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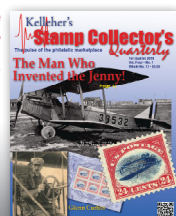


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The Philatelic EXHIBITOR



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On Our Cover: A scene from the large live auction held at KNOXPEX in Knoxville, Tenn.—in March—just one of big elements of a stamp show destined for national success! See page 5.

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Does any other stamp show do this?

What a drawing card to a stamp show! And the dealers like it because it attracts many more collectors to their show. KNOXPEX, that is. It's the amazing "big but little" show held each April in Knoxville, Tenn. The Knoxville Philatelic Society, among its myriad member benefits, runs a large and profitable (to both their members and their club) Sales Circuits for its 155+ members. At KNOXPEX, the entire inventory of circuits is featured at special tables. See more on KNOXPEX on page 5.

Another interesting anonymous opinion...

This lady ponders out loud about all the precious metal flying around these days!

Well, I haven't exhibited in several years and really haven't thought much about my reasoning for dropping, temporarily I hope, from the ranks of competitive stamp collecting. I exhibited both a topical collection and another one that lacked the kind of 'organization' judges like to see—and I would imagine that the latter not rising above a silver medal was the most logical reason I'm not exhibiting right now.

"Another reason that I hesitate to get back into the ranks, though, just might be the plethora of medal levels there are right now. I mean—*what the heck??*—why in the name of Yosemite Sam do we have to have a large gold and a small gold, a large silver and a small silver...and on and on? I've spoken to six or seven judges, none of whom like the idea of this—just one more bureaucratic snafu to complicate things on the national exhibiting level just like they've become, in

my humble opinion, in the international exhibiting category. I haven't talked to a single judge who likes the idea of it. I knew Bud Sellers when, way back when, he lived in Tarrytown, New York. He had a saying he used to remark to the boys and girls who author the Judging Manual from time to time: **'If it ain't broke, don't fix it!'** Made sense then, Makes sense now. Not to mention the kind of funds show committees will have to find in order to come up with tiny medals and not-so-tiny medals for each medal bilevel!

"And say, I just thought of this: while they're ordering the various plethora of new medals, why don't they just stick in a brand new medal level to further goof up things? How about Platinum? And while they're at it, let's add some clusters like they do in the armed forces. How about a Platinum Medal with oak leaf cluster? Or a gold with ermine felicitations? Or silver with strawberries and cream? Oh my heavens!" —

It's all about personnel!

We're proud to cover the rather amazing KNOXPEX show in Tennessee. One might easily include a wide range of shows in their category. Category? Yes, the category of "Vigorously Successful Stamp Shows." It's surprising how many there are. Seapex in Seattle, Minnesota Stamp Expo (in July, no less!!), Greater Houston Stamp Show, OKPEX in Oklahoma City. There are lots more in this category. It's easy to see that, if clubs can gather a committee of solid workers, new & old shows can be sustained!

The FIP Election, p. 36

This coming December the F.I.P., the Federation Internationale de Philatelie, will have a vitally important election. They're 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. Chris King, a former president of the Royal Philatelic Society is running for F.I.P. president. His viewpoints and plans for the organization are refreshing, candid, and welcoming. See page 36.

New authors herein

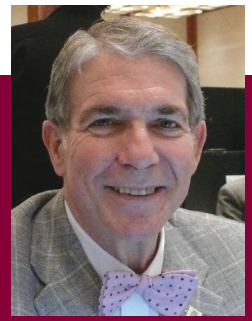
Check this issue for the unveiling of several new writers—Rob Faux and an amazing and lengthy piece about the challenges exhibitors face—then **Greg Shoults** and his worthy quest to make his awesome early U.S. coils exhibit climb the ladder to the CofC—and **Bill DiPaolo's** excellent article on apprenticing to be a literature judge.

Three examples that prove, conclusively, that there are some outstanding writers out there needing a forum—and that we're the place for them!

On Defying the Naysayers...

Knoxville Philatelic Society's KNOXPEX

opened my eyes to what the hobby's future can truly be like.



Randy L. Neil
Editor
neilmedia1@sbcglobal.net

Kids of all ages throcked to KNOXPEX for activities that spanned the entire realm of philately—from a huge club-staged public auction, to exhibits, seminars, high quality bourse, excellent venue with free parking, and best of all, crowds and more crowds of its two days.



ViewPoint

only that, but the club fully embraces on-line methodology for gathering like-minded people to enjoy a pastime.

It has 157 members because I decided to become the 157th. The club produces a very colorful, especially well-edited newsletter and I wanted to be sure to get it every month. And I wanted to be a part of something doing bold things in this hobby!

The weather was sunny and mild both days of the show—and more than 20 people were waiting at the door when it opened on

Saturday morning. And then, all day folks kept coming in...aisles were packed nearly the entire time.

Perhaps most exciting of all was the packed-to-the-gills public auction that began on part of the show floor at closing Saturday evening. (See our front cover) Bidding was vigorous, offerings were eclectic and numbered into the hundreds. It took more than a dozen club members to run it! I got a bidder number, sat down and proceeded to acquire some things.

Finally, when ATA president Dale Smith and his wife, Andrea, and I sat down to dinner later, we all agreed that, being newbies to Tennessee philately, we all had discovered a real show-stopper of a stamp show. The ultra-friendly, hard working (understatement) show committee is on the way to ushering in what one might hope will one day soon become a Deep South addition to the World Series circuit. You think it couldn't happen?? The KPS is solidly proving that stamp collecting can be, if we make it happen, on an upward spiral, not the opposite.

All it takes is simple enthusiasm and fellowship. KPS has those commodities in abundance.

Talk about a really pleasant experience!...

in early March I headed over to Knoxville, Tennessee for KNOXPEX. I first decided to travel there using two modes—plane from KC to Nashville, then from there, a rental car to Knoxville. A delightful pre-spring drive ensued with time to ponder what kind of small stamp show awaited me. I wasn't exhibiting, but going there to give a seminar and meet some friends coming down from Connecticut. A big NYC snowstorm hit so the friends couldn't show up—but no matter, this great "little big show" captivated me the minute I walked through its doors.

First of all, the Knoxville Philatelic Society, the sponsoring body, grabbed my attention bigtime! Show chairman Bruce Roberts, an old friend, gave me a personal indoctrination into certainly one of the largest and most imaginative, vigorously active and happiest stamp clubs in America. Largest?? I was in a state of amazement when Bruce said that, in addition to all he had told me, this 157-member club has a members-only sales circuit darned near as elaborate as the APS Sales Division! As my old TV hero Jack Paar used to say, "I kid you not!" Not



From Your President

By Patricia Stilwell Walker
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News from Ameristamp Expo 2018 – As expected, the APS Board of Directors agreed with the recommendation of staff, that a venue for a Winter Show in future years (i.e. 2020 and beyond) should not be sought. AmeristampExpo 2019 is planned in conjunction with Aripex in Mesa, Arizona. I attended Aripex this year and can report that the venue and committee there are excellent; I look forward to having an excellent show next year. However, starting in 2020, we – that is, AAPE as an organization of exhibitors and judges – need to have different plans.

Your Board spent some time discussing the history of Ameristamp and what aspects of it we want to make sure last into the future.

We believe that the Single Frame team competitions are valuable as a method of encouraging new exhibits and new exhibitors.

We also believe that the Single Frame Champion of Champions is important. Right now we are considering partnering with an established WSP show – history having taught us that AAPE does not have the resources to offer a standalone show. A formal

Request for Proposal will be made. I'd like to thank Scott English, Executive Director of APS and his staff for their assistance with these discussions.

Support for smaller exhibits: I hope that many of you read in these pages previously about the success of Rockford's show to have only 2, 3, or 4 frame exhibits. Tim Wait did a great job promoting this concept—especially his show committee's "invention" of an entirely original trophy for the grand award which features a stuffed monkey! I would like to report that BALPEX, with the enthusiastic support of AAPE member Bob Benninghof, has established a 2 and 3 frame category of exhibits for the show in September. Special prizes will be offered.

Personnel changes: I am sorry to report that Steve Zwilling has resigned from the AAPE Board, citing a need to reduce his philatelic commitments. Steve was a tireless supporter of AAPE and exhibiting; he will be missed. AAPE is exceptionally fortunate to have a highly qualified volunteer step up to fill this vacancy; I'd like to formally welcome Bill Schultz to the AAPE Board of Directors.

Help wanted: And lastly, we haven't forgotten the exhibiting survey. It's written – currently the roadblock is electronic distribution. If any member is familiar with, and would like to volunteer time and energy, with a tool such as Mail Chimp (free) or Constant Contact – please let me know. I can report that I've tried to use Mail Chimp and am baffled about how to send a simple letter. It's set up to make marketing campaigns easy, but that's not what we want to do. ☹️

Bill Schultz's Interviews

We are pleased to announce that Bill, our newest Director on the AAPE Board of Directors, will be introducing a unique regular feature in our next (July) issue. He is gathering brief interviews with various active exhibitors and offering here in our pages their viewpoints, ideas, and anecdotes on their experiences as competitive exhibitors. If you'd like to find out more about Bill's project, email him at: bill@patriciaschultz.com.

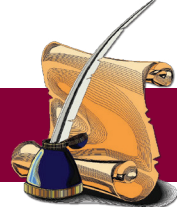
Have you recruited a new member recently?

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



Response to John Hotchner's column

Dear Editor:

I have been a long time collector and for a time an on and off exhibitor. I have attended stamp shows at the local, national and international level. For several years, I had been a philatelic judge, currently the editor of *The Israel Philatelist* and writer for the *New Jersey Postal History Journal*.

Based on my experience, I have an observation I would like to express regarding stamp exhibits. I will not rehash the current feelings of some collectors, but rather present a suggestion or two on how to improve them and hopefully interest more people in creating and viewing exhibits.

I think that the distribution of points when evaluating an exhibit needs to be revised. My suggestion is more emphasis should be placed on presentation. If you glance through any of the glossy magazine/newspapers at the checkout counter at the supermarket you will notice the presentation is eye-catching. Why? They use color, a variety of typefaces and interesting layouts.

I have been developing a couple of exhibits, which are based on a "magazine in the frames" concept. I try to imagine that I am creating a magazine, but rather than being printed, the pages will be mounted in an exhibit frame. With this concept in mind, I am free to use unusual layouts, colors and typefaces. No, I do not go crazy because I always have in the back of my mind the idea – would I want to stop and look at this exhibit. To me that is the key, attract the viewer so that he/she will want to stop and look at and read my exhibit.

My idea then is to increase the points awarded for the presentation from the current 5 points to 20 points. Where will these extra points come from? My suggestion reduces the points allocated to rarity but changed from 20 points to 10 and the points for condition by changed from 10 points to 5 points.

With this change, the emphasis is shifted to the presentation of the exhibit. I feel the purpose of an exhibit is to educate the viewer. But, you cannot educate them if they will not take the time to look at and read your exhibit.

Don Chafetz
sipeditor@gmail.com

More about Hotchner...

Dear Editor,

As a new exhibitor and member of AAPE as of 2017, I am trying to fully understand the intricacies of the exhibiting world.

I read with interest the column by John Hotchner about "Where Exhibiting Needs to Go" in the January 2018 issue of *TPE* and I have a question/suggestion to this end.

In putting together my first exhibit (3 frames) I initially had some difficulty with interpreting what was a postcard and what was a postal card or maxi-card. After initially assuming I could include postcards in a thematic exhibit I changed the class of my exhibit to Display. This, in turn, necessitated that I search for a lot more non-philatelic material to include in the exhibit. Interestingly, one judge's comment suggested that I include more non-philatelic material in the exhibit, when, in fact, I already had probably 30% or so of the exhibit as postcards (not postal cards or maxi-cards), in addition to many other items like patches, badges, letters, etc. Could that judge perhaps have been confused as to the interpretation of postcards as well? Did he actually think they were philatelic material, as I first did?

My question/suggestion is this. I wonder if it would make thematic exhibits easier to build if postcards as opposed to only postal cards were allowed? Some potentially extremely interesting themes are very difficult to turn into thematic exhibits using only the AAPE definition of philatelic material (specifically postal cards and maxi-cards, NOT postcards) due to the limited amount of such items. Allowing the use of postcards would increase the potential for interesting and creative thematic exhibits and deter the need to change such exhibits to Display. Furthermore, if actual percentages of how many such items could be included were stipulated, there would be little chance of going too far to the side of it becoming a postcard exhibit only.

Doug Matthews
gear6@shaw.ca

And again on Mr. Hotchner's remarks...

Dear Editor:

I read, with interest, the suggestions brought forward regarding attracting new exhibitors in the last TPE. Mr. Hotchner's thoughts prompted me to go back and flesh out some thoughts and share them.

1. The introduction of single frame and display classes was not a failure, they simply evolved out of the recruiting tool phase. I was one of several persons that I know who entered the fray via the

single frame class. It is highly likely that I never would have joined the ranks of exhibitors without it. So, my thanks for providing an opportunity that encouraged my participation.

2. I agree that we need something to provide an entry point for those who would like to try this extension of the hobby. Rather than respond to the suggestions Mr. Hotchner provides, I thought I'd throw out an idea I've turned around in my head for a few years. What I suggest isn't entirely new, nor is horribly innovative. Instead, I am hopeful that it provides the basis for a workable solution that can be developed without significant difficulties.

- Split exhibiting into novice and expert classes.
- Show these classes in separate, but nearby areas.
- Separate the awards structures entirely.
- Awards in novice should be given as a result of peer vote AND/OR expert exhibitor's votes AND/OR dealer votes. (perhaps also judges' votes?)
- Awards could be a simple 1st, 2nd, 3rd award structure.

Judges would only give 2-3 positives and 2-3 points for improvement for novice exhibits. Or perhaps, rather than laying on the judges, forms could be provided to voters to make positive comments and improvement suggestions?

Expert class exhibitors present at the show would be encouraged to walk the frames with one or more novices.

