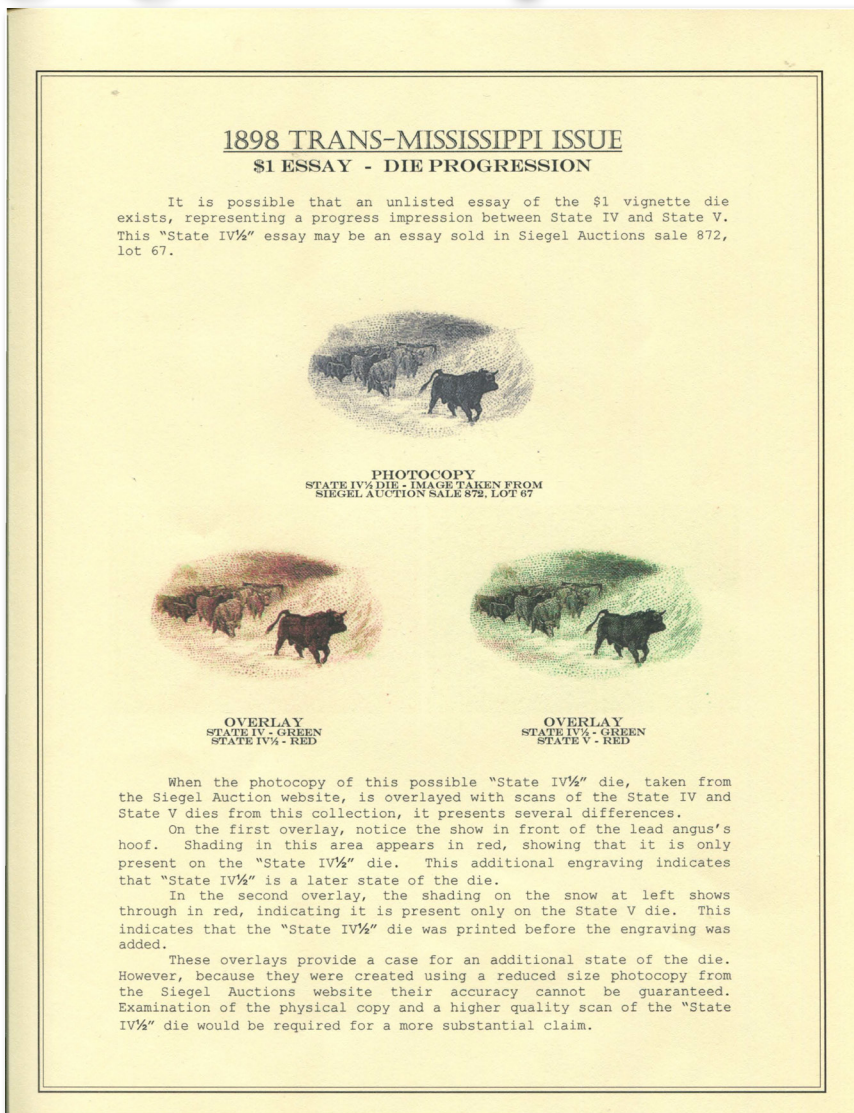


Figure 1.

Judges, in an ideal world, of course, complete writing the Exhibit Evaluation Form (UEEF) before the start of the Feedback Session at stamp shows.

Judges usually rely upon the completed evaluation pages to guide discussions with exhibitors and then, at the end of the Feedback Session, the forms

are turned over to the Chief Judge. Many judges keep a photocopy of the completed Evaluation Forms as a backup; if an exhibitor has a question about something we wrote, we know exactly what we said. I've found another use for the photocopies. I use them to structure my comments at the Feedback Session.

It used to be that when an exhibitor for whom I

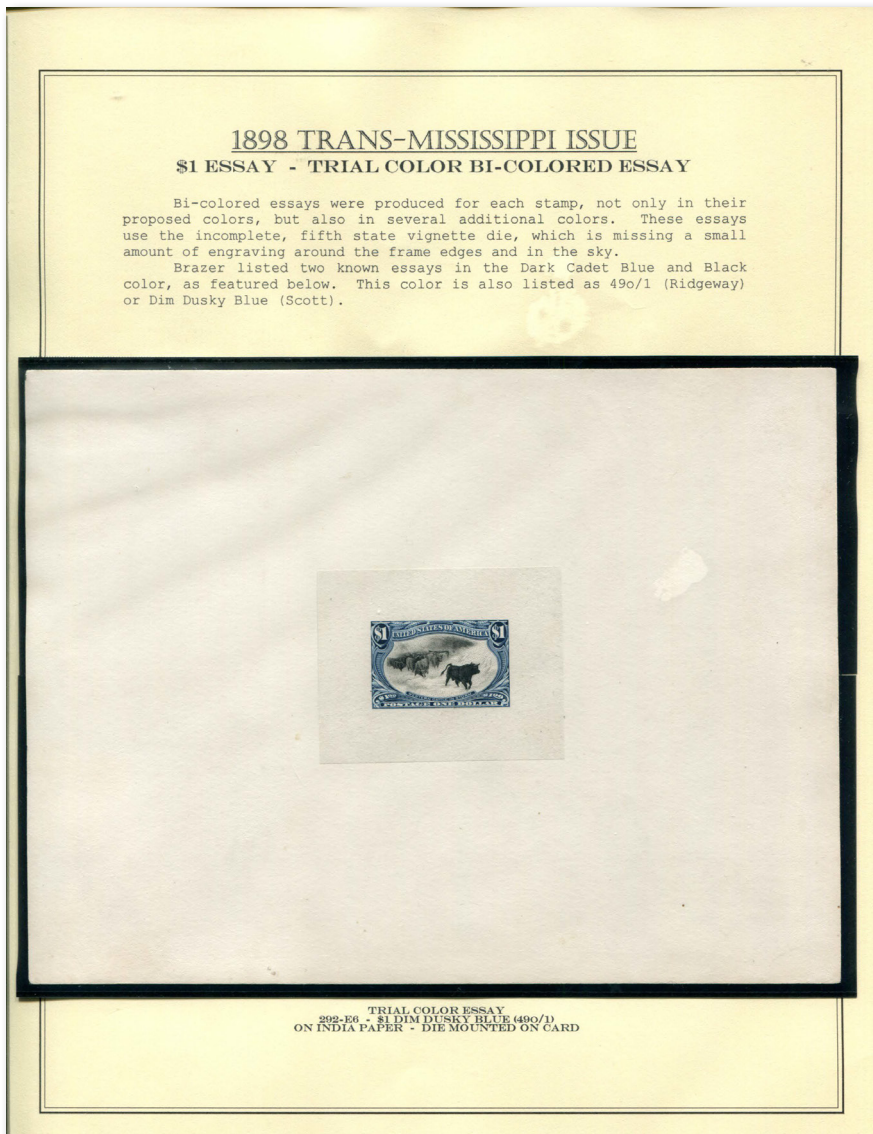


Figure 2.

was first responder wanted to discuss his or her exhibit at the feedback session, I would scan the EEF, quickly prioritize my thoughts, and then discuss the key points I wanted to communicate. Now, I add an additional step in my routine as I get ready for the Feedback Session. I take a red pen and identify, on the photocopy of the EEF, the key points I want to present to the exhibitor in the short time we have for discussion. I may have five or six or more comments on the EED, but that is more than can be discussed during the Feedback Session. By identifying the key points in advance, I do not have to pause to reread my notes to know what I want to say; it's already laid out.

