

Spring 2011

#98 v.  
v.25#2

**INSIDE:**

**A long look back to  
America's second big  
international philatelic  
exhibition in New York  
in 1926**

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# The Philatelic EXHIBITOR

Journal of the American Association  
of Philatelic Exhibitors  
Volume 25 • No. 2 • Whole No. 98



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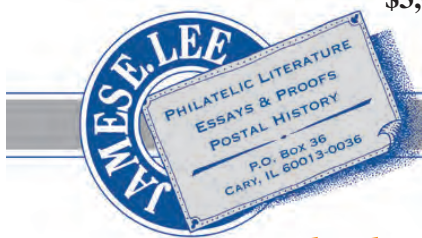
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# The Philatelic EXHIBITOR



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**On our cover:** Some of the jury members at St. Louis Stamp Expo 2011 enjoying the experience: Ron Leshner, Chairman Ken Nilsestuen, and Ken Trettin.

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# Forward Motion



Studiously selecting new material for his specialty on the bourse at Saint Louis Stamp Expo is U.S. Philatelic Classics Society Fellow John Phillips, one of the Young Philatelic Leaders Fellowship Class of 2011. Philately's future will be in good hands if the early crop of Youth Fellows is any indication. They are all astute philatelists—and even exhibitors, too!

## On finding time to do more for the exhibiting world.

*Janet Klug retired from the APS presidency in 2007. Did we say retired??*

On March 16, 2001, Pleasant Plain, Ohio's most famous stamp collector stood before a packed meeting room at the Collectors Club in New York and began, in her usual *anything-less-than-broad-coverage-of-my-subject-is-unacceptable* manner, a full-scale presentation of her exhibit and collection relating to the Australian Occupation of Japan. **Janet Klug**, someone who always seems to discover a bit more time to do things she loves, was leading her audience on a voyage of discovery.

It's safe to say that some in the room may not have known, in the first place, that parts of Japan really

were occupied by Australian Forces following the former country's surrender at the end of World War II. How lucky they were. Janet is an expert on pretty much every facet of South Pacific Ocean philately.



A member of the very busy Citizens Stamp Advisory Committee, one must wonder where this former APS president finds the time to give more to the hobby. We in the AAPE know all about this aspect of her. Under editor Hotchner, she was TPE's first associate editor nearly a quarter century ago. All along, she's existed on the cutting edge—one of women in philately's key proponents.

### RMSS—a show with a plus

**Denver's Rocky Mountain Stamp Show (uh...it'll always be ROMPEX to this writer, but...) is picking up steam.** Like some other shows that went through some years of struggle, RMSS has become a solid, growing show again. No surprise, really. Visitors to the show have the advantage of also being able to visit the Rocky Mountain Philatelic Library, truly a monument to philatelic literature—well-stocked, well-run and utterly beautiful. Few shows can boast of such a feature.

### The Past Prez Forum

**Here's your chance to get the scoop on the behind-the-scenes activities of AAPE's leadership right from our beginning in 1986.** Among the fun activities at our 25th Anniversary Convention at CHICAGOPEX this fall will be a nostalgic open forum presided over by our first president, Randy Neil, and successors Steve Schumann, Peter McCann, Charles Verge, Paul Tyler, Tim Bartshe—and of course, our new prez, the Hon. Mr. Hotchner. Someone said this forum promises to be a hoot!

### What's your grand look like?

**Hey, show chairmen. Check out some of the gorgeous keepsakes some of our shows are giving as trophies for their grand awards.** ARIPEX/Tucson leads the pack with a full-color miniature sculpture of a Hopi Kachina Doll. A big southern show gives a Herman Miller mantle clock. Another show presents an antique postal scale. More and more, shows are realizing that the grand award is a stamp show's hallmark. They don't want their awards to end up in a cardboard box storied in an attic.



As the American Association of Philatelic Exhibitors turns 25 (something that is actually happening right about the time that I am writing this column here in mid-spring—we were founded just before the giant AMERIPEX '86 international exhibition in Chicago in that spring a quarter century ago), it's obviously time to look back on the history this organization has made over the years.

Many of the high points will be discussed in these pages in the coming months and, of course, at our Silver Anniversary shindig coming up at CHICAGOPEX this coming November. This should be an enjoyable experience for many of our members—for me, especially, since some of those times gone by were laced with humor and good times.

In this issue of TPE, however, we are going to begin a series of articles that contemporaneous accounts of some of the most important philatelic exhibitions ever held. After spending around 40 years hunting for, and securing, a rather eclectic philatelic library, I have myriad periodicals, show programs, mementoes, contemporary newspaper accounts, photographs and assorted memorabilia relating to the great stamp shows.

Today's shows are heirs to the organizational abilities and experimentations of our philatelic exhibiting ancestors. How were the big shows organized? How were exhibits handled? How were judges selected when there was no accreditation system? What did the bourse look like? What events and social activities were connected to our early shows? How was publicity handled? On and on.

I've found—after having been a show chairman for a World Series exhibition—that much can be learned by studying the structure of America's early stamp shows. Many of them, of course, were seat-of-the-pants where and when very few precedents existed to point the way for organizers. Thus, the early show leaders much designed and implemented the way stamp shows are staged.

Ten decennial United States international exhibitions have been held—dating all the way back to the very “international” held at the Engineers Society Building in New York City in 1913. Very has been about the very early stamp shows in the American philatelic press over the past seven or eight decades—and thus, few philatelists know much about them other than that they actually did take place.

Please note that the earliest internationals in 1913 and 1926 were the prototypes for virtually all forms of U.S. stamp shows held after they took place. Also note that our early internationals (and thus, all American stamp shows, from local to national) owe a lot to the inventors of stamp shows: the Europeans, especially the British, who began experimenting with them in the late 1800s. It was only after the British had staged two large international shows that American philatelists moved forward with our



## ViewPoint

**Randy L. Neil**

**Editor**

neilmedia77@gmail.com

I'm lucky to have extensive pieces of literature and artifacts relating to our earliest shows. After all, I've been a stamp show junkie since 19&% (oops, sorry about the typo). But aside from my holdings of such materials, I want to introduce our readers to the extensive coverage of the U.S. 1926 International Philatelic Exhibition that appeared in the January 1927 edition of *The Collectors Club Philatelist*, by its famed editor Harry Lindquist as well as other now-world-famous philatelists who were leaders of the show.

Held in New York City's Grand Central Palace on Lexington Avenue in midtown on October 16-23, the photographs from this show demonstrate that it was quite the event. Today's collectors may know of this big show only because it was where the White Plains Souvenir Sheet was issued, but the gigantic of organizing that it took to stage the event is very much worthy of discussion even today—especially since America's next international exhibition (2016) will, for the time since 1956, return our decennial international to the original home city of such events.

Thanks to the Collectors Club of New York and its astute journal of record, the history of America's great stamp shows from 1926 forward exists. It should, of course, be noted that every single one of our nation's international shows enjoyed the vigorous, dedicated participation—and leadership skills—of the philatelic community of New York City.

Like so many things in this world, the past is prologue. I can remember working on Kansas City's MIDAPHIL show back in the 1980s and actually using some of the same ideas for activities and events that I encountered at my national show experience at MOKAEX in Joplin, Missouri, in 1955. Return with us now to yesteryear and rediscover the jewel of a show held in the Big Apple way back in the year 1926. ☐



## From Your President

*John M. Hotchner*

**M**y last message on the subject of our “Best of TPE” CD neglected to thank John Walsh whose work in imaging all of the TPE issues for our website was a great help in preparing the CD. My apologies to John, and my thanks for his work that results in our having the first 20 years of TPE on our website.

**Our 25th Birthday** The excitement is building as we get everything in place for AAPE’s 25th birthday party at Chicagopex ‘11, Nov. 18-20. Actually, we will be starting the festivities as early as Wednesday afternoon, the 16th, with a series of seminars, and continuing with those on Thursday, Friday and Saturday. Friday night will feature a free-for-members (and a guest) chocolate dessert social. In the exhibiting arena, AAPE’s members have the chance to strut our stuff with a special one-time showing of 60 one frame exhibits, with special awards. It is important that we fill those frames, and early response has been good. However, there is room as this is being written and I would encourage you to apply without delay ([www.chicagopex.com/id12.html](http://www.chicagopex.com/id12.html)) if you would like to exhibit, or share one (or more) that you have enjoyed putting together. Exhibitors are permitted up to two one-frame exhibits, and multi-frame exhibits are also welcome in the multi-frame section.

Watch the next TPE for additional announcements on events and commemorative souvenirs. Keep in mind also that Chicagopex and APS will also be celebrating 125th anniversaries, and that Chicagopex

has one of the best 40-dealer bourses on the circuit. It also boasts a first class hotel, the Westin Chicago Northwest, with a \$99 per night show rate. Make your reservations at [www.westinchicagonorthwest.com](http://www.westinchicagonorthwest.com). This is an event not to be missed, and I hope to see many of our members there to experience an event which we will, I am sure, talk about for years.

**Mentoring** Having just seen the latest update of Adam Mangold’s exhibit (“Building a Nation...One State at a Time”) at NOJEX, I want to say a public thank you to member Ed Mangold, Adam’s grandfather, who has mentored the young man in his quest to build this exhibit to be the best it can be. Seeing the exhibit, you might think the mentor was too involved, but talking with Adam, it is clear he knows the material he shows, and has effectively used his own knowledge of technology to convert guidance from Ed and many helpful critiques from judges into a rather special exhibit of which he can be justly proud. The point here is that Adam could not have done the work on his own, and without Ed’s help, he would not have done it at all.

How many more of us could identify a young stamp collector in our own family, in our neighborhood, in a school club, and take on the role of Mentor to help encourage a young person to try exhibiting. Seeing the self-confidence of young people grow, and their enjoyment of the hobby with it, is a ‘kick’ like no other. It is one of those things a lot of us think we might do one of these days, but please don’t put this off any longer. Get started and I guarantee you won’t be sorry. I would encourage those of you who have done this to do an article for a future TPE that talks about how the process has worked, the shoulds and should nots, the most effective ways of motivation, etc. Much of this is intuitive for those of us who have been parents, but hard-won experience is also welcome.

**Exhibit Preparation Services** Member Mark Sommer sent along an old ad by one of the exhibit preparers of yesteryear, who, incidentally, charged from \$16 to \$22 per page. It is my sense that there are fewer of these services now than there used to be, and they probably cost a good deal more. Perhaps it is because technology has enabled all of us to do first class exhibit pages by computer. Still, I wonder if such services still exist, what they charge, and whether they are much used. Member comments and reports on this subject would be welcome as articles or letters to the editor.

In this great hobby, philatelists used to take a hiatus in the Summer. Not so anymore! May you have an enjoyable and productive Summer—full of family and exhibit preparation! ☺



# Your 2¢ Worth



## Tom Slemons gets some response

I agree with Tom Slemons' article about exhibiting at London 2010 (page 10, Winter 2011 **TPE**) and that there is a general problem with the FIP (Fédération Internationale de Philatélie)—it really needs help in many areas.

One just needs to link to the Traditional Commission's Website ([www.traditionalphilately.com/](http://www.traditionalphilately.com/)) to see some of the problems. The site has not been updated for some years and the updated "news" dates to 2004. The list of delegates to the Traditional Commission is marked UNDER REPAIR.

However, other websites, such as the Postal History Commission site (<http://www.fippostalhistory.com>) of the FIP have a very high standard set by Kurt Kimmel and his associates.

The variation in website standards, questionable judging standards highlighted by Tom Slemons, plus the complexity in Jury deliberations suggests there is much to be desired with many aspects of the FIP.

The Postal History Commission was supposed to introduce the Three Period Judging system at FIP sponsored shows, as voted upon in Bucharest 2008 - but I have not heard that this has happened. On the website the following is stated: "Besides these categories all Postal History exhibits are classified and judged in three time periods.

Up to 1875 (pre GPU)  
From 1875 – 1945  
After 1945."

The minutes of the Postal History Commission held at the Sea Food Restaurant "Sr Peixe" in Lisbon, Portugal on October 7, 2010, at 14:45 local time say:

"The participants of the meeting decided to reiterate their view that judges for future exhibitions (continental and FIP) should be recruited based on their competence with respect to the time periods represented in the qualified exhibits. We would like to appeal specifically to the FIP Board and FIP coordinators to implement the time periods as accepted at the FIP Congress in Bucharest at all future FIP exhibitions. §3: The application forms for future FIP exhibitions have to be drafted accordingly to facilitate the grouping by time periods."

