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USA #41P5 1875  
 Reprint of 1857 Issue  
 3¢ Scarlet. Est \$3,500



USA #120b 1869  
 Declar. of Independence  
 24¢ Inverted Center  
 Est \$25,000



USA #122a 1869  
 Lincoln Coil 90¢  
 Without Grill  
 Cat \$8,500



USA #197 1880  
 Special Printing  
 1879 Jefferson 10¢  
 Est \$25,000



USA #356 1909 Washington Coil  
 10¢ Yellow, Line Pair. Est \$8,500



USA #289a 1898 Trans-Mississippi 8¢ Vertical Pair  
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 Washington 4¢, Bluish Paper  
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# The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

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

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### Randy L. Neil

Editor & Designer

P.O. Box 8512 • Shawnee Mission, KS 66208-0512

**Email Address: [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net)**

### Don David Price

Advertising Manager

5320 Eastchester Drive, Sarasota, FL 34234-2711

[ddprice98@hotmail.com](mailto:ddprice98@hotmail.com) • Ph: 941-355-3339.

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**On Our Cover:** The friendly, knowledgeable, persuasive voice of judge Jim Pullin at OKPEX was one of the highlights of this growing midwest WSP show this year.

## The American Association of Philatelic Exhibitors Founded 1986

### President

Patricia Walker  
8403 Abingdon Court  
University Park, FL 34201  
[psw123@comcast.net](mailto:psw123@comcast.net)

### Vice President

Elizabeth Hisey  
7203 St Johns Way  
University Park, FL 34201.  
[lizhisey@comcast.net](mailto:lizhisey@comcast.net)

### Secretary

Mike Ley  
330 Sonja Drive  
Doniphan, NE 68832  
[giscougar@aol.com](mailto:giscougar@aol.com)

### Treasurer

Edwin J. Andrews  
P.O. Box 386  
Carrboro, NC 27510  
[afacinc@yahoo.com](mailto:afacinc@yahoo.com)

### Immediate Past President

John Hotchner  
P.O. Box 1125  
Falls Church, VA 22041-0125  
[jmhstamp@verizon.net](mailto:jmhstamp@verizon.net)

### Directors

Larry Fillion (to 2016)  
Don David Price (to 2016)  
Mark Banchik (to 2018)  
Mark Schwartz (to 2018)

### Society Attorney

Robert Ziegler  
[ziggy\\_travesty@yahoo.com](mailto:ziggy_travesty@yahoo.com)

### Committee of Past Presidents

Randy L. Neil, Steve Schumann,  
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March 5, June 5, Sept. 5, Dec. 5



**Does your show have a table like this?** There are many ways to encourage a stamp collector to dive into the world of philatelic exhibiting. **Bill McMurray**, Exhibits Chairman of Waterbury, Connecticut's THAMESPEX (a One-Day exhibition held every October), realizes, quite strongly, that if a fledgling exhibitor has a major disappointment right out of the gate (the very first time exhibiting), it could snuff out the flame of exhibiting desire almost right away. Virtually no exhibitor goes away without a ribbon of some kind at THAMESPEX. Here are many of them.

## Sowing seeds for the bright future of exhibiting...and philately!

*One-day stamp shows have a very valued place in our hobby— like THAMESPEX!*

Lots of great stamp shows get covered in the press— certainly the WESTPEXes, the NAPEXes, and that Rocky Mountain biggie out in Denver are in the media many times a year—but we think you ought to know about a smaller, but quite robust, one-day show in central Connecticut (this year on October 18th at the Clark Lane Middle School in Waterford). THAMESPEX, sponsored by the Thames Stamp Club of New London County, is what has always been known as a “club show”— an annual exhibit that’s been a tradition among American stamp clubs since not too long after the turn of the century well over a hundred years past.

Not long ago, we received a very nice letter together with information and photos about the belief this fine old

club has about spreading the gospel of competitive exhibiting so that stamp collectors new to this game of displaying one’s philatelic holdings for prizes and awards don’t get turned off when first confronted with subjective judging. Bill McMurray, the TSC exhibits chairman, said, “Our show has 80 16-page frames and we promote exhibiting every chance we get and search for new exhibitors. At the show, we make sure that, no matter what kind of award is given, it is always designated with a ribbon attached to each exhibitor’s initial frame.”