I mark my comments in priority order (1,2,3) so not only do I know what I want to say but I also know the sequence in which I want to make them. I also indicate (or annotate) supporting points (1a, 1b, 2a,

2b) so if the exhibitor has a follow-up question, I am immediately prepared to expand or substantiate my comments.

If I meet with the exhibitor at the frames, I have a prioritized list of key observations already prepared without having to review the exhibit to figure out what I want to say. We've all learned that an outline is an excellent way to prepare for an ordered presentation of information in an exhibit. I'm trying to apply my exhibit presentation skills to my judging presentation skills. It helps make me feel organized and more prepared.

Exhibits and monographs

One of the areas that I find both gratifying (as a reader, collector and exhibitor) and troubling (from a taxonomic perspective) is the increasing convergence between photocopies of exhibits and monographs with illustrations of philatelic items included.

1898 TRANS-MISSISSIPPI ISSUE
\$1 ESSAY - COMPOSITE ESSAYS

This early composite essay was made by combining the vignette and frame used for the bi-color essay. Two essays in this style were recorded by Brazer, who described them as "liver brown" on India paper. Note the unfinished shading on the corn husks in the frame.

Figure 3.



COMPOSITE ESSAY
 292-E7 - \$1 DUSKY RED ORANGE
 BRAZER: 292E8



AT RIGHT: ENLARGED PHOTOCOPY
 OF DIE, SHOWING UNFINISHED
 SHADING ON CORN HUSKS IN THE
 FRAME.

The essay below is another, similar essay in black, which was not recorded by Brazer and is unlisted by Scott. This essay is also missing engraving on the corn husks in the frame. Like the essay above, it is also missing engraving directly to the right of the "Western Cattle In Storm" label.

BELOW: ENLARGED PHOTOCOPY OF
 DIE, SHOWING LACK OF ENGRAVING IN
 THE SNOW TO THE RIGHT OF "STORM".



COMPOSITE ESSAY
 292-E7 VAR - \$1 BLACK
 BRAZER: 292E7 VAR
 PF CERT # 0377825

As a new publisher of philatelic exhibits (more about that in the next issue of TPE), I am increasingly aware of the make-up of exhibits and how they appear in printed form.

I think the differences between printed exhibits and monographs are increasingly beginning to blur. Figures 1 -3 are from an exhibit Changing the Subject – A History of the 1898 Trans-Mississippi Issue, a portion of which was shown at StampShow in Richmond this past August. Looking at these pages can we tell if they are from an exhibit or from a monograph? If the original was shown in a frame and received a medal would that make it an exhibit?

If the exact same pages were not shown in a frame but were reproduced in a stand-alone format would it remain an exhibit or would it become a monograph? Does the manner in which content – even identical content – is viewed change its characteristics or its

classification?

Is the only difference between content as an exhibit and this content as a monograph the presence of original material? If we photocopy an exhibit with a lot of text, does it become a monograph?

We've all seen exhibits that we think look like monographs. We've also seen exhibits that couldn't be mistaken for monographs. If there is a continuum that runs from 'an exhibit that looks like an exhibit' to 'an exhibit that looks like a monograph', what is the midpoint? What is the tipping point? Is there a way to distinguish between them other than with a subjective feeling? This is one of the emerging questions in my mind in exhibiting and judging. Or, perhaps to put it another way, how do we distinguish between many words and diagrams in an exhibit and too many words and diagrams in an exhibit?

I welcome your thoughts.

Charles J. O'Brien III

Techniques to reduce a ten frame exhibit to eight frames:

11x17 Layout Schemes to the Rescue



While considering an application for my New York World's Fair 1939 exhibit at NY 2016, it was imperative to reduce my ten frame exhibit by two frames. In its full ten frame splendor, the exhibit received Gold Medals at national shows ten times, receiving a Reserve Grand Award on four occasions. So, reducing the exhibit by two frames of material would be very challenging. To alleviate this problem, the entire exhibit would be rewritten using 11x17 pages, exclusively. The extra space down the middle of an 11x17 page offers lots of potential. With some careful planning and layout techniques, nine frames of material were reworked to fit within the allotted eight frames of space using techniques shown here. These methods developed into several overlapping schemes and patterns. Each page was a literal jigsaw puzzle requiring several attempts to solve. To me, it was fundamental to show the whole stamp, the complete postmark and the entire cachet. So the overlapping schemes had to acknowledge these necessary requirements. The open 'real estate' remaining between the philatelic items would be utilized for necessary explanatory text. In nearly every case, 'word-smith' techniques were required to make the salient points fit into the available space. Numerous drafts were developed to accomplish this task. None were easy, but the result was worthwhile.



FIRST CACHETS

ARTCRAFT CACHETS
LEO AUGUST & SAMUEL AUGUST

HISTORY

By the late 30's, the Augusts had become the largest cachetmaker, with their Washington Stamp Exchange cachet line, producing first day covers since 1931. A customer suggested that the Augusts consider producing an engraved cachet as an improvement over their existing cachet. A meeting was arranged with William Decker, of the Woodbury Co., printers of engraved letterheads for over 25 years. The Augusts were impressed with the quality and decided to launch the new cachet line with Washington's Inauguration issue of April 30, 1939.

ARTCRAFT CACHETS, LEO AUGUST & SAMUEL AUGUST
First Cachet
Type A1: Light Puffy Clouds, Date
Note: Regular Size: 3 1/8" x 6 1/2"

ARTCRAFT CACHETS, LEO AUGUST & SAMUEL AUGUST
First Cachet
Type B1: Light Swirling Clouds, Dark Line at Bottom of Vignette, Date
Note: Special Size Variety: 3 1/8" x 5 1/8"

ARTCRAFT CACHETS, LEO AUGUST & SAMUEL AUGUST
First Cachet
Type A2: Light Puffy Clouds, Date
Note: John Sidenus Variety: "First Day of Issue" in Green

ARTCRAFT CACHETS, LEO AUGUST & SAMUEL AUGUST
First Cachet
Type C1: Dark Swirling Clouds, Dark Line at Bottom of Vignette, Date Omitted
Note: Regular Size: 3 1/8" x 6 1/2"

FIRST ARTCRAFT CACHET

When the Post Office announced that the New York World's Fair stamp would be issued on April 1, the Augusts decided to produce an engraved cachet for this potentially popular issue. Apparently, there was not enough time to create a design and produce a printing plate from scratch. But William Decker had an engraved printing plate with the New York World's Fair theme, the *Trylon and Perisphere*, for use on letterheads. Woodbury artist, Al Nelson, reworked the plate and the result became the first ArtCRAFT cachet.