So it would seem that the Board of the FIP has

not agreed to the Three Period Judging system approved almost THREE years ago by the Postal History Commission in Bucharest. A system which some think will level the playing field in exhibiting and be fairer to collectors of modern material. That must create confusion for exhibitors.

Running the United Nations of Philatelic Exhibiting cannot be easy but in this day and age surely higher standards are necessary/demanded?

Rob Bell  
Via Email

## Looks like we've started something again...

John Barwis' letter on usage in TPE number 97 is right on target. However, there are many more errors in philatelic exhibits, some of which I believe are far worse than use/usage. One of the most common among postal stationery exhibits is the use of *indicium* vs. *indicia*. *Indicium* is singular, meaning one stamp imprint (or indication postage has been paid). *Indicia* is plural, meaning more than one. I have seen gold medal exhibits with incorrect use of these terms. In my opinion, any gold medal winning exhibitor should know the difference. And if he or she doesn't, a different term (perhaps stamp imprint) should be used. There is no excuse for improper use of the words.

Another common postal stationery terminology error is the use of *formula* vs. *formular*. Again, I've seen gold medal exhibits incorrectly using the terms. A "formular" item, most often a card, is one which lacks an imprinted stamp (an *indicium*!), but otherwise takes the form or format of stationery bearing an imprinted stamp. I don't know what a "formula" card is, but I suspect it has something to do with chemistry or higher mathematics. It is definitely not a philatelic term.

I'm sure there are other problems with spelling, grammar and/or terminology that appear in exhibits. Should they matter? I believe they should. As an exhibitor, you are supposed to know your subject. If your terminology isn't correct, I suspect you don't understand your subject very well.

Jack Harwood  
Sarasota, Florida

### Something we intend to do...

I always enjoy the material in **TPE**. However, I do have a complaint. I like to have my journals library bound. Depending upon the publication, I typically have a half dozen or so volumes bound into a hard cover book. That keeps my library from overflowing with loose journals, and makes it easy to find something when I need it. The first 5 volumes of **TPE** (20 issues) were in small format, 8½ x 5½ inches. Volumes 6-23 were 8½ x 11 inches. Now you've switched to 7 x 10 inches. Not only are you upsetting the symmetry of my bookshelves, you are annoying my local bookbinder! Please, can we retain the current size for at least ten years? Thank you!

Jack Harwood  
Sarasota, Florida

### New Jury Critique Format

Having just returned from WESTPEX 2011 in San Francisco, I wanted to congratulate the jury for adopting a new Jury Critique format, namely reviewing exhibits at the frames. It makes so much more sense for a judge to walk through an exhibit with the exhibitor rather than to try to abstractly discuss the exhibit while sitting in a stuffy conference room. Since a critique should be a two-way street, exhibitors have the opportunity to instruct or correct the judge on some fine point that might have been missed or misinterpreted. As an added benefit, those exhibitors who are accompanying the judge on the walk-through are being exposed at a much more instructive level to exhibits that they might not otherwise have viewed. I want to encourage CANEJ to make this the standard format for all future Jury Critiques.

Mark Maestroni  
San Diego, CA

### A good guy leaves us.

One of the most active (perhaps even THE MOST active) show booster in the New York and New England area passed away suddenly from the scene earlier this year—John Nunes, stamp dealer and consummate organizer of a large array of small stamp shows and bourses throughout the Northeast.

John was one of the key movers and shakers behind the huge New York 400th Anniversary show held in Albany last year. Engineering a show of that magnitude from scratch was a monumental effort.

Larry Corrigan  
Via Email



The late John Nunes, retired physicist and active stamp dealer and show organizer, will be long missed on the show circuit.

### Show signage often haphazard, except...

As someone who enjoys the “front door” that stamp shows can provide for our hobby, I hope I am not being too bold by pointing out that a lot of stamp shows could be doing much better in the category of show signage—that is, offering up friendly welcome signs and directional signs that help a visitor understand what is going on and where things are happening.

I found a show that really, really does well in this regard—St. Louis Stamp Expo held every year at a hotel across from the St. Louis Airport. Here is a photo of one of their welcome signs.

Harry Friedman  
Via Email

The attractive welcome and show schedule sign that stands prominently at the front entrance of St. Louis Stamp Expo. The sign changes for each day of the show.





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# The International Philatelic Exhibition

A report on the 1926 second decennial international stamp exhibition held at the Grand Central Palace in New York City. Written by the founding editor of *The Collectors Club Philatelist*, Harry L. Lindquist, we are grateful to the Collectors Club in whose journal this article first appeared in January 1927.



Charles Lathrop Pack  
President of the Exhibition

From every viewpoint, the International Philatelic Exhibition held in New York City from October 16th to the 23rd, 1926, was an unqualified success. The quality and quantity of the exhibits exceeded by far any similar group that had ever been brought together and they were displayed on a much larger scale than had ever before been attempted.

In fact, the very magnitude of the Exhibition, to a large extent, defeated its own purpose for in the few short days allotted, it was impossible to give the exhibits the study that they called for, and many of the visitors carried away a confused idea of the whole affair rather than a concrete impression. For this reason, if no other, it is doubtful if any future Exhibitions on the vast scale of this one will be attempted.

Smaller Exhibitions covering groups of countries or on some other limited scheme—and held more frequently—will undoubtedly be an equal magnet and result in just as much good for philately.

It is as yet too early to judge of the effects of the publicity that resulted from the show, but that it will be of far reaching importance there can be no doubt. The Scott Stamp and Coin Co., according to Hugh M. Clark, the manager, have already noted a very marked increase in the sales of all departments, which they feel is due largely, if not entirely, to this publicity. A similar increase has been reported by other dealers.

The press of the country was receptive to philatelic material and some good stories were released which were published in many of the newspapers. President Charles Lathrop Pack has called our attention to one story in particular, "Millions in Precious Stamps," written by Frederic J. Haskin and sent out from Washington, D. C., which appeared in over 100 different daily papers. In New York City the press was especially liberal with their space and particularly *The New York Times*, which featured stories daily through the interest of our good friend Frank



One might come away with the impression that the 16-page frames used at the 1926 exhibition were somewhat more attractive than the ones now in use.

W. Crane. It is this publicity that in the final analysis will demonstrate the real value of the Exhibition to organized philately.

The dealers who had engaged booths at the Exhibition, as a whole, were patronized most liberally. Practically everyone to whom the writer spoke expressed himself as more than satisfied with the results and in a few cases the volume of sales was amazing.

The attendance was gratifying in many respects and an analysis appears in the report of Treasurer Steinway. Unfortunately, these figures cannot show a distinction between the present collectors who would naturally attend the Show and the general public, attracted by the advertising, but perhaps some of our statistically inclined friends can work out some figures that will approximate the actual facts.

That there should be some differences of opinion as to the awards made by the judges was inevitable and there are, no doubt, many who feel that their exhibits were not properly considered. No group of men, working under pressure, could be infallible and it is quite possible that errors in judgment did occur. However, we believe that these were comparatively few and it must be considered that the competition in



The Grand Entrance to America's 1926 International Philatelic Exhibition—the lighting for which was officially turned on, by a remote switch installed at the White House, by President Calvin Coolidge.



most classes was keener than at any previous exhibition.

Where the judges fell down, in the estimation of the writer, was in their failure to enlist the aid of other qualified experts in attendance. All during the preliminary work of organizing, the point was stressed that the regularly appointed judges were not expected to do all the work, but would call upon many other recognized experts to assist in passing judgment on the groups in which they were best qualified. No doubt, if this had been done, it would have greatly relieved the work of the jury and at the same time, assured competent opinion in every class and section.

But regardless of personal opinion on specific instances, the awards as a whole were entirely satisfactory and the good faith of the judges is unquestioned. The story of the Exhibition is a long and interesting one. A description of the exhibits could fill volumes, so rather than present the usual picture that is being covered so admirably in the philatelic press, we will soon be publishing brief descriptions of the inside workings of the Exhibition as seen by the actual workers. We hope they will be a constructive guide for future shows of this nature.

#### **The Social Side of the Exhibition**

Aside from the purely philatelic phase of the Exhibition there were numerous social affairs that filled the time of the delegates to overflowing and gave many an opportunity to renew old friendships and create new ones. During the first few days of the Exhibition those that were active in the affairs of the American Philatelic Society found plenty to keep them busy and this Convention, which was the largest in the history of the Society, will be found reported on elsewhere in this issue of the *CCP*.

Theodore E. Steinway, as President of the Collectors Club, with the assistance of Mrs. Steinway, gave a reception to Thomas William Hall, President of the Royal Philatelic Society, and Mrs. Hall, in the beautiful Salon at Steinway Hall on Monday afternoon,

October 18th. This was attended by a large number of local and visiting guests, who were entertained by Fraser Grange, the well known Scotch baritone. On Friday, the 22nd, an informal luncheon was given at the Harvard Club by Dr. J. Brace Chittenden, J. H. Hall, Jr., and George Walcott, which was also well attended and very enjoyable.

Charles J. Phillips, T. Charlton Henry and Alfred F. Lichtenstein, among others, entertained smaller groups during the week, but details are lacking on these as the editor was not in attendance. As a consequence we assigned Dr. Crittenden to the task of describing the social functions and he reported as follows:

#### **Dr. Crittenden's Report on the Social Functions**

My Dear Friend, Mr. Editor: You have given me a dangerous assignment by requesting me to write concerning the social side of the New York Exhibition. I was too actively associated with most of it to have had time to ask myself if I enjoyed it. I am assured, however, that one and all who participated in these events will always cherish a pleasant recollection concerning them, for despite the criticism that might be exercised concerning this or that occurrence, back of it all was the evident desire to welcome our friends. The New York Exhibition is a matter of history. Great collections and splendid work have been exhibited and the prizes have been awarded. These are the obvious and well known facts, but the most important results of the Exhibition rest on matters that are intangible. Despite our endeavor, how many have gone home feeling that they were slighted or neglected for each one that felt he was adequately rewarded? No matter how distinguished or painstaking, where is there a judge who may not have been mistaken? All these things may have occurred, but our one hope rests on a general appreciation of the truly wonderful spirit of co-operation and good will extended by all. This is the one thing that in the retrospect makes the Exhibition worthwhile. ☐

# The Universal Exhibit Evaluation Form Feedback Process

Stephen Reinhard, Chairman  
David McNamee, Judges Training Coordinator

Lately several exhibitors have expressed disappointment with the written feedback they received via the UEEF. Each of them believed that:

1. The written feedback was sparse and not really complete.
2. The form is not big enough to write sufficient feedback.
3. The written feedback is often difficult to read.

A number of suggestions have been tabled, some more detailed than others. Before we try to find the solution, we believe that we need to know how we got this problem in the first place.

We cannot know for certain where this problem originated, but we have some probable causes. Perhaps it is a case of expectations that are beyond the design of the UEEF and the feedback process. By their comments, the probable causes of unfulfilled expectations stem from poor communication from CANEJ to exhibitors about what to expect on the new form, as well as a poor understanding by the exhibitors of the process of philatelic judging.

In the first case, the assumption in CANEJ was that exhibitors would be tickled pink to receive ANY written feedback since most did not have anything like that feedback in the past. CANEJ could have done better to manage expectations with exhibitors, and that might have happened if CANEJ had not been focused primarily on the philatelic judging community using the UEEF over some substantial resistance. CANEJ needs to be loud and clear about what the UEEF is and what it is not to both philatelic judges and the exhibitor community. The *APS Manual of Philatelic Judging* 6th Edition introduced the UEEF, and CANEJ believes it communicates well what the form is, but perhaps not so much about what the form is not. Additional communication with exhibitors is necessary, and perhaps this could be a recurring subject of the AAPE Forums at WSP shows, as well as articles in **The Philatelic Exhibitor**.

<b>What the UEEF is</b>	<b>What the UEEF is Not</b>
A means to communicate 2 or 3 suggestions for improvement that can be accomplished by the exhibitor for little or no additional funds.	A roadmap to fix everything that might be improved in the exhibit.
Written feedback for those unable to be at the show.	A substitute for a discussion with the judges at the frames or a detailed critique service.

The second probable cause of artificially high expectations is the lack of understanding about what it is like to be a philatelic judge. This timeline is not to gain sympathy for the hard work of philatelic judging – judges volunteer to do this because we enjoy it, and because we feel an obligation to contribute back to the hobby that has sustained us for many years. The timeline below is to help exhibitors understand WHY the UEEF is filled out the way it is, so that suggestions exhibitors may have for changes will be with the full knowledge of the current process.