Awards are spread around to encourage all exhibitors at THAMESPEX. So are the ribbons. Pride of accomplishment is a big deal in our exhibiting world. And this progressive show is a key advocate of furthering it!



### Zwilling’s New Book...

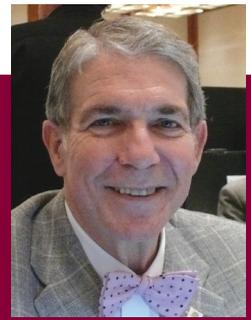
Today, the most prolific writer about the techniques, methodology, and challenges of philatelic exhibiting is certainly our **Steve Zwilling**, author of the “Preparing Exhibits” column in *TPE*, and also author of the imaginative and detailed column, “Zwilling’s Exhibiting Tips,” in *The American Stamp Dealer & Collector*. Five years of these excellent writings are being compiled into a large full-color, lavishly illustrated bound volume to be unveiled in the spring of 2016. Watch for more news!

### Single-Framers NBD?...

In the parlance of the Millennial Generation, that’s short for **No Big Deal**. The popularity of the one-frame exhibit has reached well-deserved heights in United States exhibiting—and is now honored to have its own prestigious Champion of Champions competition. One must wonder when the international exhibiting world will accord this class’s medal levels (as achieved by point evaluations) that are represented by actual gold, vermeil (etc.) medals instead of what are continued to be called “commemorative medals.” See the IREX Class 12.

### SEAPEX is HERE! Welcome!

It is with distinct pleasure we announce to our vibrant exhibiting world the first World Series of Philately-accredited staging of **Seattle’s new SEAPEX national show on Sept 11-13**. This is a long-awaited and anxiously anticipated addition to the APS Champion of Champions program. Make your plans now to attend the show at the Tukwila Community Center in Tukwila, Washington. This is one great indication of the good health of the WSP system. For more info, just go to [www.seapexshow.org](http://www.seapexshow.org).



## The Kind of Jury Feedback That's Real Fun

Randy L. Neil  
Editor  
neilmedia1@sbcglobal.net

## ViewPoint



Clockwise from top left: the jury at OKPEX 2015—Jim Pullin, Chairman Ken Nilsestuen, and Wayne Menuz.

When a friendly, somewhat casual, yet highly “professional” local committee stages a small World Series national stamp show—where there are just 100 frames of exhibits—the tendency is to informality. This was OKPEX in Oklahoma City on the two-day weekend of June 19-20. It was a rather pleasant respite from the hustle bustle of the large national shows.

The exhibits, however, were of a caliber one sees at the NAPEXes, WESTPEXes, and March Parties. [Sidebar: *if one believes that our smaller shows are “sleepers” where an exhibitor might ‘stand a better chance’ for a high award because the competition is less challenging, think again!*] And of course, one would expect a well-seasoned, savvy and knowledgeable jury in service, even though a show of this size needs only three judges to handle the action. Well, that’s what OKPEX offered—three gentlemen with over 50 combined years of jury-duty experience.

Chairman Ken Nilsestuen and jurors Wayne Menuz and Jim Pullin made the smaller-size feedback session feel more like a bunch of old friends sitting around a summer campfire than a meeting of critiques and challenges thrown back and forth among “teachers & students.”

In other words, it was a session that showed all present that “this is sort of the way jury critique meetups should turn out to be.” The atmosphere was warm, always quite friendly,

with and caring and candid remarks being exchanged rather than “you should have...,” “I didn’t like...,” and “Judges generally don’t appreciate...” —or in essence, the kind of stuff one might expect at what sometimes turn out to be “confrontations.”

The three jurors were joined by around 20 exhibitors and onlookers—which began an hour ahead of the feedback session with the usual AAPE seminar. In other words, a two-hour jam session full of informal chatting and honest opinions—and all overseen by Ken Nilsestuen, not just a judge, but a darned good leader.