Layout Type A: A typical layout of four covers is similar in yield to two 8 1/2 x 11 pages. However, the space between 8 1/2 x 11 pages would not be available. The 11x17 page, however, promotes use of the extra space and in this case offers space for explanatory text for all four selected covers.

“To me, it was fundamental to show the whole stamp, the complete postmark and the entire cachet. So the overlapping schemes had to acknowledge these necessary requirements.”



First Day Cover.



CARTER CACHETS
F. T. CARTER
Type A1: World's Fair: Blue & Red
Type A2: World's Fair: Blue Red & Brown
Type A3: Statue of Liberty; Flag
Type A4: Statue of Liberty; Eagle
Type A5: Statue of Liberty; Eagle



ISSUE SPECIFIC CACHETS
CARTER CACHETS
F. T. CARTER
CHAMBERS GOLD BOND CACHETS
FRED CHAMBERS



First Day Cover.



CARTER CACHETS
F. T. CARTER

F. T. Carter produced cachets from 1938 to 1942 utilizing available printing cuts. According to an enclosed staffer, these FDC's sold for 25c. During the 1940's, he moved from Denver to El Paso where he operated Carter's Tours & Hikes.



Layout Type B: A five cover layout.



International exhibiting is different in a number of ways from philatelic exhibiting on the national level. For instance, a fledgling entry must have no more than five frames—a constraint that requires some imagination when a nine or ten-frame national-level exhibit must be reduced in page count. Above: the entryway to World Stamp Show-NY2016 in New York City, May-June 2016.



Layout Type C: An alternative five cover layout with two # 10's.



CARTER CACHETS
F. T. CARTER

- Type A1: World's Fair Blue & Red
- Type A2: World's Fair Blue Red & Brown
- Type A3: Statue of Liberty, Flag
- Type A4: Statue of Liberty, Eagle
- Type A5: Statue of Liberty, Eagle

ISSUE SPECIFIC CACHETS

- CARTER CACHETS
F. T. CARTER
- CHAMBERS GOLD BOND CACHETS
FRED CHAMBERS

CHAMBERS GOLD BOND CACHETS
J. FRED CHAMBERS

Joseph Fredrick Chambers (1899-1992) from Luckey, Ohio, produced simple text cachets from 1931. Like many cachetmakers, he produced cachets as a hobby business, creating approximately 30 covers per issue. Chambers was a railroad telegraph operator and later employed as a traffic manager and salesman.

CARTER CACHETS
F. T. CARTER

F. T. Carter produced cachets from 1938 to 1942 utilizing available printing cuts. According to an enclosed stuffer, these FDC's sold for 25c. During the 1940's, he moved from Denver to El Paso where he operated Carter's Tissues & Hikes.

E. D. Rippen
c/o.
F. T. Carter
809 - 24th St.
Denver, Colo.

Layout Type D: A six cover layout leaves space to show the stamps, cancels and cachets while providing ample space for explanatory text.

Layout Type E: An alternative six cover layout featuring four different cachetmakers.



ISSUE SPECIFIC CACHETS

- HARRISON CACHETS
WALLACE K. HARRISON
- HOUSE OF FARNAM CACHETS
VERA FARNAM MCLOUD & BILL MCLOUD
- HENTHORNE CACHET
WILLIAM HENTHORNE
- HORN CACHET
LESLIE 'TRADER' HORN

HENTHORNE CACHET
WILLIAM HENTHORNE

William Wheeler Henthorne (1920-1944) was born in McGregor, Iowa and died in action as an Army Captain, near Myittha, Burma. Henthorne produced handdrawn cachets for his personal use from 1935 to 1941.

HOUSE OF FARNAM CACHETS

VERA FARNAM MCLOUD & WILLIAM MCLOUD
House of Farnam started in 1936 by *Marion Duly Farnam* and *Vera Farnam* in Cleveland, Ohio. Following the Farnam's divorce in the late 1930's, Vera married William McCloud. Together they continued to produce House of Farnam cachets for over 25 years.

HORN CACHET OR UNKNOWN?
LESLIE 'TRADER' HORN

This cachet is unsigned. It resembles the style and colors used by Horn on other issues.



Layout Type F: A seven cover layout: shows varieties of the same cachetmaker.

Layout Type G: An alternative seven cover layout: shows varieties of three different cachetmakers.



Judging Importance in Revenue Exhibits.



By
Ronald E. Leshner

Judging the importance of exhibits is done in two parts, the importance of the exhibit in the context of other exhibits of the same subject matter and the importance of the exhibit in the context of philately. It is this second context which I would like to address as it is applied to revenue exhibits.

How is one to view the philatelic context of revenue exhibits? It may be useful to break this subject into four parts: (1) the importance of revenues compared to postage, (2) the importance of the revenues of a given political unit, (3) the importance of revenues used over a period of time, and (4) the importance of a specific type of revenue exhibit.

Importance of Revenues Compared to Postage

Those of you who know me will suspect that I have framed this as a loaded question. Perhaps. In my forty plus years of exhibiting, the judging corps' view of the importance of revenues has evolved. When I first started exhibiting in the early 1970's revenue exhibits were viewed as not very important. That in spite of the first Champion of Champions crowned was a revenue exhibit. But it would be decades before another revenue exhibit would wear the Champion of Champions crown. During those decades, revenues were viewed as second class citizens in our hobby of philately.

When I first starting judging in the late 1980s, I recall discussions of exhibits that included high denomination stamps from the British area. If a one pound or five pound stamp (inscribed postage and revenue, mind you!) had a manuscript cancel, the discussion focused on how that was a revenue use and not a postage use. and although importance was not a formal criterion in those days, the stamp with a manuscript (revenue) cancel lowered the medal level to be awarded to the exhibit.

Once revenues were accepted as a separate class in international philately and a definition of revenues was accepted, this denigration of revenue usage had to be viewed in a new context. The definition of revenues included "fee for a government service." Are not postage stamps then a subset of revenues? After all, postage stamps pay a fee for a government service, that is, the delivery of first class communica-

tions and parcels. Okay, I am well aware that this is not how the discussions of importance takes place amongst the judges today, but logic points us in a more informed direction. Someday, perhaps.

Importance of Revenues of a Given Political Unit

How does one assess the importance the importance of the revenues (or postage stamps, for that matter) of a given political unit? Are the revenues of a country of large land area more important than a country of a small land area? Chinese revenues more important than Sri Lankan revenues? United States revenues more important than Missouri revenues? Or St. Louis revenues?

Perhaps one should not use land area. How about population? Are Indian federal revenues more important than the revenues of Barwani?