## Two Days in the Life of a Philatelic Judge

### Friday

0730 – 0900 Meet with fellow judges and show committee representatives for a working breakfast: Introductions; last minute changes to exhibits; logistics for the jury; deadlines for work completion; participation in the banquet; any other questions people might have.

0900 – 1200 Split into teams and begin judging at the frames: Making notes, discussing the exhibit; deciding on tentative medal level (each judge separately). In a typical exhibition of 240 frames, the allotted time per frame is a bit more than one minute. Single-frame exhibits require a lot more study, and the total amount of work increases with an increase in single-frame exhibits.

1200 – 1245 With any luck, the host show committee has provided sandwiches and sodas that we can take back to our jury deliberations room. Working lunch: Discuss where we are so far and any problems or issues that have come up.

1245 – 1300 Health break (or extended lunch discussion).



Question/Concern	Comment
Why do the key words in small type next to the Criteria not match the <i>Manual</i> ? The Criteria: <ul style="list-style-type: none"> <li>• Treatment</li> <li>• Knowledge &amp; Research</li> <li>• Condition &amp; Rarity</li> <li>• Presentation</li> </ul>	The key words are there as memory joggers for both the judges and exhibitors to remind them of some of the elements considered in each of the Criteria. The <i>Manual</i> is the control, and any perceived conflict is resolved in favor of what is in the <i>Manual</i> .
Should there be comments in each of the four Criteria sections?	Not necessarily, especially for exhibits that have earned high medals.
The space is too small for any meaningful feedback.	The judge is instructed to use as much space as necessary, including the back, for any Criteria.
The feedback I got was only a sentence that really does not help me.	The judge is instructed to provide meaningful suggestions in 2 or 3 areas that need the most help to improve. In Silver Medals and below, many times these suggestions are generic because the improvement needed is basic. All UEEFs are reviewed by the Chief Judge, and those with inadequate feedback are turned back to the appropriate judge for amplification.
Why are percentages next to each of the Criteria and no numbers given?	The percentages are shown to give guidance to the judge and the exhibitor, so that the weight of the remarks about the Criteria match the importance each Criteria section has on the total assessment. Frankly, the percentages are there to remind both parties that Presentation is worth very little in the overall assessment.
Why not give points for each section since you have the percentages right there?	The majority of the exhibitors surveyed favored points as well as written feedback. The majority of judges surveyed did not favor points as part of the feedback process. This will likely be visited again via survey.
I can't read the writing on half the forms I get.	We are trying to work on this with judges within the time constraints.

1300 – 1500 Resume judging at the frames. Approximately 300 minutes of judging time total.  
1500 – 1700 Retire to the jury's deliberation room for deliberations, medal and special awards adjudication. Double check everything to ensure accuracy.  
1700 Hand over results to the show committee representative.  
1800 Meet fellow judges for dinner.  
2000 – 2200 Review judging notes and notes made during deliberations. Try to get a head start on filling out UEEFs from notes.

#### **Saturday**

0800 – 1200 Return to the frames with the 8 to 12 UEEF forms each judge is responsible for completing. Study these 8 to 12 exhibits in greater detail and formulate suggestions on how to improve each exhibit. Document the suggestions on the UEEF. During this time, judges are often interrupted to go over an exhibit at the frames with the exhibitor.  
1200 – 1230 Grab lunch from the concession stand.  
1230 – 1400 Transcribe rough UEEFs to clean UEEFs that will be handed back to the exhibitor, if you have finished. It takes about 30 minutes to study the exhibit and write suggestions for each of the 8 to 12 exhibits. Approximately 240 to 360 minutes of UEEF write-up time required. Also during this time judges are interrupted to go over an exhibit at the frames with the exhibitor.

- 1400 – 1500 AAPE Exhibiting Forum (unless there is more work to do on UEEFs or an exhibitor asks to see you).
- 1500 – 1700 Formal Critique or Feedback Session.
- 1700 Hand in the completed UEEFs to the Chief Judge for review.
- 1700 – 1800 Go to the frames with exhibitors that need to discuss their exhibits.
- 1800 – 2000 Awards Banquet.
- 2000 – 2100 Put in appearance at Hospitality Room to congratulate winners.
- 2100 – 2200 Go to room and pack for flight out on Sunday.

Looking at this typical schedule, there is not a lot of spare time to write extensive notes. Many judges try to spend more time on exhibits that have not achieved Gold Medals and less time spent writing up Gold Medal exhibits. Nevertheless, what is written is often fairly generic, trying to point the way to the exhibitor to improvement instead of spelling out each step. There just is not enough time in the schedule to do more.

### The Form is Flawed

The UEEF is built on the very successful and sound principles derived from the form used previously to evaluate Single-Frame Exhibits. Nevertheless, the final product, like many products of a committee, is a compromise document that pleases no one. Nevertheless, CANEJ has tried to educate philatelic judges so that they understand how the form is to be filled out. Again, CANEJ did not spend much effort to educate exhibitors about the mechanics of the form, except through the APS Manual of Philatelic Judging 6th Edition, which we find out is not consulted apparently by as many exhibitors as CANEJ thought.

Some of the common questions and comments about the UEEF are in the table on the previous page.

All philatelic judges are also exhibitors, and some of the frustrations reported to CANEJ have been felt first hand by CANEJ members, too. CANEJ is well aware that there are flaws in the feedback process, and they are moving to correct these flaws as soon as possible. There are resource limits that are easily reached, because the entire process of exhibitions, judging and CANEJ is staffed by volunteers who give freely of their time and money to this part of the hobby experience.

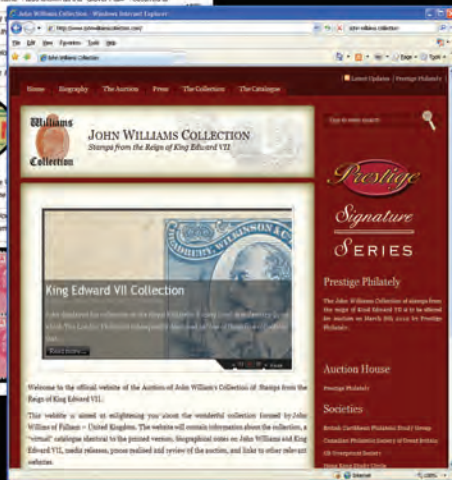
Hopefully this piece has brought the discussion back to a jointly held reality where exhibitors and philatelic judges have all the same information. From that base, we can move forward so that our future exhibitions can be enjoyed by all.

## Larry Fillions's good work...

Check your AAPE website ([www.aape.org](http://www.aape.org)) for news about our 25th Anniversary Convention at CHICAGOPEX. Our webmaster, Mr. Fillion, keeps it very up to date!



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## Preparing Exhibits

By Steve Zwillinger

All of us have seen many traditional exhibits that have stamps in the beginning of the exhibit with uses making up the second part of the exhibit. An exhibit with this arrangement is sometimes viewed as a mash-up of a traditional exhibit with a postal history exhibit at the end as the two different parts of the exhibit are not integrated.

At INDYPEX, the international stamp show in New Delhi in February, I exhibited Indian Postage Stamps of Edward VII, my first international multi-frame exhibit. I had shown the exhibit here in the U.S. and I had shown it with stamps up front and uses at the end. Following critiques I revised the exhibit (or so I thought) to integrate the uses with the stamps and had each frame showing a chapter of the exhibit (such as regular, official and military) as a complete unit with stamps and usages. What happened? I learned anew that rearranging pages with a poor treatment does not do anything to improve the poor treatment.

Treatment is far more than the sequence of pages. A very kind and experienced judge walked through my exhibit with me. Some of the clues that I didn't do my traditional exhibit in accordance with the traditional judging standards:

- I showed uses by rates and not by stamps (see the page directly below).
- One of the elements I am most proud of—a scarce complete miniature sheet of a 1907 charitable label—is not a postage stamp of Edward VII (see page below right).
- Displaying commemorative cancellations (in proper chronological order) was not an appropriate

### What's wrong with these pages?

Not much if you are exhibiting Cinderellas or Postal History; a great deal if you're exhibiting traditional.

#### Minto Fete 1907

The special "stamps" for the Fete were printed in small sheetlets of four. The special cancellations were used on postcards as well as envelopes. **Only one registered postcard from the Fete is recorded**



Registered postcard cancelled with Minto Fete, 5 P.M., 5 FE[B] cancellation; and R/Temporary P.O. A..



Awards for 555 Total Exhibits			Awards for 17 US Exhibitors	
Medal Level	Number	Percent	Number	Percent
Large Gold	41	7%	2	12%
Gold	62	11%	7	41%
Combined LG/G	103	19%	9	53%

focus in a traditional exhibit. They could have been a part of telling how stamps were used, but should not have been a main focus.

- Showing three examples of a use that I see as different but for which member of my local stamp club would think are repetitive is not a good idea.

The good part of this story is that I had fixed the other mistakes that were apparent in other versions of the exhibit. Let's hope by the time this appears in print these new errors will be fixed as well.

U.S. exhibitors did well at INDYPEX. Of the 555 exhibits judged in the show there were 41 Large Golds (7%) and 62 Golds (11%). Together, the Large Golds and Golds came to 19% of the exhibits (differences due to rounding.) Of the 13 U.S. exhibits in open competition there were 2 Large Golds (12%) and 5 Golds (38%) with Large Golds and Golds together accounting for 54% of the American exhibits.

In addition, two US exhibits were in the Championship Class: Robert Markovits' U.S. Special Delivery 1885-1902 and George Kramer's Vignettes of Western Trails and Routes 1849-1870s. George Kramer's exhibit was a candidate for the Grand Prix D'Honneur.

For those who have not exhibited internationally it is a more demanding level with more exacting standards of judging. The first time an exhibit is accepted for an international show it is allowed five frames. If the exhibit is awarded a Large Vermeil or higher, it is allocated eight frames the next time it is exhibited. That can be quite a jump: taking an award winning exhibit of 90 pages and turning it into an exhibit of 128 pages. Conversely, if you are starting with an exhibit of many frames, condensing it to 5 frames can be a challenge as well. ☐



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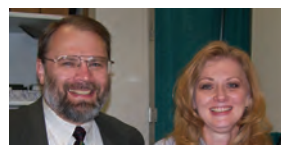
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One of the chief goals of any stamp show organizing committee is to produce scenes like this along the aisles of their events. Stamps can still captivate!

By Tim Bartshe



# Stamp Show Administration

A highlight of this year's ARIPEX in Tucson, Arizona, this past January was the appearance of Nancy Sellers, the daughter of the late Bud Sellers, who presented the show's Grand Award (named after her father) to Mark Banchik. That's jury chairman Steve Schumann in the middle grinning from ear to ear.



## Volunteers and Exhibits

While out and about at a few recent shows, a number of thoughts have come up regarding show issues, notably volunteers. Knowing that the show system is not a particularly economically rewarding enterprise, we all continue to spend our treasure and time trying to make them successful. It's obvious why most of us do this; to make our show work, have a place to meet and act on our passions, and not least of all, to buy things to fill the voids in our collections. It is also quite evident that many of our hair follicles (if we still have any) have long since turned a color that we were not born with.

With this elongation of tooth, it is discovered that manual labor (putting up frames) and jobs associated with putting on a good show is not quite as easy as it once was. How can a show continue to perform these necessary tasks with sexagenarians let alone octogenarians? The spirit is willing but the flesh is weak.

All across the nation, many local shows are collapsing upon their own weight of responsibilities being distributed to too few people. Here in the greater Denver area we used to have a handful of small shows that would have exhibits and 15 to 20 dealers. Now we have literally none with exhibits and only a couple with dealers that are not true bourses. In talking with Steve Tucker in San Diego recently, he related the story of the demise of the Ventura show. Like small lights burning across the nation, local shows where exhibits are wanted and promoted are blinking out. Ventura hired youths to put the frames up, so tired bodies was not the reason, nor was it here in Denver. It seems that the graying of the population is not as critical of a reason as supposed.

We have found that it is the LACK of exhibits and the interest of the general collecting groups to put together exhibits and get them in the frames. What is that you say no exhibits from exhibitors? How can that be? Are we not The Society for such things?

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Well, yes we are, but it would appear that we are not doing enough as a society to build up the interests of individuals to jump into the fray of placing their material on the page to be viewed by fellow collectors let alone strangers.

