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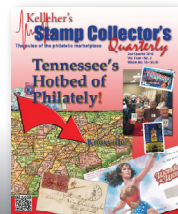


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# The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

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

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**On Our Cover:** A wonderful photograph by postal historian William Ruh at an east coast stamp show. This scene reflects well on the greatest benefits of our shows: a place where comfort abounds, where a collector and his service dog find relaxation.

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## A kid's dream club for youthful stamp collectors

We're sure the location where this photograph was taken is familiar to many of our members.

It's the library of the Collectors Club in New York—scene of Debbie Friedman's CCNY Youth Stamp Club, a special group open to youngsters in the NYC area—where savvy kids are welcomed into the realm of philately with subject matter ranging from beginner “how-to-do-its” to the thrill of a stamp exhibition. That's Debbie second from left!

We are grateful to the Collector's Club's website ([www.collectorsclub.org](http://www.collectorsclub.org)) for this photo.

## Stamp exhibitions are havens of recreation

*Do you know the gentleman shown in the photograph below by Bill Ruh?*

One of your editor's good friends is a fine philatelist by the name of **William Ruh**; Bill to his friends. He would probably easily qualify as a potentially excellent exhibitor—he is a master postal historian whose column called “There's Always Something New” regularly appears in *The American Stamp Dealer & Collector* magazine. He loves stamp shows and, along the northeastern seaboard, he can often be scene perusing countless cover boxes in search of serious 20th century European postal history.

We were not surprised when, a while back, we received the photograph at left from Bill—taken at a stamp show in the New York City locale. It captured, for us, the essence of Bill Ruh's biggest reason for attending stamp exhibitions and,

also, the delightful candid shot of a fellow cover hound who is enjoying a quiet moment with his devoted companion. The



image shows so beautifully one of the great advantages of philatelic shows that transcends the bustle and even stress that can preoccupy the philatelists who are competitive exhibitors and huntsmen and huntswomen on the search for that elusive item needed to complete a frame in an exhibit. And that is the kind of peace and tranquility offered by stamp shows for people seeking a peaceful, fulfilling afternoon. It's on our front cover as a reminder that our shows are more than exhibit halls.

Who is this gentle man? On his collar is an APS Tiffany Fund lapel pin. If any of you know him, do let me know by email. He is to be admired.

### A Smart move by the ASDA

We congratulate both the **American Stamp Dealers Association** and the giant eBay auction site for coming up with a way for ASDA's familiar logo to be featured prominently on all auction and “Buy It Now” lots offered on the eBay site by the Association's members. This is the first time philately's great 104-year old trade association has been able to remind the tens of thousands of eBay bidders and buyers that they can easily TRUST the ASDA members who list items for sale on the billion-dollar sales site. Nice!!

### Exhibit Pages on eBay?

We are amazed to see the ever growing number of pages from award-winning exhibits that are now appearing on the eBay site. Quite a number of exhibitors are using this venue to attract buyers. For instance, the late **Steve Belasco's** wonderful exhibit of early stamp dealer corner cards is in the process of being sold, page by page, on the site. These are full scale exhibit pages from one of the more interesting thematic exhibits to appear on the scene in the past ten years. Is there someone out there who'd like to write about their experiences on eBay?

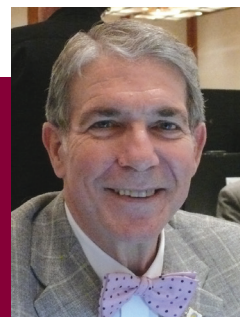
### Chris King's FIP articles

This fall, the **Federation Internationale de Philatelie (FIP)** will hold what many exhibitors around the world are calling the most important election of officers in its nearly 100-year history. If you have been reading the articles by former Royal Philatelic Society London's past president **Chris King** here in *TPE* for the past two issues, you know all about it. Chris is running for president which means, if he wins, he will be the first modern era British citizen to head the organization. His platform is a fine piece of work!



Few hobbies in the world can boast a facility like the one shown above: The American Philatelic Center in Bellefonte, Pa. Home of the American Philatelic Research Library and the American Philatelic Society. A must-see for all stamp collectors!

**Have you been  
to this fine place?  
Do try to make a point  
to go to a place that  
can only be called  
Philately's Disneyland!**



Randy L. Neil  
Editor  
neilmedia1@sbcglobal.net

## ViewPoint



wide stamp collecting periodicals—one of its claims to fame being that it is the largest and most complete holding of its kind on the planet. Being a longtime magazine junkie, I've always believed that, in the large runs of stamp magazines, journals, and periodicals of every kind lie the hidden gems of philatelic raw data and research—waiting to still be discovered within their pages—millions of pages!

As I write this I have just returned from a whirlwind (3-day) trip to the American Philatelic Center in beautiful (that's a dramatic understatement!) downtown Bellefonte, Pa. I learned that there is utterly no way photos or even an oral description from an experienced visitor can adequately do justice to this incredible "Disneyland for Stamp Collectors." No fewer than 99,000 square feet of space devoted to our hobby—capped off with the world's largest philatelic library. The photo below is only like seeing a tip of an iceberg.

I spent a good deal of time in the library—being a lifelong collector of philatelic literature—and was first impressed with the fact that this place is the most extensive and well-run facility in the world for the philatelic exhibitor. APS Executive Director Scott English, a good friend, gave me a detailed tour—and everywhere I looked I found lots of reasons why every competitive exhibitor should become very familiar with the services offered not only in the vast library, but throughout the building.

To me, the greatest storehouse of all is the gigantic holdings of U.S. and world-

While there, I gave a program during APS Seminar Week on what I believe are the 12 best stamp magazines from the 19th and 20th centuries. As I gave the lecture on the ground floor of the library, it was awesome to continually point above my head to the tens of thousands of periodicals neatly stored on the mezzanine above. The knowledge contained in them, I would surmise, matches or exceeds the bulk of information to be found in the 30,000+ bound volumes of philatelic handbooks, catalogs, and other forms of publications.

One comes away from the APC all puffed up with pride in the formidable hobby this facility represents. No hobby in the world considers knowledge more precious than does ours!





# From Your President

By Patricia Stilwell Walker  
8403 Abingdon Court  
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**Awards:** The Neil and Jennings Awards were announced in the January TPE; your Editor took care to make sure of that. However a scan of my President's messages for this year shows I did not offer my personal congratulations to the winners. Thus belated congratulations to the winners of the writing awards for 2017 are hereby offered:

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

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

**2018 is an election year.** The AAPE Nominating Committee is Peter McCann, Chairman, John Hotchner and David McNamee. Up for election are two Director positions and the President and Vice-President. If you are interested in serving the AAPE in an official capacity, or you have a suggestion for an opening position, please contact the Nominating Committee with all due speed.

**Volunteer needed:** Education Coordinator – the task involves arranging the official AAPE seminar speakers for Stampshow and Ameristamp Expo: usually two at each. Having an idea of who is already giving talks about exhibiting topics at various local/national shows who would be a good fit for the twice a year AAPE meetings, would be helpful. It is not necessary to be a speaker yourself, although that would be welcomed. Previous holders of this position have been Ed Andrews and Steven Zwillinger.

**Exhibiting in the future:** Is there a feeling “out there” that exhibiting is getting too complicated or too driven by technology. Thus creating a barrier to entry? I don't think so, but I've been around the exhibiting arena for over forty years and I have been able to change with the changing expectations – and sometimes leading the way. I am encouraged by

reading recent articles by new authors in the pages of *TPE* who describe their exhibiting “journeys”. I am also encouraged by the many exhibitors I talk to at shows, whether or not I'm judging, who are actively seeking feedback. I'd certainly like to hear from you wherever you are on that journey yourself.

I'm also encouraged by the compliments paid to the AAPE's critique services, ably chaired by Jerry Miller and Jim Hering. Jim copies me on the resulting feedback that judges return on the title pages and synopsis pages they review and I am continually impressed by the thoughtful remarks, and suggestions that are offered. AAPE is indeed fortunate to have a dedicated group of judges past and present who do these reviews on a volunteer basis – many thanks!

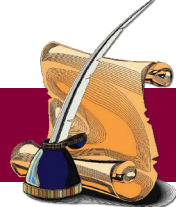
Of course, if one hasn't started yet on that journey, what is needed to get you to join our “happy band”? At a recent AAPE Open Forum, one of our active exhibiting members asked for suggestions for encouraging others to take the “plunge”. When this was relayed to me, I immediately thought of the group of exhibitors in the St. Louis area who are working with new exhibitors and the result: four (or was it five) novice exhibitors at the last St. Louis Stamp Expo. I am also aware of a mentoring group in the San Diego area, and I think I may have heard of one in the Pacific Northwest. I think it would be most helpful to gather “success stories” and “best practices” for active mentoring groups to share collective wisdom. I would especially like to know if geographic proximity is a key ingredient to success – because of the ability to meet face to face. I believe it is important to know because the person who raised the question in the abovementioned Forum is working with a specialty society which is dispersed.

If you are involved in one, mentor or a mentee, please let me know. I envisage some type of clearing house for ideas, and possibly an article for *TPE*. ☺

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

# Your 2¢ Worth



## MOJE7 and Thematics...

Dear Editor:

The following comments are in response to Doug Matthews' letter in the April 2018 edition of TPE.

*MOJE7* defines a thematic exhibit as one which "...develops a subject by illustrating it with a wide variety of appropriate philatelic material...". Nowhere does *MOJE7* define or state what is "appropriate" for a thematic exhibit. So our guidance is "philatelic material" which includes all the categories in *MOJE7* including but not limited to illustrated mail, cinderellas, picture post cards, first day covers (FDC) which were considered inappropriate in earlier editions of the *MOJ*. As thematic exhibitors we have the entire world of philately from which to draw upon – and it is a lot bigger than we think.

Does the inclusion of the above listed categories make it easier to build thematic exhibits? Yes, but does that necessarily make them better exhibits? Probably not in many situations. Which item will score higher in rarity and philatelic knowledge – a picture post card showing a beaver or a nice copy of Canada's first stamp?

Ask yourself the question: Is this the best item with which to illustrate the thematic point under discussion? If an illustrated cover, Cinderella, picture post card or FDC is the best item to use, then use it since *MOJE7* now permits it. I would not use one just because I have one or it 'looks pretty'.

Recall that in Canada and the U.S., we use the guidance in *MOJE7* and that the rest of the world uses FIP rules and guidelines. Do not confuse the two since there are major differences between them.

If you want to dive into the best practices for a thematic exhibit, consider attending my course on competitive thematic exhibiting at the national level, on Thursday, August 9, at StampShow in Columbus, Ohio.

Phil Stager  
pstager@tampabay.rr.com

## A Hotchner Opinion

Dear Editor,

My friend' Randy Neil, has a justified complaint about the judging of his exhibit. At a recent show it was evaluated as a Gold instead of the Large Gold it had previously received. I know the exhibit as I have judged it before, and followed its progress. I believe it is a solid LG. That said, judging is subjective, and done by human beings. So mistakes will

happen, and there is hardly a long-term exhibitor alive who has not had this happen at least once in their exhibiting career.

As aggravating as this is, the proper response is to evaluate the critique to see if it has any validity from which the exhibitor can learn, then hitch up your pants and give it another go. We also need to realize that some exhibits are "on the line" between one medal level and another, and may go back and forth depending upon the jury, based on one or two points out of 100. While judging consistency is far better than it used to be, it will never be perfect.

If an exhibitor feels a critique is in error, then my suggestion would be that the error be addressed in the exhibit synopsis, so future juries don't make the same mistake.

John M. Hotchner  
Exhibitor since 1976;  
Philatelic judge since 1986  
Falls Church, VA

## On "Rambling of an Apprentice Lit. Judge

Dear Editor:

Further to Bill DiPaolo's excellent "Ramblings of an Apprentice Literature Judge" in the April issue of *TPE*, I agree with him that the state of literature exhibitions is at a critical juncture, with only two shows (ChicagoPex and StampShow) now running open literature competitions each year. There were at one time as many as five shows with literature competitions. It is because of this drop, that the new "APS Manual of Literature Judging and Exhibiting", introduced (and available on the APS website) in April, 2017, includes several additional ways in which shows can hold literature competitions under APS auspices. They include the following: Instead of every year, running the competitions every second year, regional sharing of a literature competition (such as for example NAPEX and BALPEX alternating having a literature competition), limited literature competitions restricted to no more than two literature categories, and one time literature competitions limited to the literature of a given specialty area when a national or international society with over 500 members is holding its annual national at a WSP show.

Further information is available from the Manual, or from the Committee on the Accreditation of National Exhibitions and Judges (CANEJ). It is my hope that our WSP shows will take advantage of one or more of these alternatives to showcase the



fabulous range of exceptional philatelic literature that is produced in this country every year.

John Hotchner  
Co-author with Rich Drews  
of the Literature Manual  
jmhstamp@verizon.net

### **A now...a letter to Mr. Hotchner...**

Although belated, I have just read your "Modest Proposal" and, considering the philatelic situation in the USA today, your thoughts about a two-tier system would be a positive step.

From my perspective:

Many newer exhibitors and older ones wanting to return, based on my experience and heard comments, are reluctant to enter exhibits because of the cost, need to re-work and, most often heard, the frustration of showing one of "their children" in competition with all the folks with high golds striving for the Grand Award and CoC levels.

Personally, with ca 35 exhibits shown and some yet un-shown, I am reluctant to spend the money showing some exhibits at selected shows knowing too well that a number of the "same often seen" exhibitors will be showing their same old exhibits having already won many golds or large gold exhibits (time and time again...since many have only 1-3 exhibits striving for the grand and CoC level. Then, AAPE now rewards exhibitors for showing the same exhibit in ten shows... rather than rewarding exhibitors for new exhibits in heretofore not shown categories, etc.

For me, as a judge, I am comfortable with not participating regularly or competing. I show to educate and enjoy organizing various collections by building exhibits exposing folks to areas for which they may not be aware, etc. I do not need more useless plaques and have enough vases and clocks, since it appears some shows also do not seem to attempt to be creative regarding awards. However, as everyone, I enjoy the recognition of a job well done, albeit I do not show grand award exhibits (I have had 9 of which 7 were each a different exhibit) again for three plus years. It would be nice, if others might consider such self-control.

Next time you attend a CoC Banquet, look at the participants and you will recognize the same usual folks and their exhibits, not to mention their outlay & deep pockets for such.

Although I personally believe a system such as the one in Central Europe is fairer and more effective through the need for exhibitors to climb the 3-2-1 levels. In such a way, all folks showing at each level has progressed equally and have exhibits of more-or-less equivalent competitiveness. Shows

are approved and designated at Level 3, or 2 or 1, which would most probably not be accepted in the States.

Enough rambling... As indicated above, I believe your suggested "two level" approach might indeed be better than the current one enabling potential closet-exhibitors to "take the plunge", not to mention creating potentially new excitement in the philatelic world.

Thank you for your years' of work in the promotion of philately and your writings.

Jerry Miller  
Glen Ellyn, Illinois

### **Gary Wayne Loew's idea...**

Dear Editor:

In the April 2017 TPE (Page 29) Gary Wayne Loew suggests having exhibits of both owned and non-owned material. A good idea.

Thinking about this I wondered if there should be something in exhibiting between philatelic books and wholly owned exhibits?