To be frank, I think everyone there got quite a bit out of the meeting. It was, at the very heart, a learning session. Being the dog of old tricks I am, even yours truly came away with a solid new “gem” of exhibiting technique that I’d never thought of. I was blown away!

Jim Pullin remarked, “Even after thoroughly reading an exhibit’s title page, if I reach the sixth or seventh frame of a ten-frame exhibit and I suddenly can’t figure out just where I am in the exhibitor’s scheme of things, I *know* that the exhibitor hasn’t done the best job of road-mapping his exhibit for me.”

My goodness (!)—how simply put that remark was. When we’re paginating our exhibits, what are we thinking when we’re viewing that “sixth or seventh” frame? Can we think like judges? Well, methinks it’s always not a bad idea to try to “think like judges!” ☺



## From Your President

By Patricia Stilwell Walker

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

It's now less than a year until the big international stamp show in New York! There's a lot of buzz at the various shows I've been attending in the last few months. AAPE's chief planner for our presence at World Stamp Expo - NY 2016, vice president Liz Hisey, is hard at work identifying speakers for various seminars and collecting volunteers for our booth(s). If you will be in New York for the show, be sure to contact her directly.

Your Board has come to the conclusion that it is too expensive and the pre-planning too time consuming to stage a large social event. I want to personally thank the members who have made donations to assist in our plans—your gifts will be used to make our location at NY2016 extra special. We have acquired four tables which we intend to arrange so that part of them form a lounge and meeting area for members and friends (old and new, I hope) to meet and relax. This will be in addition to the area devoted to exhibiting education and information.

Steve Zwilling responded to my request for someone to take over the Education Coordinator slot from Ed Andrews. Steve will be responsible for identifying the AAPE speakers at AmeristampExpo and Stampshow. Since he leads a very popular AAPE sponsored Sunday tour of the exhibits designed to discuss tips and techniques, this is an excellent fit. Many thanks, Steve.

As you know if you attend our AAPE Forums regularly or may have read, the Committee of Accreditation of National Exhibitions and Judges (CANEJ) is well on its way to putting out a 7th Edition of the Manual of Philatelic Judging (MOPJ). A lot of thought is going into the revisions; one principal

change is to structure the guidance offered to judges and exhibitors so that YOU, the exhibitor, can define what exactly your exhibit is trying to accomplish—the jury will then judge how well you have met your self-assigned task.

The intent is to avoid forcing square pegs into round holes. As part of the entire process there will be a period for “public” review and comment. I do not know precisely when that will be—most likely towards the end of 1Q2016. Since AAPE members are part of the active exhibiting community, I encourage you to be on the lookout for your chance to participate.

I especially encourage those of you who have (or want to have) hybrid type exhibits—or one of the old “Special Studies”—to verify that the new manual is helpful and not a roadblock.

It was pointed out in the AAPE Forum at NAPEX by one of our senior judges that a good “Synopsis Page” was not a synopsis at all! This is quite true. The Merriam-Webster definition is “a short description of the most important information about something : a summary or outline” – the only part of that which is pertinent to an exhibit “synopsis page” is “most important” and “outline.”

There have been quite a few excellent articles describing what judges need to know in advance about your exhibit that will assist them in preparing to judge your exhibit. So what should we call this page(s) instead? I think a new name is called for: one suggestion is “Notes for Judges” – send your suggestions to me and I'll let you know the most popular ideas in a future column. Then we will rename our Feedback service to match. ☺

## Have you recruited a new member recently?

In the past 12 months, AAPE membership has experienced a growth in membership. That's nice... but even nicer would be our growth if every member recruited a new member. Why not give it a try?

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# Your 2¢ Worth



## To One-Frame or Not To One-Frame

The April 2015 issue of *The Philatelic Exhibitor* had two significant mentions of one-frame exhibits. In the “Your 2¢ Worth” section, Steve Zwillinger makes the case that the one-frame exhibit is the best way for a novice exhibitor to enter the exhibiting world. He implies that the novice exhibitor’s only other option is to develop a five frame exhibit. In his “Ask Odenweller” column, Robert P. Odenweller dismisses the one-frame exhibit as a contributor to new exhibitors entering the exhibiting world.