Movement from novice to expert class would be largely voluntary. Return to novice might be allowed with review. If a person doesn't volunteer to move up, but is apparently dominating the novice category, they may need to be pushed up.

Shows that have a novice class with participants could benefit from corresponding mini-courses or classes from expert members on basics of exhibiting if there is someone willing to do this.

Entrance fees for novice class would be lower entry times for novice class would run later and closer to the opening of the show to encourage participation of those who do not have something already in the works.

Novice/expert avoids the migration of current exhibitors to a 'new challenge,' and should prevent the intended recruiting area from being overrun by those who have experience. If it can be arranged that a novice exhibit doesn't get shown next to one of the competitors for top awards in expert, it should alleviate some of the perceived embarrassment that a new participant might have.

I think the whole thing works best if there were a way to encourage interaction between novice and expert class participants. If you completely remove

any overlap in awards, I think you can encourage more open discussion and mentorship. Further, if you get expert class exhibitors, dealers AND the other novices to vote for the top three exhibits you encourage that participation further.

In the end, I feel as if this might be a simple structure to implement - but it requires participation from more people to make it work. On the plus side, I don't think this proposal asks too much and, frankly, it actually scales well to low participation. No one needs to divulge the actual vote numbers and if there are only three novices, everyone finishes in the top three. On the negative side, new proposals and structures too often rely on the same subset of people who are already doing most of the work in volunteer capacities.

Thank you for the chance to share some thoughts.

Rob Faux

rfaux@thefauxden.net

Let's exhibit our specialty society journals!

Dear Editor:

In recent times we have seen the demise of the great philatelic literature competitions...and now, as I understand it, we have only two such serious competitions left where our hobby's publications can be critiqued and helped to improve (Chicagopex and the APS annual StampShow). In this era of digital media struggling to supplant the print medium—with perhaps the resurgence of printed journals coming back into vogue—we vitally need to encourage philatelic organizations and shows to initiate some new literature competitions. I have an idea how one might be conceived...

How about a a National Philatelic Society Journals Competition—a literature competition that could and would draw serious attention to the continually improving world of specialty society periodical publications. You might be surprised to learn that these kinds of publications are extremely well edited and laid out—and mostly now in full color. A number of these great-looking and quite readable publications come to mind such as: *The Confederate Philatelist*, *The AMG Courier*, *Topical Time*, Al Starkweather's phenomenal *First Days*, *The U.S. Specialist*, *The Christmas Seal News*, *The Chronicle of United States Classic Issues*, and lots more.

Such competitions would form a movement to attract attention to not only Society journals, but bring in more and more new members.

Albert Corrigan

Walnut Creek, Calif.

Dear Editor:

I am an experienced judge and exhibitor. I recently entered a brand new exhibit with some rough edges in a WSP show, where it received a vermeil medal. I talked with my first responder at the frames and his comments were fairly general in nature. Not knowing where I lost points, I couldn't ask about specific areas.

At the end of the show I received my UEEF, finding that I had lost 14 points in the areas of Philatelic Knowledge and Personal Study, and Rarity and Condition, two-thirds of the total loss. Neither of these areas was mentioned at the frames and there were absolutely no comments in either section—they were left blank except for points.

This was extremely unhelpful. Even if I did not agree with what might have been said, learning what the jury felt would have been of great use. As it is, I have no idea whether I need to work on the exhibit or the synopsis in those areas, or both. This is NOT the way for us to help an exhibitor improve an exhibit.

What was even more disappointing is that the UEEF was initialed by the chief judge. I know we have serious time constraints at some shows, but I hope that a totally blank section would be worth a glance to see whether the exhibitor got all or most of the points there and, if not, ask the responder to fill it in with an explanation and/or suggestion.

Name Withheld by Request

GEORGE BRETT CUP Update By Mike Ley

Great news! Exhibitors who were invited by email to participate grabbed all the available frames allowed by the George Brett Cup committee and the Rocky Mountain Stamp Show with 18 quality exhibits by mid-February. Some even had to be turned away. The exhibitors represent the country from coast to coast. There is a wide variety of exhibit types and United States and worldwide subjects will be shown. Following is a complete list of the accepted exhibits. Owners names will appear in the show's printed program.

Burma: The First Two Issues, Burma: The Post War Issues of 1945 to 1947, Expansion of US Airmail to Foreign Destinations (1922-1941), Censored, Rerouted, Suspended, Resumed: US International Mail in WWII, The Fall and Rise of French Air Routes in Africa WWII, Irish Coil Stamps 1922 to 1940, The Wonderful World of Bamboo, The Coconut Palm - Palm of Life and Palm of Commerce, Test Drops During the Graf Zeppelin's Flights over Switzerland in 1929. Use of U.S. Parcel Post Stamps 1913-1926, Postal Rates During the Gold Yuan Era: The Chinese Hyperinflation of 1948-49, The 1d Pictorial Ship Printings of the Union of South Africa 1926-1954, The Development of the 2nd and 3rd Large Format Pictorial Printings of the Union of South Africa 1925-1951, The 3¢ Connecticut Tercentenary Issue of 1935 and its, First Days, First U.N. Issue, Britain's Marvelous Machins 1967-2017, The Air and Gas Defense League (L.O.P.P.) in Polish Aerophilately (1923-1939), The League of Nations - The War Years



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**

Judging Importance in Revenue Exhibits.

Part II

By
Ronald E. Leshner



In my last article about judging importance there was an underlying assumption of multi-frame exhibits. Since writing that article I became curious about whether some of my questions would be the same in judging the importance of one frame revenue exhibits.

What are the contributing factors that make a one frame revenue exhibit philatelically important? In the previous discussion we looked at the importance of the political unit (country, state, or local municipality), period of time, the type of tax, and whether the exhibit took a traditional or historical approach.

Let's reflect, not on the overall merit, but on the importance of some of the one frame revenue exhibits I have seen or have exhibited. Let's first look at a one frame exhibit that went under the title of "What is an Abbatoir?"

The exhibit featured carcass tags and "stamps" placed on packages of meats in interstate commerce leading up to the 1905 Pure Food and Drug Act. Meat inspection was absorbed into the Pure Food and Drug Act, an important part of the protection of our food chain today.

An important part of the original motivation behind the inspection of meats was that foreign countries looked very unfavorably on American meats. The historical importance of meat inspection in the Progressive Era is high. Although not included within the scope of the exhibit, many of the meat inspection stamps were used on packages of oleomargarine in conjunction with the tax on oleomargarine. This was from the era that all oleomargarine was made from the scraps of meats that were not marketed directly.

How strange oleomargarine made from animal fats seems today in our awareness of fats in our diet! Both the meat inspection and oleomargarine fees and taxes are an important part of understanding of our current food awareness. Alas, juries focused on the use of that obscure word "abbatoir" in the title.

A one frame exhibit that I had the privilege of judging a year ago was an exploration of the U.S. war savings stamps from the World War I era. That series of stamps was an important part of our citizens' engagement in America's entry into that war. The exhibit contained a number of collateral pieces, the booklets into which the stamps were placed

and when completed could be traded in for treasury bonds and some items on how the program was marketed to the public. I would rate the historical importance of these stamps and materials very high. This, of course, seems strange from a 21st century perspective in which the government seems to keep the general public disengaged from military conflict. No increased taxes and no visible sacrifices for the war effort seems to be the order of the day in the current century.

Another one frame exhibit looks at the taxation of 3.2 wine or more euphemistically fermented fruit juice. These rather scarce stamps had a period of use of less than six months.

They were the result of a midnight compromise in March 1933, which changed the definition of intoxicating beverage from not more than a half of one percent alcohol, raising it to 3.2%, which would permit the familiar 3.2 beer.

What to do about wines? Senator McAdoo of California, without consulting his winery constituents agreed to the same percentage for nonintoxicating wine. The resulting product was taxed at twice the rate of sacramental and prescription full strength wines.

The public never fully embraced the compromise product, which all producers marketed as a carbonated product. I suspect that is the only way they could disguise the dilute product. This is certainly an important part of the story of the transition period from Prohibition to the Repeal of the Eighteenth Amendment on December 5, 1933. The exhibit serves as an interesting study of vineyards who ventured into the production of this strange product. Perhaps as important are the opportunists with no experience in wines who rushed in to fill the perceived need and then quickly disappeared upon repeal. Although very time limited, the episode is an important historical footnote in our history.

Some Final Thoughts

Assessing importance is not a simple or trivial exercise. In the case of one frame revenue exhibits the historical context of these taxes carries the argument of the philatelic importance of the exhibit. It is the burden of the exhibitor to convey this historical context in the synopsis and in the exhibit itself.



Figure 1a.

Q&A

By Patricia Stilwell Walker

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This April I was fortunate to attend The Philatelic Summit sponsored by the Global Philatelic Network, held at the Sani Resort in Greece. There were over sixty attendees mostly from Europe with varying levels of exhibiting experience. The overall theme of the seminars was oriented around “the presentation of your exhibit is more important than you think”. My husband Dan, Liz Hisey and Kathy Johnson were the only participants from the USA. I gave a short lecture relating to headings, but that’s not the subject of this column.

As part of interesting/helpful presentation techniques different speakers talked about the use of images: scans of the reverse sides of covers, maps, tracings of postal markings and diagrams of sheet layouts for stamps, among others.

One of the key-note speakers was Chris King, who spoke about adding images to his Gold Award winning exhibit *Denmark and the Napoleonic Wars* because it’s an unfortunate fact that exhibits that consist entirely of stampless covers are a bit bland – dare I say boring – to look at for an ordinary reader. Chris obtained a digital image of three different contemporary paintings relating to the British siege of Copenhagen in 1807 and used them on three of his pages that have mail written by participants in the battle. Besides the image, there are pertinent quotes from the letters which make the pages far more “human”

and interesting to the general reader. For the judges/postal historians among us – the appropriate analysis of the routing and rating are included. Figures 1a-1c show three of his pages.

The question I want to address in this column is **When is it appropriate to include non-original images on your exhibit pages?** And secondly **How should the images be attributed?**

Answer: It is certainly appropriate if you personally own the original, but there is some reason why it won’t fit on the exhibit page: maybe it’s too thick (3 dimensional), or just too large or awkward. In this case the item description should state what we’re seeing, i.e., reduced size scan, followed by the phrase “original in exhibitor’s collection.” Figure 2 shows a page from my Howard County exhibit with a reduced size scan. Note the source citation in the writeup.

Answer: Appropriateness may depend on the type of exhibit. The postal history exhibit that is what the international community labels Class 2C and we would call a special study based on a social/historical construct rather than routes and rates – is expected to have illustrations. It would be nice but unrealistic to expect to see original items. The exhibit that you may be familiar with in this category is Eigil Trondsen’s *Cunard Line: The Ships and the Transatlantic Mail 1840-1867*. The exhibit contains pages with



**Denmark and the
Napoleonic Wars**
The Second Battle of Copenhagen

The Capture of Copenhagen
Copenhagen to Kensington



The night between the 3rd and 4th September 1807
Christian William Eckersberg
1783-1853
Det Nationalhistoriske Museum
at Frederiksberg

7th September 1807, entire letter from William Wilkinson, on board to his wife in Kensington, Middlesex.

Handstamp SHIP LETTER, postage 11d. 1d ship letter rate + 10d g (170-230 miles from port of landing to destination), possibly landed

... I think it is likely that we shall be in England in about five weeks, I am sure it will be as to day the Danes have surrendered and our troops have marched in the bombardment of the town commenced on the 2nd and the city was and has continued burning till last night - half the place is burnt to ashes with it was a most awful sight to see them burn night and day. They give up all their Man of War - and as soon as we can get them we bring them to England ...!

Figure 1b.

III. The Railroad

B. Washington Branch of the B&O

Thomas Viaduct—1835

Begun in 1832 and opened in 1835, the Thomas Viaduct was the first train bridge ever to be built on a curve. Named for the B&O Railroad Company's first president, Philip E. Thomas, the bridge was the beginning of the branch line going south to Washington from Relay Station (in Baltimore County). The designer of the stone arch structure was Benjamin F. Latrobe Jr., one of the chief B&O engineers of the early 19th century. During its construction it was widely believed that the bridge would not hold under the weight of a loaded train, and it became known as "Latrobe's Folly." It soon proved to be one of the sturdiest structures in the nation. CSX uses it today!



Reduced scan from Philadelphia, January 30,

Figure 2.



The railroad crosses the Patuxent River at Relay Station, Maryland, and proceeds south to Annapolis, Hanover, Hooversville and A...



**Denmark and the
Napoleonic Wars**
The Second Battle of Copenhagen



Stereoview from Chase's Celebrated Collection of National Views of the B. & O. R.R. Scenery, view 423.

Figure 1c.



The fire at the Church of Our Lady, the cathedral of Copenhagen, on the night of 4th-5th September 1807
Christian William Eckersberg 1783-1853
Den Kongelige Bibliotek, Copenhagen

10th September 1807, written from the ship Augustus Caesar at Copenhagen Roads to London. Entered via SHEERNESS with circular cancel A OCT 9 1807 on the reverse.

... I take this opportunity of the Falcon Sloop who have this for England in day of two to say that we are still afloat and all well and expect to be in England in a few weeks - a number of the small transports are ordered home directly. The large ones are to remain to carry the troops back - I do not know what John Bull will say of this expedition and capitulation. We are all here to a man astonished at it after the obstinacy of the Danes and have complete advantage over them to grant them such terms is a perfect paradox to all classes here. ...!

pictures of ships and a few portraits – none original and post office notices and advertisements which are original. All are appropriate for this exhibit type. As always it is necessary that the philatelic material is not over shadowed by the illustrations.