What about "exhibits" in frames that have owned and non-owned material? These initially to be exhibited when there is a literature section to a show (not many now). And eventually, at most shows, you would have "booklet" exhibits, with owned and not owned material exhibited in the frames - these competing on their own in the literature section of the show (say 3 - 5 frames). This would not compromise the current architecture of regular philatelic exhibiting.

Could that, with maybe some modifications, successfully bridge the book - exhibit gap? Could that be a mechanism for future authors to begin to write a book, starting perhaps with their "booklet" exhibit, which could even be the book outline? After all, many write books after exhibiting their material for some time. And those books often have loaned/ copied material to complete the story. And if for some reason the book is not written there is a record of the exhibit.

Gary suggests that his owned, not owned material "exhibits" be done in digital format. That would work, and, as he suggests might be more readily accepted by young philatelists. But equally, conventional "exhibits" using frames, with owned and copied material could succeed.

And speculating, could this help stimulate the literature side of philately and move the pastime from a hobby to a science, or art form?

The next thing might be to do a study at innovative Chicagopex to see if it would work!

Robert Bell, M.D.  
Phoenix, Arizona

## Richard Drews' letter to John Hotchner Published with Rich's permission

Dear John:

I certainly agree that more should be done to make it easier for shows to offer literature competitions. Your suggestions are very workable. As much as I see this as important, there is, in my opinion, a more disturbing and dangerous trend in shows and judging.

The 7th edition of our manual remains woefully incomplete and little has been done to train judges and exhibitors about how it is intended to be used. Several things need to be addressed:

The freedom to choose what you want to exhibit and how you want to organize that exhibit places a huge new responsibility on the shoulders of the exhibitor. Many seem blissfully unaware of this. If your title page, including a precise plan and excellent headings to follow, is not done with great clarity, the judges are left with little guidance on how to judge the exhibit. If the exhibitor does not immediately state the purpose and scope of the exhibit, how are judges expected to evaluate how well they did what they set out to do and the level of challenge they set for themselves? While wasting time figuring this out we take time away from other exhibits or have little time to study the exhibitor's good material or both.

Since we have removed the "rules" and replaced them with suggestions about how different exhibits could be treated, when are we going to provide the examples we promised them? The moment the 7th edition was released it should have been followed by training sessions for judges and exhibitors. The PowerPoint by Ken Nilsestuen was a start, but needed more work and was never followed up with more training. The examples of how exhibits could be organized are nowhere to be found. I searched both the AAPE and APS websites for these exemplars and came up empty. This is a complete fail on the part of CANEJ and is, in my opinion, unacceptable.

My suggested correction to this problem is to make a list of 20-30 desired types of exemplars, look at the exhibits posted on AAPE, Siegel, Frajola, show palmares etc. and choose a strong gold level exhibit and a silver level exhibit for each type. The silver may be harder to find, but is very important as a teaching aid and to not scare away potential exhibitors. Perhaps a gold medal exhibitor has copies of his or her exhibit and feedback from when it was a silver. I did that several years ago with a single frame exhibit by Kevin Doyle and used it in my on the road seminars. I even wrote up an article

about it for TPE some 3 years ago, but it never saw the light of day. Each exemplar should be shown in full, available for download and study. Each exhibit should be accompanied by the synopsis, feedback sheet(s) and a commentary.

Shows have slipped in recent years and the information they provide to the judges has been coming later and later, often incomplete and/or disturbingly jumbled. I may have run into an unusual level of incompetence, but the trend is clear. Judging under the new system requires much more preparation by the judges and they are getting less time in which to do it. The internet has become both boon and bane. My last straw was only receiving a final list of the exhibits, by frame number, 8 days before the show. This included the UEEFs. The first mailing to the judges was sent on May 19 for a show setting up 6/14. Even then, we had missing info where one judge received 2 of the same synopsis and another received nothing. I only can suggest 3 remedies: learn the job, start much earlier and triple check everything. Colopex is a struggling show with some very nice people, but too many things fell through the cracks. When a judge has a month to prepare, the daily interruptions caused by life can be accommodated. When only a week is provided there is not enough flexibility to handle problems and do the work. Bottom line, I have resigned from judging. I even dropped out of judging Stampshow, where I was looking forward to judging with you.

Richard Dress  
Via Email

[Editor's Note: *We can't imagine a time when the deep knowledge and experience that is integral to the life and times of Rich Drews and to exhibitors everywhere will fade from the scene. As proof of this, we offer a section of this issue of TPE by him, to our members beginning on page 12. Yet more examples of why this gentleman is one of our pastime's greatest givers!*]

### How about TPE in literative competitions?

Dear Editor:

I've often wondered why our quarterly journal does not appear in philatelic literature competitions. Is there an explanation?

Ann Courant  
Richmond, Va.

[*Since your current editor took over the reins in 2010, we have only entered TPE in one such competition: Chicagopex 2012. It received a vermeil. It was explained to us by members of the jury that this publication has little or no articles involving "independent research". We, therefore, chose to forego future competitions until things got more realistic.*]

# COLLECTING THE 1847 ISSUE? DON'T EXHIBIT FAKES LIKE THESE!



The Philatelic Foundation was the recipient of a generous donation from the United States Philatelic Classics Society that includes a number of faked and fraudulent covers produced by the late John A. Fox, a once prominent New York dealer. These covers were sold by him to unwitting collectors from the late 1940's to the early 1960's, including those shown above. They have been added to the PF's extensive reference collection of fake and fraudulent covers. As a service to our hobby, the collection can be viewed on our website.

Our in-house staff of experts is supported by a 240 album research collection, a library of over 5,000 volumes and the most modern in high-tech equipment including the VSC 6000. No other expertizing service comes even close!

***COLLECT WITH CONFIDENCE & EXHIBIT WITH PEACE  
OF MIND — WITH A PF CERTIFICATE***

***We've Moved to The Collectors Club—Note Our New Address***



**The Philatelic Foundation  
22 East 35th Street, 4th Floor  
New York, NY 10016**

**Phone: 212-221-6555**

**Web: [www.philatelicfoundation.org](http://www.philatelicfoundation.org)**





# Q&A

By Patricia Stilwell Walker

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

Figure 1.

### I.J. Delayed Delivery – Train Robbery

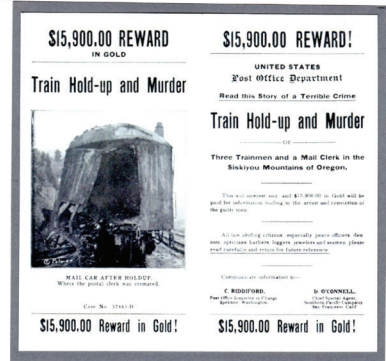
On October 11, 1923 the D'Autremont brothers attempted to rob the Ashland-Gerber train 13 near the town of Siskiyou, Oregon. They boarded the train shortly before it entered a 3000 foot tunnel. They forced the engineer to stop the train inside the tunnel. Dynamite was used to open the mail car's door; the blast killed the clerk. The robbers then killed the engineer, fireman and brakeman. They fled empty handed. A very large manhunt was conducted to find the robbers and it took about 5 years to arrest them.



DAMAGED IN WRECK OF ASHLAND GERBER TRAIN 13 AT SISKIYOU, OREGON, OCT. 11, 1923

Cover recovered from the wrecked train.

Wanted poster for the robbers. (Courtesy of the Smithsonian National Postal Museum)



## Followup to question from last time: When is it appropriate to include non-original images on your exhibit pages?

In response to the last column I received an email from member Jerry Johnson whose exhibit *U.S. Mail Delivery Problems* received a gold at PIPEX in 2017. Jerry owns a very nice item of an envelope which was recovered from a train wreck – that wreck was caused as a result of a planned robbery. Now the cover all by itself would look quite lonely on its own, so what to add to the page? Jerry obtained a high-quality image of the Wanted Poster for the perpetrators from the Smithsonian National Postal Museum and shows it with proper attribution, see Figure 1. I am especially pleased to share this, because use of this image is directly related to the philatelic piece and is also attention grabbing for the non-philatelic reader. Plus Jerry's attribution written way before he read my column, is just what I recommended.

The subject for this issue's column was suggested to me by Bill DiPaolo who is working with a small collection of covers and wondering how best to turn them into an exhibit. He asked:

### Question: What is a synoptic exhibit and are there do's and don'ts to follow?

Answer: I've been asking around, and have not found a concise definition of a synoptic exhibit; it's like that famous (infamous) phrase used to describe

pornography "You know it when you see it". Here's my version: a synoptic exhibit is more a survey than an in depth development of the chosen topic; a synoptic exhibit has a weak story line (or none at all).

Let me give a few examples; the first of these comes from my philatelic "birth" – the year is 1972 and I'm invited to attend a stamp show to help my baby brother celebrate his 10th birthday. (SEPAD in center city Philadelphia) My reaction, what's a stamp show? I only knew about collecting stamps as putting them into albums; I didn't know about exhibitions or competitions and I had never encountered postal history. There was an exhibit there about the U.S. Civil War and it was illustrated with "real letters" – a battlefield letter signed by Robert E. Lee, a prisoner-of war letter, a blockade run cover, a wall-paper cover. You get the picture: the Civil War at 30,000 feet. For the casual reader – fantastic. For the judges, I don't remember. Back in 1972, they were probably not as interested in a "story" and if the quality of the items was on a par with the R.E. Lee item, it might have done quite well. Today the feedback would be "This is a synoptic exhibit and needs to be developed as multiple exhibits".

My second example comes from judging a local show that limited exhibits to a single frame. This was possibly 20 years ago, maybe longer, but mostly before single frame exhibits became special-ized. The

exhibit was titled something like: The U.S. Special Delivery System. And in one frame the exhibitor had explained the basics of the system and illustrated each aspect with the appropriate philatelic example. Obviously there was no in-depth study as the topic is probably more than one multi-frame exhibit when developed. An excellent synoptic overview of a complex subject and exactly what we were asking beginning exhibitors to attempt (sadly we have gotten away from that). I recall it did very well at the local level and when shown at the national level it earned a silver.

What about more current examples that you may have seen: Mark Schwartz has an exhibit of Essex County Massachusetts which is organized alphabetically by post office name – a synoptic approach.

Kathy Johnson has an exhibit titled *United Kingdom GPO Slogan Postmarks*, see Figure 2. To set a more specific scope the subtitle is “A Window into UK Life Including Two Wars and Their Recovery Periods 1917-1955”. This exhibit is a survey presentation of slogans used to promote a wide variety of programs and causes. As you can tell from reading the organization plan on the title page the exhibit is set out chronologically – very much a synoptic approach. When Kathy wanted to explore her slogan collection in more depth, she chose one subject and developed a focused single frame exhibit. Shown in Figure 3 is the title page for *British Telephone Campaign, The Slogan Postmarks*. You will notice right away that this exhibit is designed around telling the story of an “campaign”, the role of the slogan postmarks, and how they were used is explored in some depth. This is not a synoptic exhibit.

Your Vice President, Liz Hisey, just judged OK-PEX where she encountered two synoptic exhibits; the first is titled *The Golden Years of Oklahoma*, a six frame exhibit by Brady Hunt. Liz described this as a well researched exhibit of some very good material that failed what I have dubbed “the Humpty-Dumpty” test. If the pages fall out of the frame and get mixed up, can they be put back in order without resorting to looking at the page numbers on the back (you do number your pages, don’t you?). In fact, this type of geographically oriented exhibit – from county to state to region – is the most commonly encountered synoptic exhibit.

The second exhibit Liz mentioned is titled *U.S. Philately (Its Depth, Breadth, and Diversity)*, 10 frames by E. J. Guerrant. This exhibit took commonly used philatelic terminology and presented it in alphabetical order – again well researched and nicely illustrated with appropriate items. In fact, the jury suggested that the exhibitor might want to make

## United Kingdom GPO Slogan

### A Window into UK Life Including Two Wars and Their Recovery

1917 – 1955

#### Purpose

To show how war time and post war recovery years were expressed by GPO slogan postmarks used.

#### Importance

The general slogan postmarks capture the mood of the nation in war and recovery years, a view to the social setting of the time after the impact of two World Wars.

#### Organization

Chronological by chapter, slogans organized by: campaigns, events and postal slogans. On each page a clear strike is first shown, followed by another use.

#### Description

GPO developed slogan postmarks promoted campaigns sponsored by the government, charities or the Post Office itself to advertise or commemorate events of international, national or local importance.

#### Exhibit Plan

Introduction - The Gr

Chapter 1 - First War

Chapter 2 - Britain B

Chapter 3 - WWII Wa

Chapter 4 - Victory &

Chapter 5 - Reconstr

Chapter 6 - Britain S

Slogan information in

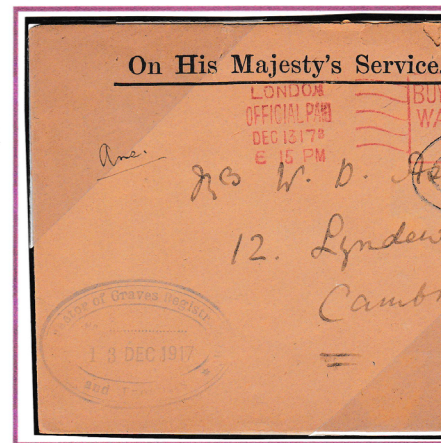
Significa

#### References

Collecting Slogan P

Collect British Post

UK Postmarks site: [h](#)



December 13, 1917, first slogan, applied on third day of use. War Department Official, Graves Registration and War Office oval mark

Figure 2.

a copy of his exhibit available to other shows as it is a super introduction to our hobby.

**Question: Why do a synoptic exhibit?** If you have read this far, I hope you have some idea of what characteristics make an exhibit synoptic. The next question is why should you do one?

**Answer:** The best reason, in my opinion, is that it is a relatively easy way to get started exhibiting. Choosing an organization is often very straightforward; the alphabet or the dates. You can then concentrate on researching your material and working on layout and mounting techniques. You will win points for presentation, condition (if not rarity), and knowledge and personal study if not original research; you will definitely lose some points for treatment – but so what, you got your first exhibit put together! In fact

## Postmarks

their Recovery Periods

Great War and the Mail

Time Slogans Frame 1

Between the Wars Frame 2-4

War-time Slogans Frame 5

Emerging from War Frame 6

Reconstruction & Renewal Years Frame 7

Stability and a New Era Frame 8

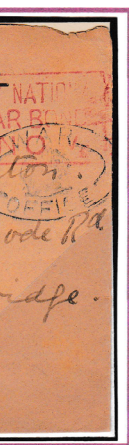
in sans serif, cover information in serif.

Important items boxed in maroon.

Postmarks—Parsons, Peachey, Pearson

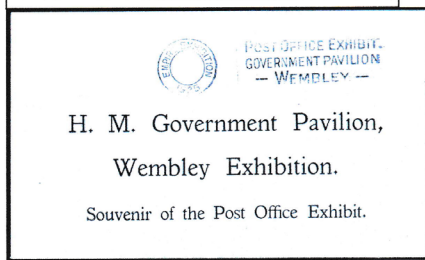
Postmarks—Stanley Gibbons

<http://philatelicweb.com/pmks/>



ings.

## British Telephone Campaign The Slogan Postmarks



Telephone promotional card (top) and souvenir cancel (reverse copy).

Telephones were new! Phones were introduced to the public through the Post Office, where public phones were first made available.

A major campaign to promote the use of telephones ran from 1931 to 1934. It was the first use of slogans that took the approach of using ten different slogan designs and rotating the slogan dies from post office to post office.

