

the PHILATELIC EXHIBITOR



The Journal of the American Association of Philatelic Exhibitors



Challenges of Exhibiting and Judging First Day Covers page 41



Exhibiting Picture Postcards page 35



ALSO: Rethinking Thematic Exhibits page 26 and Assembling A Better FDC Exhibit page 32

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AAPE Mentoring Services

The American Association of Philatelic Exhibitors offers exhibit mentoring services under the leadership of Bill Schultz, an AAPE director and accredited chief judge. This service is free of charge to members and is especially helpful for those who have never exhibited. Mentoring services are ideal for those newer exhibitors not yet ready for the Association's critique service.

With Bill's guidance, participants explore their expectations for exhibiting and discuss the directions they are considering. The service can also be used to ask exhibiting questions. Program participants are occasionally placed in contact with other experienced, successful exhibitors who can offer specific exhibit assistance. The mentoring service is not designed to replace the valuable critique or title page/synopsis services already being offered by the AAPE. For more information, please contact Bill Schultz at bill@patriciaschultz.com.



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ANY FURTHER QUESTIONS?
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C.G.



An Historic Issue

This is an historic issue of *The Philatelic Exhibitor*. We have a new editor! This does not happen to us very often. Our organization was founded in 1986 by John Hotchner and Randy Neil. John was our first editor in 1986 and continued through the winter issue of 2010. Randy became our editor beginning with the spring issue of 2010, and color was introduced. He had recently been thinking about stepping down as TPE editor, even though he cares deeply about AAPE and TPE. He is not totally retiring, as he will continue to write a column for us and will still be editing the large quarterly Kelleher publication. He felt this was a good time to act because he is enthusiastic about our new editor, Martin Kent Miller.

Martin is very experienced and qualified to be our editor. Many of you are already familiar with his work as former editor of *The American Philatelist* or his current work as editor of *The United States Specialist* for the United States Stamp Society, *First Days* for the American First Day Cover Society, and *The Pennsylvania Postal Historian* for the Pennsylvania Postal History Society. He has been a collector since childhood and the hobby is strong in his home as his wife Jennifer is executive director of the American Topical Association.

Martin is now contemplating his first exhibit and may soon become “one of us.” He did an undergrad thesis on politics in art. Several years ago, he started collecting Bohemia and Moravia (WWII Czechoslovakia under German occupation) to have something he could afford to complete. The natural progression is to combine those two strong interests into an exhibit - “Politics in Philately: Nazi Propaganda Expressed Through Bohemia & Moravia.” He managed to find some new items for this project at the Great American Stamp Show in August.

Prior to GASS, Minnesota Stamp Expo and WESTPEX were held. Minnesota Stamp Expo was the first in-person WSP show held since Garfield-Perry in March 2020. I was fortunate enough to make it to Minnesota. Everybody had big smiles on their faces as they were able to look at material at dealer tables and view exhibits in actual frames. Visiting and socializing with old friends again and meeting new people were equally enjoyable.

AAPE held its first in-person board meeting in two years at GASS. At our Saturday open forum, I was able to present Tony Dewey with a Sapphire Award for exhibiting any multi-frame exhibit in twenty different WSP shows in a ten-year period. He becomes the eighth person to achieve this feat. He actually qualified for the Sapphire at the end of 2019, but there had been no opportunity to present it to him in person



Tony Dewey received his Sapphire Award at GASS in Chicago.



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Laurence Gibson
Co-Chairman

"Wishing you and yours, David, a meaningful and delightful Easter holiday. My sincere thanks for your handling of my stamp consignment as well as providing expert and trusted support for my estate needs. Your customer service rating (on a scale of 10) is a 15! I have never been so well served by a philatelic professional! (keep up the GREAT work on the magazine, and please tell Maureen how much I appreciated her kind and helpful courtesy when we spoke on the phone)."
**With warmest regards,
Gene Luttrell**

"I would like to tell you how happy I was with the buyer from your main office. He came to my home and spent a considerable amount of time going through my stamp collection.

"Not only did he buy it for a more than fair price, but it was double that some other buyers previously offered me.

"Thanks for a pleasant experience. I would recommend your fine Company to anyone who is thinking of selling or consigning their collection."

**Steven Gray
New York**

"In closing, I'd like to thank you, and your staff at Kelleher Auctions, for your professionalism and success in handling my father's collection. It was a very difficult thing to do to give up the collection after so many years. But your organization has handled the process beautifully. Thank you so much, again!"

**Stephen E. Backhus
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Ken Gilbert received the AAPE Diamond Award for achieving ten Gold or Large Gold awards in a ten-year period.



The AAPE Ruby Award is earned by exhibitors who have won a total of 12 Gold or higher-level awards with two or more One Frame Exhibits, or six Gold level awards for six different OFEs at WSP or international shows.



The Single Frame Grand Award plaque for CHICAGOPEX – AAPE will be a big part of this year’s show.

until now. I was also able to present a Diamond Award to Ken Gilbert. He earned the award for achieving ten Gold or Large Gold awards in a ten-year period with his exhibit “Landpost “uber” Lehrte, An Example of the Rural Mail System in Germany 1933-1992.”

In addition to the Diamond and Sapphire Awards, AAPE offers the Ruby Award to exhibitors who have won a total of 12 Gold or higher level awards with two or more One Frame Exhibits, or six Gold level awards for six different OFEs at WSP or international shows. The requirements for any of these awards must be fulfilled in a ten-year period. The AAPE board has now adjusted the qualifying period to twelve years if 2020 and 2021 are in the time frame used. This will help me in my quest for a Sapphire. I am sitting at thirteen and I had entered two new shows in 2020 that were canceled. I hope to be at fourteen by time you read this.

It will be a busy fall if all the scheduled shows take place. In addition to the normal fall shows, Philatelic Show and NAPEX rescheduled to the fall. As I write this, only SESCAL and NOJEX have had to cancel. Their October dates have already been filled by the resurrected Sandical under the new name San Diego Stamp Show. Mark Banchik has moved across the country and now lives in San Diego. Amazingly, he was able to quickly find a venue, dealers, exhibitors, a jury, and get a website up and going in record time. Going forward it will not be an October show, but will become an early winter show.

AAPE will be a big part of CHICAGOPEX in November. The show will be billed as CHICAGOPEX 2021/AAPE AmeriStamp Expo. It will have far more single frame exhibits than a typical WSP show. In addition to the single frame Grand award, there will be two single frame Reserve Grand Awards. All three will qualify for the 2022 Single Frame Championship. The

always fun AAPE Team Championship will be held and there will be plenty of seminars on a variety of topics. The show will be held at the Westin Chicago Northwest in Itasca, a very nice hotel with free parking. I hope to see many of you there. 🍷

✉ giscougar@aol.com

CHICAGOPEX/AAPE AmeriStamp Expo At-A-Glance
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Allow Me to Introduce...

I started to title this edition of my column, “Allow Me to Introduce Myself,” but then I remembered that Mike Ley’s column had already done that. I also realized that you are probably more interested in my plans for *The Philatelic Exhibitor* than you are in my collecting pedigree.

It is an understatement to say that I am honored to be taking over as editor of *The Philatelic Exhibitor*. While each of the journals that I edit are of great importance to me, this new responsibility is especially momentous for several reasons.

First, the opportunity to follow in the footsteps of two of the most respected philatelic editors is both a privilege and a burden. I am grateful to Randy Neil for his support, encouragement and friendship! It is my hope that both Randy and John Hotchner will have ample reason to remain proud of this journal. I have a lot to learn both from these giants and from each of you. I will make mistakes and I expect you to *constructively* bring those issues to my attention.

The other aspect of this new role that holds great significance for me is the opportunity to bring together disciplines and experiences that span a lifetime. As an almost-novice philatelic exhibitor, I am learning that, while valuable, my experiences in museum exhibit design will have to be tempered with an entirely new set of rules. The take away for you? I like to learn, but I’m not afraid to test the boundaries.

So what can you expect moving forward?

My first objective in assuming this challenge is to maintain the high level of scholarship for which the journal is known. Parallel to that goal is my desire to take full advantage of the technology and resources available in the design, print and digital publishing arenas. *The Philatelic Exhibitor* is a tool with which we can recruit, educate and inspire new audiences and – *especially* – new exhibitors.

It is likely you have already noticed some changes in the journal. I am working to take the best of the philatelic exhibiting world and marry that with proven standards from the wider publishing segment. My second goal for *TPE* is to provide an ever-improving publication that encourages existing authors and columnists, delivers results for the advertisers, and provides a rich experience for every reader. Outcomes matter and I want to produce a journal that encourages and satisfies a thirst for exhibiting.

Finally, my aspiration is to make *TPE* an indispensable resource for the philatelic community. Of course, the journal is already one of the premier publications in the hobby, but my hope is to curate the right blend of content so as to instill a passion for exhibiting in every collector.

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This November's sale is our last for 2021 – a memorable year for Sparks Auctions, our consignors, bidders and buyers. We know there will be something for everyone this Fall.

- A collection of South African stamps and postal history from an old estate
- The first part of a very interesting collection of early Canadian mint multiples
- A collection of Canadian foreign airmail destination covers from the WWII period
- Two very impressive collections of British West Indies – one mint and one used
- The third installment of a comprehensive Canadian first day cover collection
- A superb quality and extensive mint collection of Canada and British Commonwealth in several lots
- Our usual great offerings of worldwide country, topical and thematic collections

Our sales are conducted in Canadian dollars,
and our buyer's premium remains at an industry low of 17%.

We are looking forward to a healthier and safer 2022 with sales featuring *The Parker Family Collection of Classic Canada and BNA*, *The Burnside House Collection of the Falkland Islands* and *The Daniel Cantor Collection of Queen Victoria Leaf and Numeral Issues* among many other exciting consignments that arrive in our office weekly.

Some recent realizations



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No, you don't need to tell me that I set some high goals. But if we don't aim high, how can we expect to exceed the accomplishments already achieved? I'm confident this determination resonates with you — I've seen the zeal demonstrated on your quest for gold, or large gold.

So I will need your help.

I need your reports, your articles and your ideas for features in the journal. I need you to share show information and schedules. And I need you to share *The Philatelic Exhibitor* with other philatelists who aren't yet members of AAPE. Research suggests that people are more likely to join (and become active with) organizations when someone encourages them to do so.

The Philatelic Exhibitor is dependent on member-submitted content in order to maintain high-quality and diverse articles. I encourage you to submit story ideas, working manuscripts and completed articles to be considered for publication. My goal is to maintain a balance between longer, multiple-part articles and short vignettes — both of which need compelling narrative and a strong thread centered around collecting, researching and exhibiting. All materials submitted are subject to peer review, comments and editing prior to acceptance for publication. Authors will see final proofs before their materials appear in print.

When preparing materials for print, there are several considerations that need your attention. The following guidelines have been assembled in order to aid in the preparation of articles. Please feel free to email article ideas and production questions to exhibitor@philatelicpress.com.

Writing for *The Philatelic Exhibitor*

- Please write your article in a conversational style and in first person. Remember that we have a diverse membership and not everyone is a specialist in the material you are presenting. Provide sufficient background information so that readers can follow your discussion.
- Remember that generic websites such as Wikipedia are not always reliable sources of factual information. When researching on line please use primary sources whenever possible.
- **Do not** format the text when sending electronic manuscripts. Use one font in regular, bold, and italic. No centering or columns. Please do not create multiple, individual text blocks within the document. Due to the demands of production, handwritten or hard copy manuscripts cannot be accepted.
- Always spell out an acronym the first time you use it; add the abbreviation in parentheses (even if you think everyone should know that PMG stands for postmaster general).
- You may send your article as an e-mail attachment. The preferred file format is Microsoft Word. If you do not have access to Microsoft Word, please contact me to discuss the software you intend to use.
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ideal position of the image within the text, please include text corresponding to the image file name. In this example, the author indicates that image 5 should be positioned relative to the break between two paragraphs:

“... lacks any reference to the Postal Bulletin. (Figure 5)

The rate information indicates that...”