A display type exhibit should contain originals – if at all possible, see comments on size above. If there is no way to make a theme point without a non-original item, think it over carefully before including an image. Also consider the quality and source of the

image. Liz Hisey has a one frame exhibit on Poland Spring. Some internet searching will locate an image of Hiram Ricker, the company founder, nicely labeled as being supplied by the Poland Spring Preservation Society. Instead of pulling an image off the web, Liz contacted the Poland Spring Preservation Society and obtained a good quality image of the photographic portrait for her title page, but more importantly, a photograph of the obliterating hammer used in the Poland Spring post office, See Figure 3.



...tkinson's Saturday Evening Post, Philadelphia, 1836. Original in exhibitor's collection

...apeco just above Elkridge south to Dorsey's Station, Annapolis Junction.



... From the Chesapeake to the Ohio

Figure 4.

POST OFFICE
 After the Poland Spring Resort was opened Hiram Ricker applied to the Postmaster General (Montgomery Blair of Maryland) and 1st Assistant to Postmaster General (John A. Kasson of Iowa) to open a post office at the resort, so that visitors would not have to leave the "Hill". Hiram Ricker was first Postmaster in 1862, followed by his son Hiram W. Ricker on July 17th 1893 then Hiram W. Ricker Jr. on March 3 1924. South Poland was changed to Poland Spring in 1939. Post Office was situated in the Mansion House.



Post Office in Mansion House, circa 1900
 Photo courtesy of Poland Spring Preservation Society

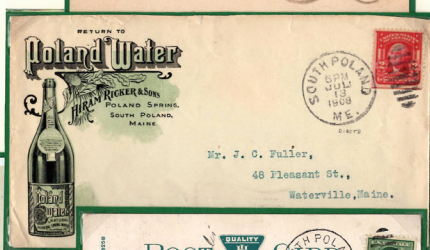


Duplex stamp canceller used by South Poland Post Office. Thought to have been used 1906-1910. Photo courtesy of Poland Spring Preservation Society

THREE VARIETIES OF CANCELS

1888 with 27mm target duplex cancel
 1¢ postal card (Act March 3 1873; 17 Stat 557)

1908 30mm with duplex cancel
 2¢ first class (PB 1567 April 27 1885)



1911 30mm with finer and shorter South Poland
 1¢ post card (PB 6233 March 1907)

Figure 3.

Design

A UNIQUE LOOK INTO THE ARCHIVES OF THE BUREAU



* Black & white proof of the "Approved Design" (100%)



* Proofs of the "Approved Design" in six colors were submitted to Donaldson. He selected a "shade of purple," and the five rejected proofs were destroyed.

* Denotes exact copies of design items found only in the archives of the Bureau of Engraving and Printing.



Bureau of Engraving and Printing — 100%

"4 Times Enlarged" — Designer's working model

Above is an exact 100% replica of the "4 Times Enlarged" model found only in the archives of the Bureau of Engraving and Printing. Note the outline on right where palm tree was moved into the image and the cutlines around the Stratocaster when it too was added to the design.

Do not overlook the assistance you could get from contacting museums, historical societies and the like.

What should you do when all the pre-production material for the stamp you want to do an exhibit about, is locked in "archives". It's perfectly okay to say that in your synopsis/and or your title page.

Or you can get stubborn and try to get exhibit grade copies... easier said than done. Jon Krupnik has an exhibit of the 80¢ Diamond Head Stamp of 1952; the Bureau of Engraving and Printing was willing to

provide low quality black and white copies of items in their archives. It took Jon at least three Freedom of Information requests and the help of a friendly congressman to get an appointment to view the archives and obtain full size color copies of several key items (a story that appears in his synopsis). Jon made the decision to include these copies in his traditional exhibit — all clearly labeled (Figure 4). As far as I know he has not gotten negative feedback from the judges who have seen the exhibit. ☐

Exhibiting:

It's About the Challenge



At major stamp shows exhibitors attend seminars—whether at an open AAPE meeting of exhibitors and judges (above) or the well-attended jury feedback sessions—still known as Judges' Critiques—to address the myriad challenges. This sweeping article by Rob Faux offers his views on the wide and deep realm of this key aspect of our pursuit. He makes some very good points!

Exhibiting is a non-trivial task that a small portion of philatelists and postal historians willingly undertake. Some participants are motivated because they enjoy what they collect and they want to share with others who might appreciate the material and the knowledge gained on the subject over time. Others see an opportunity to organize and learn more about what they have and there is at least a little bit of interest in the competitive aspect involving medal levels and other awards.

But, it feels like we don't always give enough recognition to the internal motivations that move us to create. It is a competition, but it is a personal one where we hope to outdo ourselves each time we revise the product. It's all about the challenges inherent to the exhibiting process and our desire to meet those challenges to the best of our abilities.

The Challenge of Defining Scope

Most participants in a collecting hobby would be familiar with the idea of putting boundaries on our collection or sub-collection if only because a set of chosen limits are easier to accept than any restrictions on time and money. As a child, I was a generalist and accepted anything and everything that came my way that was related to the hobby. Later in life,

I refined my interest to used stamps in the pre-1900 period.

Shortly after that point, I was introduced to postal history and I expanded my scope to include that aspect of philately. This was eventually refined to a focus on the United States 1861 series and then the 24 cent stamp of that issue. This focus of collecting led me to develop an exhibit with that particular stamp as the filter that defines the scope of what I show.

Exhibitors are fortunate that the hobby provides for us a significant number of filters that can be used to define the scope of a project. More often than not, exhibits use geographic and/or temporal boundaries such as 'the Postal History of Rupertsland' or 'Mail in England: 1840-1875.'

We can use postal regulations and conventions to define our scope, just as we can apply a particular stamp or stamp issue as a filter that will give us focus. An exhibit can be limited by the means of conveying the mail, such as items carried by steamship, and the exhibit could focus on postal processes that might be illustrated by markings on postal items.

If that weren't opportunity enough, an exhibit can even use philatelic material to explore a topic that doesn't necessarily have a direct connection to philately or postal history (how about diversified farming? – figure 1). The range of opportunities for ex-

ploration is extremely large and the challenge for the exhibitor is to identify a reasonable set of boundaries that has sufficient content to be of interest to others.

There exists a healthy tension between breadth and depth within any topic/scope definition. The development of a broad base of knowledge forms the foundation that informs the decisions as a focus for study is chosen. Once I had decided on my area of interest, I was given the opportunity to explore finer details and make connections that would have eluded me if I had not limited my scope.

However, I still feel that we run the risk of missing something important if we develop tunnel-vision. The periods of time where I have expanded my area of interest around my main focus have led to some of the best improvements in my original exhibiting endeavor. Essentially, it's a matter of digging the hole in such a way that if the sides cave in, you are not buried alive – but you've still gone deep enough for things to get interesting.

Many exhibitors select topic areas that rapidly lend themselves to a relatively simple set of boundaries. Some of those boundaries are established by accepted norms in the hobby and other boundaries are dictated by the history surrounding the material. For example, I could very well have adopted the traditional single stamp/single issue format that has been an accepted norm in philatelic exhibits.

This exhibit would essentially show design, production and use of the 24 cent 1861 stamp. But, it was the postal history that interested me and I wanted to use an 'evolutionary' approach to building the scope of what I would exhibit. I was not interested in checking off the boxes of a prescribed list of expected content, but I was interested in exploring alternatives.

The final aspect of topic selection would be the level of difficulty required to accomplish creating an exhibit that fulfills the definition provided by the author. It is the power of topic/scope choice that truly makes exhibiting accessible for anyone involved in philately who might like to try it. Consider the currently popular Sudoku number puzzles or crossword puzzles. Anyone with basic number or word skills and some problem solving skills could engage in either of these activities. It is up to them to determine whether they enjoy working with lower or higher difficulty levels. As long as you remember that successful completion of a level 1 Sudoku puzzle will not prepare you to win a timed puzzle completion contest of level 4 puzzles, you can reach a personal level of satisfaction. Once one level of accomplishment is completed, you can choose to move to the next challenge or remain at the same challenge level.



Chief Judge Dan Walker

Challenge of Material

It has been said many times that the attraction to hobbies such as philately and postal history is the pursuit and acquisition of material. While I may not personally place that as my primary motivation for collecting, I have to admit that hunting down and finding material can be an enjoyable part of the whole. As expertise in the subject area improves, a person is able to identify subtle differences that others might overlook.

The simple opportunity to be exposed to more items within the subject area increases the appreciation for what makes each item interesting. However, the collection process usually leads to a point in time where the discovery of new items for acquisition becomes fewer and farther between. And, if you have a budget to work with, there is also the frustration that might come with passing on an opportunity when the money just isn't there. There certainly is nothing new with this and I am sure readers have heard or lived this story before, but it is part of the challenge inherent to developing an exhibit.

Material for an exhibit comes with the additional challenges related to quality. Clearly, if I gave you the choice, for the same price, of two similar philatelic items where one was torn and dirty and the other was clean and in perfect condition, I would expect you to select the nicer item. But, the reality is that quality usually does cost more, sometimes a good deal more, and it is not necessarily easy to find better quality items. This makes perfect sense since most of the material we collect and display was not initially intended to be saved and viewed. Wear and tear comes with the territory and it is often uncommon to find items in truly good condition. It is all simply part

Feed and Forage



Figure 1. Exhibitors have the freedom to choose a non-philatelic topic to provide the scope for the material shown. How else could “ugly chickens” and “poo” be a highlight in a stamp show’s frames?

of the challenge to trying to use the best examples available to illustrate our point in the display. Sometimes good enough just has to be good enough, but we cannot ignore the quality challenge if we truly want to create the best exhibit possible.

The issue of completeness is the measurement of how close the material covers the topic area. While it might be tempting to go with an all or nothing approach, the simple fact that the exhibitor defines the boundaries is enough to provide significant flexibility in the definition of completeness. There are times when an example of one aspect of the exhibited material will be enough and then there are instances where illustrating all possibilities of that aspect is required for completeness. For example, one could argue that my 24 cent exhibit could cover trans-Atlantic mail packets by giving a couple of nice examples of rarer carriages by the Galway (figure 2) and North American Lloyd lines. On the other hand, it might be a good idea to show examples of all mail packet lines during the use period. Either way, it could be argued that an appropriate level of completeness for the overall exhibit for the sub-topic has been reached.

Gaining Expertise

An educator I respected told me that the best way to become a better teacher is to make yourself uncomfortable and learn something completely new every year. At that point in time, she was taking swimming classes despite a life-long fear of the water. It took great courage to begin and will-power to follow through. There is a thrill with each success and a desire to uncover more which is balanced by false starts, mistakes and misunderstandings along the way. Every exhibit represents the journey being taken by an individual that, at some point earlier in their life, took a deep breath and dove into the pool that is their exhibit topic for the very first time. The exhibit is a physical representation of their current progress and evidence of how well they have risen to the challenge of becoming an expert in their field.

Perhaps the one thing that each of us can do to gain new perspectives in exhibiting is to once again take up the mantle of a new learner. I have recently endeavored to explore the rates and routes of the 1850's, 1860's and early 1870's in Europe. This is a natural extension of my interest in foreign mails

from the United States using the 24 cent stamp, so I can't claim I am being nearly as daring as I could have been in selecting a new area of study.

Even so, I have been reminded what it means to be unfamiliar with the best resources for the topic. I find myself being less certain about the value of items that I consider for purchase and the likelihood that I can tell exactly what is going on with an item is significantly less than I am used to. However, even with the newly rediscovered discomfort and uncertainty, I have rekindled the desire to keep learning and I have a newfound respect for the expertise others have gathered over time.

A welcomed side-effect to exploring a new (to me) topic has been the rekindled enthusiasm for my original exhibiting topic. I was able to look at what I had done with an expanded knowledge-base and this led to a complete re-working of the original exhibit.

Certainly, the new knowledge of how European postal systems work provided more depth of understanding for the 1861 material that went to or through Europe. But, more importantly, I was reminded that there are many ways one can view and analyze material. I had gotten into a rut and was not opening my eyes to different aspects of the postal process and I was not considering some potentially useful ways to illustrate this in my exhibit.

Perhaps the most difficult road to traverse in the process of gathering expertise is the one that lies between unsupported arrogance and the imposter syndrome. In my opinion, the most qualified experts are those who are aware of what they do not know and are open to the discussion of uncertainties in knowledge and the possibilities of new discovery.

On the other hand, there are many qualified persons in every field that will have moments where they wonder if they have what it takes to be considered an expert. While some persons fall solidly in one of these camps all of the time, most of us will oscillate between the two. For example, it could be presumptuous of me to be sharing my thoughts on exhibiting since many others have much more experience and far more success. However, I have also been working on the process for a reasonable number of years and have thoughts that may have value within the overall dialog. In the end, I prefer to see more people offer up what they know at any given point of time in the form of an exhibit in the hopes that they, and their audience, can engage in the challenge of increased understanding.

The Connectivity Challenge

There seem to be two extremes when it comes to constructing a new exhibit. One of those extremes

is for the exhibitor to research the topic, determine an exhibit outline and identify the items that must reside in the exhibit in order to reach completion. In this situation, the challenge of acquisition is simply to locate the items in question and find a way to successfully purchase them.

One could almost liken it to creating your own album pages and then endeavoring to fill each of the spaces. Essentially, the outline and most of the research is front-loaded into the exhibit development process.

The other extreme that I have observed (and seems to be much more common) would be to take the approach of acquiring items that are, at the least, loosely connected by some theme of interest. As the material is gathered, the exhibitor can research it and develop a theme (or themes) that may or may not work together in the form of an exhibit.

The process of acquisition becomes the method of building understanding and identifying the interesting aspects that might lead to the final product. The exhibit outline remains fluid until the author begins to see the formation of solid boundaries in the story to be presented. The exhibit itself may go through several iterations of additions, pruning and reorganization before it begins to settle into its final form.

The truth of the matter is that each person who creates an exhibit will likely have moments of space-filling intermixed with other moments of discovery and adjustment.

My personal preference is to lean towards the latter approach and treat the exhibit as a 'living document' that will, by definition, be subject to change as my own understanding of the topic grows and my new acquisitions provide opportunity.