In this one frame exhibit each of the ten slogans are shown. The attractive and clever slogans were very popular in Britain. These slogans also have their stories of misperception and sentiments of the time, which are shared in the text.

Covers were selected for clarity of strike and variety of uses.

### Exhibit Plan

Title & Precursor Slogan	Page 1-2
Telephone Slogan Campaign	
Appeals to Business	Pages 3-9
Appeals to Homeowners	Pages 10-15
Conclusion: Making Life Easier	Page 16

### Highlights include:

- ◆ An inverted slogan
  - ◆ Exhibition items
  - ◆ Slogan with excised border
  - ◆ Uses to foreign destinations
- Exceptional items are boxed in maroon.

### References:

[Collect Slogan Postmarks](#), Parsons, Peachey  
[Collect British Postmarks](#), Gibbons  
[The Slogan Postmarks of Great Britain](#), Parsons  
[Britishtelephones.com](#)—historical reference  
[Public Ownership and the Telephone in Great Britain](#), Mayer

Figure 3.

I remember judging a single frame (or possibly two frames) thematic exhibit about the American Indian where the exhibitor was looking for feedback specifically about layout, proper thematic write up and the plan – knowing very well that this was a synoptic exhibit of the chosen subject (more like 50,000 than 10 30,000 feet) but not wanting waste time and effort producing 8 or 10 frames only to be told to start over. I never saw the expanded exhibit, I hope it was successful.

The second reason for a synoptic approach is that the material you own relating to a subject area works best with that type of approach – the British slogan postmarks noted above, for example. I imagine that Brady Hunt would say the same thing about his collection of Oklahoma – if he wants to show off his

great “stuff” the best approach is synoptic, otherwise what you don’t have will bite you! Bill DiPaolo’s group of Italian Lake Mail covers that prompted this column, is another; I’m taking Bill’s word for the fact that if he “develops” the subject he risks introducing duplication and imbalance.

**What makes a synoptic exhibit successful rather than a hot mess?** I touched on this in the last part; knowing that you will be sacrificing treatment points (and possibly importance points), a successful synoptic exhibitor will work to earn points in the other two of the “big three” categories: Knowledge, Personal Study and Research and Condition and Rarity. Thinking back to my very first encounter with postal history – that exhibit likely had a lot of great “stuff” in the frames. ☐



## Are Points Without Proper Feedback



**[Editor's Note:** *In my 28th year after first exhibiting as a bewildered teen in 1955, I encountered Rich Drews for the first time at MILCOPEX in Milwaukee in the spring of 1983. It was at that point that I began to **really** learn the ropes of competitive philatelic exhibiting at the hands of one of its great experts. This man—certainly, to me at least, the sage of this unique hobby within a hobby—that very weekend became my lifelong friend. His calm, even-handed demeanor, his sense of humor (never absent), his cavernous mind (the result of making himself a leader in every nook and cranny of exhibiting and judging techniques) and his selfless concern for the exhibitor all combine to place him at the very pinnacle of our pastime. The articles by him that appear in this issue of **TPE** are primary examples of his scholarship in our behalf. RN]*

When the APS Manual of Philatelic Judging, 6th Edition (MOJ6) came out, a new tool for judging was introduced: the Uniform Exhibit Evaluation Form (UEEF). It was patterned after the worksheets used in international judging and most other countries but it used percentages in place of points. This very deliberately placed emphasis on feedback over points. Numerical scores, which had been used for several years on several classes of exhibits, vanished, but in exchange, every exhibit was now to be evaluated using similar criteria.

In came the UEEF with what has is commonly referred to as the big 4:

1. Treatment (20%) and Importance (10%),
2. Knowledge (25%), Study and Research (10%),
3. Rarity (20%) and Condition (10%),
4. Presentation (5%).

The UEEFs were tested by a few judges for nearly 2 years to work out the wording, develop the judging process and the use of points even though they were not going to be reported to exhibitors or even used by many judges until much later in the learning process. For over 2 ½ years training ses-

sions were held to make sure all judges and many exhibitors learned how to use the new forms to evaluate exhibits and learn to give and use actionable feedback. Since points or percentages were not being reported to the exhibitors, feedback had to be specific and usable. Instead of exhibitors asking why they lost one point in an area, the discussions in the feedback sessions and at the frames had to focus on details about what worked and what could be improved in each of the big 4 sections.

To emphasize this, each Chief Judge was required to collect and read all the UEEFs before they were handed in to the show organizers and given to the exhibitors. In theory, the Chief would return unsatisfactory UEEFs to the first responder judge for improvements in feedback. In practice, the time pressures of the show made it likely that only the very poorest UEEFs would be rejected and returned to the first responder for changes. Recently this system has been modified, with some chief judges having the jury as a whole read each other's UEEFs for appropriate feedback. This spreads the work load, gives each judge a chance to see how the other judges write up their UEEFs and adds immediate peer pressure to do the job well.

## Judges Evaluation Form for One-Frame Exhibits

Exhibit Title: Hawaiian Postal Cards  
 Show: WESTPEX 05 Frame # 70

CRITERIA	POINTS	
	Maximum	Awarded
<b>Treatment &amp; Significance</b> - Scope and Limits - Coverage and Development - Relevance	30	20
<b>Philatelic &amp; Related Knowledge and Personal Study &amp; Research</b> - Philatelic Knowledge - Related Knowledge - Personal Study - Research	35	24
<b>Condition and Rarity</b> - Condition - Rarity/Difficulty of Acquisition	30	23
<b>Presentation</b>	5	3
<b>TOTAL</b>	<b>100</b>	<b>70</b>

**Medal Levels**  
 Gold 85-100  
 Vermeil 75-84  
 Silver 65-74  
 Silver-Bronze 60-64  
 Bronze 55-59

USE REVERSE SIDE  
OF THIS FORM  
FOR COMMENTS

  
 For the Jury

A one frame exhibit develops any aspect of the established competitive Divisions, narrates a complete story of either an issue, stamp, country, era, geographic location, or theme or other distinctive concept, and follows a clearly defined title, concept or plan.

**1. Treatment & Significance (30 points)**

- 1.1 Treatment (20 points) is the degree of development, organization, balance, and completeness, both in the material presented and the story the exhibit tells.
  - 1.1.1 Scope and Limits. Is the subject or theme suitable for a OFE? Is it clearly defined or limited? Points are deducted in proportion to the number of frames that would be required to fully develop the exhibit
  - 1.1.2 Coverage and Development. Does the exhibit tell a complete story? Is the story told in depth in a well-organized and balanced manner?
  - 1.1.3 Relevance. Is every philatelic item directly related to the subject or theme?
- 1.2 Significance (10 points) is the impact the material being presented has on the country, era, location, or theme.

**2. Philatelic and Related Knowledge and Personal Study & Research (35 points)**

- 2.1 Philatelic knowledge is demonstrated by the items chosen for the exhibit.
- 2.2 Related knowledge is demonstrated by the accuracy and appropriateness of the related text.
- 2.3 Personal study is demonstrated by proper analysis of the philatelic items.
- 2.4 Research is the presentation of new facts and/or conclusions related to the chosen subject or theme.

**3. Condition and Rarity (30 pts)**

- 3.1 Condition (10 pts): The material is in the best possible condition known to exist for the period or type being exhibited.
- 3.2 Rarity (20 points) is synonymous with difficulty of acquisition and is not synonymous with catalog value.

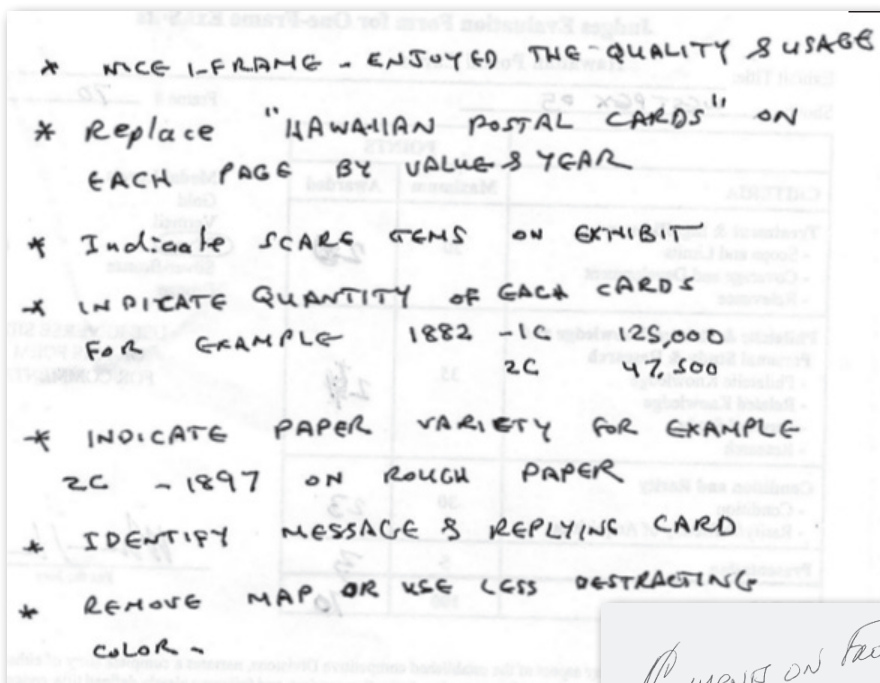
**4. Presentation (5 points)**

The exhibit is neat, clean, pleasing to the eye, and concisely written.

A few years before the testing of the UEEFs began, I was asked by Gretchen Moody to create a course for the APS titled Exhibiting for the Prize. To do this I asked my friends for help. I requested color copies of excellent exhibits in several different disciplines. I hit gold with the late Kevin Doyle. He had a single frame exhibit of Hawaiian postal cards that had progressed over a moderate period of time from silver to vermeil to gold. He had the wording for all the pages saved in Word documents for each version plus color scans of the last version

with material and the feedback sheets from each showing. These were the old version one frame scoresheets, current at the time and very revealing when compared to how the exhibit improved in response to feedback from the judges. There is not enough space to cover multiple versions of a 16 page exhibit, but the feedback itself is instructive.

Note that the name of the judge is not readable. If a show program was included it is likely the exhibitor could figure out the name. The points are also marked over extensively. That's why we now



Several multifera exhibits of postal cards. Field would include - proofs, trial cards + errors (double opt), card varieties. Treatment of used / unused; inconsistent  
 PS-6. unused reply cards take a lot of space on 16 page exhibit

Does not describe rule discussion for title page. Cards arranged on basis of catalogue. Try to show more clearly of usage / distribution.  
 Abbreviate writings.

preprint the name of the judge on each UEEF and use a clean copy on which to write our comments after taking extensive notes on our working copies. The detailed feedback was on the back.

Each comment on the reverse is immediately actionable and gives excellent advice on how to improve the treatment by replacing a standard heading with a rudimentary running heading, what additional knowledge needs to be added to the pages, which will also help the rarity score, and how to fix a distracting presentation issue. The condition was complimented which would indicate rarity points were more of the cause of lost points. At this level no suggestion was being made to purchase new material, just do more with what was there.

The next showing was at Milcopex 2005. Kevin hadn't done much to improve the exhibit and the medal level did not change. The total points dropped from 70 to 68, the name of the judge was still a mystery, just 3 initials that were open to interpretation, but the points closely tracked the prior evaluation. The important difference was in the feedback.

This judge was not as accepting of the concept of just showing the basic cards and demonstrating their use. The comment about the inconsistent treatment of used and unused material is much more useful than telling the exhibitor to take on more than a single frame can attempt or to imply that the exhibit had to be much more than one frame. The



V

COMMENTS HIGHLIGHTS ON FRONT  
John Kevin Doyle

APS STAMPSHOW

August 24 - 27, 2006

Judges Evaluation Form for One-Frame Exhibits

Exhibit Title: *Hawaiian Postal Cards*

Frame: 112

CRITERIA	POINTS	
	Maximum	Awarded
<b>Treatment &amp; Significance</b> - Scope and Limits - Coverage and Development - Relevance	30	23
<b>Philatelic &amp; Related Knowledge and Personal Study &amp; Research</b> - Philatelic Knowledge - Related Knowledge - Personal Study - Research	35	28
<b>Condition and Rarity</b> - Condition - Rarity/Difficulty of Acquisition	30	28
<b>Presentation</b>	5	4
<b>TOTAL</b>	<b>100</b>	<b>83</b>

Medal Levels

Gold	85-100
Vermeil	75-84
Silver	65-74
Silver-Bronze	60-64
Bronze	55-59

USE REVERSE SIDE OF THIS FORM FOR COMMENTS

W.R. Schultz  
For the Jury

A one frame exhibit develops any aspect of the established competitive Divisions, narrates a complete story of either an issue, stamp, country, era, geographic location, or theme or other distinctive concept, and follows a clearly defined title, concept or plan.

- 1. Treatment & Significance (30 points)** *Need to add more phil. knowledge*
  - 1.1 Treatment (20 points)** is the degree of development, organization, balance, and completeness, both in the material presented and the story the exhibit tells.
    - 1.1.1 Scope and Limits.** Is the subject or theme suitable for a OFE? Is it clearly defined or limited? Points are deducted in proportion to the number of frames that would be required to fully develop the exhibit
    - 1.1.2 Coverage and Development.** Does the exhibit tell a complete story? Is the story told in depth in a well-organized and balanced manner?
    - 1.1.3 Relevance.** Is every philatelic item directly related to the subject or theme?
  - 1.2 Significance (10 points)** is the impact the material being presented has on the country, era, location, or theme.
- 2. Philatelic and Related Knowledge and Personal Study & Research (35 points)**
  - 2.1 Philatelic knowledge** is demonstrated by the items chosen for the exhibit.
  - 2.2 Related knowledge** is demonstrated by the accuracy and appropriateness of the related text.
  - 2.3 Personal study** is demonstrated by proper analysis of the philatelic items.
  - 2.4 Research** is the presentation of new facts and/or conclusions related to the chosen subject or theme. *2. Excess used*
- 3. Condition and Rarity (30 pts)**
  - 3.1 Condition (10 pts):** The material is in the best possible condition known to exist for the period or type being exhibited.
  - 3.2 Rarity (20 points)** is synonymous with difficulty of acquisition and is **not** synonymous with catalog value.
- 4. Presentation (5 points)**  
The exhibit is neat, clean, pleasing to the eye, and concisely written.

revised 2004/1/14

note that the unused (message)/reply cards on pages 5-6 took up a lot of space was very helpful. Space is precious in a one frame exhibit. The rest of the comments are a bit more of the stock variety, but did apply to the exhibit. As a result of the feedback from two shows Kevin made major revisions to the exhibit and upgraded the material before taking it

to Stampshow 2006. There all his feedback was on the front of the sheet but his medal had gone up one level.

The points went up to a high vermeil, a 13-15 point jump from the two prior results. The feedback was telegraphic, since they met at the frames, but touched on the key issues: add more philatelic

## Judges Evaluation Form for One-Frame Exhibits

Exhibit Title: HAWAIIAN POSTAL CARDS

Show: MILCOPEX 07

Frame # 44

CRITERIA	POINTS	
	Maximum	Awarded
<b>Treatment &amp; Significance</b> - Scope and Limits - Coverage and Development - Relevance	30	28
<b>Philatelic &amp; Related Knowledge and Personal Study &amp; Research</b> - Philatelic Knowledge - Related Knowledge - Personal Study - Research	35	33
<b>Condition and Rarity</b> - Condition - Rarity/Difficulty of Acquisition	30	28
<b>Presentation</b>	5	4
<b>TOTAL</b>	<b>100</b>	<b>93</b>

**Medal Levels**

Gold	85-100
Vermeil	75-84
Silver	65-74
Silver-Bronze	60-64
Bronze	55-59

USE REVERSE SIDE  
OF THIS FORM  
FOR COMMENTS

*Richard E. Drew*  
For the Jury

A one frame exhibit develops any aspect of the established competitive Divisions, narrates a complete story of either an issue, stamp, country, era, geographic location, or theme or other distinctive concept, and follows a clearly defined title, concept or plan.