Are the revenues of the mother country more important than those of its colonies? British revenues more important than its Americas revenues? Of course, we might say: besides the Americas only were used in Canada and the Caribbean colonies and not in the fourteen colonies (the thirteen familiar colonies along with Nova Scotia) along the Atlantic seaboard.

I think we can agree that the sole criterion of importance should not be land area or population affected by the revenues. But neither should this sort of discussion be totally discounted.

Importance of Revenues

Used for a Period of Time (or Not at All)

Imagine with me an exhibit of Maryland revenues (I actually have such an exhibit that was shown a number of years ago). There are more stamps than I can show in the number of frames available so I have to decide whether or not to include an example of a design printed on special paper that was intended to be used for printing bank currency. In the wisdom of the Maryland legislature this was intended to apply only to banks which the legislature itself did not charter.

It turns out that there is only one bank in the state that they did not charter - the Baltimore branch of the Bank of the United States. The cashier of that branch bank refused to use the revenue stamped paper. The

cashier is dragged into court and upon appeal winds up in the U.S. Supreme Court. The decision is against the state, a landmark decision of the Marshall court. So the stamped paper is never used. Does the exclusion of that piece of paper increase or decrease the importance of my exhibit?

Okay, I hear your objections to my example. What about the period of time of the whole subject or exhibit?

Let's try another example. An exhibit of the United States Second and Third Issue documentary stamps (Scott R103 - 150). These stamps saw service from sometime in 1871 until September 30, 1872. Certainly less than two years. They succeeded the First Issue, which saw service from October 1862 until sometime in 1871. Compare the importance of these two exhibits. Before we dismiss the Second and Third Issue revenues as relatively unimportant because of their short period of service, the Third Issue includes the \$500 Persian Rug, one of the most fabled of U.S. revenues.

The Importance of a Specific Type of Revenues

This question arose in my early days of exhibiting both nationally and internationally. How can an exhibit of wine tax stamps possibly be as important as an exhibit of documentary stamps featuring large transactions valued at millions of dollars (think bond issues to build the transcontinental railroad or the deLesseps effort to build the proposed canal in Panama)?

An international jury questioned how important an exhibit of the U.S. private die proprietary stamps could possibly be versus a wholly imagined exhibit covering all of U.S. revenues (my last estimate of the number of U.S. federal revenues approaches 20,000!). While it might be possible to assemble an exhibit of all the revenues of Lichtenstein in a single exhibit and then say that such an exhibit is very important, one cannot apply a similar criterion for

the revenues of France, for example. Those sorts of questions in fact were a deciding part of the jury discussions in the past.

The Importance of Traditional and Fiscal History Approaches

Is there an inherent advantage of the historical discipline over the traditional discipline to the exhibiting of revenues? Over the forty-five or so years that I have been exhibiting revenues the approach to exhibiting has changed remarkably. The already first Champion of Champion exhibit was a revenue exhibit using what we called the traditional approach or discipline. Today the most highly rated revenue exhibits are assembled using the fiscal history approach or discipline. While I do not have access to the discussions of the juries that have rated the aspect of importance that I have been discussing, I strongly suspect that today the fiscal history discipline trumps the traditional discipline in revenue exhibits.

Some Final Thoughts

Assessing importance is not a simple or trivial exercise. It must include the answers to lots of questions, many of which I have attempted to address above. With somewhat of my tongue in cheek comment about postage stamps being a subset of revenue stamps, I would like to suggest that much of my revenue oriented language above could with little alteration be applied to postage stamp exhibits, too. ☐

Check this...

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: neilme-dia1@sbcglobal.net. Do it today! (Or tomorrow... that's okay, too.)

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Meet Darren Corapcioglu— Our 2016 AAPE Youth Grand Champion

[Special Note: Featured this time is an update on Past Champion, Darren Corapcioglu! As per the rules, Darren could not qualify for the Championship with the same exhibit for one year. His winning exhibit must change or improve 25% before it can qualify to compete again. That is exactly what his plans are after becoming a YPLF Fellow and choosing the exhibiting track. Darren does plan on participating in a WSP Show this season and qualifying for the Youth C of C again. What follows is an update from Darren in his own words. Vesma]

I am currently working on both expanding and improving my exhibit entitled ‘The Universe’. Firstly I am trying to add another frame—I’m doing so by expanding sections which are not currently thoroughly covered in my exhibit, going more into the history of my topic and historical figures, such as Galileo and Copernicus. As for improving, I am working on replacing newer pieces in my exhibit with rarer materials.

“With regard to new things I’m doing, I have become a Young Philatelic Leaders Fellowship (YPLF) Fellow this past summer. While the YPLF program is aimed more at introducing those who don’t have a large amount of experience in philately to the hobby, I joined the program because I saw it as an opportunity to broaden my exposure to other areas of the hobby and exhibiting. In doing so and as part of the exhibitor track, I am working on creat-

ing another exhibit, a one frame exhibit on Turkish view cards. With this being a new area for me, I am getting advice from the mentor I was paired with when I chose the track, Steven Zwillinger. As I work to develop the exhibit I run my ideas, what I have done and am planning to do by him.

“He then gives me feedback and opinions on what I could try, how things could be improved and general guidance as to whether I’m on the right path or direction.

“Some of the harder things for me as of now with regard to exhibiting is the issue of time, with this being my senior year in high school, I am busy with college applications along with usual school work and other activities. Exhibiting is an area that requires a large time commitment to do well in, so it can sometimes be hard to find as much time as I would like to spend on my exhibits.

“What makes exhibiting fun for me is that it is a way to explore what you like in a unique and unconventional way. In addition, it can show you the world, not only teaching the history and geography of countries but the many subjects depicted on them.

“As always I still continue to enjoy going to the local and national shows, spending time looking at the exhibits and finding new material at the dealers. I’m especially looking forward to the AmeriStamp show in February at Birmingham Alabama where I will be traveling as a YPLF fellow.” ☺

Here’s a viable opportunity for you...

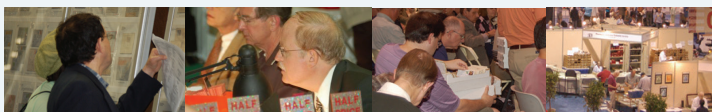
More often than one might imagine, we see a new member welcomed onto our rolls who is an active exhibitor and has been for quite a while. This means, of course, that there are many exhibitors out there who have yet to join our ranks. Do you know someone like this? Why not give this person a membership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

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: March 1st! You pick the subject matter. Contact Randy Neil @ neilmmedia1@sbcglobal.net

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



MARCH PARTY 2018—Garfield-Perry Stamp Club Cleveland, Ohio • March 22-24, 2018

Celebrating our 128th annual show at the La Villa Conference and Banquet Center, 11500 Brookpark Road, Cleveland, OH (Near I-480 & West 130th); two acres of free parking. The headquarters hotel is the Marriott Cleveland Airport, 4277 West 150th St., Cleveland OH. Special show rates are available. Shuttle service available from the airport to hotel & to/from hotel to show.