Regardless of the approach, the underlying topic provides the raw materials for the threads that tie an exhibit together. For example, my 1861 24 cent postal history exhibit began its evolution after I had succeeded in acquiring some postal history with this particular adhesive. But, I needed to find a way to avoid confusing scope with connectivity. Just because an item in my possession qualified for the topic I had chosen, that did not necessarily mean there was a good way to connect it in a meaningful way with any of the other items in the exhibit. In short, residency within the topic scope seems to me to be the weakest way to tie an exhibit together.

The author of the exhibit is the tour guide that is responsible for leading us through the material. This job is made harder because the guide isn't present when most tourists visit, so it is imperative that the roads are well-marked. In my opinion, the current approach of advising exhibitors that they need to



Figure 2. Choices in sub-topic completeness. Show all of the active trans-Atlantic shipping lines, or just the highlights - like this one carried by the Galway Line?

tell a 'story' with their exhibit is actually a plea for connection and reasonable order from the tour guide. Sometimes, the needs of the tourist don't match with what we would really rather do as exhibitors. But if our goal is to reach our audience, we need to find ways to help them through the journey that is our exhibit.

The Challenge of the Aesthetic

Research has shown that better design of materials tends to increase the perceived value in the eyes of the target audience. Marketing professionals spend significant effort in attempting to identify the appropriate aesthetic that will sell their product. Education professionals are finding that effort in creating learning materials with appealing design may increase the likelihood of a positive learning experience. As human beings, we may understand that content should be the most important factor in determining the worth of something, but we still can't help but be influenced by how that content is dressed.

As my approach to exhibiting has evolved, I have found that there are different parts to the overall aes-

thetic of the product as a whole. Of course, the condition and quality of the material plays a role in the overall impression of the exhibit.

On the other hand, the way in which we put together the featured material and the accompanying knowledge is its own beast. I tend to break down the aesthetic of my exhibits into four parts: the design of each component, the design of the page, the design of a frame and the design of the whole.

Perhaps the easiest part of the exhibit design process is making a single component look good; such as a text description, a map, or borders around a philatelic item. While I understand that we all have different ideas of what looks good, I do think most of us have some basic ideas of pleasing design concepts. Some of the choices we make in designing a component can be driven by our personal preferences, but we also have to consider what our audience will be attracted to. We have the ability to consider everything from border line-widths, font types, heading techniques, supplemental illustrations, tagging methods and matting styles.

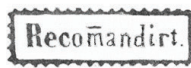
While we are being tempted by all of the tools we

Special Services

Registered Mail to Hessen-Darmstadt
Five Cent Registry Fee Collected in Cash.



Less than five recorded registered items to GAPU during 1861 use period



Rate	
Germany	28 cent rate + 5 cent registration fee
Reg 117 & 129 (pen)	
New York Registered	
Recommandirt	
PCM	5 cts - surface
	2 cts - Belgian transit
US	5 cts - surface
	16 cts - British packet
	5 cts - registration fee in cash

Route	
Pittsburgh, PA.	Jan 21 (1865)
New York Registered	Jan 24
	Cunard China
Queenstown	(Feb 4)
Aachen Franco	2/6
Frankfort A.M. Bahnpost	2 6 (verso)
Offenbach	2 6 (verso)

Additional Convention Articles I: Letters, alleged to be valuable...shall be registered at the office of mailing, on the application of the person posting the same: Provided, that the full postage chargeable thereon to destination, together with a registration fee of five cents on each letter, be prepaid at such mailing office. 1855 articles appended to the treaty with Prussia.

Who Got the Money?: The registration fee was retained by the postal system where it was registered. In this case, the United States. This differs from the requirement to split registration fees between Britain and the United States.

Figure 3. Integrate suggestions that fit your goals. If the text under the 'bottom line' is important to the exhibitor, he should still consider how to keep it while addressing judging concerns about it.

have available to us to make the different components interesting, we still have to consider that every component is supposed to highlight the material that comprises the exhibit.

The next design portion is taking the components, including the philatelic items, and arranging a page that is pleasing to view. All of the components have to find a proper place on the page and they have to find places in a way that balances white space with occupied space. While we're at it, we should also consider how each of the components works with each other. If there are different border types for the different items, there should probably be a reason for it (other than you couldn't remember what width you wanted to use).

Font style and size changes should also have meaning and there should be consistency throughout the page. Most of the time, I enjoy this part of the design process because, at its conclusion, you do have the option of mounting your items to the page and you can enjoy a 'finished' project.

The frame design and design of the whole is, in my opinion, the most difficult of all of the construc-

tion processes for an exhibit. Many of us do not have many opportunities to spread our pages out in a way that approximates what they will look like in the frames.

And, once you get to six frames (for example), you suddenly have ninety-six pages of materials that have to be consistent and present an aesthetically pleasing whole. Things that seem small and 'nitpicky' on a single page show up more than we might like to admit. For example, slightly different colors to the paper stock, headings that are just a tiny bit lower on one page, and a reliance on one page design layout can impact the aesthetic of the whole.

Communication, Communication, Communication

The entire process of creating an exhibit is simply an exercise in communicating details about a particular topic to an audience using a visual medium that features the philatelic content. In the grand scheme of exhibiting, I have come to the conclusion that communication is the most challenging part of the process and the most often ignored component. Sim-

ply put, most of us are not excellent communicators by nature. Therefore, we need to expend some effort to communicate well. Exhibitors need to work hard to identify their audience(s) and lead them to the intended conclusions effectively.

The most common piece of advice that I have witnessed being given in feedback sessions is that an exhibitor should avoid confusing the judges. In other words, if one of your goals happens to be to get better awards, you should definitely place the judging panel at the top of your target audience list. I am not a judge, but I have been an educator who was charged with evaluating the work of a significant number of students in a short period of time. I, at least, had the benefit of being the instructor, so I had a strong advantage with respect to the knowledge being evaluated.

I also had control over the questions being posed and the structure of what was being submitted. On top of that, I could sit down at home or in my own office while I was doing the assessment if I wished. Even so, it was a taxing experience and I was acutely aware that I had, at most, fifteen minutes to give per student when things weren't too busy.

Clearly, the judging panel is going to have a host of disadvantages when it comes to evaluating an exhibit, so it is the exhibitor's job to lessen those restrictions. Judges need excellent signposts to guide them through the presentation easily. Perhaps the best way to illustrate this is to think about what it was like to drive in a new city or country where the road names and driving conventions are different. It really isn't so difficult to take the wrong exit and wind up in the wrong neighborhood.

Another audience that is worthy of an exhibitor's attention are those who frequent the frames that may not be exhibitors themselves. I feel that part of the purpose of exhibiting is to share something I very much enjoy in a way that could interest others enough that they might learn something by viewing any part of the exhibit. In other words...

I have opted to try to build my exhibit so that it can be an educational tool without completely sacrificing its competitive nature. This audience tends to be attracted to diversity in material and page design and you can never quite predict what entry point they will make if they stop at the frames where your exhibit resides. If my goal is to attract a viewer and have them leave after that brief encounter with some small piece of learning, then I have to provide sufficient opportunities throughout the pages for that to happen.

While walking the frames at a show, I mentioned to another exhibitor that it was good to be able to

view my own exhibit in the frames so I could assess how it balanced out. His response was that "our favorite exhibit to view at a show is usually our own." While you can interpret this statement as you will, it pointed out to me that I may not be the best person to determine whether or not my exhibit is actually communicating what I intend to show other people. Simply put, the familiarity gap is a significant chasm that needs to be bridged if we are to get others to see what it is that makes our material so interesting. With that in mind, I consider all feedback through the lens of communication by thinking about how I might improve my techniques of using the exhibit as a communications tool.

Acceptance and Response to Praise and Criticism

If the process of creating an exhibit were not challenging enough, we are faced with constructive criticism that we have, paradoxically, asked for as a consequence of our submission of our work to a judged show. Certainly, every one of us craves a certain amount of praise and adulation for our efforts whether we like to admit it or not.

But if we think about it a bit harder, most of us are more interested in seeking validation for our endeavors. We show our exhibit in hopes that others, represented by the judging panel, will honor us with a careful, honest assessment of our work that will encourage us to improve while still recognizing the value of efforts.

Given the fact that, as the author of the exhibit, we have the most investment in the product, it is only natural to have an initial response to both praise and criticism that is greater than might be merited. The challenge here is to temper that initial response in a way that allows us to get real value from the feedback, regardless of how pertinent it might be or how it is delivered.

I am guessing most of us have been witness to difficult confrontations during feedback sessions where it is apparent that the exhibitor was not prepared to receive and process anything that didn't fit their preconceived notions about their work. And, if you are an exhibitor, I am certain you have had at least one experience where you received feedback that you had every right to believe was off-base. But, once you get over the initial shock of hearing what you were not prepared to hear, it is time to face the challenge of reframing feedback so it can be of use.

The exhibitor always has the right to reject any criticism, constructive or otherwise, for any reason. Sometimes the feedback received is contrary to the exhibitor's goals and sometimes it is clear that the audience missed something. However, before reject-

ing any feedback out of hand just because it seems to be inaccurate, it is important to ask the question, “What led the person to give this particular feedback or come to an erroneous conclusion?” Once that answer is identified, you can consider how you can prevent something similar from happening again in the future.

The primary responder for my exhibit in a prior show made note that I needed to give rarity statements for highlighted items. Since I had spent a fair amount of time doing just that very thing for this iteration of the exhibit, I found this to be a confusing item for a judge to highlight as a deficit. I looked at frame one and found all of the rarity statements present and the same with frame two. When I got to frame five I noted that one of my rarity statements was not in the same location as the others. It actually did look a bit like I had provided no such statement for that item.

So while I was correct that I had done my job, I had left an opportunity for a person to make an observation that could easily lead to the wrong conclusion. I left the door open, so I should not be surprised if someone decided to walk through it.

Another comment received made reference to some of the additional information I place on many of my exhibit pages below the ‘bottom line’ (see figure 3). The suggestion was that these pieces of text detracted from the exhibit and that they should simply be removed.

In this case, I fairly rapidly discarded the suggestion to remove this component because I viewed it as a critical part of reaching the other audience I was interested in – those who view the frames and may become interested in the topic I present or exhibiting in general.

However, I want to point out that I made sure I had a good, well-reasoned argument to decline to follow the advice given. Instead, I have considered modifications to the bottom line that might please both target audiences.

There are instances where the exhibitor will receive the gift of inspired feedback and there are instances where the responder appears to be stingy with regards to this gift. Again, as an educator, I can relate to the judging community.

If a student submits a product that meets all of the criteria and is superior in quality, the evaluator might be tempted to think that putting an “A” or a perfect score should be all that is required. And, when you have so little time to give per paper, there are situations where that might have to be enough. There are also items submitted for assessment that were, shall we say, less than stellar.

These situations can leave an evaluator wondering where to start and how best to give useful suggestions that don’t tear down and belittle the recipient. However, it is my belief that educators (and judges) who wish to become better at what they do will find a way to give praise for at least one specific component and a suggestion for at least one other component that could lead to improvement – regardless of the overall quality of the exhibit.

It is also my belief that students (and exhibitors) who want to receive better feedback should prepare for themselves some specific questions to ask of the evaluator(s). This might seem a bit unfair on first glance given how much work has already been done just to create the piece that is being critiqued. But, the author is aware of all of the difficult choices that went into creating the final product.

For example, I considered three entirely different sequences for the chapters in my exhibit. Would one of the other options make more sense to the judge? The insight these pivotal points might bring to a critique could be extremely valuable but they can only be addressed if the exhibitor introduces them to the discussion.

The Reward is in Facing the Challenge

Since my first attempt at exhibiting in 1999, I have averaged one showing per year and received awards from vermeil to large gold for my 24 cent 1861 exhibit. The medal levels are a nice bit of window dressing that provide an external motivation to continue to improve, but it has been my own satisfaction with the very real improvements in my collection, the display techniques I use and the knowledge I have obtained that has made it worthwhile.

I actually shudder a bit when I look at previous iterations of this exhibit from ten years ago that I thought were pretty good at that time and I wonder what I will think of my current efforts when I view them in the future.

I would like to conclude by inviting anyone who reads this article to consider or reconsider the positive value of creating our own exhibiting challenges and sharing them with others. It doesn’t matter if your exhibiting challenge has the same level of difficulty as the frames next to yours.

It doesn’t really matter if you can’t acquire every item you think you need and it is not the end of the world when a set of judges fail to appreciate what you have done. What does matter is that you have set your own goals in creating something that features a subject you enjoy and you are working to reach those goals in the best way that you can. It’s all about the challenge. ☐

The Difficulty in Doing Philatelic Research



Robert M. Bell, M.D.
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Part I

*“The best way to become acquainted
with a subject is to write
a book about it.”*

Benjamin Disraeli

Introduction

With a reasonable philatelic library at home that includes some catalogues, a few reference handbooks, some past issues of *The American Philatelist*, *The Philatelic Exhibitor*, etc., maybe a couple of specialty Journals of the collecting area that you are interested in, and access to some libraries and the Internet, you can do a pretty good job in tackling less complicated research projects.

The emphasis in this article will be placed on postal history and not stamps. Postal history has been one of my main collecting interests over the years.

Things start to get more difficult in research when you are collecting many countries, all with different languages. The depth and detail of one's research can also alter the difficulty of the search. Complexity is roughly associated with age of the material, particularly if it is modern and very little research has been undertaken. Also, important is the availability of libraries with experienced librarians, good sources of material, and whether ones collecting interest is stamps, postal history, picture postcards, postal stationery, private stationery, revenue material, war or military items, etc. All have their challenges.

Understanding the inspirational origins and development of a certain stamp would be a totally different challenge from preparing a 5-frame Postal History exhibit. Philatelists define postal history as the study of rates, routes, markings, and means (of transport). There would, at first glance seem, to be far more to research and understand with that challenge – but then if very little has been recorded you might be spending more time than you thought on the stamp

endeavor. Both can be very time consuming.