- Please prepare a caption for each image used in your manuscript. You may also need to include a credit for the source of an image. For example, if you use an image obtained from the Smithsonian’s National Postal Museum, credit should be given to the NPM. Do not credit yourself for images from your exhibit or collection.

- Due to spacing, pagination and other considerations, images may not always appear at your preferred location, but I make every effort to design layouts with a logical flow.

Images in TPE

Naturally, images are vital to the articles that appear in *The Philatelic Exhibitor*. Since we are participants in a hobby that rewards craftsmanship, condition and visual communications, I tend to be very stringent about image resolution and quality. Taking care to follow the instructions below will help ensure the quality and clarity of the photographs and scans that accompany your work.

- The minimum image resolution for print is 300 dots per inch (DPI) at the actual size to be printed. When scanning materials that are smaller than 3 inches by 3 inches, I prefer a resolution of 600 DPI. This higher resolution affords greater latitude in layout and scaling of images for detail. If you are scanning oversized exhibit pages, 200 dpi is generally sufficient.

- **Do not** apply sharpening or special effects filters to your images. While these adjustments may improve the on-screen appearance of an image, over-sharpening has a detrimental effect when the image is printed commercially. If image adjustment is needed, it will be handled during layout and production.

- Please scan images against a contrasting color, **not** a black or white background (see Figure 1). The contrasting color aides in the image processing that must be applied prior to printing.

- It is not necessary to straighten or align items when scanning. All images will be aligned during the production process. Additionally, the reproduction quality of materials with fine engraved lines is often enhanced by scanning the specimen at an angle.

- Do not crop images tightly to the subject. Leaving a minimum of 1/8 inch around the material being scanned makes processing the scan easier.

- Save scans and images as JPG, TIF or PNG files. The preferred format is JPG at high (10+) quality. Some software may refer to this as low compression.



Figure 1. The ideal image (top) is at least 300 DPI at print size, scanned against a contrasting color background with 1/8-inch or more space around the subject. Items being scanned do not need to be straight. The image on the bottom represents a scan that is more difficult to prepare for print and that may produce a lower quality image when printed.



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- Images saved from websites are usually low resolution files. If your article requires such an image, please include the web address where the image was found.

Submitting Your Files

In many cases, your manuscript and supporting images can be emailed without trouble. However, if the files total more than 10MB in size, you may not be able to email them in a single message. You are welcome to send multiple emails, but please make sure you label the messages so that they are easily associated.

Please note, I cannot accept submissions that are only available in hard copy. I also cannot use photocopies of philatelic materials or exhibits for production purposes. You are welcome to submit such materials for review, provided that you can submit digital images and text for final production.

A set of large files can more easily be sent using a service like WeTransfer.com. This website allows you to freely send large files and get confirmation that the materials were received on my end.

If you prefer, you can also directly upload your files to my website at: <https://philatelicpress.com/file-uploads/>.

Finally, you have the option to mail your materials (on flash drive or disc) to me at: Martin Kent Miller, Editor, TPE, 1361 W. Wade Hampton Blvd, Suite F-102, Greer, SC 29650. Please do not mail your only copy of any materials.



Manuscripts for TPE can be emailed, uploaded or mailed.

Conclusion

The goal of these guidelines is to help you produce an article that reads well and that looks good in print. I encourage all members to consider submitting an article for publication. While the process can be demanding, the results are rewarding for both the author and the audience. If you have any questions about the process or the technical requirements, please feel free to contact me directly at exhibitor@philatelicpress.com. 📧

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Randy L. Neil Selected for 2021 Herdenberg Award

by John M. Hotchner

The Selection Committee, composed of the last three presidents of AAPE, announces Randy L. Neil as 2021 winner of the Herdenberg Award for Service to the AAPE. The award is named for Ralph and Bette Herdenberg, who helped to establish AAPE and served in several worker-bee positions to promote our early record of success.



Randy L. Neil, 2021 recipient of the Herdenberg Award for Service to the AAPE.

One might reasonably ask why Randy has not received the Herdenberg Award before this as he is the one who came up with the idea for AAPE, proposed it to me, and then made certain that it would be an attractive, meaningful, and effective organization when it was announced to exhibitors, judges, and show administrators in 1986. He then served as AAPE's first president for four years, during which time he inspired our group of founding members, served as our public face to encourage membership and to encourage getting involved in exhibiting, and making certain that we had a solid financial base. It is not too much to say that AAPE revolutionized exhibiting. When formed, exhibiting in the USA was in crisis. Administration of exhibitions ran the gamut from professional to haphazard. The "science" of exhibiting was itself in transition from hand lettering to the computer age. And judging was inconsistent and the subject of constant complaining. AAPE under Randy's leadership and guidance encouraged not only open discussion and identification of problem areas, but the identification of new ideas and methods for addressing these problems.

Since then, he has been an advisor to subsequent presidents, a frequent contributor to our journal, and is the namesake of our annual award for the best article in *TPE* each year.

But this award also recognizes Randy's service as editor of our quarterly, *The Philatelic Exhibitor*, for the last ten years. In that role, he added to the prestige the journal had achieved by converting it to color, streamlining the production aspects, recruiting new authors with new points of view for the magazine, and continuing to write for *TPE* with both short and longer articles emphasizing the creative aspects of exhibiting.

It is truly said that an organization's most important benefit is its publication, which in our case makes the editor one of the most important spark plugs toward keeping the organization relevant to its members' interests. Randy has done that for ten years, a feat accomplished by few editors, and has clearly left *TPE* better than he found it when he took over the job. We are pleased to recognize his tireless work.

4th George Brett Cup Competition

by Mark Schwartz

After a two-year hiatus due to the pandemic, the Rocky Mountain Stamp Show (RMSS) will again host the annual competition among the country's best 20th century exhibits in Aurora, Colorado. This is the fourth year that the American Association of Philatelic Exhibitors (AAPE) has sponsored the George Brett Cup at this Denver-area show. The show is scheduled for May 27-29, 2022. This will be the show's first year in their new venue, the Arapahoe County Fairgrounds Event Center at 25690 E. Quincy Ave in Aurora, Colorado.

We expect that more than 70 exhibitors will be invited to showcase their exhibits, which have garnered 93+ points and a Large Gold medal in WSP competition during the past five years of WSP competition. Invitations will start being sent out in November. We expect that details will be posted soon on the RMSS website at www.rockymountainstampshow.com

In the three years the RMSS has hosted the George Brett Cup, the winners have been:

- Nick Lombardi for “The 1903 Two Cent Washington Shield Issue;”
- Steve McGill for “Britain's Marvelous

Machins 1967-2017;” and,

- Santiago Cruz for “Colombia - The 1917 Perkins Issue.”

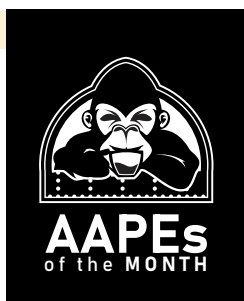
The prize for the winner continues to be a 10 inch cut glass Waterford crystal bowl.

Correction of Production Error

An advertisement for Sparks Auctions (www.sparks-auctions.com) was run on page 20 of the third quarter 2021 issue of *The Philatelic Exhibitor*. During the production of the magazine, an incorrect version of the digital art was placed and used for printing. We apologize for the production error in running this low resolution art. This is a production mistake and does not reflect on the high quality of the materials submitted by Sparks Auctions.

Submission of Society News

News involving the American Association of Philatelic Exhibitors, AAPE members and related organizations should be email to exhibitor@philatelicpress.com -or- mailed to: Editor, TPE, 1361 W. Wade Hampton Blvd, Suite F-102, Greer, SC 29650-1146. Unless otherwise noted, submission of any materials implies permission to print the information.



AAPEs of the Month

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:

July 2021: Pat Walker, for her long-running and very useful Q&A column in *The Philatelic Exhibitor*.

August 2021: the Minneapolis Stamp Expo Committee, which took a chance and committed to a show with exhibits in July, and became the first in-person WSP show in 16 months; and the WESTPEX Committee, which optimistically in locked-down California, rescheduled to July 30-August 1, and pulled off a really good show.

September 2021: Mark Banchik, who has resuscitated the dormant SANDICAL, renamed it San Diego Stamp Show, and is taking the Oct. 8-10 dates that opened up because SESCO had to cancel. 🙏



Meet Jared Gazin

At the AAPE Board of Directors meeting held at GASS, it was decided that the AAPE Youth Championship would be held with exhibits displayed in the frames at the Show. The event will not be held in a virtual format. This will be a wonderful opportunity for the qualifiers to be able to attend in person to enjoy the experience and the honor of having qualified for this prestigious event.

The combined 2020 and 2021 AAPE Youth Champion of Champions will be held the Great American Stamp Show in Sacramento, California August 25-28, 2022. Qualifying will continue as more shows take place. To date, there are six qualifiers with more expected soon. Exhibits continue to qualify as a combination of traditional, postal history and thematic presentations.

This issue I introduce, Jared Gazin from California, as the most recent qualifier. His exhibit at WESTPEX is titled: “Exploring French Architecture Through Stamps.” I posed a few questions to Jared and our interview gives us the following information about this young exhibitor:

What are your general interests?

Jared: I live with my mother and sister and I enjoy spending time with my friends and listening to music. I also participate in Boy Scouts.

Where are you in school and what are your favorite subjects?

Jared: I will be a sophomore at Tigard High School this fall. My favorite class thus far has been Engineering & Design.

How did you come to choose your exhibiting subject?

Jared: I choose French Architecture because after reading the book *The Count of Monte Cristo* by Alexandre Dumas, I was intrigued by Chateau d’If and how it was built. I also have a desire to travel to France and, since COVID, what better way to travel than through stamps.

Do you have a mentor?

Jared: Yes! Phil Kumler via Boy Scouts.

In what way did he help?

Jared: Phil sparked my interest through the [Boy Scout’s] Stamp Collecting Merit Badge.

How did you gain more information about your subject?

Jared: By using Google and through my mentor.

What are your philatelic goals?

Jared: My hope is to continue to travel through stamps. 🌐



Youth exhibitor Jared Gazin prepares to hit the California “slopes.”



The Fly

Hey, I'm Still Here!

The Fly just returned from an exhausting, non-stop, but thoroughly enjoyable three days at the ASP National Stamp Show in Rosemont, Illinois. It was a real GASS! I flew more than a thousand miles throughout the show – watching and listening. Oh, what I saw and heard!



First the good part. The show was well attended, the venue nice, there were many dealers, lots of interaction, a huge number of exhibits, and a vast array of educational programs. What's not to like? The Fly is unable to comment on the APS banquet - I have been forever banned for persistent buzzing.

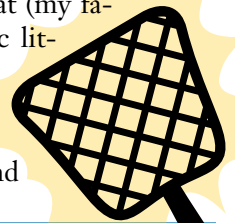
Some grumbling. As always, the Fly listened and heard two common concerns: 1) no first responder list posted (this should be automatic at all shows), and 2) no place to check luggage at the convention center on Sunday for those not staying at a nearby hotel. However, the positives of the GASS far exceeded the concerns.