The United Postal Stationery Society will be our guest. Nearly 200 frames of exhibits will be shown at this WSP show along with 55 dealers. Details and the exhibit prospectus can be found at www.garfield-perry.org. In line with the new judging criteria, large gold, vermeil and silver awards will be offered in addition to the traditional prizes.

Note: the show will be from Thursday through Saturday, not Friday through Sunday as in the past.

EDMONTON SPRING NATIONAL March 24-25, 2018 • Edmonton, Alberta Canada

To be held at the Central Lion's Recreation Centre, 11113-113 Street, Edmonton, Alberta. We welcome single and multi-frame competitive exhibits in all classes. Exhibits are judged by accredited jurors and according to MPJE-7 standards. As in all Canadian National shows, Grand Award winners are eligible for entry into the annual APS Champion of Champions events. With over 120 competitive frames, 20 dealers, and special seminars—a full range of events. Go to our website, www.edmontonstampclub.com for the full Prospectus, or contact the Exhibit Chairman Kelly Liusz-Moser, liuszmoser@gmail.com for more details. Deadline for exhibit entries is March 3, 2018. Entry fees are \$15 CDN/frame; \$20 CDN for single frames. For additional information contact the Show Chairman Ed Dykstra, eddykstra@shaw.ca, or 587-341-0804.

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 off I-275 at Ann Arbor Road, 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 69th annual show is now seeking exhibitors for its show. We welcome the India Study Circle for 2018. On May 24th there will be an all-day seminar on collecting India Philately. 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. The hotel offers: free parking and 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, Bob Miller, chairman@rockymountainstampshow.com, 719-964-6375.

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.okpsc.org/okpex or from Ralph DeBoard, Exhibits Chairman, P.O. Box 3015, Edmond, OK. 73083. This is the finest venue with free parking, air conditioning, carpeted floors and modern spacious meeting rooms. The Oklahoma Philatelic Society will hold its annual meeting and several specialty groups will hold meetings and seminars during the event. A very reasonable reduced hotel rate is available at the Sheraton Midwest City which adjoins the Reed Center—See show website for details. Questions to Joe Crosby, Show Chairman, 5009 Barnsteepel 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.

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

October, 2017: Ron Leshner, our long-time Administrator of the Diamond and Ruby Awards, who has agreed to add the Sapphire Award to his responsibilities.

November, 2017: The team that created and administers the George Brett Cup competition (see page 20 of the October 2017 issue), an innovative approach to rewarding exhibiting of 20th Century material, and the Rocky Mountain Stamp Show in Denver, which hosted the 2017 and will host the 2018 competitions.

December, 2017: Rob Henak, who is writing a series of articles in *Topical Time*, journal of the ATA, entitled Exhibiting 101, to generate more interest in topical and thematic exhibiting.

Diamond, Ruby & Sapphire 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.

Alan Warren has become the first recipient of the Sapphire Award, having exhibited is twenty different national level shows in the past five years, in a mere half of the time frame permitted in the criteria for the award. Congratulations to Alan for his support of our national level shows. See the criteria on our AAPE website

To submit applications for the Diamond, Ruby or Sapphire 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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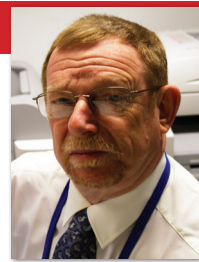
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Time to Look at the Juries

By Chris King

[Editor's Note: *In countless ways, the world of competitive international philatelic exhibiting has an affect on national exhibitions here in the United States and in a wide range of other countries. That effect can be dramatic on both the exhibitors level and that of the judging. The election of Federation Internationale de Philatelie officers takes place this year and it is felt by your editor that candidates have the chance to address our membership. The F.I.P. needs a breath of fresh air...and Chris King of the United Kingdom—running for FIP president—shares viewpoints with many in our membership. He is former president of the Royal Philatelic Society London.*]

Readers may be aware that there is an election for the President of the FIP on 2nd December this year. I am offering myself as a candidate in the election at the 75th Congress in Bangkok, on 2nd December 2018.

I think that candidates for the post should let exhibitors and National Federations know where they stand before the Election. There seems rarely to have been an election manifesto, and it looks as though the contest has usually been about personalities, and not programmes.

If I am going to be the President, electors need to know about my programme. Jury matters is a subject that has caused a lot of disagreement and distress in the recent past. It is important to all exhibitors, not just Internationally, but at national and regional shows, where the regulations of the FIP also have influence.

Only about 2500 individual collectors are qualified to exhibit at international FIP exhibitions. In contrast with the number of collectors in clubs, associations, and philatelic Federations around the world, this is an insignificant percentage.

Set against the totality of collectors around the world, based on commercial transactions - think eBay, the similar language based online sales platforms such as QXL and Tradera in Scandinavia, specialists like Delcampe, and others, the table top dealers at fairs and bourses, dealers, the major auction houses, and the national philatelic bureaux, those in organised philately are a small proportion of the total.

It's always seemed strange to me that there are no reliable figures for the number of collectors worldwide, but the only figures I can find suggest that there are between 60 and 100 million collectors, taking all levels of collecting and philately together.

This appears to make the activities of the FIP rel-

evant only to a tiny number of esoteric collectors. If it was this simple, the FIP wouldn't matter, but it does. A lot of collectors are exhibitors, and the FIP influences exhibitors at all levels, even at local exhibitions and displays, largely through its Commissions.

It's important to understand how international philately is set up. There are three Continental Federations, The Inter-American Philatelic Federation (FIAF: 22 Members) was founded in Mexico City in 1968; The Federation of Inter-Asian Philately (FIAP: 32 Members) followed in 1974; the Federation of European Philatelic Associations (FEPA: 44 Members) was founded in 1989.

FIP has 95 voting members, one for each affiliated country, which together constitute the FIP Congress, which has its own governing Statutes. Every two years it elects a Board to run day to day matters. Congress also elects Chairmen of Commissions which are controlled by the FIP Board.

FIP has 10 Commissions, one for each exhibiting class, although there is no Commission for Modern Philately, nor for Open Philately. The Commissions are responsible for developing and promoting interest, and establishing rules and procedures, in their specialist fields.

FEPA and FIAP use the FIP regulations and guidelines for judging, while the USA has its own APS Manual of Philatelic Judging and Exhibiting. FIAF also has Commissions, but the reality is that the FIP Commission guidelines and rules have a strong influence on exhibiting and judging at all levels.

There is a history of tension between the Continental Federations and the FIP, and between the Commissions and the FIP, partly for 'political' reasons, and partly over the control of juries, regulations, and rules.