Taking a page out of the book from CHICAGOPEX, one might find a few answers in something that they have been doing for a number of years. The Windy City has encouraged beginners and those not yet bitten by the bug to enter individual Chicago-area club exhibits with each member entering one or more one-page “exhibits” as an entry. While not judged individually, the frame is judged in an overall context and the winner gets to claim bragging rights. We tried that at RMSS this year, the idea coming rather late in the game with only about eight weeks prior to the show. The rush was on and five clubs signed up, others wishing that they had had more time to do so. Many entrants with their one page were not exhibitors in any sense, but found the experience a lot of fun—challenging them to find something to put into the frame. Will they become exhibitors who may someday fill those frames for the local, and eventually, the national shows? Only time will tell us; but you don’t know if you will like the wine if you never open the bottle. This is a self-help program for shows to home-grow their own exhibitors.

#### **Society Awards and Show Reports**

All exhibitors like to receive awards; that special recognition of a job well done above the show medal received whether a silver, a gold or a bronze. The hosting societies usually bring their own series of specials but even without a wheelbarrow full of those brought to your shows by the convening societies, there are a treasure trove of such that are out there for the asking. The usual suspects AAPE and the APS don’t even wait to ask, nor do such groups as WE or the American Philatelic Congress. But did you know that there are dozens more to be awarded just for the asking? Well go to the APS website or use this link to find out who they are and what requirements there are to receive their award for your show—[www.stamps.org/directories/dir\\_SocietyExAwards.htm](http://www.stamps.org/directories/dir_SocietyExAwards.htm). While not THE resource, as there are some out of date listings and contacts, it is an excellent start once you have the list of exhibits in hand to find out if you are eligible for their awards. You can go to the Society list and/or their website to find out more as well; at least someone to contact. This year RMSS gave out around 45 special awards both national and local. There are plenty of special prizes to be given out to reward your exhibitors if you just go and ask. Many times there are very minimal requirements and criteria that need to be met to be eligible for the awards.

On that same subject, about all the societies require in return for their sometimes quite elaborate and expensive award is a form that is filled out by the Awards Committee. These are generally pretty straight-forward like name, address and exhibit title for their records and promotion in their journal. Hardly too much to ask, but in many cases some of the societies that I have talked to have had problems getting the return of such forms even with a reply paid envelope. And one of those societies is the AAPE! After the palmares banquet is over, the exhibits are out of the frames and mailed back to their owners, so take that last little bit of time, awards committee person, and mail back the forms. Make Denise Stotts proud of you!

#### **Judges Committee: Judging Panel Part II**

As I had commented on in the last column, the jury has a lot of work to do before, during, and sometimes even after, the exhibits are judged, particularly the Jury Chair. Since most judges do use the UEEF form at the frames to judge with as well as make up their own jury notebook beforehand, one of the things that the show committee can do is prepare the UEEFs for them. Downloading from the APS website the word format of the form, it can then be filled out for the exhibits with name of exhibit, frame numbers and date of show. Also when the first responder is assigned by the chairman, it can be placed on the form along with the chair’s name. While this process sounds like a lot of work, it generally takes less than 90 minutes or so. There are a couple of shows that have a ready-made system to input the spreadsheet of exhibit directly into the form and I will see if AAPE can acquire it for use by all shows.

It is also quite considerate and efficient if the committee can also prepare some form of database for the jury to use to tally their individual medal levels for the exhibits along with consensus. This format will also be useful for the awards committee to transfer the data directly from the sheet to the awards list. It is also useful to have a complete awards list for the jury to use.

It makes their life a lot easier, leaves less room for errors or forgotten awards and allows for cross checking by both the jury and the awards committee members. ☺

### **Coming to CHICAGOPEX? ATTENTION if you are!**

Please email me at [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net) so we can begin to get a count for planning the chocolate social, seminars & other events (which may begin as early as Wednesday afternoon).

Thank you! John Hotchner



## An Exhibitor-Judge's Perspective

**Arthur H. Groten, M.D.**

**A**s promised, here is my follow-up on the success and failure of my new exhibit, "Why Pay Extra? Promotion of the Use of Airmail before WWII," shown for the first time competitively at AmeriStamp 2011 in Charleston last February.

First let me say that my concern about the absence of "philatelic information" was not a major problem. That is, to me, its major claim to success. That is what I had written about in my last article and I was gratified that the judges accepted my thesis that repetitious and/or unnecessary explication is a waste of words and space. However, and I agree, those items where the rate or route is particularly interesting should have an explanation. That would be perhaps six items in the entire six frames. I can live with that as it would not interfere with the story line.

Now let's get to the weaknesses of my exhibit and the approach I took. Let this be a cautionary tale. The exhibit as presented was a minor re-working of an exhibit I prepared for a non-competitive exhibition held in conjunction with the FISA meeting in Meyrin, Switzerland, a couple of years ago. In being enamored of its clean appearance, I neglected to step back and look at it as an exhibit to be judged. As a result, the storyline was lost to the judges. When read as one would read an article, it makes sense but when looked at as a judge would, with only limited time, my desire to remove extraneous words became a decided weakness.

I had created a number of sequences where I would outline what was to be shown in the next few pages. I would then go ahead and show what I said I would without any headings. As I said, if one reads it as a book, that is fine, one would remember the explanatory text. But when read as a judge would, suddenly



meeting pages with no text is confusing and requires looking back to a page that might have been missed. In the ideal world, judges would look and read every page but, as a judge, I know that is not possible and I should not be so telegraphic. Indeed, the first responder said that judges rarely ask for more text but this exhibit cries out for more; the storyline is there but needs more text support.

If you will refer to the title page I showed in the last issue, one judge commented that it was too wordy with a lot of background perhaps not needed. My statement of the purpose of the exhibit is not as clear as it might be. The former criticism may or may not be true but the latter is. This points up the importance of a simple declarative statement of purpose as the opening sentence of the title page, the operative word being "simple." Mine was decidedly not simple. It often pays to have a second reader, especially a non-collector, read the text to see if it says what you think it says and what you mean.

Another criticism, about which I can do something, is to mount the exhibit on 11" x 17" stock to give more white space and reduce the need to put #10 covers on a slant or vertically. Because so much of what I show is commercial, there are a lot of #10 envelopes and using a larger page would definitely improve the appearance.

The exhibit received a silver medal with the comment from several judges that it is a gold medal exhibit waiting for proper preparation. When I can find the time to rework it for competition, I will report on the results. ☐

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The sixth annual AAPE 1-Frame Team Competition was held February 11-13 at AmeriStamp Expo 2011 held in Charleston, South Carolina. Eight teams participated, the maximum allowed.

This year's winning team "Collectors Club of San Francisco" consisted of Sandeep Jaiswal, Behruz Nassre-Esfahani, George T. Krieger, Henry Marquez and William P. Barlow. Each member of the team received a decorative brass plaque. The team entries were:

Jaiswal: "Shahpura – A Newly Discovered Stamp Issuing Indian Princely State"

Nassre-Esfahani: "Persia 1879 Postal Cards"

Krieger: "Zanzibar: The Overprinted Postal Stationery of India"

Marquez: "The First Coil Stamp of the World"

Barlow: "The Newfoundland Official Seals"

Tweaking of the rules continued with the 2011 edition of the contest. A 10-point bonus was added for each exhibit presented by a novice (as defined by the rules for the AAPE Novice Award). A 10-point bonus was also included for each Youth exhibit on a team (as defined by the prospectus for AmeriStamp Expo). The bonus for new exhibits was increased from 5 points to 10 points. An exhibit was deemed new if it had not previously been shown at the national or international level.

Otherwise, the rules were the same as for the 2010 edition. Teams earned a 5-point bonus for each Type of exhibit as selected from: Traditional (TR), Postal History (PH), Postal Stationery (PS), Revenue (RE), Illustrated Mail (IM), Display (DI), Thematic (TH), Aerophilately (AE), Astrophilately (AS), Cinderella (CI), and Picture Postcard (PP).

The following values were assigned to medal levels: Gold = 100, Vermeil = 90, Silver = 80, Silver-Bronze = 70, Bronze = 60 and Certificate = 50. Additionally, teams earned bonus points for special awards. Winning the 1-Frame Grand Award earned 10 points, while all other awards, including the Reserve Grand Awards, earned 5 points. The table below lists the teams and the points each won. The full scorecards for each of the participating teams will be posted on the AAPE website.

Team Name	New	Type	Youth	Novice	Medal	Bonus	Total
Collectors Club of San Francisco	50	10	0	0	490	35*	585
Oldies But Goodies	40	15	0	0	490	15	560
High After Five	20	20	0	0	500	5	545
Redwood Emperors	0	20	0	0	490	0	510
West Essex Philatelic Society	40	25	0	30	390	15	500
Rossica Fire Brigade	10	15	0	0	460	10	495
Volunteer 5	0	25	0	0	440	0	465
Halifax Explosion	0	15	0	0	440	0	455

\* total includes 10 point bonus for 1-Frame Grand Award



## The 2011 One-Frame Team Competition Report

By Anthony Dewey

The bonus given for new exhibits was bumped up from 5 points to 10 points with this edition in hopes that the higher bonus would encourage more first-time exhibits in the national arena. Alas, the trend towards fewer new exhibits continued this year. Of the 40 participating exhibits, just 16 were new for national competition – just 40%. This falls far short of the goal of 60% set at the initiation of the contest. By contrast, the proportion of new exhibits for 2008, 2009 and 2010 was 75%, 63% and 56%, respectively.

However, given that the winning team this year presented five new exhibits and that the runner up entered four new exhibits, perhaps teams for the next contest and future contests will take note of this and increase the number of fresh exhibits in their lineup.

Diversity, on the other hand, improved over last year even though the bonus for each exhibit remained at 5 points. All but one team had at least three exhibit types represented, and two teams, West Essex Philatelic Society and Volunteer 5, presented a team display where each exhibit represented a different type.

The table on page 37 demonstrates the distribution of exhibit types for the last four years.

It was rather disappointing that not one of the teams included a youth member. Perhaps, the 10-point bonus was not enough of an incentive. Would a higher bonus influence a team? If so, how high a bonus would be deemed necessary?

Likewise, the exclusion of novice members on all but one team is also a bit disappointing. The West Essex Philatelic Society is the one exception, and they included three rookies on the team! This team deserves kudos for fully embracing the spirit of the contest. With 4 of 5 of their entries debuting at national competition, five types of exhibits represented, and three novice team members, they still managed to pull in three special awards, placing the team in fifth place. Bravo!

While some may say that winning the contest is enough of a prize for the winning team, they too deserve special recognition. (Continued on p. 37)

# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **Minnesota Stamp EXPO 2011** **Minneapolis, Minnesota** **July 15 - 17, 2011**

Sponsored by the Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. A WSP show held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 200 16 page frames available at \$10 per frame, \$20.00 minimum per exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission. youth table, seminars and meetings, 35+ dealers, USPS and UN booths. We are hosting the annual conventions of the Scandinavian Collectors Club and the Society for Czechoslovak Philately. Further information, prospectus and entry form from Paul L. Hempel, JR., 401 22nd Ave. NE #3, Minneapolis, MN 55418, or by email at buzzhomes@aol.com. A printer friendly version is also available on our web site: [www.stampsmnnesota.com](http://www.stampsmnnesota.com).

### **Omaha Stamp Show • Omaha, Nebraska • September 10-11, 2011**

The Omaha Philatelic Society will present its annual show on September 10-11, 2011, at Metropolitan Community College, South Omaha Campus, 2909 Edward "Babe" Gomez Ave, Omaha, NE. The WSP show will feature a variety of dealers and up to 125 frames of competitive exhibits judged the jury of Steve Washburne, Robert Odenweller, and John Grabowski. More details can be found at [www.omahaphilatelicsociety.org](http://www.omahaphilatelicsociety.org). Exhibit chairman Mike Ley can be contacted at [giscougar@aol.com](mailto:giscougar@aol.com) for any additional questions or entry forms.

### **Milcopex 2011 • Milwaukee, Wisconsin • September 16-18, 2011**

All exhibitors are invited to participate in Milcopex 2011, Wisconsin's national level stamp exhibition, at the Wyndham Milwaukee Airport & Convention Center, 4747 South Howell Avenue, Milwaukee, WI.

Milcopex prides itself on encouraging new exhibitors and new exhibits. Milcopex welcomes all classes and levels of philatelic exhibits, from youth or novice exhibits through the most advanced, championship-level displays, and from the mainstream to the esoteric.

Milcopex 2011 also will host the APS "Courses on the Road" will feature a course on Collecting Precancels with T.G. Rehkop on the two days preceding the show, September 14 & 15, 2011.