A Golden Fly Swatter goes to the APS show staff, but especially to those staff members responsible for the exhibits, some of which were mailed to Bellefonte, transported to Rosemont, put up, taken down, and mailed back – a huge job. Thank you!

That's enough GASS. The Fly is an avid reader – actively reading a large collection of philatelic literature every month. Doing that reveals some trends and annoyances.

A Trend – Looking over last month's collection of philatelic literature sources reveals a profound observation – we love giving out awards to fellow philatelists! One month of philatelic journal review produced the names of 20 different awards! That is just in one month! Yes - we are award junkies! Now, before you decide to try to squash this bug, please hear me out. Giving awards to highly deserving individuals is lofty and correct to do. However, a large number or increasingly large number of awards reduces the importance of previous awards. Caution to the wise is insistent.

An Annoyance – Another observation and Fly Swat (my favorite part). After reading a large variety of philatelic literature – there is just too much written on revenues, confederate postal history and birth certificates! Hey, editors – enough already. I know I am stepping on toes here, but remember the Fly is not a heavy weight, and



really does not amount to much. However, I am also anonymous (ha, ha). Thank goodness, or demise would surely be at my door.

Now, mother always taught me that when complaining about something, to always come up with a suggestion. Well, here it is editors. It seems to this bug, there is a need for more basic information, especially for new and up-and-coming exhibitors. For example, have someone write about the difference in pre-cancels, photo essays, and FDC cachets, and about terms like “philatelic,” “philatelic importance,” “white space,” “disturbed gum,” and “paraquet,” to name just a few. I read a lot about QR codes, but still do not understand them. In other words, we need more basic information for novice exhibitors.

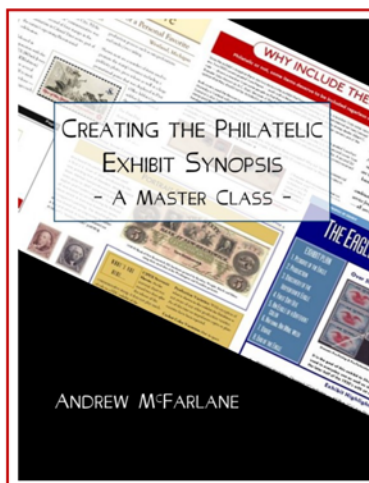
Once last buzz for experienced exhibitors, and especially those at the Large Gold level. It seems to this infamous insect that there is an obligation beyond being concerned about your own exhibiting – it’s called “pay back.” Your expertise is needed as a mentor to a novice exhibitor, for contributing an article to a philatelic journal, or becoming an apprentice judge. As my mother said a thousand times – “don’t be so selfish.” Hey, look at me. I give back every month here, but much about what you don’t want, correct? I love it!

My, how time flies. It is so much fun flying under the radar. Just remember, you never know when the Fly may be within listening and sight distance.

Yours truly, The Fly!



Editor’s Note: It is my understanding that the Fly is always open to your thoughtful input – whether swats or something sweet from the honey jar. What have you witnessed or done lately that would be useful? Write to: The Fly c/o TPE, 1361 W. Wade Hampton Blvd, Suite F-102, Greer, SC 29650-1146 -or- email to: exhibitor@philatelicpress.com.



CREATING THE PHILATELIC EXHIBIT SYNOPSIS

A new book by Grand Award winning exhibitor Andrew McFarlane packed with full color examples of synopses, along with tips & tricks providing a master class in creating the all-important part of a philatelic exhibit.

ExhibitSynopsis.com

Awarded Large Vermeil Medal — G.A.S.S. 2021



Exhibiting Restored Covers

Question: *This first question is courtesy of AAPE member Eliot Idoff. Is there a consensus about restoration of covers? Do judges minus points for restoration?*

I am working on an exhibit of [US] 19th century county and postmaster named cancels. These are simply the county or postmaster's name added to a postmark. The cover that prompted my question is a 3¢ green stationery envelope from 1870-71 (Scott #U163); it has a sharp cancel, but is torn into the indicia. It has a certificate that states the cancel is an EDU, and also that the cover is an EDU for the Scott #U163!

Answer: *There isn't a black and white answer to your question, but the following comments may be helpful in your particular situation.*

1. If your exhibit focus/subject is postal markings you may *not* under any circumstances enhance the markings in any way - filling in, completing or otherwise strengthening the marking. This gets tricky if the marking is struck so that it is only partially on the cover or on a stamp (no cover) and you want to show the complete mark. Even if you state clearly that the "illustrated" part is just that - an illustration - some judges get upset. Others are fine with the technique.

2. If you have a cover professionally restored, the only requirement is that the text accompanying the item states clearly (even in a very small font), "cover restored." This lets you do things as minor as cleaning stains to major repairs like having paper added. Figures 1a and 1b are the before restoration and after restoration of a Jaipur cover. The images are courtesy of Dan Walker. You will notice that the discoloration from the paste used to attach the stamps has not been changed as this is typical of all covers in this time period.

3. Typically, judges "scan" your pages assessing overall condition. Unfortunately for the exhibitor, it only takes a few "ugly ducklings" to give the overall impression that the condition shouldn't be rated highly - condition points total 10. To put this in perspective, that might mean 6-7 points instead of 8-9 points. If your restorations have been done with skill, then they likely won't be noticed particularly and it's highly likely to help your condition score rather than hurt it.

4. When encountering an "ugly duckling," my reaction is to mentally ask, "Why has the exhibitor chosen to put this in, rather than something else?" An EDU for the marking would qualify as a good reason; the EDU for the Scott #U163 would not as that's not the point of the exhibit.



Figure 1a. 1905 Jaipur cover with paper missing on left and ragged right edges – before restoration.
(Image courtesy of Dan Walker)



Figure 1b. 1905 Jaipur cover after restoration.
(Image courtesy of Dan Walker)

5. Since your item has been certified, presumably with a photo, you need to keep very good records of its before and after state. You may need to have it re-certified after restoration to be safe.

Expanding on the Scope of this Question/Answer

In my experience, it is all too easy to make a poor impression on condition with a small number of problem pieces, magnifying the overall impact out of proportion to the overall exhibit. Therefore this following advice consists of tips to minimize the ability of individual pieces to “snag” the attention of the judges as they scan your exhibit pages.

Question 2: Is that ugly piece really important to the story of your exhibit? Think long and hard before you say yes! I don't care if it's a favorite

piece for some reason. Do you really need it? If not, take it out. Here's an example from my ancient past (circa 1988). When my Irish postal history exhibit was first organized it was by type of marking – hence the earliest town name marking I could show was important. This is Figure 2a – the marking is in red but faint, and I also illustrated it – it dates to 1699. Judges strongly advised that I take it out; not only was the marking in poor condition, so was the cover. Only when a few other early town markings were obtained and a much better Waterford (Figure 2b) was eventually acquired dating to 1705, did I feel comfortable removing the 1699 one. Should I have done this sooner? Undoubtedly. Did the difference of 1699 and 1705 matter more than the quality of the marking? Probably not.

Answer 1: *So yes, the ugly piece makes an important story point.* It's an earliest known use! It's the only known item on an important route! It's a crash cover, it's supposed to be ugly! Typically judges, when scanning for poor condition, will stop where their eye is "snagged" and will read your text (a novel idea, I know). All of the above reasons are perfectly acceptable for having the item in your exhibit.

Answer 2: *If your covers have "holes," fill them in.* This is a problem that often plagues early folded letters when the seal tears the back flap and the exhibit requires showing the cover folded out. When the cover is mounted on a white or even cream colored exhibit page that hole shows prominently. I used to back my cover with a mounting paper that more closely matched the cover in question, until I learned a much better technique from Tony Dewey. He recommends scanning a clean section of your cover and using it as the backing paper.

What about a cover that has two stamps rarely seen on cover and a terrific story to tell about the back *and* there's a hole in one stamp? Figure 3a is a Jammu and Kashmir cover which is the only known registered cover sent by the Maharajah of Jammu and Kashmir. It was sent to India with his signature on the front and his seals closing the back flaps (Figure 3b). Since this will be included in a traditional exhibit, showing the cover with the "holey" stamp is inadvisable to say the least. After professional restoration, as shown in Figure 3c, showing the cover becomes possible. The cover description will say "left stamp repaired at bottom." You can see that the stamp used to make the repair has slightly different toning. The cover image is courtesy of Dan Walker with repairs done by Jasmine Smith. Jasmine can be contacted through her gallery website at thepage-smithpostal.wixsite.com/info

Answer 3: *If your items are dirty – clean them!* A non-abrasive art gum eraser does wonders getting rid of dirt, especially in fold creases. Also erase dealer's prices or dates – just be sure not to erase penciled markings that are docketing. Besides not erasing "docketing," it's important not to erase expertiser's signatures; these are most often found near stamps on covers of European origin.

Answer 4: *From Liz Hisey.* When constructing a Display exhibit where you have (hopefully) a wider variety of items to choose from to tell your story, avoid too much "contrast" in the condition among items on individual pages. That is, she recommends not choosing the newest perfect



WATERFORD

Figure 2a. 1699 cover from Waterford Ireland to London. Black and white image emphasizes dirt and staining. WATERFORD town stamp weak and incomplete. Earliest known date. The inset is the author's illustration.

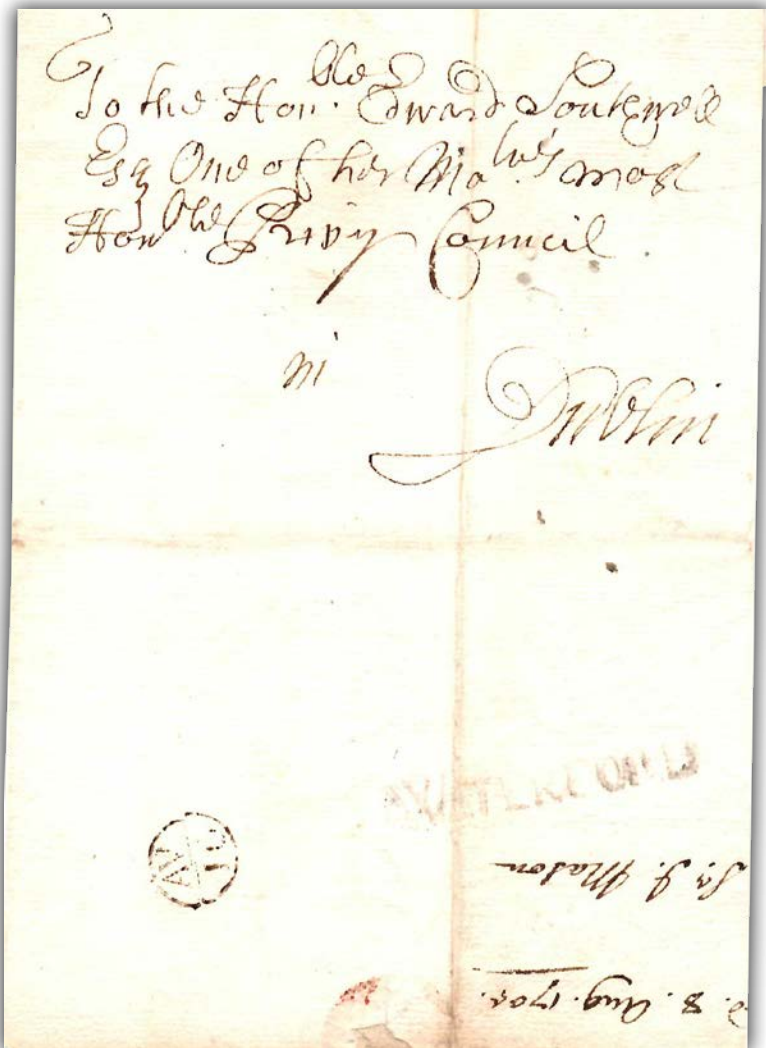


Figure 2b. 1705 Waterford to Dublin – not the earliest date, but a far more spectacular hand stamp marking.