Recently, the key issues have been over how much influence the Continental Federations should have at FIP, and who controls jury accreditation, and nomination for service at international exhibitions. In both cases the arguments have been resolved in favour of the FIP Board. Even if "The Congress is the supreme body of FIP", it meets only once in every two years. This makes Congress weak in relation to the Board.

In government, it's a bad idea for the Executive to be the Legislature and the Judiciary as well. But this is what we have in our FIP Board. I believe that these powers must be divided. Too many National Federa-

tion members don't even know how their representatives vote.

So, elections for the FIP President and for Board members matter. I believe that there must be change because it's unhealthy to have so much control in the hands of so few people.

There is progress, but it is very slow ... The FIP President, writing in FLASH in July 2016, reported that during FINLANDIA 2017, there was an FIP Board meeting with the Chairmen and Secretaries of the FIP Commissions, "during which many valuable suggestions were received". The FIP Board was going through and studying the points discussed and said that the feasible suggestions would be implemented as early as possible. Eight months have passed since then ...

The President wrote, "We shall be having constant communication not just with the Commissions, but also with the Presidents and Secretaries of each of the three Continental Federations on regular basis annually, especially meeting them face-to-face during future FIP exhibitions."

We know that work has begun on training Team Leaders, and at Brasilia 2017 the FIP Board approved the updating of the SREVs and agreed to spend money on the initial training of FIP jurors.

However, since July 2016, nothing has been added to the FIP website. We don't know what happened at the meetings with the Commissions and Continental Federations. National Federations are in the dark, and exhibitors, as usual, are the last to hear about what is happening.

We all know that looking after juries is a big task, and that there are many more jurors than there are jury places at FIP exhibitions.

So here are some questions.

1. Should there be an independent Jury Commission responsible for all Jury matters? Could it be composed of the Chairmen of the FIP Commissions? Why not allow them to elect their own Chairman, who should automatically be a member of the FIP Board?

2. Are we happy with the way that apprentices are selected? Not all potential jurors can come to an FIP show. Why not have more short courses where potential FIP jurors can sign up? They could be trained for a day and evaluated for their capabilities? This could be in association with national, regional, or regional internationals with FIAP, FIAF or FEPA Patronage or Recognition. Not all FIP training needs to be at FIP shows. Good ideas come from all levels of exhibiting, and we should share them.

3. Are we happy with the evaluation of apprentices? At the first real jury assignment there should be an evaluation of the juror, and only after finishing the first actual assignment with a good result, should they

receive the Jury Pin.

4. How do we maintain the qualifications of Jurors? Why not insist that all jurors exhibit regularly at both national and international level, and attend seminars at FIP level? Failure to do so should disqualify them from serving in future. How could this work?

5. Should FIP Jurors be qualified forever? Perhaps the FIP pin should be valid for only for five or ten years at a time. After this, retraining is necessary.

6. How do we improve the judging process at exhibitions? Can we be more efficient and improve time available for preparation of feedback to exhibitors?

7. Why shouldn't all jurors at an exhibition vote to select the championship class finalists, not only the Præsidium?

8. Should voting for the Grand Prix be open, and in public?

9. Can we make a better use of modern IT to support jurors and the judging process?

10. Most of the exhibition results can be found on the Internet. **Why is there no official database of all FIP results available for all FIP jurors?**

11. Can we reform Jury Selection? What is the best way ensure that a jury has the right experience and expertise for an exhibition? Why not make the Jury Commission responsible for the rules and standards at exhibitions?

12. Do we select jurors to FIP exhibitions based on their competence? How do we develop new jurors? Why not make a team the leader, an experienced juror, and a new juror?

13. Are we recruiting the best judges? Is there a better way? How should we select jurors for apprenticeship at FIP exhibitions? How do we plan to renew our jurors?

14. Reform Jury Management: **Why should membership of the FIP Board give an automatic right to be a jury member at an exhibition?** Is there a good reason for this?

Most of you will have heard questions like these, and I promise that I don't have the answers. In my opinion, no single person does.

If I am elected President of the FIP, there will be a Review Commission to report on Jury matters. There will be seven members. It will include members of Commissions, Team Leaders, and a nominee from each Continental Federation. It will report to the Board, and will present a final report after six months, which will be published. It will have a duty to consult others, and the President will appoint the Chairman.

What can you do? Ask your Federation [In the U.S., it's the American Philatelic Society, Ed.], club, or society to discuss these questions, and above all make sure that your Federation knows how you expect it to vote at Congress in December. ☐

Caught in the Act!

Scenes and people from recent stamp shows.



Proudly Bronze! The only medal Randy Neil's *Oh My! Weird Covers!* one-framer ever gets. More fun than a barrel of monkeys to assemble, kids love it, but the judges move on. "But it's my favorite exhibit I've ever done," sez RN.

At right: No dealer we can think of is better at helping exhibitors that **Mary Harris**, partner with her husband Labron with modern postal history.



Bill Johnson
Director of Awards

AAPE EXHIBIT AWARDS PROGRAM

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

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

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

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

Canadian requests to: Shirley Griff, 25 South St. South, Port Robinson, ON L0S 1K0 Canada — Email shirley@griffrealestate.com

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

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AD SPECIFICATIONS: All ads should be submitted as PDF files or as image files in the jpg format at a minimum of 300 dpi resolution. For more information, contact Bill DiPaolo, Ad Manager, 7110 Marston Court • University Park, FL 34201 Email: billdip1@gmail.com

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The First Issue of Jaipur

Jammu & Kashmir Telegraphs

Rajpipla

Shahpura

Foreword by Steven Zwilling

When Sandeep and I began discussing the possibility of a book showcasing his Single Frame Grand Award exhibits (the Best in Show for US National shows) of Indian Princely States I was elated. His exhibits are magnificent, and in published form would be an incredible contribution to philatelic literature.

If Sandeep had been awarded a Grand Award once, for one State, he might have been lucky. Had it happened twice, he might have been very lucky. Being awarded the Grand Award nine times for exhibits in areas not generally well known or understood by philatelic judges is a testament to the power and value of these exhibits. There are catalogs that present listings of States material; these catalog listings include items discovered by Sandeep and have been revised to reflect Sandeep's ongoing discoveries.

The States whose stamps are shown in this volume, Dungarpur 1st issue, Jaipur 1st Issue, Jammu and Kashmir Telegraphs, Rajpipla and Shapura are among the most challenging areas in all of Indian philately. There is no

greater source for information about these States than this book.

Sandeep is an international authority on the issues of these Princely States and is an exhibitor of the highest caliber. As an authority, he has mastered the material and knows the history and research literature for each of these States. As a master exhibitor, he is skilled in presenting both philatelic material and the necessary contextual information to fully understand what is being shown, why it is being shown, and how each item is a part of the larger whole.

I believe Sandeep has plans to exhibit the stamps of other Princely States; let's hope so! He is making a unique contribution to philately in general, to Indian philately in particular, and has set new standards of excellence for what can be accomplished in exhibiting Indian Princely States material.