**1. Treatment & Significance (30 points)**

- 1.1 Treatment (20 points) is the degree of development, organization, balance, and completeness, both in the material presented and the story the exhibit tells.
  - 1.1.1 Scope and Limits. Is the subject or theme suitable for a OFE? Is it clearly defined or limited? Points are deducted in proportion to the number of frames that would be required to fully develop the exhibit
  - 1.1.2 Coverage and Development. Does the exhibit tell a complete story? Is the story told in depth in a well-organized and balanced manner?
  - 1.1.3 Relevance. Is every philatelic item directly related to the subject or theme?
- 1.2 Significance (10 points) is the impact the material being presented has on the country, era, location, or theme.

**2. Philatelic and Related Knowledge and Personal Study & Research (35 points)**

- 2.1 Philatelic knowledge is demonstrated by the items chosen for the exhibit.
- 2.2 Related knowledge is demonstrated by the accuracy and appropriateness of the related text.
- 2.3 Personal study is demonstrated by proper analysis of the philatelic items.
- 2.4 Research is the presentation of new facts and/or conclusions related to the chosen subject or theme.

**3. Condition and Rarity (30 pts)**

- 3.1 Condition (10 pts): The material is in the best possible condition known to exist for the period or type being exhibited.
- 3.2 Rarity (20 points) is synonymous with difficulty of acquisition and is not synonymous with catalog value.

**4. Presentation (5 points)**

The exhibit is neat, clean, pleasing to the eye, and concisely written.

*See reverse*

L:\WS\P\FORMS\ONEFRM.FRM, revised 2004/11/14

knowledge, contrast the number of issued mint with the amount that survive used and highlight the items which had lower issue amounts or for which fewer survive. Kevin brought everything in to the Collectors Club of Chicago and took the next revision very seriously. His next showing was at Milcopex 2007.

His score took a 10 point jump to 93, a solid gold, and the improvement was evident in the treatment and knowledge. He only lost 2 points in each and one point in presentation. Rarity had already been dealt with when he was a vermeil. It was time for detailed feedback if the exhibit was going to rise to the level where a single frame grand was likely.

Each comment is made to address an item that might gain one point for the exhibit. From the comments, it is obvious that Kevin tightened the focus by restricting the exhibit to difficult uses of each card. It needed to be more precisely stated on the title page. He can only do this if he replaces the mint message/reply card with a used example. The other message/reply card could be upgraded. These cards are usually the biggest challenge in exhibiting postal cards. The notes on cards with condition issues tell him exactly where he lost a point. From here on the task will include a bit of research and spending some money. I never like to suggest buy-

In your synopsis you state "This single frame exhibit shows examples of all sixteen Hawaiian postal cards, used domestically and to foreign destinations," ... I found no used example of the 1883 1c+1c card. The next example is excellent. The 1883 2c+2c card shows a used card with an attached unused reply card, plus a used reply card (Excellent). There is no full mint double card, and the used card is to the well known dealers, Sent brothers. The range of cancels and destinations is remarkable.

Most of the condition is exemplary. On page 7 the 1889 1d reissues look a bit worn. It will be tough, but try to upgrade quality. Page 10, the 1892 2c reissue to UK has a stain at UL, I am being picky, but at 93 points, you need to push to compete against the 95+ point exhibits to have a chance to win the one frame championship.

The last card is a nice ending, but you could dispense with it in favor of a power item.

You might choose to state on your title page why you are purely showing used cards at their exact rates and not showing any up frankings. This, of course, would expand well past one frame.

ing material until the other improvements have been made. The exhibitor usually knows what is missing and would have it if it were available or within budget. Kevin knew what he was missing, had a budget that would permit a few purchases and was searching for items to improve the exhibit until a few months before he died.

When the four versions of the exhibit were in the frames, three with all the text and illustrations, one replete with the material, it was easy to track how the feedback was far more important in improving the exhibit than the raw point scores.

You might want to use your feedback forms from several shows back and see if your exhibit benefitted from the feedback. If you didn't act on the feedback, that's on you. If you didn't get actionable feedback, even at a level of a strong gold,

consider demanding it next time. Every feedback form is now read by the chief judge or at least one other member of the jury. There is no reason to accept anything less than actionable feedback in every UEEF, every section if the medal is less than gold.

If we start using points and you lose more than one point in a section, the judge should have some improvement to suggest that will help you get to within one point of the maximum. At that level, also expect to read what the judge thought worked well. That puts a lot of pressure on a judge, but you're paying the show for the frames and for feedback. If you get an inadequate UEEF returned with your exhibit, contact the judge, contact the show, contact the chief judge and contact CANEJ. Even with the new MOJE7, the UEEF and points are pointless without proper feedback. ☐



# THINK Outside the Frame

By Richard Drews

**C**reativity in exhibiting doesn't end with the AAPE criteria for winning the award:

"Creativity should be shown in one or (preferably) more of these categories:

- Selection of an unusual exhibit subject
- Inventiveness in exhibit preparation, within the broadly accepted presentation guidelines
- Inclusion of unusual material of a philatelic or clearly related nature
- Use of humor to focus the viewer on the philately being shown."

That's just the start of what you can do to add additional impact to your exhibit. The current Judging Manual (*MOJE7*) makes allowances for this: "Exhibits that require special frames or configurations of frames may be entered at the discretion of the show committee." Over the years several exhibitors have asked for and received permission to show some material outside the frame. One gut wrenching use of space outside the frame came in **Eliot Landau's** *Lincoln, Slavery, and the Civil War*. He hung a set of child's slave shackles from the frame. No words ever made a more eloquent statement.

**Brian Green** has exhibited mail to or from Confederate generals for many years. At first he showed them in alphabetical order to make it easy for people to find the generals and see how complete his collection was. Unfortunately, it worked better as a collection than an exhibit. Brian accepted the suggestion that he use the mail to tell the story of the Civil War (the war of northern aggression if you're attending a meeting of the Confederate Stamp Alliance) and prepare a list of the names of the generals with the frame number and page number where that general's mail can be found. The list is hung from the frame and noted on the title page. Problem solved: the mail is used to tell a compelling story of the war focusing on the generals who fought in it while the exceptional level of completeness is evident and the generals and their mail are easily located.

Sometimes the use of space outside the frame is used for humor and attention. The Wisconsin Federation of Stamp Clubs paid tribute to the late **Roland**



Rich Drews receiving the AAPE's 2014 Bernard Hennig Award for achievement in philatelic judging from former president Dr. Peter P. McCann.

**Essig** this way: "Showgoers may recall hearing, as well as seeing, his *Under the Big Top* exhibit, with its innovative sound boxes attached to the frames. These allowed exhibitors to experience the sounds of the circus while viewing the exhibit." The exhibit and the sound boxes were so popular that Roland brought extra batteries to every show. He built the boxes to look like circus cars with animals in them. They could be attached across the frames where the frames screw down. It wasn't just the kids who stopped at the frames and listened to a lion or a tiger roar.

**Ronald Klimley** faced a challenge with his exhibit *The 1964 New York World's Fair Stationery Envelope and its First Day Covers*. He had found a full envelope box with label and instructions on sale dates that he wanted to show without destroying the box. With some encouragement he designed a mount that would attach to the bottom screws of the frame and suspend the intact box below the frame and keep it protected. To alert people to the presence of the box and to keep them from bumping into it he draped yellow and black caution tape over the box. It was a show stopper. The write up and photos of the box were in the frame for all to read and the box was there beneath, safe and snug in all its glory. Ron also had the pleasure of discussing his exhibit with many more people than would normally be the case and



From Ron Klimley: A perfect element in a comprehensive first day cover exhibit of the New York World's Fair stamp is this set of photo essays.



It would be hard to find a more difficult-to-find foreign destination for a first day cover than this one of the 1964 New York World's Fair stamp going to Kathmandu, Nepal! See story by **Ron Klimley** (left) in TPE No. 113m page 36.

answered questions about how he made the special mount.

At Aripex in 2012, the show went all out to bring in exhibits that would not fit in frames. Wells Fargo brought in wonderful material from the old west but one of the exhibitors also took the idea seriously. **William Woytowich** showed Alaska, *The Great Land: 100 Years of Postal History*. Beneath every frame he placed objects that were from Alaska and that brought the state to life for the show attendees. Some related to the material in the frames but all of it added to the joy of seeing the exhibit. When **Kathy Johnson** shows *Postal and Revenue Evidence of Ceylon's 1836-1910 Evolution from Coffee to Tea* she places an antique box under the frame. The box was once used to ship tea from Ceylon. She places many packets of Ceylon tea on top of the box with a sign offering a packet to each viewer. A gracious offer and an opportunity to go home, enjoy a cup of tea and savor another fine show.

Several exhibitors with thicker items to show have requested to use a literature frame that accommodates items up to two inches thick. Only three shows still have literature competitions (soon to drop to two as NAPEX is no longer participating) and only five ever had several of the special frames. Match and

medicine exhibitors have from time to time replaced a frame with a display cabinet that can hold numerous bottles, match boxes, playing cards and other objects bearing private die proprietary stamps. Not only do these cases draw a crowd, they also make it quite apparent how difficult it is to get examples of these unusual revenues in good condition.

Technically savvy exhibitors are going way outside the frame by using QRcs (Quick Response Codes). Any visitor with a cell phone and a QRC reader app can scan the matrix barcode and be directed to a website with whatever additional information the exhibitor wishes to supply. If a video can explain an aspect of the exhibit much more simply than a long explanation, the QRC is a simple way to provide the video.

If a viewer might want some additional references or know how to find a scan of the exhibit or the website of a specialty society, the QRC can do that. Many exhibitors make rarity statements based on personal research that has not been published. To give credence to the research, they can just create a QRC directing the viewer to the website where the census data is stored and available to the public.

Next time you work on an exhibit, think outside the box and outside the frame. ☐

# Willamette Valley Stamp Exhibition: a Two-Day-Two-City show!

By George Struble



Lloyd Ferrell and Tim Bergquist mounting their exhibits in Eugene.



**O**n March 17 and 18, The Greater Eugene Stamp Society and the Salem Stamp Society sponsored the Willamette Valley Stamp Exhibition, a two-day-two-city show in Eugene and Salem. As far as we know, no one

has ever done a two-day-two-city show! But we believe other clubs could also cooperate in this way. I hope the following description will show how it can be done.

How did this happen, and how did it work? Well, it seemed the natural thing to do, so we did it. For years, the two clubs have had their own shows that shared a weekend: Eugene on Saturday and Salem on Sunday, with almost precisely the same dealers both days. Old-timers remember when both clubs sponsored shows that included exhibits, but that was decades ago. Recently, both shows have been bourses. Both clubs wanted to bring back exhibits. But there were obstacles; we needed frames, exhibitors, and a willingness to make it happen.

To include exhibits, you need frames to mount them in. Eugene was reported to have some six-page frames in someone's garage; Salem was down to two or three six-page frames.

In 2014, I became exhibits chair for PIPEX in the Great Northwest. I was dismayed that there was not a single new exhibitor that year. That's not healthy! In 2016, PIPEX had the opportunity to acquire

frames from the New York show, and at my urging, we acquired fifty frames. Our primary motivation was to make these frames available to local and

regional shows in our region.

We pressed some of those frames into service in PIPEX 2017. They worked well (except for the bottom screws). They are easier to set up and take down than the old Ameripex frames—but they probably won't last thirty years.

Based on the availability of those frames, and my own experience as exhibits chair for three PIPEX shows, I made a proposal to both clubs to add exhibits to their shows this March. Partly to save work, and partly to draw together the resources of both clubs, I proposed that we make the exhibits one show, to be called the Willamette Valley Stamp Exhibition. I was willing to do the work.

I had joined the Greater Eugene Stamp Society in the 1960s, and continued my membership after I moved to Salem in 1984. I have been a member of the Salem Stamp Society for over twenty years and am its current webmaster, so I have some credibility with both clubs. Both clubs were willing to listen to a cockamamie idea, and both accepted my proposal. Both clubs were very supportive throughout, and whenever I needed help, it was there.





George Struble presenting the Grand Award to Larry Maddux for his exhibit "Development of Oregon Territory Postal System 1847 to 1859"

Judges Larry Crain and Lisa Foster giving good advice to Lloyd Ferrell on his exhibit "Little-known Ships at Pearl Harbor"



I had been encouraging exhibits in Salem for some time. The Salem club initiated a "Frame of the Month" over a year ago—a show-and-tell of a member's material either in a six-page or a 16-page frame at each club meeting. I also talked at club meetings about exhibiting, encouraged individual members to develop exhibits, and hosted a workshop which mostly helped members to think through what story they would like to tell and how to shape their exhibits. Salem Stamp Society members entered four exhibits in the new show. I tried to encourage GESS members too; I didn't have as consistent a presence in Eugene to help and encourage exhibitors, but GESS members did mount two exhibits. We will work for more next year.

We accepted exhibits of one to four frames, and even accepted ½-frame exhibits, trying to make this a low-key, friendly show. In that vein, we declared that exhibits that had won gold awards in a WSP show were not eligible.

I advertised the WV show to all stamp clubs in the Northwest Federation, and we were happy to attract several exhibits from outside our immediate area. We had a total of 13 exhibits for 22½ frames. I had feared that some exhibitors would be willing to show their exhibits only in their home city, so we stipulated that all *competitive* exhibits must be shown both days. All exhibits were there both days.

We arranged for a nice array of awards. In several ways, we followed the patterns of SOPEX, the

show in Medford, OR. One way was to set just four medal levels: gold, vermeil, silver, and bronze. The awards for best exhibit from each of the two clubs were thunder eggs, since the thunder egg (a geode) is the Oregon state rock. We gave three novice awards, one each to the best novice exhibit from each club, and one to the best novice exhibit among all the other exhibitors. We were delighted to have a total of six novice exhibits! Our grand award was a very nice piece of art glass, which was surprisingly inexpensive through a local trophy shop.

The judging was done the first day, in Eugene, and awards were presented there. We had intended to have another awards ceremony in Salem shortly after the show opened Sunday, but there were so few people around, we didn't do it. We'll have to rethink that for next year. We did want visitors in both cities to be able to vote on People's Choice awards, so there were two of those, each one a bottle of Pinot Noir from the Cameron Winery, donated by Marc Dochez, a Salem Stamp Society member and co-owner of the winery. We also had awards from the American Association of Philatelic Exhibitors, Women Exhibitors, the American Topical Association, and the Northwest Federation of Stamp Clubs.

Our judges were Larry Crain of Medford and Lisa Foster of Kent, WA, who have regional accreditation. They gave excellent feedback to the exhibitors. Larry also served as my mentor in carrying out the whole show, and I am grateful for his wise counsel.

My friends worried that having the two-city show is a lot of extra work. My estimate is that taking everything down Saturday evening and setting it back up in Salem added about 20% to the total work of a one-day show. But that's a lot less work than running two shows! Accepting and logging in exhibits: *once*. Developing a website: *once*—but, consistent with the organization of the show(s), it is accessible on the websites of both clubs.\* Arranging for awards: *once*. Typing up and printing the program: *once*. Arranging for judges: *once*.