The exhibitors prospectus, as well as other information about the show, is available on our website, [www.milwaukeekeephilatelic.org](http://www.milwaukeekeephilatelic.org), by mail from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217, or by e-mail: [henak8010@sbcglobal.net](mailto:henak8010@sbcglobal.net).

### **OKPEX 2011, Oklahoma City, OK.** **October 21-22, 2011**

OKPEX will be held at the Express Event Center, 8512 Northwest Expressway with lots of free parking and free admission. The Grand Award exhibit qualifies for the Champion of Champions to be held at StampShow in Sacramento, Calif. in August, 2012 and the Single Frame Grand Award winner qualifies for the Single Frame C of C to be held at APS AmeriStamp Expo in Atlanta, GA. in January, 2012.

We will host the Annual Meeting of the Oklahoma Philatelic Society, the third annual Oklahoma Postal History Study Group meeting, and will feature an AAMS Presentation "Covers Carried on Round the World Flights by Women Pilots" by Dr. Bob Dille, of Norman, Okla. The traditional Oklahoma Bar-B-Q on Friday evening is not to be missed.

The frame fee is \$8.00 per frame for multi-frame exhibits, and \$25.00 for single frame exhibits. The deadline for exhibit entries is Aug. 15, 2011. For prospectus, show information, hotel information, and maps visit the Club website at [okpsc.org](http://okpsc.org). The Exhibits Chairman, Ralph DeBoard, can be contacted at OKPEX, P.O. Box 3015, Edmond, OK. 73083, by phone at 405-425-5411, or by email at [ralph.deboard@oc.edu](mailto:ralph.deboard@oc.edu).

### **Cuy-LorPex** **Cleveland, Ohio Area** **October 29-30, 2011**

Free admission and parking. Nine-page frame fees, open competition: \$3 each. Youth exhibits not in open competition, no charge. Fifteen frame maximum for a competitive exhibit. Hours – 10 a.m. to 5 p.m. Saturday, October 29 and 10 a.m. to 4 p.m. Sunday, October 30. Location -- Rocky River Civic Center: Memorial Hall, 21016 Hilliard Boulevard, Rocky River, OH 44116. Exhibit prospectus available by e-mail request to [cuylorstampclub@hotmail.com](mailto:cuylorstampclub@hotmail.com) or USPS mail to Cuy-Lor Stamp Club, Exhibit Chairman, P.O. Box 161064, Rocky River, OH 44116.

### **INDYPEX • Indianapolis, Indiana • Sept 30, Oct 1, & 2 2011**

A national WSP show at Indianapolis, IN at the Wyndham Hotel at 2544 Executive Drive on the west side of Indianapolis. 170 plus 16 page frames at \$12.00 for multi-frame exhibits, Single frame exhibits at \$25.00. Youth free. Limit 12 single frame exhibits. Free parking, \$2.00 admission fee. Awards banquet Saturday night, 35 plus dealer bourse, door prizes, youth activities center. Deadline for exhibits Sept 5, 2011. Special show cancel and cachet featuring the INDY 500 stamp. Grand Award winner sponsored to the C of C. Information about the show at [indianastampclub.org](http://indianastampclub.org)

### **VAPEX 2011** **November 11-13** **Williamsburg, Virginia**

The Virginia Philatelic Federation (VPF) will present its annual VAPEX exhibition and bourse over Veterans Day weekend, Nov. 11-13, 2011. It will be held at the Lexington George Washington Inn & Conference Center, 500 Merrimac Trail, Williamsburg, VA 23185.

The nationally accredited APS show will feature 160+ frames of exhibits. Those interested in exhibiting at VAPEX will find the prospectus at [www.vaphilatelic.org/vapex.htm](http://www.vaphilatelic.org/vapex.htm)

The show site is convenient to I-64, and to Colonial Williamsburg, the Yorktown Victory Center, Jamestown River Settlement, and other regional attractions. For special room rates at the show hotel, call (757) 220-1410 and mention VAPEX, or go to the hotel website at [www.lgwinn.com](http://www.lgwinn.com). For more information visit the VAPEX website or contact David Collins at [rainbowx2@cox.net](mailto:rainbowx2@cox.net) or by phone at (757) 872-6264.

### **PENPEX 2011** **Redwood City, California** **December 3-4, 2011**

The Sequoia Stamp Club presents PENPEX 2011, December 3-4 at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood City, CA (about 30 minutes south of San Francisco). No parking fee or admission fee. All classes of exhibits are available to be shown in 16 page frames. THERE IS NO ENTRY FEE TO EXHIBIT; new exhibits and exhibitors are most welcome. An APS accredited National Judge will be part of the jury; written critiques will be available. A prospectus is available at [www.penpex.org](http://www.penpex.org) OR from Vesma Grinfelds, Exhibit Chairman, 3800 – 21st St., San Francisco, CA 94114.

### **IS YOUR SHOW MISSING A BIG OPPORTUNITY?**

Show committees who wish to fill their exhibit frames should be sure to list your show on this page in the key periodical that reaches exhibitors across America and around the world. We encourage show committees to send us (via email at [neilmidia77@gmail.com](mailto:neilmidia77@gmail.com), preferably) their complete show information soliciting exhibit entries. Please send it in a MS Word file—NOT a PDF file, please. Your show must be taking place within seven months of the cover date of this magazine. Exhibitors: most shows now have their entry forms available for free download from their websites.



## International Encounter

Appearing in the last issue, Tom Slemons' article offered a somewhat dispirited description of his first international exhibiting experience, at London 2010. Most of his comments were with regard to the judging and the critique that he attended. A few thoughts may help to answer some of the matters he discussed.

Foremost of these is that U.S. exhibitors are spoiled.

I mean that in a kindly way. What we have come to expect at all our national shows has taken a long time to develop. Critiques are polished. Judges are prepared; they study heavily in advance of the shows. The UEEF delivers comments that the exhibitors can use to help to improve their exhibits.

Much of the credit for this can be spread among visionary members of CANEJ and the AAPE. A dwindling number of exhibitors can recall the earlier days of exhibiting, where there were no title pages, no synopses and almost never a critique. Many of the judges disappeared as soon as the judging was over and would shudder at the idea of confronting an exhibitor.

Consider how it was at the international level, when I first qualified as an international judge in 1974. We had no idea at all what exhibits we would be judging until we first found them on the exhibition floor. We had no title pages or synopses, and not even a list of the exhibits in advance. We were expected to field anything that came along. Fortunately, we had some judges with encyclopedic memories who could help if we ran into something too far off the beaten path.

Also, there was no need for a "story," let alone a title page. Three examples of a rarity were considered to be better than two. Description of the items was kept to a bare minimum.

All of this has changed. The judges with the encyclopedic memories are fewer and farther between. At the international level, for many years a sizeable majority were political appointees rather than knowledgeable jury members. To their (dubious) credit, they depended on the few who knew their philately and kept their mouths shut, nodding sagely when the one who knew made a pronouncement.

Then came the urge to standardize judging, including the use of points to determine the various parts of the results. All judges were expected to perform, but without any knowledge of what they were looking at, the ones who did not know much more than "pre-



## Ask Odenweller

**Robert P. Odenweller**

sentation" would fall back on a number of crutches, such as past performance, and the newly required title page. That first page in the exhibit took on a much larger importance than any exhibitor imagined, since the ones who did not know would read it carefully and then use it as "instant knowledge" with which to evaluate the exhibit. This page had two potential problems, of course. First is that an exhibitor could make many claims, not necessarily with accuracy behind them, and would not be challenged unless a truly knowledgeable judge spotted the misstatements.

The other is that few exhibitors from countries that did not have these as a routine part of their exhibit construction knew how to prepare title pages well. Come to think of it, quite a few exhibitors here could be accused of the same problem, but we've talked about that a lot in these pages.

Add to that the idea of the synopsis, which was developed here. It is still in its infancy at the international level, with few people knowing how to put a proper synopsis together. Many feel that they can just copy the title page, which loses an opportunity to score points. Again, the idea of an effective synopsis still remains elusive to many U.S. exhibitors.

But look at the international judges. They may welcome the new sendings of advance information that they did not have in the past, but what do they do with it? For many of them, the answer is not much. They do not have access to the library resources to track down bibliographic references, let alone the language abilities to cope with them in any case. Here in the U.S., diligent judges can consult many

sources to get reams of paper that apply to exhibits they may have been assigned. (One might wish that exhibitors would routinely “rate” the quality of the various sources, so that the best ones would stand out. Too many seem to feel that sheer volume of citations, in whatever language and however rare or impossible to find, might give the judge a favorable impression of their knowledge.)

One danger we have here, however, is that a judge who knows little about an area can study materials about it in the few months prior to the show and feel pumped up to the level of an expert, sometimes with disastrous effect.

The number of international judges who are able to go beyond the many pages they are given is an interesting question. I’d say that few really use them to anything approaching the level that is done here, mainly because it is a new idea that is still maturing. Nevertheless, the lack of resources at hand could frustrate any such attempts in any case. And to throw a wrinkle into it, a judge may study one area thoroughly, only to arrive at the show and find that because of illness of one of the other judges, he will not judge that area at all but will have to take on another. It happens, and not infrequently.

The critique is another newly implemented custom that is strange to many international judges. For some, it is completely foreign to their culture to confront the person judged in any meaningful way. I know of some judges, in London 2010 for example, who were conveniently “sick” on the day of the critique. Other than those from a few countries, who are very adept at critiques, most do not really know what is expected of them at the critique. Add to that the lack of deep knowledge in the area of an exhibitor’s expertise, and things can get messy in a hurry.

All is not bleak.

Fortunately, we do have a number of judges at the international level who do have all the qualities that one would expect in each of these areas. Equally fortunately, they are often able to help their colleagues during the various parts of the “new” exhibition programs. The idea of a UEEF is far in the future, however, if at all. The time crunch for international exhibits is much more critical than our national shows, and it is unlikely to let up. Juries are getting smaller, to save funds, so each jury member can be expected to take on one or more additional areas that might previously have been covered by different teams ap-

pointed for them.

So where do we go with regard to Tom’s questions?

First, create good title pages and synopses, keep them simple and readable for a person whose first language is not likely to be English, and who will not understand the jargon used by an exhibitor, such as quoting Scott’s catalogue numbers. Try to create them in a way that will encourage the judges to read and study them. Avoid slang and shortcuts. Keep the bibliography functional and show what is the best source in the list. Hope that they can get access to those and will actually read them.

Second, understand that judges are not world experts in every area they will judge. Statements made by exhibitors will be expected to be taken at face value, unless an expert on the jury can spot mistakes. Those are usually heavily handled. Keep in mind that what you think you know could be based on something that may have been debunked without your knowing it, and that the statements made may be based on more than what you have “known” up to now.

Third, the idea of a “story” seems to have gotten out of hand in recent years. All that is expected is a thread of development that runs through the exhibit to show the relevance of the material being shown, in a logical sequence or clear treatment. Some material needs only a simple sequence, where any reasonably knowledgeable viewer will be able to follow it. One example might be a traditional exhibit that proceeds through the chronological issues showing unused, used, varieties and uses on cover. An explanation of why new denominations were introduced for new rates or other factors would constitute much of the development, or “story.” These might be augmented by description of changes & identification of various printings. It is not necessary to dream up a story line.

Finally, my earlier remarks addressed the development of the critiques and the likelihood of any written debriefing sheet at the international level. It took years just to reach the point that the breakdown of the points for each exhibit were to be made available, and those are still developing.

So the bottom line is that we can’t expect the rest of the world to provide the amenities that we have demanded here. We are indeed spoiled by our success in getting such responses from the exhibiting process, but all progress takes time. ☐

[www.chicagopex.com](http://www.chicagopex.com)

There is still time for you to enter your exhibit (and your literature entry, too) for CHICAGOPEX ‘11, the venue for AAPE’s big 25th Anniversary Extravaganza. Download your entry form at their site above.

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# Understanding What Is Being Judged What Are Revenues?



By Ron Leshner

## Part V—Showing Usage - Some Thoughts from an Exhibitor of Non-Documentary Revenues



Figure 1. Wine stamps \ on a piece of a case.

**M**y very first taste of national level exhibiting was in 1972. The first version of my wine stamp exhibit included the Scott-listed stamps up to but not including the Series of 1941 and garnered a silver bronze medal at SEPAD (now the Philadelphia National Stamp Exhibition) in 1972.