I’ve always harbored a measure of resentment against one-frame exhibits. Most of my exhibits have been ten frame exhibits (including my first philatelic exhibit), and it hardly seems fair that a one-frame exhibit is eligible for the same medal level awards as a multi-frame exhibit. Notwithstanding this personal bias, I believe one-frame exhibits are good for philatelic exhibiting, and both Zwillinger and Odenweller make valid points.

In recent years I’ve tried my hand at one-frame exhibits, and have achieved vermeil and gold awards. In discussing my most recent one-frame exhibit with a very experienced judge, both I and the judge agreed that although the exhibit could logically be expanded to a two-frame exhibit, this would probably be more of a negative than a positive in achieving a higher medal level. There seems to be a prevailing feeling (and reality) that two and three frame exhibits are not going to get serious consideration for high medal levels. I would argue that it makes good sense to expand the one-frame category to one and two frames or even three frames. The same criteria could apply to this expanded category. All of Zwillinger’s arguments for one-frame exhibits as an entry point for novice exhibitors would also apply to an expanded category, and experienced exhibitors would have more options for creating interesting exhibits. Finally, lucky are the exhibitors who were able to benefit from Robert Odenweller as a mentor.

Larry T. Nix  
nix@libraryhistorybuff.

## The Baloney in the Classes: A Response

Jim Graue asserts that the usual and common understanding of revenue is a tax and that postage stamp is a proof of payment for a service and that the expanded definition of revenue that was offered is baloney. That expanded definition is not my mine alone, but I would assert that it is necessitated by

the many stamp-like objects that are part of our great hobby that defy classification by Jim’s narrowing of the definitions of revenue and postage stamp.

Where should we classify the Washington state Beer in Transit stamps? These stamps resemble the beer tax stamps, except for their title. But these stamps are not proof of the payment of a tax because they paid no Washington state tax. They were an indication that the case of beer was manufactured in Washington state and were being shipped to another state without payment of any state tax. Presumably, if the beer was being shipped to the neighboring state of Idaho, the case would later be graced with Idaho beer tax stamps. But while in Washington state the beer remained untaxed. So it seems reasonable that stamps showing that a product is tax exempt must be added to the definition of revenues.

There have been times when one went into our post offices and purchased stamps that were not valid as proof of the payment of the mailing of a letter or parcel. The postal savings stamps provide an example of such stamps that shows that the possessor has a credit with the government, later to be redeemed, perhaps for the purchase of a savings bond. Since the money paid for these stamps provided revenue to the government, even on a time-limited basis, it seems quite reasonable and logical to include these stamps as part of the definition of revenue.

Let’s look at yet another set of stamps in the revenue section of the Scott U.S. Specialized, the Consular Service Fee Stamps. One might note immediately that the word Tax is not invoked here. At some point during their period of use, the \$9 denomination was added since that was the fee for the renewal of one’s passport. There were published lists of the fees charged for other services provided by the employees of the Consular Service, which necessitated the other denominations of these stamps. These stamps show proof of the payment for a service and are not postage stamps. Since they were a source of revenue for the government, it seems logical and reasonable to include these stamps as part of the definition of revenue.

How do these latter stamps differ from postage stamps? They certainly function as proof of the pay-

ment for a government service, just that the service that is being provided is from a different government agency. Seems logical and reasonable to me - not baloney.

The intention of my article was that the classes that have been created are a strange mixture of the objects (e.g., postal stationery) and the type of exhibit treatment (e.g., traditional or thematic). Such a mixture is what we also find in baloney. One might wish that the list of classes exhibited the reason and logic that we find in the definition of revenue. And, yes, postage stamps have provided revenue to the government.

Ron Leshner  
Via Email

### **The innovative THAMESPEX**

From my experience as the Awards and Exhibit Chairman for THAMESPEX I discovered that the lack of recognition at the frames is especially detrimental for Novice Exhibitors. After investing sometimes years in convincing fellow stamp collectors to exhibit their material, on the day of the show they find no ribbons attached to their frames, or maybe a Bronze award.