Figure 3a. Registered letter to India sent by the Maharajah of Jammu and Kashmir. Note his signature at bottom left. This image is before restoration. (Image courtesy of Dan Walker)



Figure 3b. Back of Jammu and Kashmir registered letter shown in Figure 3a. Note the personal seals of the Maharajah.



Figure 3c. Jammu and Kashmir registered letter after restoration to close in hole in the left stamp.



stamps to mix with older philatelic items. Liz also cautions against using that wonderful, exciting, especially vivid piece that you absolutely love if it takes over not only the page but your whole frame. This last piece of advice pertains to presentation more than condition and it's something you won't realize until you look at your exhibit mounted in the frames!

Do you have a question?

The Philatelic Exhibitor needs your questions. The Question & Answer column is a great avenue for exploring specific exhibiting challenges. Send your questions directly to Pat at psw789@comcast.net, or you can forward them to: Editor, *The Philatelic Exhibitor*, 1361 W. Wade Hampton Blvd., Suite F-102, Greer, SC 29650-1146. 📧



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Rethinking Thematic Exhibits?

by David Piercey, FRPSC

The 2016 edition of the *Manual of Philatelic Judging and Exhibiting* (MPJE7), with its October 2019 revisions, allows exhibitors an unprecedented freedom in the selection and presentation of their material, and in the creation of their exhibits. In fact, if one was to press some of our more experienced judges to comment, they might say that there are effectively few or no ‘rules’ now in exhibiting. Instead, they would suggest there are only ‘guidelines’ that have evolved (and are continuing to evolve) through the best practices in exhibiting and of which any exhibitor should be cognizant. As the *Manual* says “exhibiting is always evolving, and creativity should be rewarded with acceptance.”

In this most recent edition, many types of exhibits have been slotted into the General Class, instead of the previous practice, aligning to FIP standards, of having many different classes, like Traditional, Postal History, Aerophilately, and the like. Each of these classes might have had their own rules for exhibiting and judging, to which exhibitors were expected to subscribe in forming their exhibits. Now, the exhibitor is no longer now expected to declare to which pigeon hole the exhibit most conforms; instead, one need only enter their exhibit in the General Class category and trust it will be fairly and equally evaluated among the other General Class entries in the exhibition.

Yet there remains a discrepancy within the presumptions for thematic exhibits, as such exhibits are still supposed to more closely align with the expectations that have evolved worldwide for thematic exhibits. The FIP regulations for the evaluation of thematic exhibits (SREV 2000) specifically disallows the inclusion of “inappropriate material” in thematic exhibits. Such material includes “private vignettes” (advertising labels and other Cinderellas), “picture postcards,” “administrative markings” (e.g., certain rubber stamp cachets, or sending or receiving markings, not applied for postal purposes), and “private decorations” (e.g., illustrated mail and corner cards).

Put another way, “a traditional or conventional thematic exhibit can only use material from the Traditional, Postal History, Postal Stationery, Revenue, and Maximaphily General Class exhibit types.” (MPJE7, p.14)

Yet the MPJE7 also says, immediately following, “an exhibit organized thematically may use material from all General Class exhibit types.” In other words, should the exhibitor clearly state the exhibit is “organized thematically,” and not a “thematic exhibit,” the FIP’s “inappropriate material” can indeed be included.

Robert R. Henak, the American Topical Association’s former Exhibits and Judges Chair, has written in *Topical Time*:

A thematic exhibit, however, is a more conventional type of exhibit. These exhibits have been around a while and the exhibiting world, accordingly, has developed certain standard conventions that judges will expect from those choosing this format when exhibiting on the national level. One should note that those conventions were developed at a time when exhibiting based on the subject of the philatelic material was deemed less “legitimate” than more traditionally philatelic and postal history exhibits. As a result, the expected standards are quite restrictive to enhance the difficulty of thematic exhibits to counter their perceived – at the time – frivolousness. (“Philatelic Exhibiting 101: Thematic Exhibiting” by Robert R. Henak)

As a postal history exhibitor, I have nevertheless in the past tried my hand at thematic exhibiting, and with reasonably good success both at TOPEX 96 in Dallas (gold) and Hafnia 01 in Denmark (small silver). I have read, and re-read many times, van den Bold’s classic *Handbook of Thematic Philately* (1994) in learning to form thematic exhibits, taking all the rules and expectations of thematic exhibiting to heart.

Letting the original exhibit lie fallow now for the past 20 years, but while continuing to add material of interest on occasion, it was now time to reacquaint myself with the material. This included determining its potential for expansion and exhibit in light of any possible developments in thematic rules and guidelines. Immediately, I noticed that I had accumulated a lot of “inappropriate material,” including illustrated mail, corner cards, Cinderella stamps, and picture postcards. I began to suspect I could use such material within the allowances an exhibit, *thematically organized*, would permit.

I was also intrigued by what also may be possible in the “new” area, Experimental Exhibits (*MOP75* had earlier called them “Special Studies”). This allows for “these exhibits [to] use items from two or more types,” and implied, to me at least, items from “several” types could be used in the exhibit.

In the spirit of exhibit freedom implicit in the new *MPJE7*, it seemed that a thematically-organized experimental exhibit would be quite acceptable. This, of course, assumes that the exhibitor proceeds with items that were either issued by sovereign postal systems, *or were otherwise produced privately with the intention the items would go through the mail.*

I can think of a few ways that adding material from other areas within the General Class might strengthen a thematic exhibit. As examples:

- **Advertising and event covers** (e.g., illustrated mail) could be included in further development of one's theme. This might add to the evaluation of the challenge factor due to their often-greater difficulty of acquisition, as much illustrated mail is now at least a century old. Additionally, they may illustrate a point for which no philatelic material may be available. I tend to give them equal weight as per any other philatelic element, so perhaps a few can be included on any page, especially oversized pages. They certainly give the collector more latitude in page layout and thematic development, and can serve to break up the monotony of the more basic philatelic elements otherwise included.
- **Picture postcards** could similarly enhance the exhibit's development and, as they are larger than most philatelic items, could emphasize a detail not obvious in a philatelic item. Additionally, earlier postcards from the 'Golden Age' lend a patina of age to otherwise more modern philatelic elements which tend to dominate in traditional thematic exhibits. Care, however, must be taken so that the picture postcards do not overwhelm an otherwise *philatelic* exhibit, and should perhaps not be used except as supplemental material. In other words, too many postcards per page should be discouraged, unless the exhibit seems to be a deltiology exhibit, supplemented with philatelic elements. Furthermore, attention must also be given to demonstrate one's deltiological knowledge (not always an easy task) in order to meet some of the expectations that apply to picture post exhibiting.
- **Poster (Cinderella) Stamps and Advertising Labels**

Again, why not? Not only are General Class poster stamp exhibits infrequently encountered at stamp shows, poster stamps themselves were in vogue around a hundred years ago. Even so, they were produced in quantities far less than what may have been produced in postage stamp printings. Many poster stamps predate the rush by postal agencies to issue topically-themed stamps, and sometimes predate the plethora of French community production and souvenir philatelic material so often included in thematic exhibits to increase one's rarity scores.

Difficulty of acquisition comes into play here. So also does philatelic knowledge when one can, in fact, indicate a reason for their release or tie them to a corporate entity producing a particular good or service. As they were often issued for advertising or charity purposes, their incorporation into thematic exhibits can only add to an exhibit's development. Besides, they are often attractive and well-produced.

- **Administrative Markings**

Certain non-postal sending or receiving markings may well carry thematic content germane to one's exhibit so could conceivably be included as well. I think of business, government, or military internal processing markings (e.g., mail room and orderly room markings) in this regard.



So, what would such a “hybrid” (I prefer this term over “experimental”) exhibit look like? Would it appear as a Frankenstein monster with mongrelized parts sourced from the other exhibit types, or could it spring to life in its own right as yet another way to validly exhibit one’s material competitively?

I illustrate this article with four pages from a recently-composed ten-frame (80 double-sized pages) exhibit of mine, “Fishing the North Atlantic.” As my synopsis states, “the purpose of the exhibit is to tell the story of fishing from its prehistoric beginnings through to the modern commercial fishing industries of today’s North Atlantic fishing nations.” Ambitious yes, but imagine the sort of postal material one could include!



Figure 1.

Figure 1 shows a page that includes an illustrated corner card in addition to a normal range of acceptable philatelic elements as used to develop the topic of ‘schooners’ on the page. Should it be there? Maybe not, but could it be there? Yes, I think so. Not only does it add to the visual appeal of the page, but it adds an additional element in the development of the topic.

Figure 2 shows a page that includes a picture postcard in addition to its range of more acceptable philatelic elements. That postcard is used to supplement the small philatelic study (of the three dies of the French stamp depicting the harbor at la Rochelle) immediately above.

Figure 3 includes a cover with an illustration of a lobster, a postcard, and a Cinderella, similarly all depicting a lobster. They were added to increase the variety of the items on the page.

The page in Figure 4 is composed almost entirely of “inappropriate items.” In this example: a British postal wrapper with privately added printed illustrations (framed by me with a red matting to indicate rarity),

THE FISHING INDUSTRY

The harbor provides a secure anchorage and a home base for the inshore and the deep sea fishing fleets. A variety of fishing vessels may thus be found in various fishing ports.

THE HARBOUR



Cutters at Vardø, Norway on the Barents Sea



Trawler at St. Pierre, SPM



Die I 1929
Top of the "E" - "POSTES" with serif, oval of shading inside "O" of "10 F" broken at base.



Die II 1929
Top of the "E" - without serif, oval of shading inside "O" broken.



Die III 1931
Top of the "E" - without serif, oval of shading inside "O" complete.



Fishing ships in harbor at Vestmannaeyjar, Iceland
Vestmannaeyjar is the most productive fishing centre in Iceland, known for both for its fishing capacity and its seafood processing.



German deep sea fishing fleet, Bremerhaven harbor
Bremerhaven, not only a fishery port and German's largest exporting centre, has been called "the largest refrigerator in Europe" due to its prodigious production of frozen fishery products.



Grimsby, England, is the country's premier fishing port and a leading centre for fish processing.



Sardine boats entering port of La Rochelle

publisher: R. Bergevin, La Rochelle



Harbour at St. Pierre, Saint Pierre et Miquelon



Cutters at Esbjerg, once Denmark's principal fishing port.



Trawler at Boulogne-sur-Mer, France's largest fishing port, specializing in herring.



Sardine boats in harbor of Setúbal, Portugal

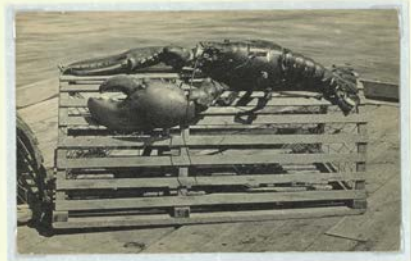
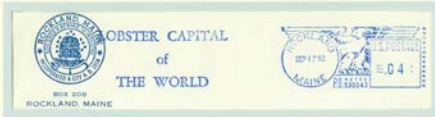
At the beginning of the Twentieth Century, Setúbal was a most important center for the Portuguese fishing industry, particularly in the processing and exporting of sardines.