The printed programs reflected the organization of the show(s). I was grateful to piggyback on both clubs' organization of their shows: arranging for the space and the dealers, etc. Each program was two folded letter-size sheets. The outer page in Eugene was for the GESS STAMPFEST; the outer page in Salem was for the SSS STAMPEX. The inner sheet in both cities was for the WV Stamp Exhibition, listing the exhibits and awards.

Next year? I was preparing to try to talk both clubs into repeating the experience next year. I didn't have to! Almost the opposite: I had to discourage the suggestion in both clubs that since the clubs also col-

laborate on similar shows (bourses) in September as well as in March, we add exhibits in September too! I think trying to have two shows a year would make it too ordinary, as well as double the work -- and we don't want to divert attention from SEAPEX, which would be only one week away. But both clubs want to continue the show -- using the same basic format -- next March. So we will!

I am delighted. Yes, I was a tired puppy Saturday and Sunday nights, but a very happy one! I marvel at how starting to exhibit my collections has deepened enormously my philatelic interest and knowledge, so I am trying to help other collectors similarly enhance their enjoyment of our great hobby. And it's working!

\* More details about the show can be found at [www.salemstampsociety.org/WVExh1.html](http://www.salemstampsociety.org/WVExh1.html). ☐

## How do we get new exhibitors?

*In complement to his previous article...*

**By George Struble**

**O**ur exhibitors are an aging bunch. Not enough new exhibitors are taking the place of those whose health forces them into retirement.

But there are plenty of collectors. How do we get more of them to become exhibitors?

I have been trying to encourage new exhibitors since I became PIPEX Exhibits Chair in 2014 and that show had no new exhibitors. At this year's Willamette Valley Stamp Exhibition, we had six first-time exhibitors. Several of those were exhibitors because of my efforts, so I may have something useful to say.

I have two motivations. One is to increase the ranks of exhibitors so our stamp shows don't shrivel and die. The second is more important. I remember how starting to exhibit gave my collecting a focus, and the quest to improve my exhibits led to a deepening of my interest and my philatelic knowledge. I want to help others achieve similar benefits. How can I do that effectively?

The first thing is to know where your clientele are coming from. We seldom get to work with a collector who is eager to exhibit, whose competitive nature compels him to want to do to everything right the first time and earn a high award. We point that guy to the Judging Manual, Zwillingger's book, several on-line

collections of exhibits to use as models, and get him to eavesdrop while judges are advising exhibitors at a show. But there aren't enough collectors like him.

I work with stamp club members who have modest collections but have some specialty they think they might be able to show. They had no interest in exhibiting until I started talking about it, and are still very dubious that they could put together a worthwhile exhibit.

I tell them that the first reason to exhibit is to show your friends what you do! They can relate to that. I tell them that an exhibit tells a story. And they get to decide what that story is. The point is for them to be able to see it as something they can do. We talk a little about the mechanics, like how to use mounts for their stamps, and photo corners for covers. How a border around stamps or covers is optional; do it if they want, but if they don't know how in their word processor, then never mind. I don't want them to see this as a huge task fraught with lots of do-this and do-that!

I certainly don't send them to the APS Judging Manual, or to any of the multitude of advice columns with a long list of what should be in a title page. Those are too intimidating at this stage. I tell them that the title page should introduce the exhibit and tell people what's in it, and what the story is. And that the most important function of the title page is to convince the viewer that s/he would like to look further at the exhibit!

I have held exhibiting workshops around the table in our dining room. I like that, because the folks who come are more than half convinced that they want to do an exhibit. Again, we talk some about the mechanics, and I give each of them a bunch of the heavier-weight paper I use for my exhibits. But the most important thing is for each person to describe what they intend to exhibit, so I can help them think their way through it: what is the story? How can I tell it? When each one hears their friends talk their way through the questions, that's powerful! Hearing

the thought process makes it easier to replicate it on their own subject. By the end of the evening, several of the people have figured it out, and go home ready to do it. Others are part way there, but need more time. I offer individual meetings with them, when I can help guide them as they develop a plan.

My objective is to get each person to see his/her way through the initial development of an exhibit. What is my topic? What is my story? How can my material support the story? What will one of my pages look like? When they can see their way through, we have overcome the major hurdle. Of course, there will be more questions, and more problems to be solved. But the questions and problems will be in the context of completing the mission the collector has accepted and is working on!

Not that everything is easy from here on. One collector phoned me in the middle of a panic attack; we had to step back and find a new approach. Others have different crises; for example, their material doesn't support their story well enough, and they can't complete their exhibits until they acquire some key items.

That may be a very reasonable conclusion – or maybe they just have to tell their story differently. All these are things I can help them contend with, and I feel fulfilled when I can be a problem-solver.

The first exhibits produced are easily distinguished from more mature exhibits. If available, a local or regional show is the best place for a first showing, but WSP shows can also be supportive environments. Our judges often do a spectacular job of encouraging the new exhibitor while showing the road to great improvements. And the best judges keep in mind that a good coach never asks his or her student to do something the student is not able to do! Even so, the new exhibitor is likely to feel disappointed, and I am happy to help put the experience into context and lay out the next steps.

At this point, I feel successful; I have helped develop a new exhibitor! ☺

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

## Nominating Committee for AAPE Fall Election

We are most grateful to these fine individuals for volunteering. Contact them with your nominations.  
Dr. Peter P. McCann, Chairman • John Hotchner • David McNamee

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

YOUR DUES, THAT IS.

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



# Youth Champion of Champions Report

By Vesma Grinfelds

Qualifying for the 2018 AAPE Youth Championship has concluded. The Champion of Champions event will take place at the APS StampShow being held in Columbus, Ohio August 9-12, 2018. The new season has begun as of July 1, 2018. The current season yielded eight qualifiers by their winning the Youth Grand at a WSP Show; several have multi-frame exhibits!

## Some Words from Stephen deWit Your Grand Award Winner at SANDICAL

As part of the continuing series featuring new youth exhibitors, the following is an autobiography written by a first time qualifier for the 2018 Championship. Stephen de Wit won the AAPE Youth Grand Award at SANDICAL which took place January 25-27, 2018. His one frame exhibit entitled *Bayonet Baseball* received a Large Vermeil medal far surpassing the minimum silver award required.

*“My name is Stephen Ignatius de Wit, and I am eleven years old. This is my first stamp exhibit. I started collecting stamps three years ago. My mother was attending stamp shows all around the country in order to sell the stamp collection she inherited from my grandfather. She brought me with her to many of these shows. Because I love baseball, I went to all the booths to find baseball stamps. I ended up with a very good collection.*

*“My Cub Scout stamp collecting counselor, Phil Kumler, suggested that I fix up my collection to put in a stamp show. I decided to make it a dedication to those baseball players who had served in the Armed Forces because my grandfather served in the Korean War and was a PE major in college. That is how my exhibit “Bayonet Baseball” come to be. I was very impressed with the Washington Senators baseball team, almost all of whom enlisted, so I started building my exhibit around that event. I won my first show; then came others; and before I knew it, I was registered for the Champion of Champions”*



Stephen De Wit

The following exhibitors have accepted their invitations to participate in the AAPE Youth C of C:

**Stephen De Wit** (SANDICAL) “Bayonet Baseball”

**Jeffrey Varga** (ARIPEX) “Maersk Group”

**Amelia Kelbert** (EDMONTON SPRING NATIONAL) “The World of the Monarch Butterfly”

**Geneva Varga** (WESTPEX) “The Folkloric Mysteries of Harry Potter”

**Ramprasad Mahurkar** (Rocky Mountain Stamp Show) “A Dialogue with the Flying Jewels (Butterflies and Moths)”

**Rebecca Liebson** (ROPEX) “The 8.4 Cent Americana Piano Coil”

**Jacob Liebson** (COLOPEX 2018) “The Buffalo & Erie County Naval & Military Park and Its Three Naval Vessels”

**Darren Corapcioglu** (NAPEX) “The Universe”

## 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](http://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: Sept. 1st!

You pick the subject matter.

Contact Randy Neil @ [neilmmedia1@sbcglobal.net](mailto:neilmmedia1@sbcglobal.net)

# AAPE Critique Services

By Jerry Miller, Exhibitors Critique Service, Box 2142 • Glen Ellyn, Illinois 60138-2142 • [jhmnarp@aol.com](mailto:jhmnarp@aol.com)

**A**side 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](http://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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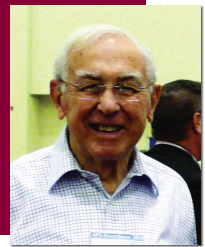
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# The Difficulty in Doing Philatelic Research

## Part II

**Robert M. Bell, M.D.**  
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### Some Useful Sources of Information

The following citations have been kindly provided by Tara Murray at the American Philatelic Research Library:

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### Discussion

Philatelic Research can be easy or complicated. Many factors define how easy and complicated it can be. Knowing the problems and likely sources of information, with access to the computer, good

sources, and a philatelic library can make your searches much easier.

The World Book Dictionary defines research as: Hunting for facts or truth about a subject; inquiry; investigation:

*The Manual of Philatelic Judging* as updated in August 2016 awards only 10 points for both Personal Study and Research.

Personal study is defined as the activities the exhibitor has conducted to understand the exhibit subject and the items used in the exhibit.

Research is defined as the activities the exhibitor has used to present new facts related to the items in the exhibit.

Consequently, we do not know the precise points allocated to research in philatelic exhibiting. Furthermore, the Research definition does not agree with the dictionary definition and focuses on a part of research, namely new facts.

One could make the argument that exhibiting would be more fair, more rewarding and creative, if all research was awarded at least 20 points. That could reinvigorate philatelic exhibiting, provide more enjoyment for exhibitors, with greater use of philatelic and other libraries.

And research, followed by a book or an article or two, might leave something for others to value and enjoy. Is this a small way to contribute something back to philately?

### Appreciation

Tara Murray, Head Librarian of the APRL, has been immensely helpful in the preparation of this article.

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# Tactile Encounters

## A guest editorial...

Following the great international stamp show in New York City two years ago, quite a number of dealers wondered out loud, “I think the internet stamp collectors turned out in force for this show!” How else could one explain the jumbo crowds that packed the Jacob Javits Center all eight days of the event? When the turnstiles stopped clicking, over tens of thousands of people had come through them.

The publicity for the show within the hobby was helpful, but the publicity the event received on the Web (and through its own website) was certainly responsible for attracting the large numbers of people who were obviously rather new to the hobby—and certainly new to organized stamp shows. They had come to see for themselves what the great camaraderie of stamp collecting was all about.

Judging from the many people I spoke with who were new to stamp shows (even though many were not new to philately, itself—having pursued it in their own solitary ways, mostly on the Net), the number one thing they enjoyed about it was the opportunity to meet stamp dealers and collectors up close and actually sit down and handle stamps and covers available for sale.

Now I’m a confirmed longtime user of the Net and buy stamps regularly through outlets like eBay and

various dealer sites. But often I find myself thinking, “I would much rather be handling that block of four or rare cover personally right now than staring at an image of it on a computer monitor.”

And when I go to a stamp show, which I have selected because I know what dealers will be there, I look forward to the interaction with those dealers and to actually seeing and holding the material I may be buying.

Certainly the Net is wonderful when one is searching for that elusive item—and its advantages are quite clear when it comes to comparing prices, sending email messages to dealers, and viewing crystal clear images of philatelic material.

But one must remember that stamp collecting is also two very important things: It is a tactile, touch and feel hobby where one collects things that must be in a certain condition. It’s sometimes hard to totally examine that “condition” when one only views images of stamps before buying.

And philately is, very much, a “People Hobby”—a forum where friendship and personal interaction with other philatelists and exhibitors is more than half the fun. Woe to the internet philatelist who misses out on that element of the pastime!

—Anonymous

## 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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## How the jury works.

In a perfect world there is never confusion, but it seems that there are various points of view circulating around as to how a show jury works.

The Show Jury Chairman selects what he/she thinks is a jury that will be compatible and also work with the various societies that have their meetings at WSP shows during the year. Once the jury is selected, the list is sent to CANEJ for approval and in some cases, for recommendations as to who would be the Chief Judge.

Next step, the Show Jury Chairman notifies the jury that the selection has been approved. The Show Exhibits Chairman sends out the title pages and synopses to each member of the Jury. Once the exhibits list is received, and the exhibits have been assigned to each jury member, then it is time for hard work and research on all the exhibits that are being shown at that show. Each jury member puts together his/her "book" that includes the title pages and synopses and their own preferred tally sheet plus copies of the UEEF that will be handed back to the exhibitor at the end of the show.

At the show the Jury goes around as a team – the only exception is at StampShow and the Winter Show, where there are three teams. At the frames the First Responder starts off the discussion of the exhibit, team usually discussed strengths and weaknesses, and points are suggested. Then there is discussion amongst the team members, comments made, and a final point count is established and a medal assigned. At the end of the judging, the jury retires to the a room set aside for deliberations, goes over the points and medals to make sure they are all agreed on, and that like medals are equivalent in achievement. Then the Special Awards are assigned.

After the deliberations is the time for each jury member to write up the First Response UEEF. This is written on behalf of the whole jury, and is a compilation of all comments that came up in the discussion. It is not written from one jury member's point of view, it is a team effort. Some Chief Judges are now setting aside time before the Critique so that each jury member can read what the others have written to make sure that nothing was left out. Each UEEF should reflect how the exhibitor did well or can improve his/her exhibit in the four main categories. At the Critique session, every exhibitor is given the opportunity to ask questions about their exhibit. Here again the member of the jury that was assigned as First Responder will answer first, and maybe there might be a comment from the other jury members,

but as said earlier the First Responder speaks for the whole jury. It is recommended that the exhibitors seek out their First Responder so that they can meet at the frames, where a much more in depth discussion can take place.

## Other CANEJ news.

June saw the first issue of the Chief Judge's Newsletter. This is edited by David McNamee and sent every two months to Chief Judges. It is seen as an educational tool and also a way for Chief Judges to voice their thoughts on how the process works. Feedback from the Chief Judges is welcome

At the next CANEJ Board meeting in Columbus, we will be discussing the future of WSP shows, how CANEJ can help. The Show committee will start to review all show forms, to make sure they are compatible with the new Manual. The Education committee is working on a new Seminar for exhibitors, that will be an in depth discussion of how the points work for each section of the UEEF. It is hoped the first one (most likely three parts) will be presented early in the fall. The Recruitment team continues to interact with the new apprentices and is always looking for recommendations and applicants who would like to become a Judge.

## AAPE AWARD OF EXCELLENCE

### EPILOGUE

The purpose of this award is to encourage excellence and help exhibitors achieve a more effective Epilogue.

Important criteria for Epilogue

- is it a clear and defensible ending?
- does it signify the end of a period/issue?
- is it philatelically correct?