Their exhibit was judged to the same APS standards as all other exhibits—now they might have received another award from some specialist society—AAPE, WE, AFDCS, USSS, etc., but no ribbons are provided and consequently no recognition at the frames.

Now this exhibitor is crushed and that is the end of his/her exhibiting career. The Thames Stamp Club now provides ribbons for all the special awards provided by national societies and groups—as well as ribbons for the THAMESPEX Postal History Award, Frank Marx Award, Most Popular Exhibit Award, Best FDC Award, Best Single Frame Award, Best Honor Class, etc.

The Best Honor Class Award was developed to allow exhibits that had earned a World Series of Philately Gold or Vermeil Award to compete against each other for the Best Honor Class Award. These exhibits are awarded a THAMESPEX Gold and compete for this new special award. This change has accomplished two things for our stamp club: providing excellent exhibits for our show attendees to see, and filling frames that might otherwise be empty, because our members cannot produce new exhibits for each THAMESPEX. Before the change in the rules, exhibits that had received a Gold or Vermeil Award were not allowed at THAMESPEX.

I strongly recommend recognition at the frames. THAMESPEX has 80 16-page frames and is an



**Donald Bourassa** of Norwich, Conn., the winner of the THAMESPEX 2010 AAPE Novice Award, is shown here with his Most Popular Exhibit Award. Take a good look. The award, itself, is truly imaginative!

open show and accepts exhibits from around the country. I promote exhibiting every chance I get and search for new exhibitors. At our show we have a 10 foot table that displays all the exhibit awards that are available, identifying the Society that provided them and how the exhibit can earn the award.

I find that this Awards Table generates a great deal of interest by all show attendees. The table contains all the Society awards, medals, pins, etc., with a description card that is available to local shows. In addition, on the exhibit table are all the special THAMESPEX Ribbons for the Society awards that DO NOT provide ribbons and the Special Thames Stamp Club award ribbons for recognition at the frames.

I feel this is especially important for encouraging the novice exhibitor. Normally the novice exhibitor might be awarded one ribbon or no ribbon only a certificate, but at THAMESPEX this exhibitor, if showing a thematic exhibit, would receive three ribbons on the frames plus be eligible for additional society and Thamespex ribbons. Regardless of what the show medal level was the additional ribbons attached to the frames and the awards provide motivation for the novice exhibitor to continue exhibiting.

Bill McMurray  
mcmurraypnc3@att.net

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PSE population report by grade  
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Scott #	Denom	Condition	10	20	30	40	50	85J	90	90J	95	95J	98	98J	100	100J	Total			
K12	30c on 15c	Used															1			
		NG/RG/D-POG															1			
		OG			1															24
		OGnh			1	11	1	8	1	6	3	1	1	1	1	1	41			

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# Q & A

By Patricia Stilwell Walker

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

Figure 1. **Primary information:** Running heading and page title at top left. Secondary A information in blue shaded boxes [intensified for illustration]. Remainder of text is Secondary B information. Note that cover dates in boxes are placed consistently at top right border of each item.

First Period 1670-1746: Small Circle

Sans serif letters, 13-14mm

1686

DE/21: 14mm x 14.5 mm, top height (D) 7.5 mm, bottom half height (E) 7mm. Dividing line on month/top segment only. Two segment construction likely. Sans serif letters/numbers



Charges for inland letters under the 1660 Act [12 Charles 2, c35] were split into two categories. In the first category, a single letter paid one rate, a double letter two rates, and so proportionately for *pacquets of letters*. As a result, the charge might be any whole multiple of the single rate, with **each sheet of the letter**, however small, paying a separate rate.

IN - abbreviation for 1 in all-written in Dublin

Act of 1660 - 12 Charles 2, c35	
Single rate > 40 miles:	4d
Double rate > 40 miles:	8d
Treble rate > 40 miles:	1/
Ounce rate > 40 miles:	1/4

Manuscript heading of letter: *Dublin 21st of December 1686.*

Addressed as follows:

*These*  
*For Henry Westra[?] Esqr*  
*att Alacka*  
*Neare*  
*Lymerrick.*

Traveled on the Munster post road via Maryboro, southwest to Limerick on the coast a distance of over 100 English miles.