Figure 2.

SHELLFISH

Lobsters are fished in water between 1 and 500 fathoms in depth (2-900 ft.) on both sides of the North Atlantic. They are usually caught in traps, small cages which ensnare the lobster inside. Until the mid-19th Century it was considered only a poverty food or a subsistence food for poor fishermen, until it became a luxury offering at upscale North American and European restaurants.

LOBSTERS



Publisher: H.A. Burrows, Portland, ME



Feinkoff Appel, at the time Germany's largest delicatessen food manufacturer.



The German island of Helgoland is Germany's primary supplier of lobster.



Johnson and Young, Charlestown (Boston), MA

Figure 3.

three illustrated corner cards, and a Cinderella. All these items are included in an attempt to cover the idea of "freshness" in the marketing of the fish catch.

In the development of thematically-developed exhibits, our selection of material is critical. Whether one thinks that such "inappropriate items" add or detract from the stories we are attempting to tell may be debatable.



Fresh seafood advertising added to postal wrapper, used Liverpool 1889



The Danish National Association for Fish 'Propaganda' advertised the freshness of the catch.



Around the turn of the century, the M.F. Foley Company was the leading fish retailer in Boston, sourcing fresh fish daily from local New England ports.



Switzerland illustrated postal meter, advertising "Freza" fresh fish



Founded in 1880 by William A. Wynant, Wynant and Co., was a prominent fish dealer at New York's Fulton Fish Market, the main supplier of fresh fish to the city.

Figure 4.

But, I suspect many of us would decide such items seem appropriate within the greater telling, if used prudently.

And, despite all the largesse given by the *MOPJE7* in being allowed to show this exhibit as an “experimental” or thematically-organized exhibit, I cannot help but wonder why it could not also be considered a Thematic exhibit. That is, if only the thematic rules could change enough to allow the incorporation of such “inappropriate material.”

Perhaps it is time to reconsider thematic expectations in light of what collectors may desire to include in their thematic exhibits. Realigning current thematic guidelines toward a greater acceptance of postally-related material would foster a spirit of greater inclusiveness within this segment of exhibiting.

Food for thought? 🍷

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Figure 1. At the Great American Stamp Show, Tony Dewey's exhibit "The 3¢ Connecticut Tercentenary Issue of 1935 and its First Days" won the AmeriCover Multi-Frame Grand and a Large Gold award.

On Working to Assemble A Better First Day Cover Exhibit *by Kathy Johnson*

This winter I'm putting a shoulder into first day cover (FDC) exhibiting with an expectation that COVID-19 might keep me home more than I would like. I want to work on a few FDC collections I have. These are collections of stamps I particularly remember from my youth collecting. I've picked up first day of issue items and examples of postal usage in hopes of building exhibits someday. Generally, these are stamps from the 1970s and for some I don't have all the archival items as I can't find them to purchase. That doesn't give me the right foundation on which to build a high medal level exhibit, but along the way I can work to improve my exhibiting.

At the Great American Stamp Show, Tony Dewey won the AmeriCover Multi-Frame Grand and Large Gold award for his exhibit, "The 3¢ Connecticut Tercentenary Issue of 1935 and its First Days." That accomplishment gave me an idea. To get myself ready for taking my exhibiting to the next level, I sent Tony an email asking him to discuss a few things he has done to elevate his exhibit.

Tony graciously replied, mentioning just how pleased he was to have won the competition. He explained that his Connecticut Tercentenary exhibit had its first showing in 2012. Tony has been improving this first day cover exhibit for nearly a decade! I knew I had asked the right guy.

He went on to describe how he studied winning exhibits and made notes of everything the best exhibits included. When he compared his notes to his exhibit, he discovered things that his work lacked. He studied how the best exhibitors presented exhibits and what styles and

features they employed. We have excellence in our FDC exhibitor ranks, with highest level awards won by Andrew McFarland and Charles O'Brien, among others. Tony suggested that we can all study these fine exhibits — both at shows to get the “real feel” on the floor and page-by-page where exhibits are listed on the AAPE website. Here’s a hint, take along a small notebook to shows and make a few notes — take some photos, too. However, it’s one thing to study, it is another to go back to our own exhibits and employ those best practices. This exercise sometimes requires changes that ripple through each page.



Figure 2. Get a good notebook and make notes on the exhibits at each show you can attend.

I’ve been particularly interested in one specific aspect of FDC exhibits, although it also applies to traditional exhibit formats. With FDC exhibits, the actual chronology of the stamp issuance and use are conspicuously important. What specifically happened and when? For example, I see precancels and perfins shown by “production” of the stamps before the first day covers. I’ll venture to say those precancels and perfins happened after the ink was dry on those first day cancels. Does it matter? Of course it does; we are trying to show knowledge wherever we can.

Here is another area that needs attention. The uses shown at the end of the first day cover exhibit. We all love great destinations, but consider an explanation of the rates needed to get there. And what about repetition? If the same rate applies to airmail to Europe, is it duplication to show the same rate to Europe with five covers: France, Germany, Switzerland, etc.? How do we “get away with” showing these covers that appear to be duplicating?

One possible solution is to point out examples of close-to-the-beginning or ending-point of the rate being shown. If there are any stamp freaks or oddities on those covers, point those out, too. First day cover exhibits set themselves apart when their issue allows for some amazing examples *and* the exhibitor has found them and put them in the frames for us to admire.

Returning to Tony’s comments, I learned that he has worked on FDC exhibits from a range of time periods. With everything from the 1930s through 1980s, Tony has gathered up gold awards even with modern material. For each project, Tony creates the exhibits with the EEF in mind, addressing each section to the best of his ability — and available materials.

In a recent example, he was working on several “traditional” FDC exhibits. This type of FDC exhibit starts like a traditional exhibit with a study of the stamps: proposal for stamp, design, essays, proofs, production, EFOs. He managed to acquire some great proofs and essays for the Connecticut Tercentenary, but none for his more modern, 1986 Connecticut postal card (Scott #UX109). In that case, he obtained a USPS press release, a publicity photo, and a card signed by the designer. Tony also found a nifty example with a color shift on the

Figure 3. Modern material can propose challenges for exhibitors looking for proofs, essays and other critical elements.



Settling of Connecticut, 1636

card. The production freak provided an opportunity to write a brief article, which was published in *The EFO Collector*. This postal card was printed in four colors on a two-color press using two passes. The color shift provided information about which two colors were printed together, a fact not available from the USPS notices, nor reported in the philatelic press - original research!

Original research was also key for the Connecticut Tercentenary exhibit. With the discovery of an 1856 booklet, Tony verified that while William Dodd was the artist for the cachet, he died in 1914 and thus could not have been the cachet maker. Along with Peter LaPlaca, a fellow Scott #772 collector, he pieced together information that led to the discover that W.C. Phillips & Co. was the actual sponsor of the covers. A detailed article was published in *First Days* about that research and conclusion.

For FDC exhibits, it's a big boost to show the original art for cachets. This is not easy for most cachets, but a few examples of original art are available. This is especially true for cachets from the latter half of the 20th century. Materials are available owing to the sale of the archives of cachetmakers ArtCraft and Artmaster. Henry Gitner acquired most of those archives. For modern stamps, it is almost mandatory to include the artwork and the press plates for these major cachetmakers.

Many of our exhibits take years of collecting to create. With that in mind, lately I've been listing what might possibly exist. What archival, reproduction and EFO materials can I reasonably hope to acquire? I'm also making similar lists for the cachets and then especially for the uses I would need to show. These are not philatelic items you can dial up and make appear. The work helps prepare for searches and for deciding if an exhibit is ready to work up. In some cases, I'll eventually decide that it should sit on the shelf for a while longer while the fun of finding things continues. Since I have five FDCs that I'm seeking, collecting and sorting, it helps to decide which is my first to exhibit. It also helps to organize the items and add notes regarding where each time item might go.

My final suggestion for growing a FDC exhibit is maybe the most difficult — put your pride on the shelf. I like working up an exhibit while I am still collecting. In the process, I more accurately find the holes. At three or four frames of material, an exhibit can still have a beginning, middle and end. It can tell your story, incompletely. Those collections that are “short” can be shorter exhibits, entered into regional shows, like the Rockford, Illinois 2-3-4 frame competition or the BALPEX 2-3 frame competition. Don't get your hopes up for big medals, though. What you might find, instead, is that a collector friend now knows what you are hunting and might lead you to items to expand your holdings.

We love this hobby and we enjoy it all the more when we exhibit. Hopefully, this article gives you a welcome nudge to work on your exhibits, it might be a long winter ahead! 🍷



Figure 4. Tony's original research was initially published in the September/October 2020 issue of First Days.



Figure 1. Postcard of a book and postcard shop, circa 1907. Published by John B. Varick Co., Manchester, N.H. (1858-present). Varick owned a large hardware store that also sold unconventional items, including jewelry, sporting goods and postcards.

Exhibiting Picture Postcards

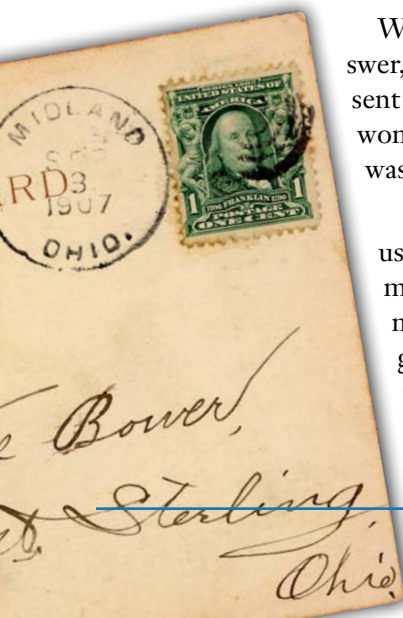
by Dawn R. Hamman

I have been exhibiting picture postcards (PPC) since 2015. In those years, I have seen the quality of picture postcard exhibits improve dramatically. I have also seen increased acceptance of this type of exhibit by judges, although there is still a way to go.

I am attracted to postcard exhibiting because this type of exhibit is, by its very nature, thematic. For me, half the enjoyment is in telling the non-philatelic story. It's what attracted me to thematics when I first encountered Phil Stager's bamboo exhibit years ago at FLOREX. Thematic exhibits (plus display and postcard exhibits treated thematically) are real crowd pleasers. We need more of that if we want exhibiting to thrive.

Why are picture postcards an important part of philately? To get the answer, travel back to 1907. From July 1, 1907 to June 30, 1908, Americans sent 667 million postcards. That amounts to seven postcards for every man, woman and child in the country. In that period, collecting picture postcards was more popular than collecting stamps.

The popularity of picture postcards in the so-called "Golden Era" gives us an important window on the pastimes, culture and values of Americans, many of whom were first generation in the US. Their choice of subject matter and the messages they wrote of everyday thoughts and activities give us a glimpse of life at the turn of the century. By 1918, people had telephones, and the volume of postcards mailed declined. Today, you will have a hard time finding a postcard in a store, although 804,000 people in 209 countries participate in the Postcrossing postcard exchange.



There are numerous challenges in undertaking a picture postcard exhibit. Foremost is that the prospective exhibitor pretty much must go it alone. There are no manuals and few classes. There are numerous books to assist in identifying period and printing methods, but nothing much specific to postcard exhibiting. The prospective exhibitor can, and should, study the work of others and seek their counsel. Throughout my years of exhibiting, I have often consulted Liz Hisey and Phil Stager, who have worked in this area far longer than I have.