The age of the collecting interest might even make things easier. Older material is likely to have been studied and researched intensely and many articles and books might be available. But a topic that is not well collected or is modern is unlikely to have much, or anything of note written. Here research is much harder. One area that falls into this category is privately produced stationery, such as window envelopes and Folded Typewriter Postcards that have been around since the beginning of the 20th century. A few of these are classified as postal stationery, but the vast majority are not formally acknowledged by postal stationery collectors, and consequently have not been well studied. In the private stationery arena, a few areas have been collected a little more frequently. One would be mourning mail, but even this area is far from well collected. And consequently, one could speculate that there would be little literature written.

And then there is the unexpected. An expert sadly passes on, an important library to your studies is close or destroyed, and none of the search words/phrases you have produce any hits with the journals that are indexed and can be searched electronically.

Indexing Problems

Philatelic librarians often have difficulty in finding good sources as much of the past literature was not uniformly or well indexed. And if the articles were well indexed where do you start with a journal that had run for 50 or more years and has only been indexed annually? There is a need then to search all 50 years. And additionally, one problem that may confront you is the frequent lack of indexes for newsletters and other philatelic publications. Computers are starting to help and much progress has been made in this area. As far is known there are no philatelic standards or guidelines for indexing and citation listing.

Tara Murray, the APS Research Library Librarian comments: “There are, of course, generally accepted standards like Chicago Manual of Style, but they are not widely used in philatelic publications. The APRL has developed a standard for our staff and volunteer indexers. The two main collaborative indexing projects I am aware of are the Philatelic Union Catalog, which we host, and the Global Philatelic Library, a



Fig. 1. Censored Folded Typewriter Postcard from Bad Zwischenahn to Kolding, Denmark and mailed on April 16, 1940 just before the banning period. Germany occupied Denmark on April 9, 1940 with Operation Weserübung establishing a de facto protectorate over the country.

partnership of worldwide libraries with a database hosted by the Royal Philatelic Society of London. We have more than 200,000 article records in our database, most contributed by volunteers, but some imported from cumulative journal indexes. Impressive as this achievement is, it barely scratches the surface and we are working to expand it.”

In 1978, medical editors of the world convened in Vancouver, BC, Canada and developed citation recommendations. These have been added to from time to time and are now run and organized by the National Library of Medicine (NLM). Around 2007, the NLM created Citing Medicine its guide for citation style, as a new home.

This brings up the idea of philatelic standards for Indexing and citations. Would a weekend meeting of the leading philatelic librarians in the world be able to accomplish a similar thing?

Accuracy – Reliability

The accuracy and reliability of the written word is another issue. At one time when the Internet became popular the academics and schoolteachers would look down upon the information on the Internet suggesting that much was not accurate. But that criticism has diminished in volume. The Reliability of Wikipedia postings is discussed in this reference and although there have been problems from time to time the standards, in general, have remained high.

In philatelic literature, in general, the accuracy of what is communicated is normally very good. However, it is always possible for inaccuracy to

creep in and even be passed from publication to publication over the years.

If possible, and it is often not possible, it is always worth obtaining two or more references to support an important fact.

Tara Murray further adds, “When I teach philatelic research skills, I emphasize that the reason we need to be skeptical about internet sources also applies to many of our philatelic publications: they are produced by individuals and self-published without any editorial oversight. Some of the best – or perhaps only – information on a subject might be in a self-published book or a website, but it’s important to check the source.”

Numbering Problems

Philatelic Journals are commonly incorrectly numbered with one of the errors being using another volume and issue number on the latest issue.

Tara Murray reports: “We correct the numbering in our records, and we also indicate “continues” and “continued by” for title changes. A related problem is titles – editors sometimes change them mid-volume, or vary the title from issue to issue. As you say, all of this complicates finding journals but can usually be overcome with a little detective work.”

Genealogy

This is a valuable tool to identify senders and recipients of mail. Ancestry.com can be very valuable. Census listings and membership lists can also be valuable.

Anecdotes

Serendipity is the word that probably works best when talking about finding things. The surprising e-mail from distant parts that solves a problem that has been worrying you for years is a sheer joy.

1. This is a recent project that I have been tackling. I have been collecting Folded Typewriter Postcards (FTPCs) and recently have been interested in finding out the postal regulations that dealt with the folded portion of the cards during war time (mainly WWII) where it was conceivable some information could be hidden within the fold to deceive censors.

So far I have only found two regulations. One in the UK issued in WWII where a FTPC from Switzerland was to be returned if it was to be forwarded to a country without a censor office. The card of which a copy has been seen was stamped “Contrary to Regulations.”

The second was information from Benjamin Beede that there was a German prohibition instruction on the 8th of June 1940 (dating from April 2) for international mail, which was entitled “Communications service with foreign countries.” (*Amtsblatts des Reichspostministeriums*, 8. Juni 1940, p. 404). This stated that the cards were banned from being sent through the mails. At that time in 1940 there was reduced international mail being sent out of the country. Six weeks later the regulation was rescinded (*Amtsblatts des Reichspostministeriums*, 19 July 1940, p. 490). So far I have not been able to learn what the reasons were for this banning.

Some international mail was censored between 1933 and August 1939, but not much. Because war was unexpected in 1939, Germany was not ready to implement censorship of international mail, and, therefore, coverage seems to have been uneven. Regulations surviving from World War I were used, and only in April 1940, was a new set of regulations promulgated. Those regulations appeared in the *Amtsblatt* in June, 1940.

It is difficult to see if there were any hidden messages in the cards sent in WWII that had not been picked up by the censors, as the majority of FTPCs are sealed and a bright light does not illuminate anything through the double thickness cardboard. With some cards the adhesive has deteriorated and

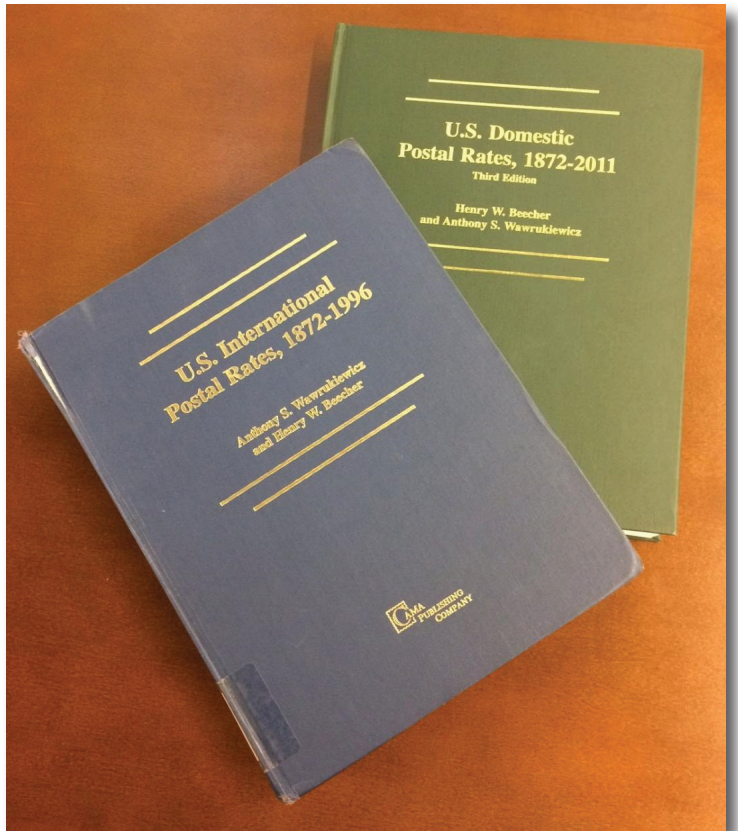


Fig. 2. Two popular US postal rate books. U.S. Domestic Postal Rates, 1872-2011 and U.S. International Postal Rates, 1872-1996, both by Wawrukiewicz and Beecher

the folded portion is not sealed but I have never seen anything with such cards that looks like a hidden message.

One other thought is that the cards were used for a few years after WWII in Eastern Germany and several other Soviet occupied countries and it is possible that there were postal regulations relating to censorship issues that eventually led to the banning of the cards. Most cards in these countries had disappeared by about 1950 (in Eastern Germany a little later). But so far I have not heard of any such regulation.

I have written to three specialty societies and have heard back from two. So far no additional regulations have surfaced. I was hoping that other countries in Europe, North Africa, and the Middle East might have had regulations to cover this issue.

But altogether a little more information can be added to the story.

Tara Murray recalls several searches (2, 3, 4 below) that have provided significant challenges. She says even with the rise of digitization and full-text searching, the lack of indexing in philatelic literature can make research challenging.

Fig. 3. Shows a library file of disintegrating, brittle, acidic paper of *Linn's Stamp News* from as late as the 1960s.



2. For example, if you are searching a journal archive for a country that has various spellings, like Azerbaijan (Azarbaycan, Azerbaycan, Azerbaidjan) might require multiple searches – and this assumes the optical character recognition (OCR) doesn't have any errors. A good index using a controlled vocabulary would pull all of the entries for this country together.

3. Similarly, searching for common words can be challenging. Recently, I was helping a philatelist look for regulations concerning package box service. The first problem is that the terms used in the auxiliary markings ("Package Box Collection," "Collected from Package Box," etc.) are different from those used in the Post Office Department's publications ("Package Box Service"). The second is that, even though the Postal Bulletin is available online and full-text searchable, the words "package," "box," "collection," and "service" all appear so frequently in the Postal Bulletins that the search quickly becomes unmanageably large.

4. Postal rate questions are among the most difficult we get at the APRL. For the U.S., there are two very thorough (and well-indexed) books that will answer almost any rate question (*U.S. Domestic Postal Rates, 1872-2011* and *U.S. International Postal Rates, 1872-1996*, both by Wawrukiewicz and Beecher, Fig 2.). There are fairly comprehensive books for other countries, including Great Britain and Canada, but others are far less documented. For example, I was helping a researcher look for Irish postal rates, and the most comprehensive resource was in German. For other areas, there is no comprehensive resource to be found. Often one time period of particular interest (such as around

a war or other transition) is well documented, but other periods for the same region are not. Even when the information is available, it may be scattered in various journal articles and not well indexed.

Damaged Articles and Books.

Damage to old books and articles with paper disintegration, fungal, pest, and water damage, etc. is common and slowly eats away at our philatelic treasures. Photography and computerization can help save publications in some circumstances. Starting in the mid 1800s, about the time stamps were introduced, cotton paper was mainly replaced by wood paper that became acidic and disintegrated over time. This acidity was initially associated with the paper's lignin content and later before 1980 alum-rosin sizing. Much of the paper produced today is acid-free. The best alkaline paper is said to last for over 1,000 years. Fig 3. Shows a library file of disintegrating Linn's Stamp News from as late as the 1960s. Presumably a combination of a lignin and an Alum-rosin problem? Tara Murray adds, "If one want your publications to survive it is important to look for paper that is not only acid-free, but lignin-free. Paper labeled acid-free may still contain lignin and thus be susceptible to acidification as it ages."

Hopefully, your search will not be caught with this problem – for after the publication has gone, if there are no copies elsewhere, your information maybe lost forever. *(To be continued next issue...)*

AMELIA KELBERT— FIRST TIME QUALIFIER FOR THIS YEAR'S YOUTH CofC

Amelia is shown here with several members of the show committee for the annual spring show in Edmonton, Alberta, Canada.



This year, the Champion of Champions event will take place at the APS Stamp-Show being held in Columbus, Ohio August 9-12, 2018. Several youth have already qualified; more are likely to become eligible.

As part of the continuing series featuring new youth exhibitors, the following is an autobiography by a first time qualifier for the 2018 Championship. Amelia Kelbert is 13 years old and in the 8th grade. Her favorite subjects of interest are construction and fashion! Amelia's two frame exhibit entitled *The World of the Monarch Butterfly* received a gold medal at the Edmonton National Spring Show 2018".

MEET AMELIA KELBERT - FIRST TIME QUALIFIER FOR THE AAPE YOUTH C of C

"I started collecting about 5 years ago. I attended a Show with my Grandmother and became interested in collecting butterflies. I learned that there are different kinds and types because everyone

kept giving me stamps with butterflies! There were too many!!

"Some members of the Calgary Area Philatelic Exhibitors (CAPE) suggested that I collect just one kind of butterfly. So I decided on Monarchs. My exhibit now is now entitled "The World of the Monarch Butterfly (Danaus Plexippus)". It is about its life-cycle, migration, its food, its predators, where else its lives and its conservation.

"I am now working on other species of Danaus to do several more frames in the future. My Grandma is my mentor; she has help me find things on which to spend my stamp allowance. She has taught me about the different elements which can go into my exhibit.

"Beside philately, I play soccer, participate in track and like shot-put. What I especially like about exhibiting is the challenge of winning awards. It has given me self-confidence after seeing that I was able to create my exhibit pages and see them up in the frames finished and ready on time!"

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: June 1st! You pick the subject matter. Contact Randy Neil @ neilmedia1@sbcglobal.net

AAPE Critique Services

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

Aside from offering AAPE members an outstanding publication and website to share ideas and potential guidelines in the preparation and assembly of new exhibits, or the improvement of existing ones, one of the additional, often unrecognized, value benefits of 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 CRITIQUE SERVICES ARE AVAILABLE:

1. Title Page & Synopsis Evaluation (no charge).
2. Exhibit Evaluation (fee applicable)
(Title Page & Synopsis Pages must be furnished with a photocopy of the exhibit)

Complete information about both services is available by visiting the AAPE Website (www.aape.org) under “Critique Services” located in the top ribbon on the website. An application form, including instructions, for exhibits is available for downloading

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

- *A flat-rate low cost of US\$ 20.00 for USA applicants (US\$ 40.00 non-USA) 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. Oversize pages must be reduced to 8x10”, 8x11” (legal) or A4 size pages.
- The Service selects an APS-certified judge specialized in the exhibit area of study or topic.
- Evaluation of an exhibit by a judge often averages between 3-5 or even more hours, depending upon subject, 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 avoid a possible low or entry-level award for a new exhibit.
- The exhibitor can potentially avoid initial anguish or disappointment at a show critique 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, albeit without guarantee.