Steven Zwilling
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Summer Seminar 2018

Intermediate Exhibiting

A 2-Day Course Presented by Steven Zwillingner

Monday, June 25 – Tuesday, June 26, 2018

*What makes an exhibit's title and synopsis pages exceptional?
Explore new techniques and receive expert advice as you develop your exhibiting expertise.*

Course Description:

Do you have material that you would like to exhibit or an exhibit that you would like to improve? If so, this two-day course is for you! An expert exhibitor will help you to create effective title and synopsis pages and provide the instruction and guidance needed to design an exceptional exhibit. Examine elements of successful exhibits, methods for improving them, and evaluation criteria used by judges. Spend time beginning or revising your own exhibit.

From techniques for sharpening the focus, improving the presentation, and strengthening the treatment, this seminar is tailored to meet the individual needs of each participant and his/her exhibiting goals.

**This course may be combined with the Wednesday/Thursday course,
Advanced Exhibiting Seminar, to create a continuous 4-day experience.**

Intended Audience (who should attend): Beginning and Intermediate Exhibitors

To get the most out of this course, participants should identify:

- The focus for an exhibit
- The items to be displayed in an exhibit

Participants will need to bring:

- Philatelic materials (or photocopies) for an exhibit
- Copies of exhibit or exhibit pages already prepared
- Samples of exhibits or exhibit pages to analyze and improve
- Laptop computer (strongly recommended)



Meet Steven Zwillingner, Instructor for Intermediate Exhibiting:

Steve is best known in the philatelic world for writing about exhibiting through his columns in *The American Stamp Dealer & Collector*, *The Philatelic Exhibitor* and *WE Expressions*. He has also written for *First Days*, *India Post* and *The American Revenuer*. In 2016 he released his book *The Path to Gold – 175 Proven Stamp Exhibiting Tips* and is currently working on his next exhibiting book.

Steve began exhibiting in 2005 and has been exhibiting continuously since then. His exhibiting efforts have resulted in awards at almost all levels: gold, vermeil, silver and certificate of participation. He is a recipient of the AAPE's Ruby Award for single frame exhibiting.

Have you recruited a new member recently?

**In the past 18 months, AAPE has experienced a growth in members of over 10%. That's nice...
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A View from the Forest of Confusion

By Ed Andrews

A member of the APS Committee for the Accreditation of National Exhibitions & Judges

We have now completed one year of applying the new guidelines regarding exhibiting and judging those exhibits with points. But there is some confusion, some reticence, and some outright denial. CANEJ purposely spent two years testing the application of points and using those trails as a means of educating both judges and exhibitors. Additionally, when points became mandatory in January 2017, CANEJ prepared, through its education subcommittee, two different seminars. One titled “Introducing the MJE7. Who, What, Why” was prepared for exhibitors and has been presented at many WSP shows by AAPE representatives.

The presentation is a product of both CANEJ and AAPE. The second presentation is titled “The Use of Point Scores to Evaluate Exhibits”. This is a pure CANEJ product which has been shown at many major WSP and APS shows as a requirement that all judges and apprentices become knowledgeable in using point scores.

Both of these presentations are available on the APS website under the “Judges and Judging” tab as resources, both PDF and PowerPoint. AN adjunct PDF is also provided by CANEJ on “How to Judge Topical Exhibits” since this was a new addition to the Manual. APS has changed the EEFs to reflect point scores and these have been used by juries since January 2017.

There are issues with the implementation of anything new especially among judges who were more comfortable with a cookbook approach to judging. Many judges fondly remember the days when we had score forms for various exhibit types. Those checkboxes made life seem simple. But in reality, what could be simpler, than stripping down exhibit evaluation to its bare bones.

What has the exhibitor said he/she wants to accomplish through the title, statement of purpose and scope? Did the exhibitor fulfill that purpose? Those two questions plus considerations for rarity, condition, importance and presentation are the essence of what evaluation by points is all about. So, why is there confusion?

My observations suggest two answers. There are those who judges who resist some or all of the

changes in the new Manual. In doing so they make their own interpretations of how to back points into an intuitive perception of medal level. Chief Judges are the gatekeepers to assuring fairness in evaluating exhibits. Many take the time to calibrate their jury before beginning the judging of exhibits in earnest. Others, however, allow their juries to influence how the evaluation of exhibits proceeds.

Chief Judges need to not only understand their role as gatekeepers and tutors, but must assure that each jury is approaching the judging process with the same knowledge and mindset. An example is when juries try to decide what exhibit type they are judging. Is it a display format or not, does it have enough non-philatelic material, etc.

What is the difference? Did the exhibitor do what he/she said they would do, regardless of the exhibit format being presented? All exhibits are judged using the same criteria. I view the role of Chief Judges as key to assuring juries are focused on the correct evaluation process and to ensure fairness.

Exhibitors are just as resistant to change as are some judges. They perceive points and the new Manual as negatives in many cases. Yet, all of the changes, including the use of points, are specifically aimed at making exhibiting easier, more creative (fun), and fairer. CANEJ and AAPE have certainly tried to present the benefits of the new guidelines to exhibitors, through seminars and articles. But resistance persists, at least sporadically. Other exhibitors have embraced the new guidelines and have shown their creativity with a plethora of new and exciting exhibits, often combining various exhibit types.

Exhibitors have also been annoyed with fluctuating medal levels from previous shows. CANEJ fully expected that during the first year of implementation there would be fluctuation. In fact CANEJ has been monitoring point scores on exhibits at WSP shows and is using statistical methods to evaluate these fluctuations.

In the majority of cases there is consistency in point scores from show to show, realizing that the point score from one show to another does not necessarily tell us any changes or additions that the exhibitor might have made to the exhibit. It is the wide

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And now...“Plans & Headings” honored

You may have noticed that this rather exciting special award is now being given out at the WSP shows; 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, do 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!”

variations that are troubling and which CANEJ is considering. Some of this is also due to the introduction of the three additional medal levels, making not all golds the same. But this is not much different from our previous use of the unofficial “low gold” or “gold minus or gold plus” terminology when intuitively evaluating exhibits.

Where do we go from here? I say we stay the course. The new Manual and change to point scores has, in my opinion, provided what CANEJ set out to do, to make exhibiting easier, more creative and fairer. I do expect that tweaking of guidelines, more examples of “How to Judge XX Exhibit Type” articles and Chief Judges better understanding their critical role as gatekeepers, will allow us to weather the current debate.

I do not see these issues as something so widespread that major changes are necessary. I see this as pockets of confusion and resistance to what should be a very straightforward and easy process.

What can we each do to make this better for ourselves? If you are a judge, read the Manual, understand it, and ask others if you don't understand some-

thing. Attend CANEJ and AAPE seminars. Debate with your colleagues but focus on the simplicity of the process rather than resisting because it is different.