**T**he column in this issue has a slightly different starting point, as the first question addressed came in the form of a more general letter. The writer, AAPE member Robert Martin from Hawaii gave his permission to use it here. Robert was writing about a generic problem that he experienced a few years ago; he shows an exhibit that is primarily aimed to attract new collectors, not just new exhibitors. He was frustrated and discouraged because his feedback was highly critical and aimed solely at how to win a better medal with his exhibit. Robert wanted to know if he should continue to exhibit at all, or if he should enter his exhibit as a non-competitive entry. My an-

swer to him contains a recommendation that will be developed as the second question covered here.

Although not a specific exhibiting “tip” I believe there is an important message for all of us to keep in mind. Here is part of my answer.

**A**nswer: Your question(s) have hit on a couple of my pet peeves in the exhibiting arena and because of that I’m going to give you a long dissertation which covers more ground that your specific questions – please bear with me....

In my experience there are five reasons why someone chooses to exhibit:

1. To compete for prizes
2. To educate – introduce others to a specialty

1695

JA/23: 13 mm x 14 mm, top (D) and bottom half height (E) equal at 7mm. Sans serif letters/numbers



Dated London  
14 Jan. 1695.

Letter begins:  
*I have not time by  
this Post to answer  
your Long letter of  
the 28th  
December...*

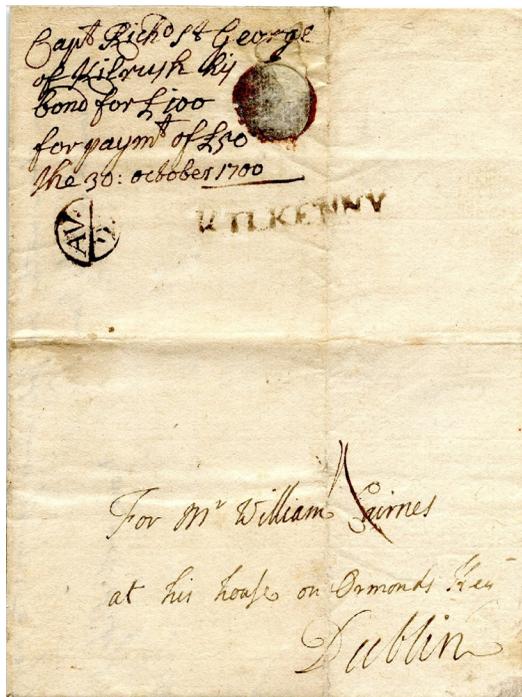
The time for the post  
between London and  
Dublin is 2 to 3  
weeks at this time.

Indistinct London  
Bishop mark on  
reverse.

First evidence of two dividing lines  
Introduction of serified letters

AV/2: Two clear segments of unequal size, both with  
dividing line. Top width (AB) 14mm; height (D)  
7.5mm. Bottom width (AB) 13 mm; height (E) 6 mm.  
AV for August—serified letters.

1700



Town name hand stamps were first used in Ireland in 1698; general  
usage commenced around 1713.

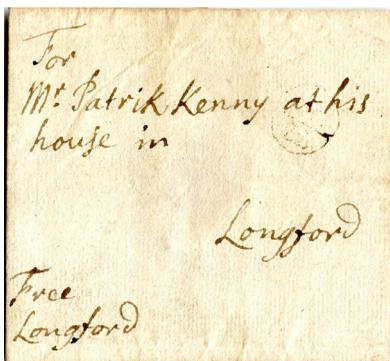
Type with large initial letter -  
**possibly earliest recorded handstamp from Kilkenny.**

A bond dated *the one and thirtieth day of July Ano Domi  
one thousand and seven hundred.*

Kilkenny is on the great Munster post road about 20 miles south west  
of Carlow, the last town within the 2d (40 mile limit) rate district.