I had entered the national level show at the urging of two veteran national and international exhibitors, but I really did not know what to expect nor had I any exposure to exhibiting seminars, the like of which are now a part of APS Stamp Show and many other

national and regional shows. There was no American AAPE to encourage and offer training to aspiring exhibitors. Exhibits of all levels of sophistication and specialization were common. The exhibit awards truly covering the entire range of available medals, no show expected to see over half the exhibits earning gold medals.

More than two decades later the wine exhibit had evolved considerably and was shown at the international exhibition Pacific 97. One of the items of feedback that I received was that I had not shown very much usage. After September 9, 1916, the use

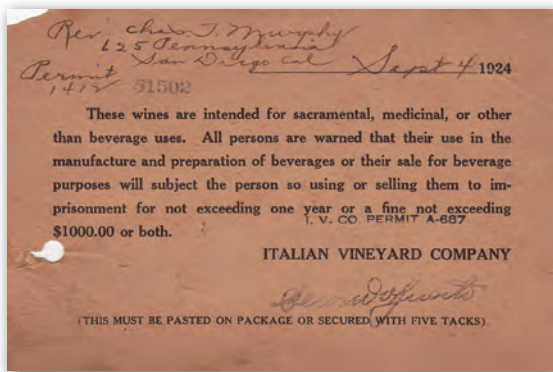


Figure 2. Wine stamps on a tag, front & back shown.



Figure 3. Bottles with wine stamps.

of wine stamps was on cases and barrels. It is not too challenging to find the wine stamps surviving on pieces of cardboard (Figure 1) or on tags (Figure 2), but to the best of my knowledge, use on barrels is non-existent. If one were lucky enough to find a barrel with the stamps still affixed, the potential exhibitor has a new problem.

How would one show this in the exhibit? Pre-September 9, 1916 wine stamps were required to be placed on the container. There are a few bottle labels with stamps existing, but how would one fit a bottle with wine stamps into the current exhibit frames?

When I told the judge at Pacific 97, that usage on bottles pre-September 9, 1916, was prohibitively difficult because bottles do not fit within the standard exhibit frame, I was told to include a photograph. That advice has never sat well with me. We have the guideline in the display division that one should include originals in the exhibit frames. Photocopies should be reduced to 75% or less. But photographs of three-dimensional objects?

Many readers may recall that some years ago Bruce Baryla pioneered a three-frame exhibit featuring all three-dimensional objects with revenue stamps. Paul

Nelson has done something similar with (if I recall correctly) a similar exhibit of Danish revenues. Both of these were done with a gutted standard exhibition frame fitted with shelves. Balpex 2010 saw an exhibit that included one gutted frame fitted with shelves by Eliot Ness, Legal Alcohol During the Prohibition Era: a State and Federal Fiscal History. The same exhibit garnered the Lyn Cunliffe Award for Most Popular Revenue Exhibit. Such exhibits have proven very popular with the public.

Another approach to three dimensional objects was taken by J. Wilson Palmer in his extraordinary exhibit Usages of the United States Battleships Revenues of 1898 – Documentary and Proprietary. One of the frames was outfitted with a privately constructed shadow box containing examples of all the proprietary denominations. Again the exhibit proved to be very popular with visitors to the Stamp Show 2007, held in Portland, Oregon.

I suspect that each of the aforementioned exhibitors have modified or constructed their own frames at considerable expense and only exhibit near home. Given their popularity with visitors to the shows, how should we be encouraging such exhibits? ☐



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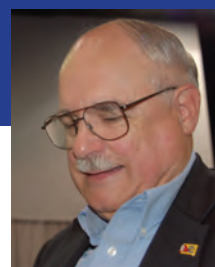
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# Exhibiting Philatelic Literature

By John Hotchner



In the introductory column (“Why Bother?”—*TPE* Fall, 2010, p. 19) I asked for your thoughts about the reason for philatelic literature exhibiting, and what you have found problematic about it in practice.

Here is a précis of the responses. Predictably, they highlight the negatives (people who are happy with what is going on seldom write to say so!), but underneath that is the recognition that literature competitions can be and often are positive experiences. They are, however, disappearing, and these are some of the reasons. We need to identify problems before we can solve them, and for that reason alone we can’t dismiss the issues raised as being the complaints of people who are negative. Rather they are the complaints of people who see the potential benefit, but the process has not worked for them. If we want literature exhibiting to prosper, those who make the rules and run the shows need to pay attention.

A. “I was looking for two things when I entered my book: constructive criticism, and to give a very obscure subject some exposure among collectors and dealers. Sadly, I don’t believe I received either. The critique offered nothing in the way of constructive criticism, suggestions, or anything else. I suppose I would know that only if someone contacted me requesting a copy of the book. I don’t know how or where the literature entries are displayed or made available to visitors at the show. I suspect dealers have little time to look at literature entries, especially if they concern subjects with which they are unfamiliar. So the answer to the second thing I was seeking remains unknown.”

B. “When I entered my book I hoped to make collectors aware of its existence. But when I went to the show, the display of the entries had no signage to let people know what was in the cases. Second, there didn’t seem to be any way to view any of the entries. Further, literature awards were not acknowledged at the banquet unless the Committee happened to know an exhibitor was present. I was, but they didn’t know that.”

C. “It is expensive to enter books in U.S. literature competitions. In addition to the \$25 entry fee, two copies of the book were requested (cost of the books plus about \$5 in postage by media mail, plus the cost of hand delivery to the post office because the package weighed more than 13 ounces.) I was asked to donate both copies of the book to worthy philatelic libraries, but elected to have one returned to me as the APRL already has a copy, but the show committee did not tell exhibitors where the other copy would be going. The total cost approached \$75.”

D. “Exhibiting is important, but I believe it needs to be expanded to include literature which may never be exhibited competitively but is nonetheless important. If the end result is taking a beginner to the next level, attracting a new member to a society or club, enticing someone to collect something new, or introducing someone to the literature they need to organize and/or exhibit their collection, I believe in the long run, the effort may be worthwhile. In short, I think that shows could have a literature table whether they have a formal literature competition or not. I recognize that the biggest problem is not finding the literature to display as club members will have a pretty good range, but rather staffing such a table to make certain that no one walks off with the samples.”

Finally, Rich Drews has given this issue some thought and has written an essay that I will present here. Agree or disagree, it’s clear that he has lots of ideas that deserve thought. As I sign off and leave the rest of this column to Rich, let me again ask for your input and reaction to the above as well as Rich’s ideas. Contact points are P.O. Box 1125, Falls Church, VA 22041-0125, or [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net).

## Exhibiting Philatelic Literature

By Rich Drews

“Why bother?” For an answer we need to understand the process of exhibiting philatelic literature from the points of view of the shows, the exhibitors, the public and the judges.

1. The shows have dropped literature exhibits for

three reasons: loss of the show (Midaphil), loss of money (Colopex) and loss of personnel (Sescal). Sometimes dropping literature as an exhibiting category is the only way for a show to survive. With three judges at \$350 each plus a breakfast, a lunch and one or two banquet tickets per judge, plus the cost of shipping multiple boxes of entries between the judges before the show, it costs at least \$1,500-\$1,700 to run a literature competition. At \$25 per entry, a show needs 60-70 entries. It has proven very difficult to get 50 or more entries.

2. Literature exhibitors have far less incentive to enter multiple times than do philatelic exhibitors. Once a book is completed it is unlikely to be revised for several years, while a philatelic exhibit can be improved after each showing. In this day of desktop publishing, even periodicals from the smallest societies can develop and store excellent templates, the lack of which used to hold down awards. The two year time limit on handbooks, the lack of a category for single articles (the biggest loss to literature when Midaphil folded), the requirement that catalogs be more than just priced or unpriced listings and the requirement that a periodical entry be comprised of the most recent complete year, all constrain the potential number of entries. Some of the bigger societies will enter all three literature competitions in a year, but most authors and editors enter once or at most twice.

3. The public has access to only one copy of each entry for most of the show. Three are submitted, but one must be used by the jury, one is put up on display in special literature frames and one is left for reading by the public if there is a quiet reading area.

4. Literature judges have a problem getting assignments. By the current APS numbers, there are about 150 judging slots per year for 100 philatelic judges. On the average a philatelic judge can expect to judge 1.5 shows per year, barely enough to keep sharp. With several of us judging 5-6 shows per year, many judges only judge once in two years or judge a local or regional show just to remain accredited. There are only nine slots per year for 22 literature judges, or one assignment every 2.5 years. This is clearly not enough to stay sharp.

There are several things that we could consider doing to improve the current situation:

1. Encourage one or two shows to experiment with a literature competition that is conducted entirely by mail with a conference call among the three judges to finalize the awards. The entries could still be on display at the show and the results published in the palmars. Written critiques could still be provided and each first responder could hold on to their entries for a couple of weeks after the show to permit follow

up communication with exhibitors who have follow-up questions.

2. Do some fundraising through AAPE and/or the Writers Unit to give a \$500-\$750 subsidy to any show that would start or resume a literature competition. This might help a show such as Colopex to afford to resume their literature competition, help a show such as Sescal obtain labor for moving and shipping the heavy boxes of entries or encourage a vibrant show such as Romplex with a great library nearby to get off the fence and start up a literature competition.

3. Hold some training seminars for the literature judges to get them used to the new UEEF literature feedback and judging sheets. They took some getting used to at Stampshow in 2010.

4. Hold some seminars for literature judges on how to stay sharp when you don't get to judge literature very often. For my own sanity (what little is left), I gather together several periodicals when I have a new full year's worth and judge them to keep in practice. Between my library, Jim Lee and the Collectors Club of Chicago, I have ample fodder. When I do receive a literature judging assignment, I may have a small head start. I then judge the first box and put it aside, wait for the second box and then judge it. A few days later I review each box and compare the results to see if I'm being consistent.

5. The APRL could build an email file of all the shows with literature competitions (easy) and all the periodicals, handbooks and catalogs as received (more difficult, but they have to be logged into the database). Then the APRL could email the lists with contact information to each show, making it easy to directly solicit entries.

6. Establish a digital category and do all the reading and judging online or create rules and training to include digital works in current competitions.

7. Add a prize to each competition for the most useful CD/DVD included within a publication.

8. Establish an online presence with selections from every entry for a show and solicit feedback from the general public as we do with our "most popular" award.

I'm sure there are many more ideas out there. Our hobby has an almost unparalleled history of producing a great body of literature. Fishing, one of my other passions, may approach it. Philately is a hobby of friends, many of whom are aging and leaving us faster than we can bring in new ones.

If we all work to improve our hobby and try to reach out for new members, the worst we can do is grow closer to our old friends. This is clearly worth the bother. ☺

# A Way to Exhibit the Exhibitors' Bane: Oversize Documents

By John M. Walsh

This is about the adventure of trying to display my exhibit: NEWFOUNDLAND Documents: Stamp Precursors and Proper Usages of 1898 Queen Victoria Revenue Issue. The title page states how many and what legal types will be shown.

From the synopsis page is taken:

Purposes of intent: 1) stamp precursor document types; 2) different instrument type documents that demonstrate proper usage of Newfoundland's first revenue stamps; 3) different cancelling devices. Also stated is that denomination combinations will be shown on some transactions and all actions have rate structure fees explained which is similar to postal history study formats. You know those—example: a 3 cent rate is shown to a known destination as demonstrated by 1 cent x 3; a different 1 cent + 2 cent; a single 3 cent and all sitting on the same dainty page with well-positioned writeups.

So as the title and the stated purpose suggests, the viewer is going to be shown documents, documents and more documents. Ah, those documents! Already the difficulty presents itself; they are large. Minimum length is 14 inches with some much longer at 17 inches. The width on some are at 8.5 inches but most are nine inches with a few at 11 inches. So off to the show frames I go. And lo' and behold, they have beautiful white-colored background pre-measured horizontal shelves. The spacing is 12 inches apart to give four horizontal rows of 36 inches in length. What to do?

Back in 2006, I first exhibited this animal and it garnered a gold. Much discussion on where did you find, hide, amass such material until that present moment. Beautiful sounds of how wonderful, etc., came to my ear. And then the judges critique came! Why do you not hide the boilerplate that you are showing full length; that is, fold and bend the document to

fit the prerequisite 8.5 inch x 11 inch pre-destined shelving? Why do you not have it in alphabetical sequence? Where are the chapters? No covers? No stamps? Heaven help me. Oh m'Nerves!

Could they not see the exhibit did not follow that old adage of same ole same ole? Talk about extracting gold out of the old mined frames.