Since its inception, the AAPE Exhibit Critique Service has assisted many members worldwide in improving their exhibits and raising their medal levels both in national and international shows. We regularly receive positive responses and testimonials informing us of those facts.

Upon application, members can request APS or FIP-standard evaluations of exhibits.

It behooves members to maximize AAPE opportunities and to take advantage of this membership benefit as well as potentially improve one or more exhibits.



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Ask Odenweller

Robert P. Odenweller



How Did FIP Get to Where We Are Today?

When I first started going to FIP Congresses in the early 1970s, I knew nothing about how matters were conducted. It didn't take long to find out that the FIP president acted more as a vehicle to carry out the decisions of the Congress than as a power-broker pushing his own ideas, although he did represent FIP strongly in negotiations for congresses. The office of the president, by statute, was a moving location, situated at the home town of the president. The only other FIP representative of any concern was an executive director, (but that title may not be quite correct).

FIP juries were selected by the organizers of the show, under the idea that one quarter was from the home country of the show if enough were qualified. In case of a shortage, "national" judges could be co-opted from another country to fill the national quota. The organizers selected another half of the jury from other countries. The only role that FIP had was to look at the three-quarters thus selected and to choose the final quarter. This was done based upon its knowledge of the abilities of the other three-quarters, to identify gaps in coverage, and thus to name jury members to fill those gaps. My memory suggests that the organizers had the final say in jury selection.

In 1980, the London show declined to have a Congress, so it was held in Essen, Germany, where a delicate agenda was needed. The likely new president was to be Ladislav Dvoracek, of Czechoslovakia, and a number of federation members felt that the statutes needed amending. Rather than being at the home town of the president, a permanent office was to be established in Zurich, Switzerland.

The FIP Board Expands

Also at the Essen congress, an expanded Board was seen as a necessary move, which caused some financial concern for FIP. If the Board was to meet regularly, airfare and accommodations became a major budget factor. To solve this, the Board decided to have all its members be on the jury, which paid those expenses. Unfortunately, almost all of them were more politicians than collectors or judges. The worst qualified of them chose to be thematic judges, which greatly annoyed the Thematic Commission

president, who had to wet-nurse them through the demanding evaluations of those exhibits.

Up until a few years later, a Congress had been held annually. The agendas were always packed with items to consider. Simultaneous interpreters were required, U.N.-style, and we never managed to get to all the matters on the agenda. Some agenda items were perennial, and not necessarily likely to go anywhere, but still were given time. Most countries (the U.S. notably an exception) paid for their delegates to attend Congress.

In what at the time seemed to be an innocuous move that would save money for federations, a proposal to hold Congress on alternate years was adopted. This was over the objections of the few who followed the actions of the Board and other political moves within FIP. In essence, the Congress, which by Statute is "the supreme body of F.I.P." effectively surrendered its power to the Board.

Regional Federations Flex their Muscles

Other significant developments followed. Regional federations developed or became more effective in Asia, Europe and the Americas. The Asian federation (FIAP) was the most active of these, encouraging, and possibly paying for, some small countries to become members, even if they had virtually no collectors at the international level. This "strength in numbers" later translated to votes in the FIP Congress, each one of the same effect as the countries with many dozens of active international exhibitors.

The development of Asian power was not completely obvious at first, but I had a first-hand experience with it. Having served for many years as the president of the FIP Traditional Philately Commission, I had developed many friendships with regular congress delegates. Very often they would ask me the meaning of a proposed motion in the Congress papers. I would explain it to them, giving pros and cons, and then suggesting whether or not it would act for or against his country's best interests. In one case, I had advised that a motion would hurt rather than help a delegate's country. When the vote came, I saw him vote to approve the motion, and later asked why. He said "I have to watch the president and vote the way he votes—they're watching."

The recent congresses where I was the U.S. delegate, I went prepared to debate some of the motions. I should have known better. The measure was announced, then the Board's decision on it, followed by a vote to approve it. No discussion was allowed. Don't blame me if this sounds like some other countries and how they do business. I could only wonder why I had wasted my time in coming.

Jury selection in recent years has also suffered. Although the FIP Board pays lip service to the percentages that were in effect over fifty years ago, too many complaints show that if a jury member is not "in the good graces" of the Board, good luck getting on a jury. One explanation is that the few

slots available were given to commission presidents or Board members, effectively shutting out any others from the same country.

Chris King has pointed out (TPE, January 2018) many of the failings of the current system. He is one of the very most active and capable philatelists in the world today, and a supremely gifted organizer. As FIP president he would be in position to break the stranglehold of the Board and would return FIP to being the fair-minded institution it once was.

In looking back, it's easy to see that I have almost no living companions who have seen all these changes take place. Still, it is essential to note them before they are all forgotten. ☐



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)**

Planning Committees for Eventual Philatelic Think Tank

Robert Bell, M.D. and a small group of other philatelists, have decided to form a Philatelic Think Tank ("PTT") This will be dedicated to studying the issues driving falling membership and participation in philatelic societies in the US and elsewhere and then suggesting creative solutions to address each issue. Recently the American Philatelic Society (APS) published figures stating that in the last 17 years (2000 – 2017) APS membership has dropped 43%. The PTT will focus its efforts on stemming this slide by reinvigorating interest in philately amongst younger generations, thus ensuring the longevity of philately. The group will initially establish small planning committees to provide guidelines for the mission, goals, structure, and fund-raising initiatives of the PTT. Bell is looking for other energetic, creative, forward-looking philatelists to join the group in their efforts. For more information: Contact: Robert M. Bell, M.D. E-mail: philatelicsolutions@gmail.com

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Ramblings of an Apprentice Literature Judge

By Bill DiPaolo

This past November I finished my last round of apprentice judging for literature at CHICAGOPEX. I'm exhausted. But it's a happy tired, filled with a sense of accomplishment and pride to have served the hobby that has given me so much and the exhibitors, whose literature contributions will help us all. Sitting now, sorting through crumpled synopses, reworked LEEFs, and a two-inch binder of notes, I realize that the experience has significantly altered my perspectives of judging generally and literature competitions specifically. Here's a little bit of what I learned.

The route of literature is judging procedurally different from the philatelic. Most of the judging activity for literature takes place before the show. Decisions about award levels by individual judges are, for the most part, decided before showtime. For the judges, serious preparation begins about 60 days before the show, reading the entries, carefully noting observations and calculating an award level.

A full day at the show is used to reconcile individual conclusions into a consensus, write LEEFs and provide feedback at the critique. With thirty plus entries ranging from 5-page articles to 1,000-page volumes, one could not thoroughly evaluate all of them during the short duration of a show though the international events try it that way. Preparation for a philatelic exhibit is no less intense, just a different process.

While sitting in the jury room with fellow jurors deliberating, arguing, persuading, critiquing, evaluating each entry in detail, I was struck that no matter what the entry, there were common denominators to these discussions that I never knew occurred. At the core of all this conversation was not the award level but the collective and genuine desire of the jury to help the exhibitors. This was the lubricant for the deliberations.

It was not the coldly objective process that I had expected. There was objectivity, but there was nothing cold about it. The essential issue was "How do we help this exhibitor do better?" There was nothing wrong with being critical, but there had to be specific suggestions for improvement. In other words, the process wasn't award oriented, it was exhibitor oriented toward encouragement and advancement. Sometimes, that might be a little hard to believe

when you're thinking gold, and you're at the critique clutching a bronze or silver. But sometimes, as exhibitors, we are too oriented towards awards rather than our own improvement. Sure, judging mistakes are made and unfortunately, a judge here and there may not spend enough time in preparation, but in that jury room, it is not the primary aim to bestow golds and grands. It is to help make better exhibitors.

There was another surprise for me as a jury room neophyte. As you might expect, from time to time the jury can reach an impasse at a certain spot in the discussion, or deciding how points should be awarded. When there is a doubt, and the scales are in relative balance, the benefit of that doubt always seems to go to the exhibitor. This is all part of the genuine desire of the judges to see an exhibitor do the best s/he can.

There is usually near unanimity, within a medal level, of individual judging opinions about each entry. While there are exceptions, independently, judges come to similar conclusions concerning award levels. They may get there following a different trail, but as you think about it, if that initial accord did not exist, it would be impossible to reach conclusions in the short time allocated for deliberations. If the call is close, more often than not, the decision will favor the exhibitor. Conversations with philatelic judges confirm that the means and results for philatelic and literature judging are conceptually similar.

For those of you thinking of dipping your toe into the judging pool, you should know that serving as an apprentice is not a sink or swim, do or die proposition. It's a training program. One where you are taught and mentored by the chief judge of each panel on which you serve. In my experience, each chief was available to me from the time of selection through the show period. Each encouraged contact before, during and after the show. I used the opportunity to ask questions, seek clarification, review my process and test my conclusions. Just as for an exhibit and the exhibitor, the chief judges' job is to help get the apprentice to the finish line of accreditation.

I'm not going to grump about judges so much anymore. I have now seen firsthand, much of my complaining was undeserved and much of my view was distorted by ignorance of the process. It was brought home to me that, while only one judge might speak to an exhibitor at the critique and only one judge



Two frames devoted to displaying the award ribbons for the entries in the last Philatelic Literature Competition at NAPEX. No national exhibition ever treated its literature competitors with more respect and attention.

completes the written evaluation, that individual is summarizing the collective view of the entire jury. You are getting a communal evaluation, not one man or woman's opinion.

If, as an exhibitor, you feel that judges are often off target, the best way to correct it is to get involved. Become a judge. It is not a "good ole boys" network. It is not an elite fraternity. It is a community that welcomes anyone willing to make the commitment of time and study to help fellow exhibitors. On the other hand, if you are a judge that can only see it one way – your way, then perhaps you should move out and give the opportunity to those who demonstrate a greater degree of flexibility.

I clearly know now that very often exhibitors are part of their own downfall, because they will not submit or not carefully prepare a proper synopsis and title page. These are the tools that provide the best opportunity for judges to adequately prepare. Additionally, in many cases exhibitors are not clear on the criteria used by the judges to evaluate an exhibit. The information is all available on the APS website.

The synopses of literature entries are particularly weak, and there has been very little help offered to exhibitors about the proper preparation of a literature

synopsis. The cruel fact is that no one seems to care very much about exhibiting literature. The state of literature exhibitions is at a critical juncture. There are only two shows sponsoring these exhibits now – StampShow and Chicagopex. There is little recognition of literature awards at the shows or in the philatelic press.

Why in the world is that? Let's think about this for a minute. I take no credit away from gold or grand award philatelic exhibits. They are difficult achievements. In many cases, they contribute mightily to the body of philatelic knowledge and deserve their accolades. But often the philatelic exhibit has a limited life cycle, as it is eventually broken up and its components recycled back into the philatelic world, if not by the exhibitor, certainly by the heirs. Hopefully, copies will have been made and preserved.

Entries in a literature competition are a bit of a different breed. Many of these entries will become the research foundation for the future philatelic exhibits. They will be found in philatelic libraries all over the world and will be listed in bibliographies of both future exhibits and new literature for years to come. The authors deserve the recognition and encouragement of their peers to a higher degree than is currently offered.

Here's a question. Where is Writers' Unit 30, the specialty society for philatelic writers? If any group, along with AAPE, should be waving the flag for literature competitions, encouraging member participation and trumpeting their accomplishments, it is Writers' Unit 30.

There is little focus on that area by the society. More attention should be devoted to literature exhibiting by its officers and more space devoted to coverage in its journal. I would also hope that AAPE would play a more active role in promoting literature competitions.

With current circumstances, why would any show want the added expense of hosting a literature exhibit? No one seems to care. I don't believe that's true, but perspective is painted that way. Maybe the authors don't care either. They don't show up in any numbers at the critiques or the awards banquets. But then, why would they? They are seldom or haphazardly recognized. It's the proverbial "vicious cycle." This all needs some thought, encouragement, discussion.

I quickly admit that I am a newbie at all this. I have questions but few answers. My exposure is too brief to understand the nuances, problems, perspectives of all the parties. But one thing I do know for certain. There is a problem here. Let's do something about it. I'm ready to help. ☺

How Are First Responders Chosen?



By John M. Hotchner
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At a recent AAPE member meeting at a show, the question came up as to how first responders are chosen. It's a good question; one which exhibitors have a real interest in understanding. But in some instances, the answers may not leave you feeling warm and fuzzy.

My qualification for doing this column is that I've been a chief judge for many years and in that role have assigned hundreds of first responders. I've also served on many juries where someone else serving as chief has done this. Finally, as an exhibitor I've benefitted—more or less—from the comments of first responders. The majority of UEEFs have been helpful; incisive, with useful observations and suggestions.

The few instances of “less” have been infuriating, including comments that indicated that the responding judge had not read or understood my title page and synopsis. But that's a different column.

Once a show has its list of exhibits in near-final form, typically six weeks or more out, that list is shared with the jury. The chief judge will then ask the jury members to choose a fifth of the exhibits (plus another five or so, since two or more jurors will often want the same exhibits).

Why jury members pick what they pick can be a mystery, but most often they will ask for the exhibits in collecting areas with which they are rather familiar, though a good number of judges are more adventurous and ask for exhibits that they know they can learn from.

After the chief judge has replies from all the judges, the task is to make certain that all the exhibits are covered; those for which there are volunteers AND those for which there are no volunteers. I might mention parenthetically that chiefs like it when jury members reply, “I'm happy to take any exhibit you want me to do.”