A person beginning to collect with the intent to exhibit learns the most from studying lots of postcards—thousands of postcards. In this way, she comes to recognize types of cards and printers. Much of this information is undocumented. While this presents a challenge, it is also a reason that exhibitors have an opportunity for original research. I have an exhibit featuring French postcards created with 1907-era Photoshop — literal cut-and-paste. These postcards show babies in heads of cabbage (Figure 2). These whimsical cards rarely list a publisher. Some research on the card shown revealed that the publisher was I. Lapina, Paris. It is a hand-colored colotype with divided back, identifying it as 1907 or a bit later.



Figure 2. This French postcard was produced using literal cut-and-paste to position babies in the heads of cabbages.

American postcards are better documented, but there is still much to be discovered. Big publishers like Detroit Publishing Co. (1880s-1936) numbered their cards, making it easy to date them. Many others did not. Cards were mostly printed in Germany prior to World War I, adding to the challenge. It is necessary for the exhibitor hoping for a good medal level to be able to identify printing methods, which were varied in the early period.

Since the majority of picture postcard exhibits are thematic, there is some challenge in telling the non-philatelic story using only postcards (i.e., no variety of philatelic items). When I prepare an exhibit, I add to the challenge by limiting it to a narrow timeframe. I enjoy the period from 1898-1901 (Private Mailing cards) to 1901-1907 (Undivided Back) to the early years of the Golden Age, 1907-1918, when the divided back allowed for a message, thereby dramatically increasing the volume of cards sent.

Another way a smart exhibitor can show scarcity is to include real photo postcards (RPPC) in an exhibit. Many photos were taken and published by professionals, but only a small number

list a publisher. More scarce are RPPC taken by amateurs. My exhibit on the Panama Pacific International Exposition, a spectacular world's fair in San Francisco in 1915, includes 24 amateur RPPC, which were most certainly one-of-a-kind. The Kodak 2A folding camera (Figure 3) could be purchased in 1910 for \$7. The negatives were postcard sized, and images could be printed right onto postcards. There is some guess work involved in determining whether a RPPC is professional or amateur, but streaks of light, blurred focus and angled prints are a telling factor.



Figure 3. In 1910, the Kodak 2A Folding Autographic Brownie camera could be purchased for \$7, but early real picture postcards from amateurs are still scarce.

Condition is another issue that comes up in evaluating PPC exhibits. Were the cards expensive collector's items meant to be stored in an album, or were they inexpensive (bought for one cent) cards to send to Aunt Harriet in Omaha? An exhibitor may have a hard time finding mint condition cards for popular tourist locations and events, as these were purchased to be mailed. Small town views, produced for local use, are harder to find, as are postcards for less popular holidays, such as Thanksgiving.

Take a look at Bill Schultz's exhibit, "Dining Cars – Epicurean Pleasure on the Rails" (Figure 4). It is impressive as it contains most of the known postcard images on this topic. It took many years to collect the cards for this exhibit, which includes interior views at a time that photography was in its infancy. The exhibit also reflects on the struggles of the rich and the working class, showing the powerful social message to be gleaned from postcards of the early era. The title page is shown. It contains a stereographic card; in recent years collateral materials (tickets, photos, etc.) are permitted when they substantially add to the story.

Another example of a challenging topic is Phil Stager's exhibit on the Great Lakes passenger steamship *Eastland* (Figure 5). He traces the life of the ship from her first voyage in 1903, to her capsizing in 1915. Obviously, this exhibit contains very early examples of postcards on a topic that had limited appeal for collectors. In this period, by far the majority of postcards were sent by women and children to other women and children.

Figure 4. Bill Schultz's exhibit, "Dining Cars – Epicurian Pleasure on Rails," contains most of the known postcards on the topic.

Dining Cars ~ Epicurean Pleasure on the Rails

Treatment (Purpose) Postcard exhibit develops the story of the bygone era of *fine dining* on the rails. The importance is multifold: present an historical story never before told via Postcards and secondly, show the production & changes of Postcards in the 20th century. Thirdly, these Postcard views reflect societal class-struggles of the time period very dramatically. Lastly, the progression of railroad *Dining Car design* is an aspect to this story as well.

Knowledge & Research (Background) As many publishers are identified as the literature allows. Railroad lines are also delineated with *heralds* as often as possible. Each card is dated using the various "reference data points/basis's" of information.

Rarity & Condition (Scope & Difficulty of Acquisition) Exhibit reflects over 30-plus years of searching for all the Dining Car Postcards available. The condition is unused or postally utilized; as the difficulty of acquisition precluded usage discernment.

Presentation & Plan Seven Chapters: Dining Cars' Exterior View; Meal Preparation; Table Setting; Breakfast; Lunch; Dinner; & Dessert and Epilogue. Each section is displayed generally chronologically and includes apropos original, vintage menu (s).

Key Concepts/Items (Plan) Most of the Postcards displayed are pre-1935. Undivided back cards (UDB) are key as are Real Picture Postcards (RPPC). 90% of the Postcards are U.S.A. dining cars views.

Note: **First Dining Car** was introduced in **1868** by George M. Pullman - 1st passenger car designed with a kitchen & seating for the cooking & serving of good meals.

Early Stereographic View Card 1898; Erie Railroad Company Dining Car on the *Lakes Cities*- between New York City area & Chicago

Publisher: Keystone View Company, Meadville PA
World's largest stereographic card company in **1905**

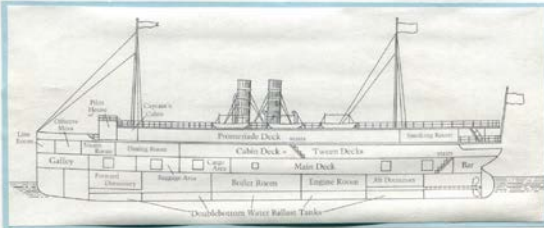


Pre-Postcards - Stereographic cards were popular. The Keystone View Company published over 20,000 views by 1905.

EASTLAND

A picture postcard history of the Great Lakes passenger steamship *EASTLAND* from her first season in 1903 to her capsizing in the Chicago River on July 24, 1915 with 844 loss of life, the greatest maritime disaster on the Great Lakes, and her salvage and second life as the naval training ship, *U.S.S. WILMETTE*.

Plan of the Exhibit	Page
1. Title Page and Plan	1
1. Chicago to South Haven Route, 1903-1906	2-5
2. The Lake Erie Service, 1907-1913	6-9
3. Return to Lake Michigan, 1914-1915	10
4. The Disaster and Salvage	11-15
5. The Training Ship, <i>U.S.S. WILMETTE</i>	16



Inboard profile of *EASTLAND* drawn by Lenosida Piekema on the basis of literary evidence of the ship's arrangements. It is provided to assist the viewer in following the exhibit. It does not purport to be wholly accurate or complete due to a lack of builder's drawings for the ship.

Background: The *EASTLAND* was built in 1903 by the Jenks Shipbuilding Company of Port Huron, Michigan, for the Michigan Steamship Company for use between Chicago and South Haven, Michigan. The *EASTLAND* was 275 ft. LOA, with a 38 ft. beam, and was powered by four coal fired Scotch boilers providing steam to two triple expansion reciprocating engines. Design speed was 20 mph. The ship was equipped with a ballast system that allowed her to shift quickly between a draft of 10'6" for entering the Black River at South Haven to 14'6" for open lake transit. Licensed passenger capacity varied from 3,300 to 1,950. An inclining experiment was never conducted to determine the ship's metacentric height, a measure of the ship's static stability. The ship was owned and operated by five firms throughout her career as a lake steamer.

5. SECOND LIFE - U.S.S. WILMETTE

The hull of the *EASTLAND* was acquired by the U.S. Navy and converted to the *U.S.S. WILMETTE*, a training ship, a gunboat, and back to a training ship at the end of WWI. She served a training ship until decommissioning on November 28, 1945 and eventual scrapping in 1947.

The *U.S.S. WILMETTE* leaving the harbor at Michigan City, Indiana.



Printed and published by the Kellogg Co., Marquette, Michigan. Dated DEC 27, 1908 Michigan City, Ind.

The highlight of the *WILMETTE*'s career was the sinking of the German submarine *UC 97*, a war prize, in Lake Michigan on June 7, 1921. *UC 97* sank seven Allied ships during WWI but inflicted far fewer casualties than the sinking of the *EASTLAND* in the Chicago River. *UC 97* as a war prize at an unidentified location in the U.S.



Real Photo Post Card on AZO paper with EKU of October, 1917.

The *U.S.S. WILMETTE* was decommissioned in November, 1945 and cut up for scrap in 1947.

Figure 5. "Eastland" by Phil Stager traces the life of a specific ship and contains postcards on a topic that had limited appeal for collectors. During the Eastland's service, most postcards were sent by women and children.

THE DEVELOPMENT AND LIFE CYCLE OF A PARACHUTE

Introduction

This exhibit shows the development of the modern parachute; what it is made from, its manufacture, and how it is packed. It goes on to show that the first parachutists were often entertainers and it was not until the 1930s that parachutists were properly trained. The exhibit continues by considering the life cycle of a parachute, from its dormant state, often found in a backpack or hanging limp from a balloon, its struggle at birth to fully inflate, the gentle floating to the ground showing off its perfectly round or, in modern times, rectangular, often multi-colored shape and, finally, coming to rest on the ground, collapsing, its job done.

Plan

	Frame
1.1 What is a parachute? – From umbrellas to silk parachutes.	4 sheets A
1.2 The birth of modern parachuting – Parachutists entertain the crowds in the early 20 th century.	3 Sheets A
1.3 Training parachutists – Learning to descend under a parachute.	6 sheets A, B
2.1 Ready to go – The worst part of parachuting is waiting to go.	3 Sheets B
2.2 Off we go! – And now the parachute soars into the heavens.	5 Sheets C
3.0 A gentle ride to the ground – Safely under a parachute.	11 sheets C, D
4.0 Its job done! – Safely on the ground.	8 sheets E

Rarity

Rarity is shown by a red dot. ●
Rarity is defined as hard to find in the quality shown.

Story line

The story line is in italics, using this font and this font size. Usually it will be placed alongside the postcard with a directional arrow, if necessary, to avoid any uncertainty on which postcard it refers to.

Bibliography

- Collecting and exhibiting picture postcards. Dr. Seija Laakso. Livonia Print. Riga 2012.
- A History of Postcards. Martin Willoughby. Bracken Books. 1992.
- Exhibiting Picture Postcards. Some practical hints. Birthe King. 2016. ABP's website – seminar.

Postcard technical information

Under each postcard there are, if known and in this order, the following five facts: **date** when it was available, the **artist** or **photographer**, **printer**, whether it is used or unused, and the **printing process**. This technical information uses this font in bold and in this size.
It should be assumed that the postcard has a divided back unless otherwise stated.

Postcard general information

Any additional information regarding the postcard will be found alongside it, using this font and this font size.

Jumping from a great height with just an umbrella to slow you down seems 'optimistic'.

1.1 What is a parachute? – Was the umbrella an early form of the parachute?

Entertaining the crowds by jumping from a height and drifting to the ground under an umbrella-like device was thought to have originated from Chinese clowns a thousand years ago. Perhaps jumping from a two bar fence would not be so entertaining!