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

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

Actual award will be given at the Palmares Banquet/Breakfast. **Award ribbon is to be placed alongside and at the same time as the medal ribbons for the show, so that viewers will have the opportunity to read the Epilogue.**

**THE END as an epilogue,  
does not meet the criteria!**

## Steve McGill Wins For This Year

The 2018 AAPE Brett Cup Competition was held as part of the Rocky Mountain Stamp Show May 25-27. The award goes to the best exhibit of 20th century material that was invited to compete based on winning a grand or reserve grand at a WSP show in 2015 or 2016, or else by achieving a point score of 93 or more in 2017. Steve McGill's exhibit *Britain's Marvelous Machins 1967-2017* was awarded the prize. The exhibit, which even had four pages of 21st century material, was a well-researched showing of a complicated subject beautifully presented and loaded with a surprising amount of extremely rare items. The exhibit had qualified by receiving 96 points while winning the open competition Grand Award at StampShow in 2017.

Steve collected stamps as a child but stopped as a teenager. He rediscovered the hobby as an adult and began filling spaces in several albums. When his enjoyment began to wane, he considered whether he wanted to continue or give up the hobby. This all changed in 2008 during a visit to the Rocky Mountain Philatelic Library. He was approached by Peter Adgie, a British ex-pat and head of a local group called the Denver Machin Club, and asked if he would be interested in joining. He decided to try it and his journey began.

With Tim's encouragement, Steve entered the 2009 Rocky Mountain Stamp Show. He was awarded what he now considers an "encouragement" vermeil. More importantly he received three pages of written suggestions on how to improve. He took the suggestions to heart, made many changes, and received a gold at Chicagopex in 2009. Beyond Peter Adgie and Tim Bartshe, two other people contributed to Steve's understanding of the subject. First was Tony Walker, a resident of Newcastle in the U.K. who had been writing, researching and exhibiting Machins for some time in the U.K. Tony was willing to put up with 'a lot of lame questions' and provided many answers. The second individual was John Deering, long time author of Machin Watch, a monthly article in *Gibbons Stamp Monthly*. John was helpful with rare and unusual material and continues as an advisor on the subject.

In 2009, Steve was elected as President of the Great Britain Collectors Club, an international society based in the U.S. From there he became ac-

quainted with the Royal Philatelic Society in London and was made a Fellow in 2015.

Association with the Great Britain Philatelic Society, the British Postal Museum, the German-Great Britain Society and the British Postal Mechanisation Study Circle expanded his contacts. He exhibited at Stampex 2016 in London and received a large gold. He was invited to speak at the Royal Philatelic Society London in 2011 and again in 2016 and at the Great Britain Philatelic Society in 2013 where he received the Alf Kirk Cup Award for 'Best Display'.

Steve kept showing his exhibit and qualified for the AAPE Diamond Pin for receiving 10 gold medals at WSP shows. He also developed two more exhibits, *The British Non-denominated Definitive Series 1989 – 2017* and *British Postal Mechanisation: from TRANSORMA to the Modern Era*. It is not surprising that both exhibits include some Machins in telling their stories.

For all the acclaim he has received for his knowledge of Machins he says he never really understood them until he did the mechanisation (British spelling) exhibit. "You can't understand why the Machins are the way they are until you understand the Wildings (the definitive series prior to the Machins) and you can't really understand the Wildings until you understand the origins of British postal mechanisation".

Steve credits much of his exhibiting success to "all the great advice I received from judges over the last nine years." Steve decided to join the judging corps and has successfully completed his apprenticeship. He will serve as a judge for the first time at the Omaha Stamp Show in September. He has come a long way for someone not sure he wanted to continue with the hobby in 2008.

"The experience of exhibiting has added tremendously to my enjoyment of the hobby and exponentially expanded my circle of friends in the U.S., U.K. and Germany. It is hard to imagine the past decade without the philatelic adventure. I am most grateful for all the help extended to me." ☺





# Yes, But Are They Stamps?



By  
Ronald E. Leshar

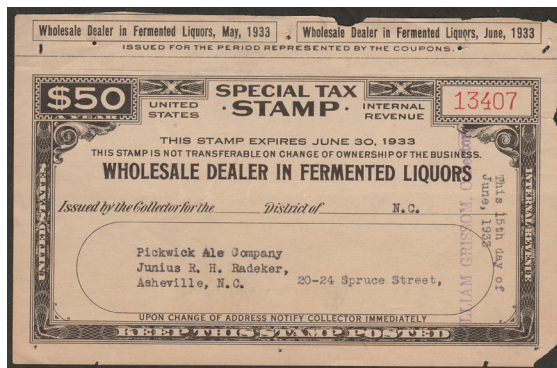
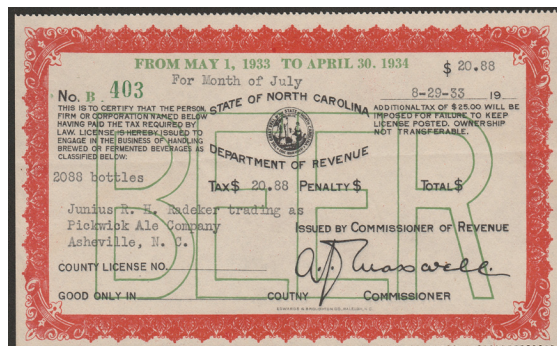
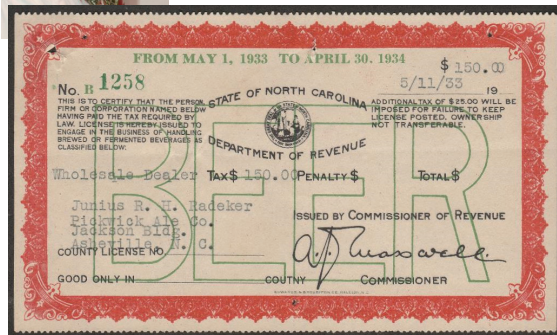
Figures 1, 2 and 3 below.

A recent experience in collecting the story of taxation of beer in North Carolina prompts this reflection on the stories we tell in our philatelic exhibits. We shall begin by noting that 3.2 beer was defined by Congress in March, 1933 as a non-intoxicating beverage. Beginning April 7, 1933 the sale and consumption of this beverage was not a violation of the 18th Amendment (the Prohibition Amendment). The legal sale of 3.2 beer in North Carolina beginning May 1, 1933.

With that as context, our story begins with the recent acquisition of a receipt for the annual payment of the North Carolina fee for occupation of wholesale dealer in fermented malt beverages (Figure 1). The same form was used as a receipt for the payment of the 1¢ per 12 ounce bottle of beer (Figure 2). What a marvelous way to begin the story of the taxation of beer in North Carolina. One might note that the State Revenue Catalog (2013) lists the first North Carolina beer stamps as issued in 1940. When I showed my new North Carolina acquisitions to a fellow state revenue collector, his response was, “Yes, but are they stamps?”

That got me to thinking about philately and my exposure to exhibiting in the early 1970’s. Exhibits then were stamp exhibits. I cannot remember when I first saw an exhibit of stampless covers, but I am sure it was not in the early 1970’s. I have heard such exhibits referred to as pre-stamp exhibits. But we philatelists are stamp collectors! In my life in philately I have seen an increasing interest in telling the whole story of the delivery of mail from the pre-stamp period through what I would like to refer to as the *Stamp Era*. Now increasingly the mail that I receive does not have a stamp on it. Are we headed into the Post-Stamp Era in our study of the delivery of mail?

Let’s return to a subject with which I am more knowledgeable, that is, to the North Carolina beer stamp story. Based on my examination of the tax laws, the Stamp Era for beer really began in 1939. Based on the catalogs that I have read that era ended in 1969 in North Carolina. In fact the use of stamps to show that the various state beer taxes were paid ended in most states in the early to mid-1960’s. The only state that continued the use of beer stamps on kegs into the 1980’s was Georgia. Those of us who collect state beer stamps are chasing after the artifacts of the past (and I might add that many postage stamp collectors are doing the same).

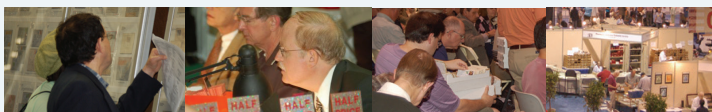


To now I have evaded giving an answer to the question that is the title of this rambling about the North Carolina beer story. Are those objects in Figures 1 and 2 stamps? To further push the boundaries of what is a stamp, consider the federal version of the North Carolina receipt (Figure 3). Note that the object in Figure 3 calls itself a stamp! Well, that certainly complicates our definition of stamps!

Dare we say that we are in the Post-Stamp Era in revenue philately? Is there anything for us to collect that is being used today to show that the state taxes on beer have been paid? The same questions might be posed about the non-stamp objects that today show that the postage has been paid. ☐

# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **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](http://www.omahaphilatelicsociety.org). Exhibit chairman Mike Ley can be contacted at [giscougar@aol.com](mailto: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](http://www.milwaukeephilatelic.org), by mail from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217, or by e-mail: [henak8010@sbgglobal.net](mailto:henak8010@sbgglobal.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](http://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**

For the first time in history, ASDA's annual fall show will be held across the Hudson River in a beautiful facility in conjunction with NOJEX! 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](http://www.nojex.org) or contact Robert G. Rose, show chairman, 908-305-9022, [robertrose25@comcast.net](mailto:robertrose25@comcast.net).

### **69th GREATER HOUSTON STAMP SHOW September 21-23, 2018 Houston, Texas**

The Houston Philatelic Society once again invites exhibitors to its annual GHSS show at the Humble Civic Center, 8233 Will Clayton Parkway, Humble TX 77338. We welcome 2-10 frame adult exhibits, single-frame exhibits (including the popular single-frame color competition—this year the color is green, and youth exhibits. There will be over 1,200 pages of exhibits. There will be a limit of 15 single frame exhibits. Due to the recent popularity of the single frame color (this

yewar it's purple) exhibits, anyone interested in showing a single frame exhibit should apply as soon as possible. The exhibits will be judged by American Philatelic Society accredited judges and will compete for five different medal levels. In addition to the medals there will be various special awards including the Grand and Reserve Grand awards. The Texas Stamp Dealer Association's and the National Stamp Dealers' Association's "Most Popular Exhibit Awards" – for multi-frame and single-frame exhibits respectively, will be voted on by the public attending the show. For more information on the show and on exhibiting, please visit our website at [www.houstonstampclub.org](http://www.houstonstampclub.org). You can download the Exhibit Prospectus at the site. If you have any questions about entering exhibits in our show, or about exhibiting in general, you can contact the Exhibits Chairman, Ron Strawser, at [strawser5@earthlink.net](mailto:strawser5@earthlink.net) or at P.O. Box 840755, Houston TX 77284-0755.

### **INDYPEX 2017 Indianapolis, Indiana • October 5-7, 2018**

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

### **FILATELIC FIESTA 2017 • Oct 20-21, 2018 San Jose, California**

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

Go to our website [www.filatelicfiesta.org](http://www.filatelicfiesta.org) and download the exhibit prospectus. They may also contact the Exhibit Chairman, Ed Laveroni, P.O. Box 320997, Los Gatos, CA 95032 or [ejpila@comcast.net](mailto:ejpila@comcast.net) for a prospectus. Additional information can be obtained from the show website [www.filatelicfiesta.org](http://www.filatelicfiesta.org) or by contacting the General Chairman, Steve Schumann [sdsch@earthlink.net](mailto:sdsch@earthlink.net) or 510-785-4794.

### **MID-CITIES STAMP EXPO November 9-10, 2018**

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

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

### **PENPEX 2017 Redwood City, California • December 1-2, 2018**

The Sequoia Stamp Club presents PENPEX 2018 for the 36th consecutive year! The Show will take place December 1-4 at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood City, CA (about 30 minutes south of San Francisco). No parking fee or admission fee. All classes of exhibits are available to be shown in 16 page frames. THERE IS NO ENTRY FEE TO EXHIBIT; new exhibitors and exhibitors are most welcome. An APS-accredited National Judge will be part of the jury; written critiques will be available. A prospectus is available at [www.penpex.org](http://www.penpex.org) OR from Vesma Grinfelds, Exhibiting Chairman, 3800 - 21st St., San Francisco, CA 94114.



# 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:

**April, 2018: Our officers and members who staff AAPE’s society booth at APS and other shows.** Many members and potential members have been encouraged to get started by talking with our booth staffers.

**May, 2018: Our members who are contributing suggestions on how to structure exhibiting going forward,** and members who add to the discussion. If we are to survive, and even grow, we must continually adapt to the times by striving to encourage new exhibitors via a welcoming structure, and consistency of judging.

**June, 2018: Bill Schultz,** who volunteered to replace Steve Zwillinger (resigned) as an AAPE Director on our Board.

## 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](http://www.aape.org). I encourage you to nominate a judge who has gone out of his or her way to help you.

John Hotchner, Chair,  
Hennig Award Committee

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

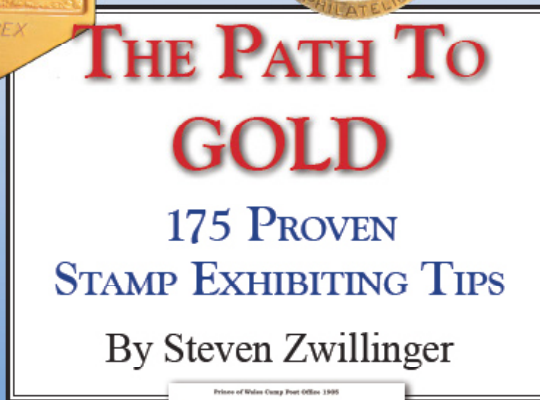
**YOUR DUES, THAT IS.**

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



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By Chris King [Chris.King@postalhistory.net](mailto:Chris.King@postalhistory.net)

# Understanding The Problem



Everybody who has anything to do with exhibitions will have heard the same three things. The frame fees are too high, you can't trust the judges, and the grand prix was fixed. Then come the additional complaints. "My exhibit wasn't accepted", and "I didn't get on the jury", and "I didn't get any feedback". It's important to understand how exhibitions work to see why these allegations and protests are made, and how hard they are to fix.

To begin at the beginning, the philatelists in a country decide that it's time to have an international exhibition. For example, in the USA it's usual for years ending in six, in the Czech Republic it's recently years ending in eight, and in the UK, it's been years ending in zero since 1940. Some countries have no fixed pattern.

From this process an organising committee is formed, and chairman appointed. They have to consider financial viability, a location, and an operational programme. This is where the first big distinction occurs. In Europe there is no more state support. The national post office might take a stand (booth), but in this century, state and post office support is almost nothing. The same is true in the USA and Canada. At the other extreme, there has been very considerable state support, mostly in Asia, although even this is likely to reduce in future. So, in some countries there has to be a straight forward commercial business plan, and in others, there has to be agreement with a government department, or postal service. It's a big difference, and a long way from the situation up to about 1990, when subsidies ran into the millions. For example, Prague has held many exhibitions over the years. Since 1938 there are at least ten international events. 1938 was a 9 day exhibition, 1955 was 16, 1978 was 10, but the past three decennial exhibitions have been 4 days at the most.

The prices of venues are very different, depending on the chosen city. New York and London, Hong Kong and Singapore are expensive. Other cities' authorities are prepared to subsidise exhibitions by reducing venue prices since they know that a good exhibition will bring visitors to their hotels, restaurants, and other business. This works well in Scandinavia when national exhibitions are held in secondary cities.

The next thing that has to be done is to decide what, or in a few cases who, is the chief patron. There have been shows in recent years where wealthy individuals have subsidised exhibitions. But mostly it means is

this going to be an FIP show, or regional or national event. There is also the question of whether the exhibition is going to be a General World Exhibition or a Specialised World exhibition. There's a knock-on effect on the cost of the jury, with the World event needing more jurors than the Specialised. So now you know why some exhibitions have fewer classes than others. It's a matter of money.