Chief judges generally have a good sense of the qualifications and interests of the jury members. We will try to match those factors to the exhibits. But there are a few bends in the road. First, some jury members will ask NOT to be assigned certain exhibits because they have been first responder for one or more in the recent past. Chiefs will usually honor those requests.

The same request may also arise because a judge has been a mentor or source of material for a given

exhibitor. The exhibitor already knows what that judge thinks and is better served by having new eyes looking at and evaluating the exhibit.

It should also be remembered that the UEEF preparer (also known as the first responder) is charged with being the primary but not necessarily the only source of observations to include. The first responder is responding on behalf of the jury and should be including issues raised during the judging by other judges.

If there is an apprentice jury member, the chief may give him or her a couple of exhibits that fit within the apprentice's field(s), but part of the training of the apprentice and part of the evaluation of that person's performance has to be based on how well the apprentice can judge and give feedback on exhibits of material that is not in their comfort zone. Ultimately, every accredited judge should be able to handle any exhibit that has been entered.

Taking all this into consideration, the chief will allocate the exhibits with an equal number of multi-frame and single frame exhibits to each judge. Normally each judge will have between 7 and 11 exhibits for which they have first response.

Once the spoken-for exhibits are allocated, it usually happens that there are five to 15 exhibits that have no volunteer, and the chief must allocate those. In many cases, chiefs I know will take most of these leftovers and/or spread the remainder of them among the other jury members.

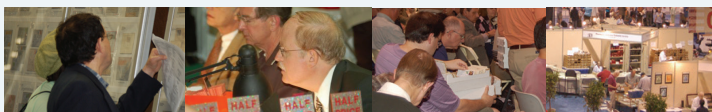
The bottom line is that it is not always going to happen that the judge or apprentice who has your exhibit for first response will know your subject area in any depth. I have heard exhibitors complain about this, but exhibitors should remember that a judge who knows your area may appreciate it more, but also be uniquely qualified to spot gaps, recognize known dodgy material, and spot claims or assertions that are either wrong or suspect.

And if it happens that a non-specialist judge makes a mistake in evaluating your exhibit, it may be that you have not done a good enough job of highlighting your best material, explaining something esoteric, or making clear something that is complicated. It isn't always just the other guy's fault.

I hope this has de-mystified judging just a bit. I welcome other questions at jmhstamp@verizon.net, or by snail mail at PO Box 1125, Falls Church, VA 22041-0125. ☐

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



PHILATELIC SHOW 2018 **May 4-6, 2018 • Boxborough, MA**

The Northeastern Federation of Stamp 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.philaticshow.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 Barnsteple 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. Down-

load the prospectus/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.

70th Greater Houston Stamp Show **September 21-23, 2018 • Houston, Texas**

At the Humble Civic Center, 8233 Will Clayton Parkway, Humble Texas. The exhibits will be judged by APS accredited judges and will compete for five different medal levels. Entry deadline is August 1, 2018. The show features 30+ dealers, a USPS substation, society tables, seminars and society meetings on Saturday. For more information on the show and on exhibiting, please visit our website at www.houstonstampclub.org. You can download the Exhibit Prospectus at the site. Questions? Please contact the Show Chairman, Ron Strawser, at strawser5@earthlink.net or at P.O. Box 840755, Houston TX 77284-0755.

The 2018 Omaha Stamp Show September 8-9, 2018

The Omaha Philatelic Society will present its annual show on September 8-9, 2018 at Metropolitan Community College, South Omaha Campus, 2909 Edward "Babe" Gomez Ave, Omaha, NE. The WSP show will feature a variety of dealers and up to 125 frames of competitive exhibits judged the jury of Ken Martin as chief judge, Ed Andrews, and Henry Sweets. More details can be found at www.omahaphilatelicsociety.org. Exhibit chairman Mike Ley can be contacted at giscougar@aol.com for any additional questions or entry forms.

MILCOPEX 2018 • Milwaukee, Wisconsin **September 14-16, 2018**

All exhibitors are invited to participate in Milcopex 2018, Wisconsin's national level stamp exhibition, at the Crowne Plaza Milwaukee Airport, 6401 So. 13th St., Milwaukee, WI. Milcopex prides itself on encouraging new exhibitors and new exhibits. Milcopex welcomes all classes and levels of philatelic exhibits, from youth or novice exhibits through the most advanced, championship-level displays, and from the mainstream to the esoteric. The exhibitors prospectus, as well as other information about the show, is available on our website, www.milwaukeephilatelic.org, by mail from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217, or by e-mail: henak8010@sbcglobal.net.

SEAPEX—SEATTLE PHILATELIC EXHIBITION **Seattle, Washington • September 14-16, 2018**

SEAPEX 2017 will present its annual exhibition at the Tukwila Community Center, located just north of the SeaTac Airport at 12424 42nd Avenue South, Tukwila, WA. This will be our inaugural year as a World Series of Philately (WSP) national exhibition. The show will offer 160 frames of exhibits and more than 25 stamp dealers. All exhibit classes and divisions are welcome. Fees are \$30 for one- and two-frame exhibits and \$12 per frame for multi-frame exhibits of three to ten frames. Youth exhibits are \$5 per frame. Exhibit prospectus and entry forms are on the show website at www.seapexshow.org, or from Lisa D. Foster, Exhibits Chair, 27111 167th Pl SE, Suite #105-114, Covington, WA 98042. The show hotel is the Residence Inn Seattle South/Tukwila. They offer a reduced room rate during the show and provide free shuttle service to and from the airport and the show venue.

NOJEX & ASDA 2018 Stamp Show **October 19-21, 2018 • East Rutherford, New Jersey**

The North Jersey Federated Stamp Clubs and the American Stamp Dealers Association have combined forces to stage the only WSP Show in the Tri-State Metropolitan area at the Meadowlands Hilton Hotel. Free admission, free parking and easy access from NJ Turnpike and Route 3. Only minutes on NJ Transit trains from Penn Station, NYC to Secaucus Transfer Station and free hotel shuttle. 40 dealers and 200 frames of exhibits. Entry deadline is September 1. \$15 per frame for multi-frame exhibits and \$25 for single frame exhibits. Exhibit prospectus and entry forms can be downloaded at www.nojex.org or contact Robert G. Rose, show chairman, 908-305-9022, robertrose25@comcast.net.



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:

January 2018: The awards committees – you know who you are – who each year select the winners of the Neil and Jennings Awards for the best articles in *TPE*, the Herdenberg Award for service to AAPE, and the Hennig Award for an outstanding Philatelic and/or Literature Judge.

February 2018: Scott Tiffney, who did an excellent article titled “Let Us Show You How to Show Your Stamps” in the Third Quarter 2017 issue of the APRL’s *Philatelic Literature Review*, in which he described APS’ resources available to exhibitors.

March 2018: The shows that advertise in TPE. We appreciate your support, and urge our Members to take note and favor them with your exhibits and by going to the shows when you can.

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 is the first recipient of the Sapphire Award, having exhibited in 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 next year’s 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

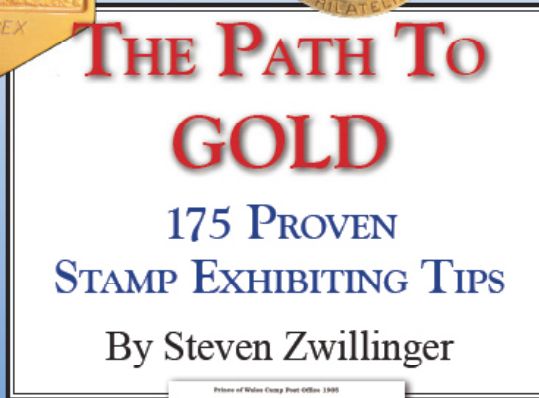
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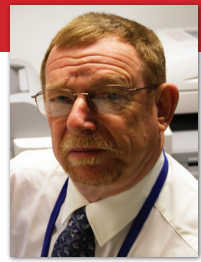
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By Chris King Chris.King@postalhistory.net



Credit where credit is due. The FIP website is improving...

FFLASH, the FIP's magazine, as well as the Palmares results of FIP world exhibitions, starting from BANDUNG 2017, can be downloaded from the FIP website. The Palmares results from Bandung 2017 and Brasilia 2017 are, for the first time, available on the website.

Flash from the previous July is there as well, reporting the Board meeting of May 28th which announced, "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." In February 2018, the Board meeting of August 7th, 2017 was reported.

Apart from this, there are only three news updates since 13th March 2017. The list of exhibitions with Patronage are listed to 2020, and there is space for a listing of recognition exhibitions, although there are none there at present. Seminars are listed in a separate section, and the Board has, "discussed how to improve the FIP website, and how to get websites set up for the Commissions that still do not have web presence."

Unfortunately

This takes us only to first base. There is a long way still to go. It is extraordinary that Youth Philately has no website. The most tech savvy generation on earth has no FIP Internet or social media presence at all, and I would question if the Board is achieving anything close to "constant communication" with any of our consistent bodies.

But to start, we must ask what is the website for? Firstly, it must be about making information available, and what we have is still not timely enough. This is where most of the improvements can be seen. Relatively static information about who is who, contact information, rules and regulations, results and future events are much better.

Secondly, it should be about news. The new editors of *Flash*, Prakob Charakiti and Aldo Samamé y Samamé, are doing a good job, but it's not good enough to report an August Board meeting in February, and therefore *Flash* has to go. The website needs to be constantly up to date, and Prakob and Aldo would be best to have their editorial talents used on the website, rather than in a magazine which often reports news which is six months old. In the world of modern media, that's history, not news.

What makes an accessible website is well known.

These are the standard ten questions for a website which will be easily found both by users and by search engines.

1. Does it look professional?
2. Is the domain name easy to type, and is it memorable?
3. Does the home page have our federation's name in text or as a logo?
4. Is contact information easy to find?
5. Does it tell visitors what the FIP is for, at a glance?
6. Does it invite visitor feedback?
7. Does it speak to our visitors - not to our ego?
8. Does it offer constantly fresh content?
9. Is it optimised for search engines?
10. Does it link to other websites?

It looks to me as though only the first question has an unequivocal yes, and this means that we are hard to find, even if we are getting easier to use. Logos can't be read by search engines, and the hyphens are stripped out in some search engines. This is why *Feline Infectious Peritonitis* comes before *Fédération Internationale de Philatélie* on Google.

Why is this important?

It's all about equal and open access to information; equality and democracy, if you like. If information is not timely, that is, kept up to date, it is of no value. If information is absent, it causes confusion, rumour, and suspicion.

Let me give you an example. In February, in a series of questions, I wrote:

"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?"

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

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

In April, there was a meeting of FIP jurors in Malmö, Sweden, called, I imagine, by the FIP Vice President who attended, to discuss juror training. It seems that the first ever post qualification juror train-

ing event will be held in Jerusalem, which takes place between 27th and 31st May.

I found this out from Facebook! There's nothing on the FIP website. The exhibition URL on the FIP website (www.wscisrael2018.blogspot.com) wouldn't work, and when I eventually found the show website, there's nothing there either.

The biggest single criticism of the FIP

...has been around jurors, their competence and training, and when the FIP finally seems to be getting around to doing something about it, the organisation, our organisation, chooses to keep it secret!

Why might this be? Is it expensive, and they are spending a lot of money? Is it experimental, and they are waiting to see if it works? Who is attending in Israel? How were they chosen, and why?

In fact, none of these questions bother me, except the last. What makes me mad is the secrecy. The culture is one of silence, where information and openness, have to be dragged out of the Board over time, and progress is glacial. What might be a significant change for the better is treated like a state secret, and even if they have nothing to hide, they contrive to look as though they do.

This piece was not intended to be about the website, although it would be great to hear from the American Association of Philatelic Exhibitors members on how they think that the FIP website could be improved. (www.f-i-p.ch)

I was going to write about democracy and the FIP, but the reality is that democracy and information go hand in hand. The information made available on the FIP website is the basis on which our international membership, whether federations or exhibitors, knows what is going on, and this enables them to make judgements for themselves.

When information is not timely, if it is omitted or retained, whether deliberately, or by accident, trust suffers, and this goes to the heart of the matter. If the Board doesn't trust the members, how can the members be expected to trust the Board?

It's obvious to me that the last thing that the Board thinks about is telling the members what is happening. If I am elected, information will be on the website, our members will be informed, and they will have an honest basis on which to judge the success, or otherwise of their Board. ☐

[Editor's Note: *The election of Federation Internationale de Philatelie officers takes place this year and it is felt by your editor that candidates be offered 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.*]



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The 2018 Bernard A. Hennig, Sr.
Award Recipient
David W. McNamee

It is my honor and privilege to introduce the newest recipient of the Bernard A. Hennig, Sr. Award. This was created some dozen or so years ago to fill the void of recognizing excellence in judging and all that is attached to that cornerstone of exhibiting. The AAPE Board with the encouragement of the late Eliot Landau created this prize to be attained by only the rarest of persons. This is the Luff Award for judges, others need not apply! We were very fortunate to be able to give it to the namesake of the award as well as eight others along the way. It is now my pleasure to present this to its ninth recipient, a dear friend and tireless warrior for the advancement of our craft both as exhibitor and judge.

The criterion is not just being a good judge; it goes way beyond that as most who get into the service are good judges. It is the behind-the-scenes work both at shows, in the deliberation room and at the frames with the exhibitors but also during “spare time” mentoring apprentice judges, exhibitors and doing critique service. For those of you who live in the Bay area, you are well aware of David’s work in conjunction with the Council of Northern California Philatelic Societies. He has been integral in the creation of an accreditation program for Council judges as well as helping to maintain the vibrancy of what is certainly one of the healthiest systems of local/regional shows in the country with at least 8 shows with competitive exhibits.