Having a High Old Time



Circa 1898, 'Cynicus' - Martin Anderson, unused, Chromolitho, Undivided back

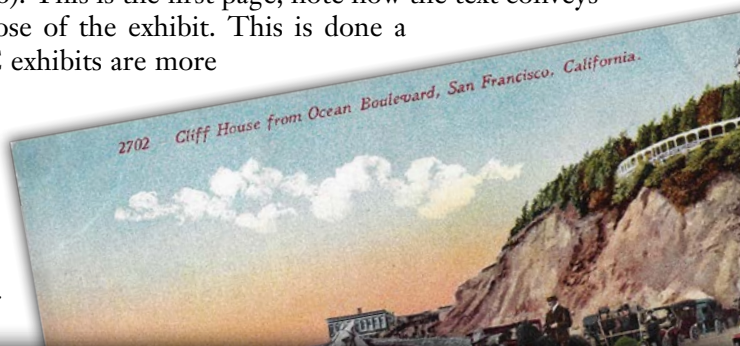


It would be many years before parachutists could land on or even near a target on the ground (or balcony!).

Figure 6. The first page of Barry Stagg's picture postcard exhibit on parachuting. The first page conveys information on the plan, scope and purpose of the exhibit.

Barry Stagg, president of the British Thematic Association, has created both a thematic exhibit and a PPC exhibit on parachuting (Figure 6). This is the first page; note how the text conveys information on the plan, scope and purpose of the exhibit. This is done a bit differently than most US exhibits. PPC exhibits are more popular in England than in the US.

Another example of an exhibit featuring early cards is new and has not yet been exhibited. Shown in Figure 7, "A Day at Ocean Beach – San Francisco, circa 1905" depicts popular tourist attractions, all of which are gone, except the beach. Some of



2. Adolph Sutro's Dream – Sutro Heights & More

Amateur photographers, talented and not, loved to photograph Sutro Heights.



Real photo postcard, poor quality indicates amateur photographer, words misspelled, AZO film 1904-1918 per stamp box. Gelatin print used chloride papers, making them vulnerable to contamination and deterioration.

This photographer was more skilled, but he botched the label on the bottom of the card.



Kodak introduced the 3A camera in 1903, especially made for real photo postcards. It was an instant hit.



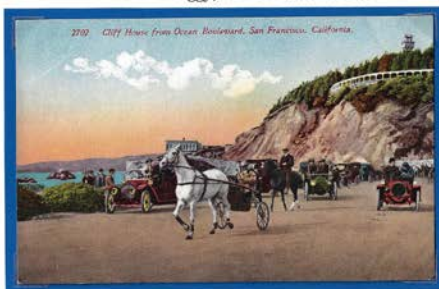
Image from St. Nicholas Magazine, a popular children's monthly publication, 1873-1905.



← Real photo postcard, amateur photographer, name of photographer at lower right is not legible, AZO film 1904-1918 per stamp box. Gelatin print used chloride papers, making them vulnerable to contamination and deterioration. This is in remarkable condition; only one known.

3. Getting to the Beach - Horse, Auto or Trolley

As roads improved, people could travel to the beach by horse and buggy, or in an automobile.



Published by Edward H. Mitchell, San Francisco (1898-1923), #2702 in a series of 3,336, lithography with Mitchell's trademark complex tinting.



Real photo postcard, 1904-1918 per AZO stamp box, possibly printed to give away as a souvenir, note Cliff House sign in window, gelatin print subject to deterioration, this is in excellent condition, only one known.

← Sutro even purchased an automobile to pick up important visitors in the city.



Figure 7. "A Day at Ocean Beach – San Francisco, circa 1905" includes both common cards and real photo postcards, some of which were taken by amateurs. Scarce items in the exhibit are indicated with a seal image (inset, right).



the cards are common. I have added to the exhibit's importance by including real photo postcards, particularly those taken by amateurs. The photo processing in this period was subject to deterioration, making cards in good condition a good find. The seal image marks scarce items with that convention explained on the title page. The exhibit includes postcards showing seals on the rocks at the beach.

A fun way to achieve rarity in a PPC exhibit is to include cards made of leather, wood or fabric, as well as accordion foldouts and other novelties. For my exhibit, "He Built a Business Empire With Ostrich Feathers" (Figure 8), I even found a card with real ostrich feathers attached that has



Challenges of First Day Cover Exhibiting & Judging

by William N. Kelly

Although some first day cover (FDC) exhibits earn large gold awards, few make it to the Grand or Reserve Grand level. Major hurdles to achieve these highest awards include:

- 1) Being able to obtain sufficient preproduction material (like die proofs, photo essays, and cachet artwork).
- 2) Locating a suitable number, variety and interesting commercial uses.
- 3) Displaying rare first day cachets.

For me, the last hurdle is the most difficult. Cachet rarity should be considered part of judging the exhibit for rarity. Highlighting a FDC with text explaining why the cover is significant does not get the job done without a suitable quantifiable benchmark notation. Therefore, many judges are at a loss to distinguish cachets, and therefore are challenged to evaluate rarity for them.

The Rarity Disadvantage for FDC Exhibiting

Rarity counts 20% of an exhibit evaluation. The *APS Manual of Philatelic Judging and Exhibiting* defines “rarity” as “related to the number existing.” Therefore, preferred terms for describing rarity include “earliest known use (EKU)” or “one of x known.” Of course, for FDCs, the EKU is the first day cancellation date, so this is not a factor in rarity. The exception is the tiny few unofficial “favor covers” made possible by a friendly postal worker who was willing to predate a cover.

The rarity factor – “one of x known,” also does not apply for FDCs as the production numbers for cachets are generally unknown. One obvious exception is Linto cachets, typically produced in quantities of 10-40 and marked as such on the back of each cover (Figure 1). Even though



Figure 1. Backstamp of a Linto cachet recording production numbers.

the number of coveted Dorothy Knapp cachets for each issue produced is unknown, they sell at a high premium. Why? Because they are attractive and because of supply and demand, not because they are necessarily “rare.” They are, in fact, “available.” There are more rarely seen cachets from other respected, but lesser-known, cachet designers like Hines, McIntyre, Maul, Swartz and Volker, to name a few. However, some judges will not be familiar with all of these names, and therefore will not be impressed enough to raise a rarity score.

Questions

This discussion raises two questions:

Question 1. *What criteria are most FDC exhibitors using to communicate which first day cachets are extraordinary?*

Answer 1. *With this dilemma, one avenue for FDC exhibitors is to highlight the FDC by putting a colored border around it or by using matting. However, the reason for highlighting needs explanation in the synopsis and title page where one can say “rare” is a factor for highlighting. However, saying “rare” is not acceptable unless one is prepared to explain why a first day cachet is “rare” above the cover in the exhibit, and only using the traditional here-to-for acceptable rarity terms.*

Question 2. *What are most judges using to assess the rarity of first day cachets – the dominant component of an FDC exhibit?*

Answer 2. *After multiple years of exhibiting FDCs, I observe – if a judge is not a FDC exhibitor, judging the FDC section for rarity usually comes down to looking for a Knapp FDC (if the exhibit has one). Rarer cachets, even if matted, may not get its proper appreciation without the word “rare,” due to no census, and heavy consensus on the appropriate terms for “rare.” This, of course is not the judges’ fault, as it is the burden of the exhibitor to point these out. Judging rarity applies to judging the entire exhibit, not just the FDC section, although that section must be at least 60% of the exhibit.*

A Solution?

One alternative to this dilemma is to describe the extraordinary or even rare cachets as “scarce.” Why? 1) FDC exhibitors are good at gauging the difficulty in acquiring a coveted FDC cachet, and 2) FDC dealers are good at gauging supply and demand, and at setting prices accordingly.

The challenge is how to translate the market availability for cachets in such a way that judges know what they are viewing. How does an exhibitor distinguish between mostly common cachets and the ones that are difficult to obtain because they are “scarce” or maybe even “rare.” This raises another issue. A recent editorial in *The American Stamp Collector & Dealer*² advises against using the term “scarce” in stamp exhibits, because “scarce” simply means there may be more people seeking an item than there are specimens to be found. This demand is reflected in the price.

The rarity/scarcity distinction is a fair caution for traditional exhibits, but is not sufficient for FDC exhibits. Based on lack of a denominator (production number), using the term “scarce” in place of “rare” may be the acceptable exception for FDC exhibiting. Another alternative is to use “difficulty-in-acquisition” as a surrogate for first day cachet rarity. This seems proper as the judging manual also states that “...rarity is an expression of difficulty of acquisition.”

The Iwo Jima Cachet Project

Several years ago, a group of Iwo Jima FDC enthusiasts launched a project under the umbrella of the American First Day Cover Society (online at www.afdcs.org) to identify all known issue-specific and of-the-period FDC cachets for the 3-cent Iwo Jima stamp of 1945. These cachets are the crème-de-la-crème of FDC exhibiting. An Issue-Specific Iwo Jima FDC Cachet is defined (subject to change by our group with more input) as: a cachet using the words “Iwo Jima” or showing the flag raised over Mt. Surabachi and fashioned before or within one year (“of the period”) of the first day issue date. Thus, “add-on” and general cachets do not apply, nor do most patriotic FDCs.

The initial purpose of the project was to help collectors and exhibitors of this issue know what is available. We are close to achieving that goal. However, a second purpose evolved – to help collectors, exhibitors, and judges know the relative difficulty in obtaining the cachets listed. Difficulty is being assigned (by consensus of the task force members – seven collectors and a FDC dealer) for each cachet as D1 (easiest to obtain) to D5 (most difficult to obtain). The examples for this issue are shown on the following pages.

Of course, these difficulty-in-acquisition ratings are subjective and only as accurate as the expertise of the task force. However, these ratings provide guidance to FDC exhibitors and judges where previously there was none. With its publication, the list can be used for collecting and acquisition purposes and to provide a foundation for exhibitors. This foundation enables FDC exhibitors to include synopsis statements like the example below:

“Each first day cachet in this exhibit is rated for difficulty of acquisition (D1 = easy to obtain through D5 = most difficult to obtain). Only the most difficult to find cachets (D5s) are highlighted.”

Naturally, the exhibitor would need to cite this article in the synopsis bibliography.

Conclusion

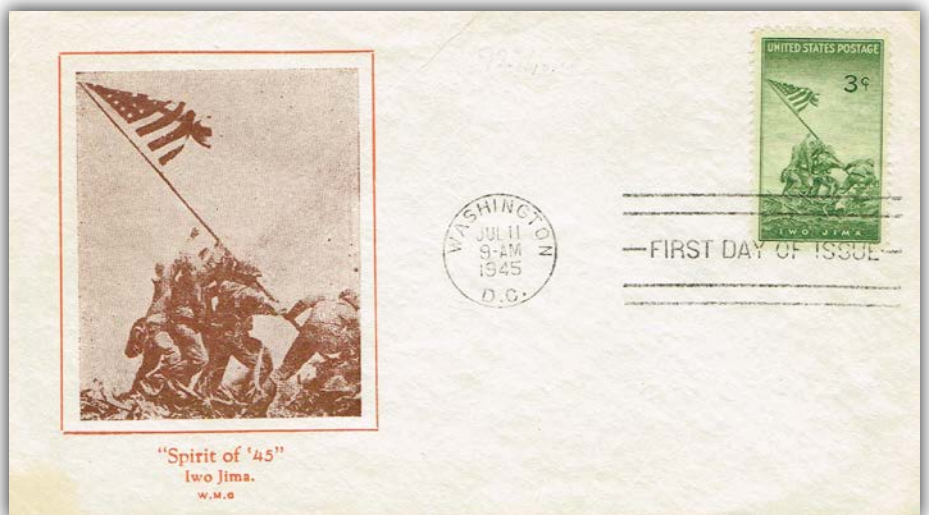
Currently, there is no meaningful way for FDC exhibitors to communicate the rarity of a FDC cachet using traditional expressions of rarity. This challenge is due to lack of production records which could provide the necessary denominator. With rarity accounting for 20% of the available points for an exhibit, FDC exhibitors are at a disadvantage without suitable conventions for communicating cachet rarity. Using a “difficulty-of-acquisition” grading as a surrogate for first day cachet rarity may make it easier for both exhibitors and judges.