In all cases, and ideally, the FIP should be the source of recognition or patronage, but this is expensive - well over SFF 60k for a Patronage event (about US\$65k) and half that for a Recognition event.

So, the FIP is approached, provisional agreement is given, and an FIP consultant is appointed. This is always a member of the FIP Board who acts on their behalf, and in practice, the President is always consulted.

Recognition is cheaper than Patronage, but put simply, Patronage means that Large Gold medals count towards inclusion in the Championship Class, and that all medals are recorded by the FIP. Recognition means that Large Gold medals don't count towards Championship Class and that no medals are recorded. An award of a Large Vermeil medal at either for five frames, means that the exhibitor can progress to eight.

The other major difference is in the level of participation and oversight by the FIP, which ought to be a good thing, but I'll come back to this later.

The exhibition with Recognition or Patronage must be approved by the FIP Congress, which used to meet annually, but that's another casualty of the changes in funding over the past thirty years. However, armed with provisional agreement from the FIP Board, the Organising Committee will write to the 93 or so affiliated members of the FIP asking for the appointment of a Commissioner to deal with finding exhibits for the exhibition, and for nominations for jurors to be considered for the jury. There are always a number of Federations which can't be contacted since the lists are never correct. It's only a handful but it's an irritation, and it's not the FIP's fault entirely.

The jury process can be difficult. Invariably the FIP President is President of the Jury. Some Presidents are more actively involved than others, but most of the work is done by the Jury Chairman and the Jury Secretary. These and the other members of the Praesidium at a Patronage show need the approval of the FIP

Board. Since this body deals with queries, disputes, organisational matters and oversight of the whole jury, it is important.

The Organising Committee can't really deal with the makeup of the jury until the applications are received and approved. The issues here depend on how many exhibits are received from which classes. There may be 40% in Postal History, 30% in Traditional, with the balance being all other classes. This is where the Organising Committee can save money. Having chosen to be a Specialised exhibition the price paid to the FIP has been reduced, so the key principle in jury selection has to be, which jurors can judge in more than one class – with the secondary question, do we need that class?

This too has a knock-on effect since fewer jurors are appointed, and the other big complaint is that many qualified jurors seldom, or never get called to be a juror. But for the organisers of a completely commercial exhibition, the fewer the jurors, the better the bottom line. In the old days, when the Government paid, it didn't really matter so much – and some governments paid for the whole show, including an FIP Congress. Today a subsidised event might have as many as 70 jurors, and a commercial event will be looking at 40 for a reasonable sized exhibition. However, even subsidised exhibitions are subject to increasing commercial pressures. The number of jurors that the show can afford influences how hard the jurors work – which in turn influences how tired, and how pressured they are. Even the commercial imperatives have to deal with the need for jurors to take breaks.

Then comes the makeup of the whole jury. At a Patronage event the FIP appoints 25% of the jury itself. In reality this should be a good thing. Some jurors need to be developed, some countries might otherwise be under represented, but this is another set of trade-offs, and it is always done behind closed doors.

The Organising Committee has the right to appoint a further 25% of the jury, and the remaining 50% have to be agreed by the organisers add FIP consultant. The jury usually has its economy air fares and hotel paid for, there is often a daily payment for incidental expenditure, plus tickets for the Palmares.

The organisation and control of an FIP exhibition is subject to a contract between the FIP and the Organising Committee. These have always been confidential, and subject to a good deal of debate. In the 'good old days', the Board was often paid for at exhibitions, and this included, by reputation, a suite for the President and Business Class travel, with a car available at all times. It could also include a meeting room for the Board, and meals. Most western exhibitions cannot afford this, and the consequence has been that Board members are all jurors, and this compromise makes

their meetings possible at no additional cost to the exhibition. I have never seen a contract for an exhibition with the FIP, but it seems to me that this should be a much more open process with fixed expectations for all shows, bearing in mind that most events today cannot afford to run at a loss, since there is no other source of Funding. From personal experience, the FIP Board can, and will, interfere at a very detailed level in the organisation of an exhibition, including the running of the Palmares.

Most of this wouldn't be a cause for concern, since almost all exhibitors and national federations would agree that there have to be common standards covering all elements of an exhibition, including jury and judging rules, regulations and guidelines. How else can there be equal standards between exhibitions?

However, in too many exhibitors' minds, confidence has been lost, integrity is questioned, and once this is the case, they are hard to restore. This is not new, but it has become worse in recent years. A priority of the Board must be to restore mutual respect in the world of exhibiting, and transparency is the usual cure for suspicion. Respect is a two-way street, and no one gets respect without giving it.

The other major difference between exhibitions is how attractive they are to the trade. Some countries are put into an impossible position by their trade and tariff rules. The trade doesn't go to Iceland because of the huge deposits required against VAT due on departure and many holders of Indian material are unwilling to bring it to India due to their laws on the export of cultural heritage. A large trade presence at an exhibition makes for a differently shaped budget, and in this respect, London is fortunate since it's popular with the trade.

All of the above affects the frame fees which have to be charged to contribute to balancing the budget.

What is to be done. Firstly, there's a need for great deal more honesty on all sides about the financial difference between locations. What works in Taipei does not necessarily work in Boston, for example, and there's no point in pretending that they face identical challenges and need identical solutions. They don't.

Instead of charging for Patronage and Recognition, we could start with the equivalent sum being available to promote at least one exhibition every year. Perhaps that could help to reduce frame fees at that show. But everyone needs to be aware that getting close to a US\$50 frame fee is very unlikely, and that's still a lot of money to many of our ex-

...continued on p. 39



# Here comes the Judge

## And it really can be

By John M. Hotchner

# YOU!

**E**litism comes in many forms in our hobby, and often enough it is thought to come in the form of philatelic judges, accredited nationally by the American Philatelic Society (APS) and internationally by the Federation Internationale de Philatelie (FIP).

I won't deny that there are some judges who tend toward elitism, just as there are some of anything in or out of the hobby who can fairly be labeled with that tag. But I want to make a case today that most philatelic judges are anything but, and to tell you why YOU should consider going down that pathway. Most of the 115 national judges (of whom about 25 are also FIP accredited), are just collectors who enjoy the hobby and have found some new ways to enjoy it even more. They, and I should say we, would be delighted if you would join us as exhibitors and eventually as judges.

Yes, the start of a judging career is to get involved in philatelic exhibiting. Collectors tend to shrink from the prospect because of folklore. But exhibiting is not as hard as some think, unless you are determined to start at the Gold award level. For those who try it and eventually love it, it is a compulsion that allows you to learn about what you own, to discover new information and material, to join a group of about 1500 collectors who enjoy this area of the hobby, and to get a 'high' from overcoming a worthy challenge by eventually attaining the Vermeil and maybe Gold level.

It took me nearly eight years to do that, and there were disappointments along the way. But I persevered, and eventually got the Vermeil medal I needed to apply to become a judge. We will come back to that point, but the one I want to make here is that exhibiting is a marathon, not a sprint. Start by accessing our website at [www.aape.org](http://www.aape.org) for additional information and our flyer on *How To Get Started In Philatelic Exhibiting*.

Applying to become a judge follows naturally for many - especially for those who want to give back to a hobby that has given them much pleasure. Because we are active exhibitors, we do understand not just judging, but being judged. And we are, and enjoy be-

ing mentors/teachers to up-and-coming exhibitors, sharing what we have learned along the road you are traveling.

Another facet of judging at odds with elitism is the realization of just how little one knows compared to the exhibitors of sometimes pretty narrow slices of the philatelic pie. Luckily, the rules of exhibiting (See the *Manual of Exhibitions and Philatelic Judging*, the new 7th Edition, available for download at no cost at [www.stamps.org](http://www.stamps.org)) are pretty straightforward, and it is logic as much as substantive knowledge that is the crucial talent of judges. That said, judges preparing to do a show are expected to prepare by reading the title page and synopsis prepared by the exhibitor, and in the weeks before the show, researching the subjects of the exhibits being shown.

If you enjoy learning, becoming a judge means access to a smorgasbord of knowledge. Once accepted as an apprentice judge, you will be expected to work with accredited judges at several national (APS-accredited) shows, both learning the craft, displaying the knowledge that you are acquiring, and becoming totally familiar with the judging guidelines.

You will also be required to attend judging seminars to get more hands-on experience with judging categories with which you may not be familiar. You may not be humble by nature, but you will learn to be respectful of what you don't know, and to take pride in doing a good job of preparation, and in a growing ability to make observations about others' exhibits that can give them ideas to chew on and to help them reach the next medal level.

One need not be rich to become a judge, however, the willingness to spend some bucks is a requirement because apprenticeships are at your own expense, and once accredited the stipend may cover only half your expenses. But the incentive to learn, to help others, and honestly, to associate with some of the nicest people you will ever meet in the hobby, more than makes up for the revenue loss.

Finally, it must be said that exhibiting and judging is an equal opportunity sport. Age, color, national

Dr. Peter P. McCann has served as chief judge at every one of the APS World Series of Philately national shows.



origin, gender, religion, etc. – none of that makes any difference; only performance counts. The judging corps also welcomes dealers, and some of our most broadly knowledgeable judges have been from the dealer community.

I would urge you to give this some thought if you had not considered exhibiting. The pots of gold at the ends of the rainbow may take the form of medals, but they will also open up a field you might not have realized you can master. And not only that, but it's a wonderful way to give back to the hobby we love! ☑

## Have you ever thought of becoming an insect?

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(Chris King...continued from page 37:)

hibitors. If we want to get back to the world where subsidy was normal, we need to identify sources for new subsidies.

If we want exhibitions in new places, for example Berlin—bearing in mind that the last German FIP show was at Nürnberg in 1999, we need to support exhibition managements with practical advice. Shadowing exhibition managements in comparable locations before deciding to host an exhibition would be a useful innovation. I am sure that Australia, the United Kingdom and the USA which run largely, or entirely commercial events would host federations from similar places. Taipei, Singapore and Bangkok are other

locations which I am sure would want to help other locations such as Hong Kong which runs FIAP events, but never an FIP exhibition.

Above all, to develop exhibitions takes a great of courage, cooperation, support and of course, transparency. It needs to be a common enterprise, with support and encouragement, and not an exercise in command and control. Ask yourself which of the candidates for FIP President will develop your preferred approach and ask your Federation to vote accordingly in December.

Bearing in mind that this is a much simplified résumé of the challenges of exhibition management, AAPE readers' comments are welcomed. ☑

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# 15 Commandments for Philatelic Judges

By John M. Hotchner  
jmhstamp@verizon.net  
or PO Box 1125  
Falls Church, VA 22041

**T**he late Sam Ray, a judging legend in his time, wrote the original version of this document in 1977 as *Ten Commandments for Philatelic Judges*. Sixteen years later, in 1993, I updated the document in these pages; expanding it to 15 Commandments because of major changes in judging.

We are now 25 years further on, and in that time the expectations of APS-accredited judges have been significantly increased. In addition, publication in 2016 of the 7th Edition of the *Manual of Philatelic Judging and Exhibiting* (hereafter, “The Manual”) governing judging practice has made major changes in the judging process. I recently had occasion to reread the 1993 article, and it is definitely dated.

For these reasons, what follows is a second update. Holding the number of Commandments to 15 was a bit of a struggle, but that was my self-imposed limit. I’m hopeful that our APS-accredited judges will take it to heart, that others called upon to judge at local and regional shows will find it a useful guide, and that exhibitors will read it to better understand the judging process and what they can reasonably expect from judges.

**1. Evaluation Criteria KNOW AND PROPERLY APPLY THE EVALUATION CRITERIA.** As in all competitive ventures, knowing the rules (evaluation criteria) is critical to success as a participant or an umpire (judge). All exhibits are now judged using the criteria on the Uniform Exhibit Evaluation Form (UEEF) as applied to the stated Purpose, Scope, Treatment, Relative quality, and General presentation.

Did the exhibitor accomplish his/her stated goal? Assigning an exhibit to a specific exhibiting class is not usually necessary or even helpful. However, there are times, as for example with Astrophilately, where expectations in a specific type of exhibit are essential to proper evaluation. For that reason, judges should review the type expectations that are set forth in the 7th (or subsequent) editions of The Manual when unusual exhibits are expected.

**2. Knowledge LEARNING HOW TO BE A SKILLED JUDGE NEVER ENDS.** Judges are presumed to be highly knowledgeable philatelists. Exhibitors expect them to have at least some acquaintance with all areas of philatelic specialization, as well as profound knowledge of their own areas of



expertise. Every judge should endeavor to merit this high regard, not only by his/her actions in judging but through self-education in philately.

In preparing to become a judge one should read and study widely in every aspect of philately, and particularly in the fundamentals. One should subscribe to—and read—a wide range of philatelic periodicals and society publications, and some of these should be beyond the scope of one’s own fields of interest. Auction catalogs are also helpful in understanding what exists and is available.

The judge should collect in a number of disparate fields and categories in order to gain as much varied experience as possible. These need not be specialized collections.

The object is to understand and appreciate the different types of material and their use in exhibits.

The judge or apprentice should attend all possible exhibitions to study the collections on display, and should attend meetings and lectures about areas beyond their collecting interests. Everything is grist for the mill. One’s education as a judge never ends.

As the years pass, and philately expands with new issues, new perspectives and research, and new categories of interest, judges should have an appreciation and develop a degree of humility about what they don’t know and exercise a lust to learn.



**3. Continue to Exhibit THOSE WHO JUDGE MUST CONTINUE TO EXHIBIT.** Judges must continue to exhibit; improving the exhibit(s) that met the exhibiting requirements for accreditation, and/or developing new exhibits in other exhibiting categories and formats. The object is not the winning of medals. Rather it is to gain empathy for and understanding of the tasks that other exhibitors have set for themselves, and to stay current with the changes that are occurring in exhibiting standards.

**4. Preparation for Judging JUDGES ARE ALWAYS PREPARED.** Judges must be prepared to judge both the material in the exhibits on display, and the effectiveness and coverage of the subject (story line) as presented philatelically. This begins with an absolute requirement to read and digest the title page and synopsis provided by each exhibitor before the judge arrives at the show. And this means ALL title and synopsis pages—not just the ones for exhibitors for whom the judge will be first responder.

One need not be a subject matter expert to do an effective job, but a good faith effort should be made before arriving to judge at an exhibition to use the information and references provided by the exhibitors to gain a broad understanding of the subjects being shown. In addition to carefully reading the title and synopsis pages, this is done by consulting philatelic/historical references so as to learn as much as possible about the content of the exhibits – especially in unfamiliar areas.

**5. The Challenge Level JUDGES MUST HELP THE EXHIBITOR TO UNDERSTAND, HIS CHOSEN CHALLENGE LEVEL, AND PERHAPS ALTER IT.** Judges should look for and evaluate the challenge level that the exhibitor has set. Novice exhibitors and those on their way up the ladder often need to think about how they have titled their exhibit and whether that title matches precisely what the exhibit actually attempts. Also, the judge and the exhibitor need to consider whether the subject has enough challenge to earn a gold medal as the subject is presently defined. Judges should be extremely wary of saying “You can’t get a gold with this exhibit”, when what is meant is: “To get a gold I believe you will need to add such and such type of material, limit the area shown to provide more depth, broaden the scope of the exhibit to be able to include more difficult material, etc.”