David became an accredited APS judge in 2005

and soon as a Jury Chair, he became noted for his preparation work for each exhibit on the floor. His analytical mind became one of his greatest assets as he could evaluate exhibits and not just tell them



they were missing something but how to improve exhibits from a structural standpoint that would increase its ability to touch the viewer; that thing we now call treatment was intuitive for David. His many accomplishments aside pale in his tireless volunteering to help educate the jury system and judges in the new paradigm of the UEEF (now EEF) introduced in the 6th Manual of Judging. While on the Committee on the Accreditation of National Exhibitions and Judges (CANEJ) he shouldered

virtually half of all the dozens of seminars and how-to sessions over a period of nearly three years. Believe me, I know how much work that was as I did much of what was left over from David’s work. The creation of work-shops and practicum given at various shows gave meaning to the new manual and set all exhibits as well as exhibitors on a level playing field. David carried on that work as Chairman of CANEJ and oversaw the new 7th edition of the manual. These kinds of things which could fill volumes are indicative of David’s energy towards the betterment of the hobby.

Over the last 15 or so years, we have worked together closely and as such have become close indeed. Well deserved and congratulations Grass Hopper, you have surpassed the Master.

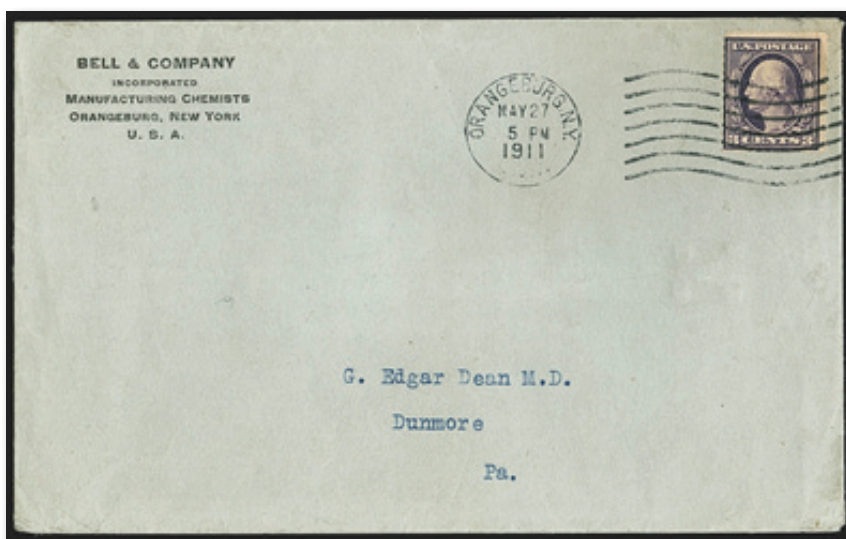
— Tim Bartsche

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... 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!

Closing Doors

By Greg Shoults



The 3-Cent Orangeburg Coil of 1911

A little over 13 years ago I entered the exhibiting arena by showing a single frame exhibit at my first national show. My first attempt at exhibiting was an enjoyable experience. I still remember the head judge at the critique talking about three types of people who exhibit. The first is one who does it for fun and is not very concerned about how they do or what award they receive. The second type of exhibitor is one who does it their way and does not accept suggestions for improvement. The third type of exhibitor is one who is interested in raising their medal level and listens to suggestions made by the judges with the idea of improving their exhibit and making it better. I identified with the third type.

Along the way I encountered a number of challenges and hurdles that had to be overcome to reach my goals. These challenges can be looked at as closing doors. In some cases it is a more difficult task to close some doors than others. The purpose of this article is to promote a discussion on a particular door

I am trying to close. The single frame I started with has now grown to a full eight frame exhibit on the Washington and Franklin Third Bureau Coil issues. My goal over the past 13 years has been to try and complete the exhibit showing every stamp and its use on cover. This was to include every coil stamp, their production varieties, and the uses. The uses include showing the intended use for the denomination and secondary uses whenever possible. The exhibit is nearly complete, and at this point there are not too many suggestions that can be made to improve it. The exhibit has been well received and has scored very well. The highlight of my experience so far was the exhibit earning a large gold at New York 2016 scoring 95 points. Increasing from 5 to 8 frames and raising the score from 90 to 95 was a huge accomplishment. My next step is to complete the exhibit and make it the most comprehensive exhibit ever assembled on this topic. The final goal is to try and be the first 20th century exhibit to win the Champion of Champions.



Partial wrapper sent by Bell & Company showing a 4 and 5 cent coil from the 1908 series.

The one question that has come up a few times in critiques is why the exhibit does not have any archival material. I have resisted adding this type of material because I do not feel it belongs. But, there are a few judges that persist and think it does belong. My task here is to try and close this door and put this issue to rest. Whether I end up adding, or not adding the archival material, this is an opportunity to discuss and hopefully come to a consensus on what is the best outcome.

To start with, the exhibit is shown in a traditional format. There are stamps, production varieties, and uses. The only material not shown is archival material. In a pure form the traditional exhibit usually begins with archival material. Such items as artist's renderings, trial colors, essays, small and large die proofs, and plate proofs are shown when possible. The question arises in this case; does every traditional exhibit need to have archival material? With the trend in exhibiting moving towards eliminating rigid classifications to supporting your purpose statement as strongly as possible, is there any leeway to realize each exhibit has its own merit and should be judged based on how well the job has been done to support the purpose statement?

I offer the following information as food for

thought. I am going to focus on just the denominations that sheet stamps and coil stamps share from the first issue in 1908. That will include the 1,2,4,5, and 10 cent denominations. I purposely left out the 3 cent denomination since the first coil series did not have a perf-12 double line watermarked coil. That came in the next issue of 1910. My first angle will be to present some data on when the different denominations, sheet stamps and coils, were released by the Bureau. The following table will show this information based on what is presented in the book, *United States Postage Stamps 1902 – 1935*, by Max Johl. His source of information was from an article written by C. Edward Wright that appeared in the January 20, 1917 issue of *Mekeel's Weekly Stamp News*. *The Chronology of Adhesive Postal Issues of the U.S. during the Twentieth Century* was considered the most comprehensive reference for 1901 to 1916 dates of issue. These dates were not only used by Johl, but by the Scott catalog as well. The reason for looking at the dates the sheet stamps were issued compared to the dates the coil stamps were issued is a basis for one reason why I believe archival material does not belong in the exhibit.

With each denomination, the sheet stamps were issued first followed by the coil stamps, with one

Scott #	Format	Denomination	Date Issued
331	Sheet	1c	12/2/1908
348	Coil	1c	12/29/1908
352	Coil	1c	1/2/1909
332	Sheet	2c	11/16/1908
349	Coil	2c	1/21/1909
353	Coil	2c	1/12/1909
334	Sheet	4c	12/24/1908
350	Coil	4c	12/15/1910
354	Coil	4c	2/23/1909
335	Sheet	5c	12/19/1908
351	Coil	5c	1/2/1909
355	Coil	5c	2/23/1909
338	Sheet	10c	1/7/1909
356	Coil	10c	1/7/1909

exception. The 10 cent denomination was issued in sheet and coil format on the same day. One possible explanation for this was the request for 10 cent coil stamps by Bell & Company. During this time period businesses could place special orders for coil stamps from the Bureau. The Bureau could have produced the sheet stamps and coil stamps at the same time due to this request. The Bell Pharmaceutical Company is responsible for the existence of the 10 cent coil and the famous 3 cent Orangeburg coil, due to this option.

Based on the information presented, I feel the coil stamps were issued later because they were an adaptation of a design that already existed. The archival material developed to produce the sheet stamps was not intended for producing coil stamps. While the coil stamps were produced from the same sheets printed for sheet stamps, they came after the series was started and were not a part of the original design process. The following purpose statement below is what I use for the basis of my exhibit.

“The Purpose of This Exhibit: is to show the development of Third Bureau perforated government issued coils from 1908 to 1922. It will be accomplished by showing the progression of changes in production and postal uses to domestic and foreign destinations.”

I believe based on what I have stated as the purpose of the exhibit, archival material does not need to be added to the exhibit.

Another thought to consider is if any archival material were added it may open other doors. In one

case it was suggested I add some archival material such as large die proofs. Another time it was suggested I add two or three pages of archival material that would include a few trail colors, essays, and some small and large die proofs. My concern with these suggestions is if I add any of this material it would open another door. This would open the door for someone to state, “If you have some archival material in the exhibit you should include all of it”. This would lead to another problem, not having enough room in the exhibit to add this much material. Of course if I added this type of archival material to the exhibit someone could ask, “Where are the postal uses of the sheet stamps?” As one can see, I might need more than 10 frames to do this justice.

The historical background of coils is they were an experiment by the Bureau to see if they could be a viable source of income. There were two areas the Postal service explored for the use of coil stamps, vending and affixing machines. The Postal service looked at placing vending machines out in the general public. The idea was to offer people the opportunity to buy stamps when the post office was closed on not easily accessible. Affixing machines were also developed to increase the speed of applying stamps to mass mailings.

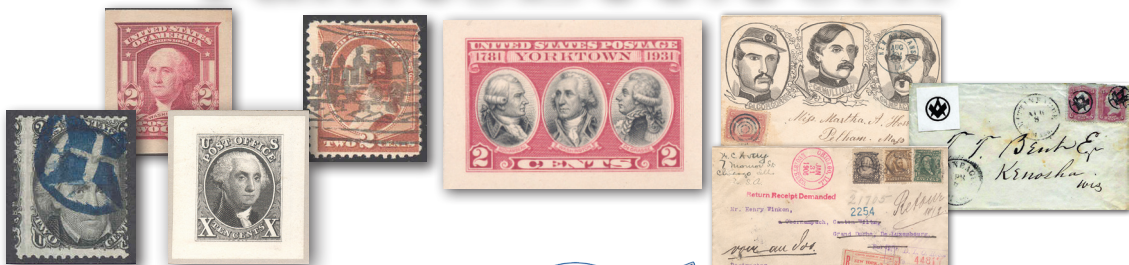
In conclusion, I offer the information presented in the article as a basis for discussion. Does archival material belong in this exhibit, or based on what is presented, should it be left out? I would also like to thank Ken Lawrence, Mick Hadley, and Jerry Nylander for their input on this topic. ☐

The Website

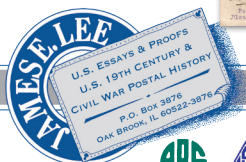
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Quarterly Membership Report
 Mike Ley, Secretary

Membership Status as of April 7, 2018

U.S. MEMBERSHIP	
REGULAR MEMBERS	562
LIFE MEMBERS	130
FOREIGN REGULAR MEMBERS	108
Life Members	14
TOTAL MEMBERSHIP:	800

Welcome to New Members: Jan. 1, 2018 - April 7, 2018

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Bob Akaki, Omaha, NE	Robert E. Hodges Jr., Memphis, TN
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Aditya Asthana, Gurgaon, India	Robert Jay Lloyd, Las Cruces, NM
Dennis Sadowski, Avon, OH	Marion Ace, Tara, ON, Canada
Joe Trauzzi, Brampton, ON, Canada	Laurence Hausman, McLean, VA

Welcome back to rejoining members:

Norval Rasmussen, Morgantown, WV

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

Robert Strantz, Fishers, IN, Indypex 2017
 John Rdazak, Orland Park, IL, Chicagopex 2017
 John Schorn, Silver Spring, MD, Springpex 2018
 Clifford Armstrong, Kirkland, WA, Willamette Valley Stamp Exhibition

Deceased:

Paul Fletcher, Australia

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

Givers have the most fun!

By Harriet Conklin



Volunteers (the givers!) operate the key features of our stamp shows. Clockwise from upper left: the registration table at CHARPEX, Charlotte, N.C.; and the youth table and the Boy Scout Merit Badge room are from St. Louis Stamp Expo. The exhibit tour is from NAPEX (From left; Dave D'Alessandris, Ken Pruess and Bob Hohertz.)

Time and again during my many visits to so many stamp shows that I can't count them, I have rarely failed to encounter laughter and bright and positive expressions on the faces of the people who are involved in running the shows. I'm talking about the people who are the backbone of every stamp show in the country—the volunteers who populate the event committees and even serve as heads of the various sections of the shows.

It will probably come as no surprise to you that these people—stamp collectors just like you and me—are never paid one red cent for their work. Not only that, but most of them keep coming back to do these jobs again and again, year after year.

How do they do it? Why do they do it? Aren't these people, after all, gluttons for punishment...or some such?

I won't try to be secretive. I used to serve on a show committee. I was on that committee for, perhaps, 15 years or more and only gave up working on it when the club sponsoring the show decided to discontinue it about ten years ago. But when I visit a show in another city—like the St. Louis Stamp Expo or Chicagopex or NAPEX or The March Party—I marvel at the long hours the many volunteers put in to make these events a success.

The key reason why these fine people continue in these tasks—a tradition that began over 100 years ago when stamp exhibitions and conventions began being held—is because it represents to them some of the most fun they'll ever have in this neat hobby. Someone once said that stamp collectors don't just collect stamps, they collect friends. Truer words were never spoken—for our show people do what they do because of the camaraderie and just plain fun they have doing it.

I well remember the late Felix Ganz who served years as show chairman for Chicagopex. He was also the administrative director of the Chicago Symphony Orchestra, but stamps were his greatest love (he combined the hobby with his love for music) and his service on the show committee was always a high point for him.

Personally, I think every philatelist ought to spend some time serving on a show committee. It's a terrific way to give something back to the pastime for all the rich experiences it has given us—and a fine way to gain new and valuable experiences while acquiring lots of new acquaintances.

Most of all, I want to say this: without these fine people, *there would be no stamp shows*. Join me in giving them a hand! ☐

• Working For You •

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

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

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Edward Fisher
1033 Putney
Birmingham, MI 48009-5688
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AAPE Youth Championship Director

Vesma Grinfelds
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One Frame Team Competition

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Sandeep Jaswal
Email: sj722@aol.com

Critique Service For Title And Synopsis Pages

Jim Hering • rosehering@roadrunner.com

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Jack Davis Artwork

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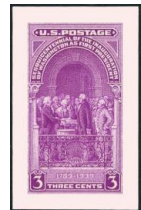
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