To get it up for display required much sticky tape. A bit time consuming, but what the heck, I was metal hunting and this exhibit was going to perform. The appearance in the frames was like this: first row all even at the top across; some slewing on the vertical (tape not quite positioned to do squaring (yes swearing occurred once a view was seen after the cover was put down). Fix it and do it again and again. The bottom of this row was like a non sea-dogs stomach; not what you wanted to see. Now on to the second row. A bit hit or miss on getting this row's height to be reasonably placed especially with the way the bottoms of the top row ended. Again the non sea-dog look is apparent. As you can well imagine we are now over halfway down the frame and only eight items are up. The space is disappearing fast. The next row has nowhere to go but sit on the bottom of the frame on the last shelf. You should see the horizontal look that was presented for the top of this row! Remember what the background of the frame is; white.

Documents of pre-1899 have a beautiful patina of kraft. So poking out through the obvious spacing and holes is that background. Much like the holidays a painter takes (can't use the word leaves as it conjures up green when white is the color we're stuck with).

I, the exhibitor, have been given such a canvas and no one is willing to see the problems they have created for me to present my beautiful lovingly put together exhibit. Loneliness is not just a word.

Again another show. From the floor is much oohing and aahing. The deserving metal award is ex-



tracted with difficulty; then the critique. Déjà vu rears its head again what with the buckling and bending opinions. Where are the chapters? Why so many documents? Any left for others to gather? Man, where did the show find these people!

As previous, the nasty white and unevenness make their appearance. To rub the kraft into the white is another revenue exhibit next to me. This is at an APS show in that wonderful month of August. And that one is a picture perfect display of evenness, symmetry, placement, stamps, more stamps and no documents. What an easy way to do revenues. But where is the usage, where is the challenge in that, I ask myself. In Canada a similar undertaking occurred with that other wonderful exhibit having stamps, stamps and all its documents of a type and sizing that went to great length to fit perfectly into their pre-designed holdings.

Again the critiques could not see the high glitter coming from that ugly duckling masquerading as a revenue exhibit. So the suggestion rears its nasty head: make it conform. But I have stated in the synopsis the reasons why no buckling is tolerated, the sequence and the presence of so many.

The why nots are obvious, are they not? Damage, room for placement to fit, sensible frame breaks and style types that are similar. Well, I have covered those problems so hopefully, the reader-judge will eventually ingest that information.

How do you fix that nasty white appearing background and that non sea-dog appearance? Well some of it was visually present all along. Not so you say. Why not mimic the horizontal shelves but by inversion! The inverted form you now attach to the exhibit page slips down over the shelf portion and the height problems are eliminated as you adjust the correct distance from the top of your exhibit page to the shelf height. The extra length just hangs down. Done. Great. Not a problem ever again. Now how do I get rid of that pesky white background? Why use those kraft envelopes that are 12 inches height and 18 inches long. No you say, but that is too cumbersome.

But if you slit the envelope length wise on both sides you have a perfectly fitting background in kraft that is 12 inches high and 36 inches wide as a sin-



gle piece of paper. Background problems are now a thing of the past.

A major faux pas all have, including the show presenters, is that the exhibit frame(s) have to have 4 pages x 4 rows. Nonsense! What an exhibitor sees is 36 inches x 48 inches. This is the total real estate exhibitors see on which to tell the story in that frame. How it is accomplished should be the exhibitors forte.

The exhibitor realizes no major blank space is to be left vacant, because points are deducted, but how the exhibitor stuffs his exhibit into all of this space should not be binding on a 4 x 4 format. Fill the space with the items and manner you need to spin your story. This 16 pages as a format size (4 x 4) is very emphatic even in the international venue. I trust no exhibitor is forced into such a quagmire; just fill the frame should be the mantra. See my image for a new-found way to do frame compliance. ☐



## Here's your personal invitation... 25th Anniversary Celebration!



# CHICAGOPEX 2011

You are warmly invited to AAPE's 25th Birthday Party at CHICAGOPEX 2011, one of America's best run shows, on November 18-20, 2011, at the Westin Chicago Northwest Hotel ([www.westinchicagonorthwest.com](http://www.westinchicagonorthwest.com)). Make your reservations early and mention Chicagopex for the basic show rate of only \$99 per night. You'll think this rate a real bargain when you see this fabulous, four-star hotel!

CHICAGOPEX is devoting 60 frames to a special AAPE-sponsored single frame competition (eligible for show and special awards also). Early applications are suggested. The prospectus and other show information is available on the CHICAGOPEX 2011 website: [www.chicagopex.com/id12.html](http://www.chicagopex.com/id12.html)

AAPE was formed in Chicago 25 years ago at AMERIPEX '86. We will celebrate this with a Chocolate Social on Friday night—completely free for all AAPE members and your significant other.

There will also be a variety of seminars for exhibitors and judges, special honors and recognitions, a souvenir brochure, and other surprises! It's a wonderful time and place to enjoy a phenomenal show with an always first-class bourse, to meet up with long time friends and make new ones. This is truly a **ONE-TIME ONLY** celebration you won't want to miss!

Your AAPE board urges you to attend and/or participate with a one frame exhibit whether or not you'll be there in person.



Sincerely,  
John Hotchner, President  
Patricia Stilwell Walker, Vice President  
Liz Hisey, Secretary  
David McNamee, Treasurer  
Charles Verge, 25th Anniv. Chairman  
Tim Bartshe, Immediate Past President  
Randy Neil, AAPE Founder and TPE Editor  
Directors: Mark Banchik, Ron Leshner,  
Tony Dewey, and Don David Price

# The 2011 One-Frame Team Competition Report

Continued...

TYPE	2008	2009	2010	2011
TR	7 (17.5%)	12 (34%)	7 (28%)	10 (25%)
PH	6 (15%)	3 (9%)	8 (32%)	11 (27.5%)
PS	5 (12.5%)	4 (11%)	5 (20%)	5 (12.5%)
TH	3 (7.5%)	3 (9%)	1 (4%)	0
IM	3 (7.5%)	3 (9%)	0	3 (7.5%)
RE	4 (10%)	2 (6%)	1 (4%)	1 (2.5%)
AE	2 (5%)	1 (3%)	0	3 (7.5%)
AS	0	0	0	0
CI	3 (7.5%)	2 (6%)	1 (4%)	3 (7.5%)
DI	6 (15%)	2 (6%)	0	2 (5%)
PP	N/A	1 (3%)	1 (4%)	2 (5%)
SS	1 (2.5%)	2 (6%)	0*	0*

\* The 2009 edition of the Manual of Philatelic Judging does not include Special Studies

These five fresh exhibits garnered an impressive 35 bonus points in special awards, including a Reserve Grand and the Grand Award. May this accomplishment inspire others to enter untried exhibits next year.

A main goal of the competition is to provide exhibitors a fun experience to work as a group in what is vastly an individual pursuit. While I was not able to attend, a number of those who were at the show told me that participants and non-participants alike enjoyed the competition. Thanks to Liz Hisey and Tim Bartshe for handling the logistics in my absence.

Special thanks go to Dana Guyer, APS Director of Shows & Exhibitions, and Barb Johnson, Assistant Director, for coordinating the team contest with AAPE. We appreciate their cooperation. A big "thank you!" also goes out to Pat Walker for once again picking out great prizes for the winning team.

The next edition of the 1-Frame Team Competition will be held in conjunction with AmeriStamp Expo 2012 in Atlanta, Georgia. There will be NO changes in the rules or scoring. Rules and regulations, as well as the registration form may be found on the AAPE website. Start planning now to enter a team! ☰

## AAPE Diamond and Ruby Awards

The total number of Diamond Award winners stands at 52. Eleven awards have been made in 2010-11 with four new ones as follows:

49. William McDaniel, *The 3-Cent Stamps of the U.S. 1851-57 Issue: Production and Usage*
50. Graham Locke, *The Penny Black Plates*
51. John P. Wynns, *Canada: Confederation Issue of 1927*
52. Stephen Schumann, *New Zealand Postal Stationary, 1876-1940.*

The total number of Ruby Awards stands at 10. The latest:

9. Jean-Jacques Tillard - 12 gold awards
10. Louis Fiset - 12 gold awards

To submit applications for either the Diamond or Ruby Award go to the AAPE website and follow the directions to submit your application online.

## Our AAPEs of the MONTH

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

**March, 2011:** Rich Drews, who has contributed monies to create a special pin for 25-year members, and a commemorative pin for our 25th Birthday Bash at Chicagopex '11.

**April, 2011:** All our Premium Members, whose generosity helps AAPE to offer more membership benefits, support youth philately, and improve TPE.

**May, 2011:** Steve Zwilling, who is producing a regular column on exhibiting methods to encourage new exhibitors, in the pages of the monthly *American Stamp Dealer & Collector*.



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## The Fly! (He's back!!)

### Shh! “The Fly” Reveals the Unwritten Advisories

First off, I want to thank my young colleague for stepping in for last issue. He did a superb job on short notice. “The Fly” got stuck into a sticky situation and could not tear away. People should not leave flypaper lying about.

“The Fly” got an email from the Editor the other day forwarding a complaint from a new exhibitor that there are “unwritten rules,” as the exhibitor put it, that are purposely hidden from new exhibitors so that the judges can play “gotcha!” In his brief lifespan, “The Fly” has yet to observe a philatelic judge purposely trying to trip up the unwary. What we believe has happened is that a number of common sense concepts have been left out of the APS Manual for Philatelic Judging, probably because they are thought to be common knowledge. The Manual, by the way, is not a set of rules that are rigidly enforced; instead, the Manual provides strong guidelines that are generally agreed among judges as criteria for measuring success.

Exhibiting styles evolve over time, and what advice was given in one decade may no longer hold true in another. What was conventional wisdom then is no longer. Witness the exhibit that has been pulled from the closet after twenty years, or those current exhibits stuck in a time warp of twenty years ago. The exhibit style looks dated, and the approach and write-up may not meet current guidelines. So both new and some experienced exhibitors have difficulty figuring out these unwritten guidelines.

So without further ado, “The Fly” intends to unmask the “Unwritten Advisories,” with the hope of leveling the playing field for all concerned. Some of these will elicit groans, “How could anyone not know that?” Well, “The Fly” sees these things violated right and left at every show. To be competitive, there are a few things to be avoided that may not be written in the Manual:

- Using paper other than white, off-white or cream to mount the exhibit. Black, turquoise and even gray are to be avoided. Black is so 1950s, and goodness knows when turquoise was in style, certainly not to-

day. Gray is usually forgiven, but it is literally “outside the pale,” so to speak. Yellow is out as well – it is hard to look good on a yellow background.

- Using black mounts. The mounts will show off every imperfection, and black borders make the whole exhibit look like it is mourning. Even with perforated exhibits, there are better ways.

- Using the title of the exhibit as the title of every page (are you listening CSA?). We do that for our collection stored in albums, but in exhibiting, it is redundant and a waste of space.

- Using catalog numbers as part of the descriptive text. The catalog numbers will be meaningless to many people, and exhibitors of US material are among the biggest offenders. “The Fly” and most others trying to enjoy the exhibit do not have the Scott Catalog memorized yet. A corollary to this advisory is to avoid using rarity scales or cancel types that are named for people as a shortcut for saying something about your items that anyone can understand. The antidote for both: communicate what it is without using shorthand that only a few will understand.

- Overdoing the rarity thing, whether using red dots, purple borders or other means to draw attention to items. Everything in the exhibit is important, but if too many are marked as exceptional, the truly exceptional will be lost. The unwritten advisory is to highlight no more than three items per frame, on average.

Most of the above are concerned with presentation, a mere 5% of the exhibit’s competitive evaluation. Nevertheless, if your presentation techniques are distracting or your write-ups unintelligible, your exhibit could suffer in some of the other areas like Treatment or Knowledge, which are far more important aspects of a competitive exhibit. ☐

[Editor’s Blurb: *Stay Away from that can of RAID! That being the case, The Fly is always open to your thoughtful input—whether swats or something from a honey jar. What have you witnessed or done lately that would be useful? Write The Fly care of TPE.*]

# A reason to be grateful...

A motion that was to have been placed before the board of the American Topical Association that would have affected topical philately's traditional positive relationship with youth philately met with some resistance...

## Motion to the ATA Board of Directors:

THAT THE ATA BOARD DECIDE NOT TO INVITE THE YOUTH CHAMPION OF CHAMPIONS COMPETITION TO MEET WITH FUTURE NATIONAL TOPICAL STAMP SHOWS

### Background

Hosting the Youth C of C is a burden on ATA and this competition does not serve youth exhibiting as does the normal national level youth class.

We are asked to provide exhibit space and frames (34 for this year's competition) without remuneration. This cost will no doubt escalate when NTSS meets at locations farther away from where quantities of frames are stored.