**6. Encouragement JUDGES EXIST AS GUIDES TO GREATER SUCCESS.** Judges should at all times keep in mind three cardinal principles: (1) that philately is a friendly hobby, (2) that exhibitions are its public face, and (3) judges maximize the benefits of exhibiting by being mentors—

or at least, a fresh set of eyes. It then follows that exhibitors are to be encouraged rather than discouraged. Judges should be friendly and helpful toward exhibitors and should take care not to present a “better-than-thou” attitude. In practice, judges should find and emphasize aspects where the exhibitor has done a good job. This is not to say that higher awards should be freely given – gold medals still have to be earned. But when lesser exhibits show effort, merit and the possibility of development, the judge should try to help the exhibitor on to the next step.

**7. Dominant Considerations THE EXHIBITOR GETS THE BENEFIT OF THE DOUBT.** Judges should avoid the tendency to give too much weight to such things as the arrangement of material on a page, color of the paper used for the exhibit, the presence of a few typographical errors, or the length of occasional longer write-ups. With the new points categories properly understood by the judges, this should not happen, but old habits can die hard. Judges should always remember that the comprehensiveness of the story being told, and the material used to illustrate are the dominant factors.

Unless the judge knows for an absolute fact that an item in the exhibit is a fake or has been altered, or that facts about the material are misrepresented, and can cite the basis for that knowledge, the exhibitor’s inclusion of material and facts must be accepted. If the judge has concerns but not facts, they can be presented to the exhibitor as a recommendation for a certificate, or for sourcing the fact(s) in the synopsis. Points may not be deducted absent certainty that there is a factual error or bad item. If a deduction is warranted, the weight assigned to such a problem must be assigned according to how seriously it reflects upon the exhibitor’s knowledge or the material.

Judges should be able to explain what the deficiency was for every point deducted from a specific exhibit criterion.

**8. Logic of Presentation TREATMENT IS THE EXHIBITOR’S CHOICE.** Judges should know there is no unalterable “right” way to collect or to present a collection. For example, some collectors prefer to collect and present the stamps and their varieties separately from the usages in a traditional exhibit; other collectors combine the two; still others choose to leave out one or the other aspect to focus in more depth on a single aspect; other collectors might choose to present only aerophilatelic usages of their preferred stamps.

Such individuality is to be respected; it is the absolute right of every collector to exhibit in the manner that seems most logical to him or her. It is the responsibility of the judges to determine if the exhibit

is arranged logically within its own parameters, and whether that logic is effective in promoting understanding of the challenge the exhibitor has set forward.

**9. Focus of Judging JUDGE WHAT IS IN THE FRAMES.** Judges are strictly cautioned that they are not judging the owners, the previous owners, the circumstances of acquisition, any rumors concerning the exhibit, or the content of any articles or books published by the exhibitor. Judging is strictly limited to the exhibit in the frames..

**10. Foster Individuality LOOK TO REWARD NEW APPROACHES.** One of the charms of philately is the ability of the collector to follow the beat of his or her own drummer. Thus, exhibitors should be free to follow their own ideas in exhibiting, and their efforts should be accorded full and serious credence. Comments on the effectiveness of the approach to the topic or subject that the exhibitor has chosen are fine, when accompanied by specific suggestions for improvement. But, judges should refrain from stating that the judge's way is the only way. How the judge might approach the subject may be the basis of a useful suggestion, but can not be presented as a requirement or be the sole basis for a downgrade.

**11. Unbiased Judging EVERY EXHIBIT DESERVES RESPECT.** Judging should not be approached as an ego trip but as a responsibility; with the humility born of recognition of how much the judge does not know. Thus judges should avoid bringing their personal prejudices into their judging. All collections accepted by the exhibition committee including those that are professionally prepared, are entitled to serious consideration and careful judging.

There are no rules that state that nineteenth century collections are more important than 20th century exhibits, no rules that permit a bias toward certain countries or fields, no rules that prohibit awarding high medals to short exhibits, and no rule that allows discrimination against material commonly regarded as "philatelic" when that is the accepted norm for the era and area.

If the exhibitor is presenting a serious study, then the exhibit should be taken seriously by the judges regardless of their own proclivities.

**12. Cost A Non-Issue IT'S NOT THE DOLLARS; IT'S THE SENSE.** Judges should avoid displaying any prejudice against inexpensive material in an exhibit. Exhibits of principally inexpensive material may represent a significant challenge and one that through study represents a leap forward in knowledge about the subject of the exhibit. Those are the factors that need to be assessed and appreciated.

On the other hand, there should be no bias against

rarities or other costly material. The phrase "All you need is money" and similar comments hardly indicate a judicial climate. It is true that some expensive material is generally available, and that is properly factored into assessments of rarity. Still, blanket statements/comments will be avoided by temperate judges.

**13. With Rare Exceptions Judges Must Vote YOUR INFORMED VOTE MATTERS.** Judges should carefully avoid the temptation to skip over, or downgrade an exhibit because they know little or nothing about the collection. Admitting ignorance is no sin. However, judges may not refuse to judge an exhibit. Therefore, if a judge feels that he/she is insufficiently familiar with what is being shown in an exhibit, advice should be sought from other members of the jury or an impartial expert or specialist. This is a permissible and well-accepted practice. It should be an extremely rare occurrence that a judge concludes that he/she cannot vote in good conscience because of a total lack of understanding of the material. Such a situation should be discussed with the jury chair before judging begins.

If a judge has materially assisted in the preparation of an exhibit, or been the source of a significant portion of the material therein, the judge must note that fact to the rest of the jury, and may in unusual cases excuse him- or herself. In such cases, judges who do vote should not request to be the first responder, and should inform the jury chair of that fact.

**14. Preparing For the Feedback Session or Feedback at the Frames GO THE EXTRA MILE: IT'S YOU WHO WILL BE EVALUATED.** After the end of formal judging, judges should spend additional time on their own reviewing exhibits they will be expected to speak about at the feedback session, or at the frames, (given the speed with which normal judging must take place, this additional attention to one's assigned exhibits is critical to an appreciation of their strong points and the areas in which improvements are possible, and allows the judge to make specific comments keyed to frame and page number.) This should be done whether the exhibitor is expected to attend or not, and regardless of the medal level. This allows for the judge to complete a truly helpful UEEF, to be prepared if the exhibitor asks for discussion at the frames, and/or to be able to respond further if the exhibitor contacts the judge after the exhibition for additional help. Note that the EEF should also include the observations of other judges who spoke during the judging walk-through.

**15. In the Feedback Session BE A MENTOR, NOT A TORMENTOR.** Judges should make substantive comments highlighting both the strong

points noted in judging the exhibit, and the areas in which the exhibit can and should be improved to achieve a higher medal level or candidacy for special awards. The feedback can include suggestions about presentation problems, but it is the rare exhibit that cannot be given a substantive critique. The judge who has comments to make that may be embarrassing to the exhibitor should make those comments one-to-one at the frames if possible, but not in the public forum. Attempts at humor at the exhibitor's expense just to lighten the atmosphere' will almost always fall flat, and should be avoided.

Judges should be extremely careful about directing exhibitors to specific dealers or offering to sell

useful material to exhibitors. Exhibitors should never be told that specific items are essential and then pressured to acquire them from a given source.

The judge should take pains to differentiate for the exhibitor his/her personal opinion and suggestions from objective requirements. The judge's thoughts about ways in which the exhibit might be restructured to be more effective should be phrased as suggestions, never presented as requirements.

NOTE: The author wishes to offer his thanks to Ed Andrews, Rich Drews, Jamie Gough, Liz Hisey and David McNamee who reviewed and made suggestions to improve a draft of this presentation. JMH

## The Irish are Coming to BALPEX this September



The Eire Philatelic Association (EPA) is holding its Annual Meeting at BALPEX during Labor Day weekend.

The EPA will be giving special Waterford Crystal Prizes for the **Best Single frame and Multi Frame** exhibits by members of the association.

*The exhibits do not have to show Irish Material.*

To join the EPA please go to [eirephilatelicassoc.org](http://eirephilatelicassoc.org)

## AAPE Statement of Purpose

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

weiszcovers@yahoo.com', and 'www.douglasweisz.com'."/&gt;



**Bill Johnson**  
Director of Awards

## AAPE EXHIBIT AWARDS PROGRAM

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- U.S. & Canadian shows of 500 or more pages - Two Silver Pins
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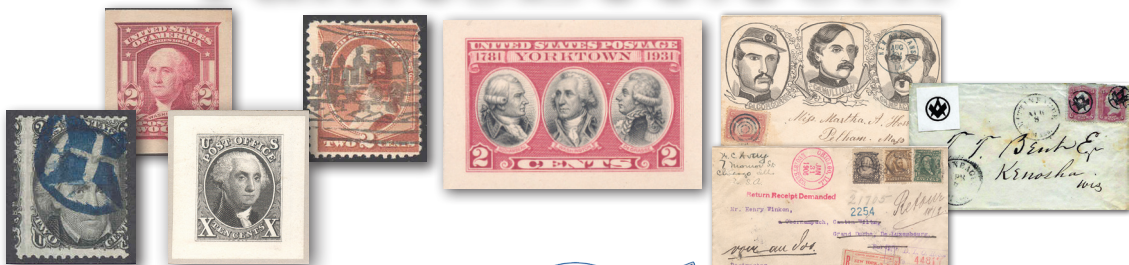
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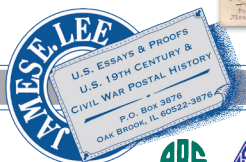
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Quarterly Membership Report  
 Mike Ley, Secretary

**Membership Status as of July 2, 2018**

<b>U.S. MEMBERSHIP</b>	
REGULAR MEMBERS	578
LIFE MEMBERS	129
FOREIGN REGULAR MEMBERS	103
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<b>TOTAL MEMBERSHIP:</b>	<b>824</b>

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Travis Searls, Parker, CO	Charlie Girard, Cobourg, ON, Canada
Bryan Dunne, Ottawa, ON, Canada	Joan Slebos, Bowling Green, OH
Martha Raup, San Francisco, CA	John Lennon, Dublin, Ireland
Fred Blount, Sedalia, MO	
Timothy M Bergquist, Eugene, OR	

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

Ladd Fazold, Glencoe, MO, St Louis Stamp Expo	Donald Bourassa, Norwich, CT, Pipex
Bryant Korn, Houston, TX, Westpex (already a member)	Kathleen Campbell, Huntsville, AL, Huntspex
Bob Helms, Garland, TX, Westpex	Bruce Aument, Columbus, OH, Colopex
Sean Burke, Melbourne, Australia, Westpex	Robert Sterling, Columbus, OH, Colopex
Mary E Jones, Portsmouth, VA, Westpex	

**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

# NOJEX/ASDA SHOW: NEW DATE & NEW LOCATION



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Tel. 866-295-8986 for special  
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## WHAT ARE YOUR EXPERIENCES LIKE? TELL US ABOUT THEM.

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

## BALPEX 2018 is Encouraging Two and Three Frame Exhibits

August 31 to September 2, 2018 • Hunt Valley, Maryland (near Baltimore)

- **New categories** — two and three frame exhibits
- *These New Categories are in addition to the traditional single and multi frame classes.*
  - Entry form and Prospectus are available on line at [www.BALPEX.org](http://www.BALPEX.org)
  - World Series of Philately (WPS) Show

### Have Fun with Exhibiting

Two and three frame exhibits are to encourage exhibitors to have fun.

Special porcelain awards will be given by the World Renowned Artist Cyril Cullen from Farny Castle, County Tipperary, Ireland.

*Special prizes will be given in the Two and Three Frame exhibit categories, including but not limited to the following:*

- The Best Two and Best Three Frame Exhibit.
- The Best Two Frame and Best Three Frame Exhibit from a First Time Exhibitor.
- All first time exhibitors will receive a special prize.

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

**Convening Societies:**

Rossica • The Vatican Philatelic Society  
Eire Philatelic Association



Cyril Cullen at Farny Castle



# • Working For You •

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

## Director of Exhibitors Critique Service

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jhmnap@aol.com

## Director of Publicity

Edward Fisher  
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Birmingham, MI 48009-5688  
efisherco@earthlink.net

## AAPE Youth Championship Director

Vesma Grinfelds  
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San Francisco, CA 94114  
vesmag@gmail.com

## One Frame Team Competition Chairman

Sandeep Jaswal  
Email: sj722@aol.com

## Critique Service For Title And Synopsis Pages

Jim Hering • rosehering@roadrunner.com

## Director of Conventions and Meetings

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## AAPE Awards Coordinator:

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Topeka, KS 66617  
awards@AAPE.org

## Awards Director/Canada

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## Computers in Exhibiting

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## Mentor Center Manager

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## Diamond and Ruby Awards

Ron Leshner  
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revenueur@atlanticbb.net

## Outreach/Publicity

Dawn Hamman  
21042 Anclote Ct  
Venice FL 34293  
dawnthephilatelist@gmail.com

## Educational Seminars Coordinator

This position  
is now OPEN. Please contact  
Pat Walker if you would like to  
volunteer: psw123@comcast.net

## Join Us!

### The American Association of Philatelic Exhibitors

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

### Joining Is Easy!

Simply fill out, then tear out or photocopy, the application at right and send it today with your check to Mike Ley  
330 Sonya Drive  
Doniphan, NE 68832

### Need More Information? Visit our website at: [www.aaape.org](http://www.aaape.org)

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

### Meet Fellow Members

at every stamp show in America. Most stamp shows feature special AAPE seminars where you can meet other members and find out more about us.



Mail AAPE MEMBERSHIP APPLICATION TO:

Mike Ley, Secretary  
330 Sonya Drive  
Doniphan, NE 68832

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

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\***Premium membership** levels are also available—All amounts over the annual dues are a tax free donation. Members at these premium levels (Contributing, Sustaining, Patron) will be listed on the website and in **TPE** (if so desired). Thank you for supporting AAPE. Contributing Membership: \$45 per year. Sustaining Membership: \$60 per year. Patron Membership: \$100 per year. (All preceding for U.S. & Canada members.)

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

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

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

\* **Spouse Membership:** \$12.50 annually—TPE not included.

## US Issue Collectors and Topical Collectors!

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

### Cachet Artwork

#### Artmaster Archives

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

#### Artcraft Archives

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

#### Jack Davis Artwork

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

#### Ralph Dyer Artwork

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

### FDC's

We have a vast array of unusual cachets, cancels and usages.

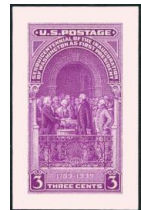
#### Autographed FDC's & Covers

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

### 19th and 20th Century U.S.

Large and Small Die Proofs, vast stock of errors, freaks and varieties for both definitives and commemoratives, from singles to sheets.. *Large stock of Prexy errors!*

**Let us know your areas of Interest!**



854 small die proof \$1250.

### US Trust Territory - Marshall Islands 1989-2006 Rarities



Perfed gutter pairs and Imperfs are available from the Press sheet archives. HGPI is the sole owner of these previously unknown gems which were never sold to the public! Virtually every issue in this time period can be supplied. Singles, pairs, gutter pairs, blocks and large multiples are available. Limited quantities were produced with as little as 5 x exist so contact us today with your interest! Great for Topical exhibits! Free price list available on request or check out our web site

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

### U.S. Dignitary Presentation Albums

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

### And Much More!

Including: Photographs used for design, Souvenir Programs, Press Releases, Letters relating to the issue, USPS sheet pad and box issue labels, , 20<sup>th</sup> century Fancy Cancels, Postal History, Errors and the unusual!

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