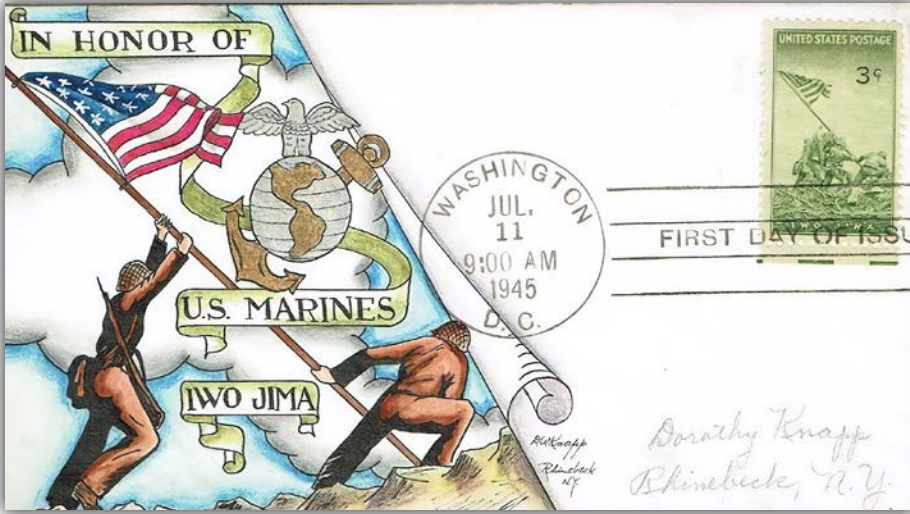
*Cachet by Ken Boll
Classification: D1*



*Cachet by Hobby Life
Classification: D2*



*Cachet by Winifred Grandy (in brown)
Classification: D3*



Cachet by Dorothy Knapp
Rhinebeck, N.Y.
Classification: D4



Cachet by Frank Cole
(color version)
Classification: D5

Feedback Requested

The task force hopes to conclude its work this year. However, input from both exhibitors and judges is needed. Is this system a good idea? What challenges do you foresee? How can it be improved? Please send your comments and observations to wknkelly@earthlink.net.

We look forward to hearing from you! 📧

References

1. APS Committee for National Exhibitions and Judges, *APS Manual of Philatelic Judging and Exhibiting*, 7th edition.
2. Schultz, B. and Schwartz, M., "Rarity and Difficulty." *The American Stamp Collector & Dealer*. March 2020.



Secretary's Report

Membership - August 31, 2021

US MEMBERSHIP

Regular Members 452
Life Members 151

FOREIGN MEMBERSHIP

Regular Members 100
Life Members 15

TOTAL MEMBERSHIP

718

Welcome to new members – June 23, 2021 to August 31, 2021

- **Robert J. Anderson**, Columbia, SC
- **J. Russell Bowman**, Colorado Springs, CO
- **Gerald P. Brobst**, Hinckley, OH
- **Richard Barry Feddema**, Wayne, NJ
- **Mark Kellner**, Mesquite, NV
- **Danny Meng**, Cypress, TX
- **Martin Kent Miller**, Greer, SC
- **John A. Rdzak**, Orland Park, IL
- **Harold D. Rosenheim**, Fargo, ND

As always, please advise immediately of any address change. It's the only way to ensure uninterrupted receipt of *The Philatelic Exhibitor*. Your magazine will not be forwarded by the post office because of our bulk mailing permit. Just send me an email and we will keep you current.

More and more AAPE communicates with members by e-mail. When AAPE was founded we never asked applicants for their email address. Now we do. AAPE does not share or sell member email addresses. They are only for internal use.

If your name is the list to the right, we have no valid e-mail address for you. Either we have nothing at all or what we have is no longer valid. Unfortunately, people do change e-mail addresses but fail to notify us. Please send me your current e-mail address to stay up to date.

Respectfully submitted,
Kenneth R. Nilsestuen
AAPE Secretary
✉ knilsestuen@gmail.com

Email updates are needed for the following members:

Ahmad bin Eisa Alserkal	Richard Malmgren
James A Anderson	Kent B. Marshall
Mark A. Baker	Robert G. Metcalf
Alan R. Barasch	Roland Nordberg
Mario C. Barbieri	Arthur Olney
John Bizal	Stephen H. Olson
John S. Blakemore	Carol Peluso
Kenneth W. Blevins	Norman Pence
Carl Bogatiuk	Scott Pendleton
Ronald C. Brodesser	Felix L Perez-Folch, Jr
Charles Bromser	Larry Pettinger
Harriet W. Brown	Francis Pogue
Ronald A. Burns	Ada M. Prill
John P. Campbell	James R. Pullin
Don Chenevert, Jr	Robert Rentsch
Cheong-Too Choi	Ron Rhodes
Judyth K. Cole	Gordon Richardson
Basil L Copeland	Steven Ripley
Shirley Damon	Gerald L. Robbins
Sharon/Alexander Durtka	Burlyn Rogers
Roberto C. Eaton	Frederick W. Rogers
Craig Eggleston	Mohammad Kamal Safdar
Hilton Ellison	William Sandrik
Richard Barry Feddema	Carl Sasaki
Ingeburg L. Fisher	Cynthia Scott
Nicholas Follansbee	Travis Searls
Alfredo Frohlich	Dr. Michael R. Senta
Ian C. Gibson-Smith	Eric Shepherd
Bob Grosch	Ronald Smith
Shirley A. Heinzel	David A. Stark
Mark Isaacs	Jean Jacques Tillard
Abdulla M.T. Khoory	John R Tollan
Mike Komienski	Civia Tuteur
Edwin G. Kroft	Russell Whitmore
Edward Jr. Kroll	William Williges
Richard F. Larkin	Charles A. Wood
APC Larry Kobelt	Jack Yao
Keith Maatman	Alfonso G Zulueta, Jr
K. H. Magee	



It was great to see so many of you in Chicago at the Great American Stamp Show. As collectors entered the show on Thursday morning when the doors opened, we would see so many happy faces. I overheard one gentleman say, “Isn’t this great, a stamp show!” Indeed, it was a great show with so many exhibits, presentations and first day ceremonies in which to take part. A big thank you to all of the efforts of the APS staff and the army of volunteers.

The CANEJ committee met, as did others, for the first time in many months. As there had been very few shows, we did not have as many committee updates to report. Fortunately, at GASS, we had a member of the Education committee gave a presentation on exhibiting. We will be thinking of other seminars/workshops that can be presented at future shows.

Most shows have had to take a bye year, due to venue situations or state recommendations forcing the cancellation of their planned WSP show. However, in better news, many shows that could not take place earlier in the year are happening in the next few months. There will be a lot of shows for you to attend, all over the country. Those shows that took a bye we hope will be back on schedule in 2022, although some date modifications are to be expected.

Our judging corps has suffered, and we are down to 76 philatelic judges and 21 literature judges. A number of our judges are simply no longer able to withstand the rigor of travel and judging at our WSP shows. Some of our emeritus judges, however, are able to enjoy judging virtual shows. We currently have 8 apprentices, but we need more. If you are interested in becoming a judge, philatelic or literature, please contact me. In a few specialty areas of judging we are actively recruiting judges to fill voids.

The committee discussed the future of virtual shows. With more physical shows coming back, we think that virtual shows will take a back seat for now. But going forward, as we have found during the shutdown, Zoom meetings allowed for members of various societies and clubs to take part from all over the world. We hope and expect the various specialty societies representing specific collecting interests might look to hosting their own virtual shows. These may be conducted by either uploading current static exhibits or experimenting with purely virtual content. The potential for virtual shows is vast, and as this happens, CANEJ will further discuss the judging requirements for these shows.

The committee also approved revisions to the *Literature Judging Manual*. The following was also approved – “The dividing line for the open show and articles is 8,000 words. Monographs (like what might be in the Congress Book) would be in open shows if over 8,000 words. A requirement of the articles show is that entries be submitted electronically because of remote judging.”

CANEJ also approved that there would be a Champion of Champions for the best articles. Qualifiers could come from those articles deemed “Best Of” in the various society journals or the Grand winners at the SNSE and SES-CAL shows for a calendar year.

I look forward to seeing many of you at the various shows this autumn.

Liz Hisey
CANJE Chairman

Advertising

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Second Quarter 2022	February 21, 2022	February 21, 2022	March 4, 2022	March 11, 2022
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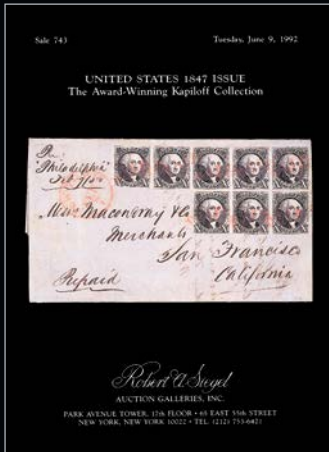
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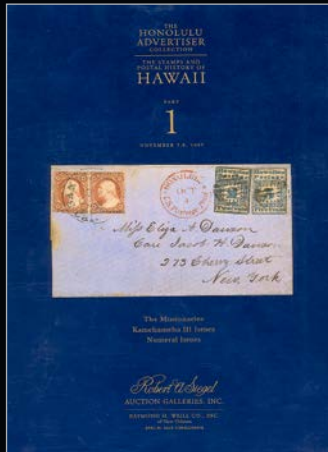
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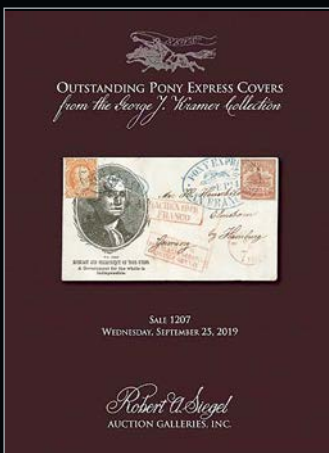
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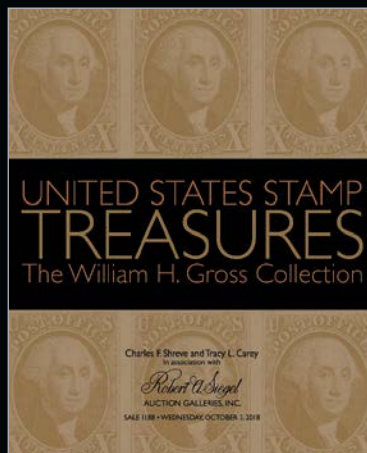
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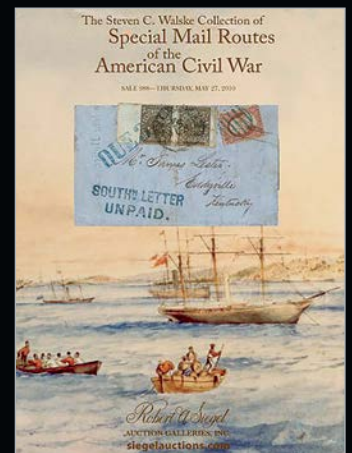
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