Also, this year the American Association of Philatelic Exhibitors (AAPE) has requested banquet seats, two each for the youth exhibitors. Although AAPE is covering the cost, it may make it hard for our NYSS exhibitors and ATA members to purchase seats. There are potentially 15 youth participants.

Because of the Youth C of C meeting with our show, we have not received any applications from youth exhibits for NTSS 2011. The frames occupied by Youth C of C exhibits cannot, of course, be counted for our required frame count.

Finally, AAPE has recently written new rules for the Youth C of C, which award the championship to an exhibit, regardless of age of the exhibitor. This goes against the fundamental principle of youth exhibiting. The forms devised for normal national youth competition use a point count designed to level the playing field for exhibitors of different ages. To have a competition without this is like having a thematic competition, where only condition and rarity of material count, instead of all the criteria on development of theme, which we use.

## MEMO RE: MOTION CONCERNING YOUTH CHAMPION OF CHAMPIONS @ NTSS

**TO: Ken Martin, Janet Klug, David McNamee, Steve Schumann, Rob Henak, Tim Bartshe, Pat Walker, John Hotchner, Tom Fortunato. CC: MaryAnn Bowman, Vera Felts**

**FROM: Jack André Denys; President, American Topical Association**

DATE: May 22, 2011

First of all, THANK YOU for sending your comments about this motion to MaryAnn Bowman! I appreciate the time and effort you took to speak out for youth philately.

Second, some background. When a motion on the agenda of the ATA Board of Directors affects the responsibilities of another ATA leader, I seek that leader's perspective to add to the motion's background information, in order to give the Board a fuller picture. And, in preparing their input, those ATA leaders have the right to consult other people who would be affected by the motion.

Thus, after informing the maker of this motion, I contacted MaryAnn Bowman, ATA Director of Youth Activities. She, in turn, contacted you and several other AAPE leaders. I am grateful to her for doing that, even as I am to you for responding.

Your comments included responses to the concerns the proposer raised, and, in several instances, strong criticism of the motion and, if it were to be adopted, of the ATA.

Third, I want to let you know that in response to my request, the proposer has agreed to withdraw the motion. Therefore it will not be on the Board agenda.

Fourth, a word about expenses. Mention about the cost of hosting the Youth C of C was made in the background info of this motion. In my opinion, the ATA can easily afford to pay these expenses. This is a minuscule amount to invest in the future of philately!

And fifth, I want to apologize to you for any upset or stress this issue has caused you and also for any negative effect this motion has had on youth philately. Please be assured that the ATA remains committed to hosting the Youth Champion of Champions this year and, I hope, for many years in the future.

**Youth Exhibiting is an Investment in Philately's Future.**





The  
**American**  
 Association of  
**Philatelic Exhibitors**



Quarterly Membership Report  
 Liz Hisey, Secretary

**MEMBERSHIP STATUS AS OF JUNE 9, 2011**

US MEMBERSHIP	
ACTIVE AND PAID UP	712
LIFE MEMBERS	74
2011 NEW MEMBERS (Mar/June)	22
DECEASED	2
FOREIGN MEMBERSHIPS	
ACTIVE AND PAID UP	124
LIFE MEMBERS	12
2011 NEW MEMBERS (Jan/Feb)	4
TOTAL MEMBERSHIP June 2011	836
LIFE MEMBERS	86

**Our Condolences to the families of Harvey Mirsky, and Mike Nethersole.**

Special congratulations go to the Novice Award Winners: William Johnson, Topeka, KS, Linpex 2011; Robert Loeffler, Pequannock, NJ; AmeriStamp 2011; Gregg Greenwald, Marshfield, WI, Wiscopex 2011; Wieslaw Kostka, Lakewood, NJ, PNSE 2011; John K. Cross, Oakhurst, CA, Westpex 2011; Jerry Westheimer, Manistee, MI, Plymouth 2011 and Todd A. Miller, Ostrander, OH, Colopex 2011. All of the preceding have earned a complimentary membership to AAPE for one year.

**Welcome to new members March to June 2011**

- |  |   |
|--|---|
| Roger Curran, Lewisburg, PA                | William Kelley, Oldsmar, FL               |
| Markest Stamp Co, Lynbrook, NY             | Map Study Group, Toronto, ON              |
| Richard Blaney, So Easton, MA              | Elliott Idoff, New York, NY               |
| Henry Pillage, Middleton on Sea, Sussex UK | Stanley Sablak, Wallingford, CT           |
| Trenton Ruetsush, Alexandria, VA           | David Durbin, Maryland Heights, MO        |
| Michael Marian, Fenton, MO                 | James W. Curtis, Fairfax, VA              |
| Janet Houser, Bellefonte, PA               | Andrew Yatsko, Southampton, NJ            |
| David Spivack, Irvine, CA                  | Librarian, Collectors Club of Chicago, IL |
| Vasilios Karagiannidis, Montreal QC        | John Cooper, Montreal, QC                 |
| Brian Callan, Marlborough, MA              | William Sanders, Ocean City, MD           |

Nine letters were written to acknowledge creativity, gold and silver pin awards. In cases where the recipient was a non member, back issues of TPE were included, and they were encouraged to join AAPE. This has resulted in several new members.

Letters and cards have also been sent, when I have been notified of a death or illness.

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

Respectively submitted  
 Elizabeth Hisey AAPE Secretary.

Dear AAPE Members,

An important part of your membership are the four issues of The Philatelic Exhibitor, if you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$1.59 for each returned copy.

I know you don't want to miss an issue, so please let me know your movements so that I can adapt the mailing list to reflect your current address. A quick email is all that is needed unless you have sent out change of address cards. [lizhisey@comcast.net](mailto:lizhisey@comcast.net)

Thanks.  
 Liz Hisey, AAPE Secretary

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# American Association of Philatelic Exhibitors Premium Memberships — 2011

Thanks to these members for additional donations.



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Roger S. Robert	Brody Buckler
Conrad Ray	Bush Cartier
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Frederick C. Cheryl	Dietz Edgcomb
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Eric A. Alexander	Glohr Hall
Wm. Dennis Robert R.	Hassler Henak
and Ellen Gary	Hendren Hohertz
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Denise Stotts  
Director, Conventions,  
Meetings & Awards

## AAPE EXHIBIT AWARDS PROGRAM

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

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

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

AAPE also provides a Novice Award to all shows. This consists of one year's membership in AAPE and is enacted upon receipt of the report form following the show.

Requests should arrive at least four weeks in advance of the show.

Canadian requests to: Ray Ireson, 86 Cartier, Roxboro, Quebec, H8Y 1G8 Canada

# • Working For You •

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

## Director of Exhibitors Critique Service

Mark Banchik  
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Great Neck, NY 11022-2125

## Director of Publicity

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## AAPE Youth Championship Director

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## Director of Conventions, Meetings and Awards

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## Webmaster

Larry Fillion  
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webmaster@aape.org

## Computers in Exhibiting

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## Join Us!

### The American Association of Philatelic Exhibitors

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

#### Joining Is Easy!

Simply fill out, then tear out or photocopy, the application at right and send it today with your check to Elizabeth Hisey, Secretary, AAPE, 7227 Sparta Road, Sebring FL 33872.

#### Need More Information?

Visit our website at:  
[www.aape.org](http://www.aape.org)

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

#### Meet Fellow Members

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



Mail AAPE MEMBERSHIP APPLICATION TO:

Elizabeth Hisey, AAPE Secretary  
7227 Sparta Road  
SEBRING, FL 33872 USA

Enclosed are my dues of \$20.00\* (US and Canada) or \$25.00 (all foreign mailing addresses) and application for my membership in the AAPE, which includes \$17.00 annual subscription to The Philatelic Exhibitor. Paypal is available for an additional \$1.00. Either use the electronic application or indicate on this form and I will contact you. Foreign airmail is an additional charge, please inquire if interested. Please make checks payable to AAPE, Inc.

NAME: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

COUNTRY: \_\_\_\_\_

eMAIL: \_\_\_\_\_

PHONE: \_\_\_\_\_

PAYPAL: Yes: \_\_\_\_\_ No: \_\_\_\_\_ PHILATELIC MEMBERSHIPS: APS \_\_\_\_\_

OTHER: \_\_\_\_\_

BUSINESS AND OR PERSONAL REFERENCES (NOT REQUIRED IF APS MEMBER):

SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_\_

\* Premium membership levels are also available – All amounts over the annual dues are a tax free donation. Members at these premium levels (Contributing, Sustaining, Patron) will be listed on the website and in TPE (if so desired). Thank you for supporting AAPE.

Contributing Membership \$30 per year  
Sustaining Membership \$50 per year  
Patron Membership \$100 per year Life membership information is available upon request.

Multiple year memberships are available; at all levels. Up to 4 additional years may be paid in advance Paypal convenience fee (\$1) applies only once at the basic level of \$20.00 per year (US and Canada) or \$25 per year (all other foreign addresses).

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

\* Spouse Membership \$10 annually —TPE not included.



# The Philatelic EXHIBITOR



*The Philatelic Exhibitor* is now published in full color on every page. There is no premium additional charge to run your ad in color.

## Advertising Rates

**NOTE:** Contract rates apply to advertisers who place their ads for a minimum of four consecutive quarterly issues of the magazine.

- **FULL PAGE SPECIAL POSITIONS:** Inside Front Cover Per Insertion: \$450. Contract Rate: \$400, Inside Back Cover: \$425/\$390, Outside Back Cover: \$425/\$390.
- **FULL PAGE AD:** \$310. Contract Rate: \$275. Size: 5 1/2" Wide x 8 1/2" High.
- **CENTERSPREAD FULL PAGES** (across the center two pages): \$600—single issue or yearly contract. Size: 12 1/2" Wide x 8 1/2" High
- **HALF PAGE AD:** \$165 Contract Rate: \$150 Size: 5 1/2" Wide x 4 1/8" High
- **ONE FOURTH PAGE AD:** \$90. Contract Rate: \$75. Size: 5 1/2" Wide x 2 5/8" High

### MARKETPLACE ADS:

Marketplace is a special section in *The Philatelic Exhibitor* where both collector & dealer members may purchase smaller size ads that are approximately one eighth of a page in size. (2 3/4" Wide x 2" High.) Per insertion: \$60. Contract Rate: \$50. Available only when we have eight or more ads.

**AD SPECIFICATIONS:** All ads should be submitted as PDF files or as image files in the jpg format at a minimum of 300 dpi resolution. For more information, contact our Advertising Manager: Don David Price at [ddprice98@hotmail.com](mailto:ddprice98@hotmail.com)

**THE BEST ADVERTISING BUY IN PHILATELY.** Philatelists who exhibit their collections competitively are the most vigorous, active purchasers of high-level stamps and postal history in the stamp hobby. *The Philatelic Exhibitor*, quarterly journal of the American Association of Philatelic Exhibitors, is avidly read by nearly 1,000 AAPE members in the United States and worldwide. For target marketing to the highest demographic in philately, there is no more potent advertising venue.

## What's On Your Mind?

Take a minute now and give your fellow AAPE members your Two Cents Worth. Send your Letter to the Editor via email or regular mail. See addresses on Page 3. Want to start a debate? This is the best place in the world to do it!

## PRIVATE TREATY PLACEMENT AUCTION REPRESENTATION COLLECTION BUILDING and ESTATE APPRAISAL

### *New Collections Available*

We have a number of important collections available for collectors and exhibitors interested in finding new and challenging philatelic areas to explore. Contact us for details.

## FRASERS

Colin G. Fraser • Pamela Kayfetz Fraser  
P.O. Box 335 • Woodstock, NY 12498  
Tel: (845) 679-0684 • Fax: (845) 679-0685  
Email: [frasersstamps@cs.com](mailto:frasersstamps@cs.com)

## The AAPE Award for the Best Title Page

The American Association of Philatelic Exhibitors Best Title Page award began appearing at all World Series of Philately and Canadian stamp exhibitions at ARIPEX in Tucson, Arizona, in January 2011. The Best Title Page Award is open to any medal level. It is being sponsored by an anonymous donor who feels strongly that there is room for improvement on all levels.

The purpose of the Award is to encourage exhibitors to meet the CANEJ judging principles relating to the Universal Exhibit Evaluation Form, and also to educate other exhibitors and visitors as to what constitutes an effective title page.

A rather beautiful award and ribbon are offered. Further information, contact: Denise Stotts, Awards Chair, P.O. Box 690042, Houston, TX 77269-0042.