If you are a Chief Judge, take the responsibility to fully understand the Manual and application of points. Assure that your juries are properly knowledgeable and calibrated before the judging begins. Be the gatekeeper to assure that during the judging process all members of the jury are focused on the same objective. Additionally, Judges and Chiefs should not speak out of turn to exhibitors regarding the Manual or evaluation process. This only perpetuates the debate and confusion.

If you are an exhibitor do the same as above, understand and become more knowledgeable regarding the guidelines and the points evaluation process. Ask, attend seminars, challenge if necessary, but keep an open mind to the benefits of the new Manual and points evaluation.

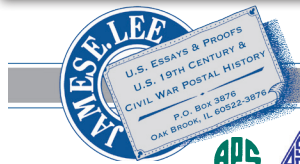
CANEJ will continue to assess both the concerns of exhibitors and the application of uniform evaluations by the judging corps. ☐

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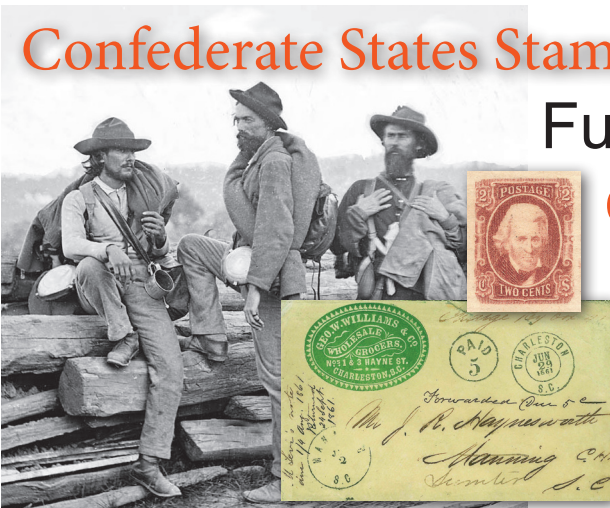
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Quarterly Membership Report
 Mike Ley, Secretary

Membership Status as of January 1, 2018

U.S. MEMBERSHIP	
REGULAR MEMBERS	616
LIFE MEMBERS	127
FOREIGN REGULAR MEMBERS	109
Life Members	14
TOTAL MEMBERSHIP:	866

Welcome to New Members: Sept. 28, 2017 - January 1, 2018

Maria Gentile, Denver, CO	Heloise Mitchell, Dublin, Ireland
Brian Warren, Dublin, Ireland	Anthony Hughes, Mullingar, County Westmeath, Ireland
Brian Harmon, Ashbourne, County Meath, Ireland	Hans Reimann, Sunnyvale, CA
Nigel Mohammed, Montgomery, IL	John Graham, London, ON, Canada
Joel I. Cohen, Rockville, MD	Linda Eveleth, Monkton, MD

Welcome back to rejoining members:

Doug Weisz, New Orleans, LA • Rob Lunn, Nasonworth, NB

**Congratulations to our Novice Winners
 and other novice new members**

Lloyd Hogg, United Kingdom, Greater Houston Stamp Show
 William L Barclay, S Londonderry, VT, Merpex 2017
 Paget Leh Lenarz, Kentfield, CA, Winepex 2017
 Doug Matthews, Port Moody, BC, Canpex 2017
 Dermot Hughes, Dublin, Ireland, Stampa
 Hovannes Koshkakarjian, Glendale, CA, Sescal 2016
 Larry D Maddux, Vancouver, WA, Filatelic Fiesta, 2017
 Verna Tarr, Colliers, WV, Worthington Stamp Show

An important part of your membership are your 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 permit 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

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As I See It..How About You?



By John M. Hotchner
jmhstamp@verizon.net

P.O. Box 1125, Falls Church, VA 22041-0125

Producing Literature – The Value of a Second Look

Having just finished an assignment as a Literature judge at Chicagopex 2017 (An excellent show, well worth attending!), I want to pass along a jury observation that has general applicability even if you as a producer of literature are not planning on exhibiting your work.

Basically the point is this: In the rush to get your article or publication to print (or to release something in electronic form) editorial review too often gets short shrift.

We (the jury besides myself, included Nancy Clark, Hal Vogel and Bill DiPaolo) reviewed 32 entries. About a quarter of them contained explicit er-

rors of fact—and many others had grammar issues, excessive typos, or problems of logical flow.

All of these would have profited from peer review, editorial review, and/or just having a family member read the work to make certain it would be understood.

Peer review is the most often neglected area. Why is it important? Factual errors cast doubt on the scholarship of the work. Especially if it purports to be authoritative, we the authors must remember that collectors will quote our work in their album and exhibit page write-ups. We have a responsibility to be dead-on accurate.

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.

• Working For You •

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

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Glen Ellyn, Illinois 60138-2142
jhmnap@aol.com

Director of Publicity

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One Frame Team Competition Chairman

Sandeep Jaswal
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Mail AAPE MEMBERSHIP APPLICATION TO:

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

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

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

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

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

Cachet Artwork

Artmaster Archives

This amazing stock from 1948-2001 has both the original Artwork used for the cachets and the metal plates from which they came. Also included are many House of Farnam Artwork. The early Artmaster covers were single color engravings and then starting with the Christmas issues of the 1960's, they began experimenting with multicolor printing. These unique plates and artwork are sure to pique the interest of both Issue and Topical collectors! The artwork typically measures 15" high by 13" wide. Engraving plates measure approximately 3" x 4 1/4"

Artcraft Archives

In 2007, Washington Press selected Henry Gitner Philatelists as the exclusive sellers of the ArtCraft original production artwork and engraving plates from the Washington Press archives. The artwork and plates being sold are from the period between 1939 and 2002. Using a combination of photography, airbrushing, free-hand touchup and old-fashioned cut and paste, designs were created on artboards. With the development of sophisticated graphics programs, cachets are now designed on computers, so artboards don't exist for the more recent cachets. Although artboards may vary in size, they are usually 11" high by 14" wide. Engraving plates measure 3" x 8" and weigh approximately 1/2 pound.

Jack Davis Artwork

Cachet maker Jack Davis sold covers in the 1970's and 1980's. The majority of these are the final drawings for the cachets

Ralph Dyer Artwork

Among the earliest cachet makers who produced significant quantities was Ralph Dyer who started in 1926. We offer the original artwork used as a template for his hand painted cachets.

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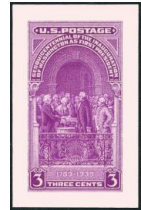
Autographed FDC's & Covers

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

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Photo Essays - Photo essays were photographed proposed designs of stamps that were never issued and often contain topical elements not found in the issued stamp. Approved photo designs are also listed and many are signed by the designer or engraver. *Autographed Plate Blocks* - These are mint plate blocks generally autographed by the designer, lettering and frame engravers. Also there are plate blocks that are signed by the famous individuals who inspired the issue. *Price list available on request!*

U.S. Dignitary Presentation Albums

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

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