1703

SE/22: Month/top segment taller and wider than day/  
bottom segment. Top is 13mm wide and 7 mm in  
height (D) bottom is 12 mm wide and 6 mm high (E).



The free letter system had  
its origins in 1660, the  
Letters Patent appointing  
Henry Bishop Postmaster  
-General included  
directions to allow letters  
to and from the King, and  
the Officers of State, and  
single letters of the  
Members of Parliament,  
for that session only, to  
pass free of postage  
charges.

Sent free of postal  
charges; franked/  
endorsed by the Baron of  
Longford at lower left.

Reduced address panel—incomplete  
docketing with year 1703.

3. To attract others to the hobby (in general) or to  
exhibiting (in particular)

4. To show off one's collection to friends

5. To have fun

1) Because our national shows are geared for com-  
petition, mostly one sees exhibits prepared to excel  
in winning prizes. And unfortunately most judges  
prepare to look at exhibits with a mindset that the ex-  
hibitor wants to win the best possible prize. One can,  
of course, use the synopsis to state that this is not the  
aim of the exhibitor – more on this later.

2) It is possible to create exhibits whose prime  
purpose is to educate that can also do well in gain-  
ing prizes. Usually such exhibits have extra text and

possibly have quite broad scope leading to a some-  
what shallow development. Proper use of headers  
and other exhibiting “roadmap” techniques can assist  
the judges so they are not bogged down in the text  
that the teaching exhibit requires to meet its goals.  
**[This will be developed as the second part of the  
column.]**

3) When exhibiting to attract others to the hobby  
or to exhibiting – the exhibit often will need to be  
simpler and/or pertain to subject matter that is not  
necessarily conducive to winning a top medal. Often  
exhibits with this aim have a lot of humor – some-  
times they are constructed so that they consist of “fa-  
vorite things”.

4) When showing off a collection—using album pages is an easy way to arrange material. Unfortunately, this type of display is often only enjoyed by others who collect the same area because there is no additional information to assist the non-specialist. These days this type of exhibiting is most often seen at the local/club or regional level and not at the national level.

5) We should all be having fun – this is a hobby after all. However what I mean by this category is an exhibit that presents a fun topic – something has major interest to the exhibitor, but is not necessarily serious philately.

There is often the belief on the part of the exhibitor that if he/she is not competing for medals, that he/she should be able to exhibit “my way” – and that is certainly true. However, one also does not have the right to complain about the award level the exhibit receives. That being said, there are many guidelines and suggestions that competitive exhibitors pay attention to, that will also benefit exhibits in the other categories I’ve defined. This is the main reason why exhibits in the categories 2 through 5 should, in my opinion, enter a show competitively.

Exhibits in the categories 2 and 3 will benefit the most from judges feedback – HOWEVER, as the exhibitor, you need to use your synopsis to “prepare the ground” and your verbal questions to make sure that the judges know you are looking for feedback that can help you achieve your goals of education or “promotion” (to use a general term). You also need to make it clear that winning a higher medal is not your primary goal – too many of us, as judges, assume that that is the only reason for asking for feedback. If you start to get that type of feedback – be polite and firm that you want a different perspective.

Exhibits in category 5 are often very pleasing to the non-collecting public and the best reason for entering them competitively is to help the show with its minimum frame count and to possibly be considered for the “People’s Choice” or “Most Popular” award.

As the individual responsible for the exhibits at BALPEX for many years and now for Sarasota National Stamp Exhibition (SNSE), non-competitive exhibits are often invited (and don’t pay frame fees) from judges in the specialty area meeting at the show. Some shows have a category of non-competitive exhibits that have previously achieved high awards (these do pay frame fees). Otherwise one can request to be non-competitive, still pay frame fees and only receive a participation certificate. Shows that need frames may accept your exhibit, but others will prefer to hold frames for competitive exhibits. WSP shows do have a minimum competitive frame

requirement that must be met and are very happy to accept exhibits in categories 2 through 5 competitively.

I think any exhibit that is aimed at education or promotion would benefit from judges feedback best at the frames and verbally which is a consideration when you are picking and choosing your shows and have a travel budget! You might also consider using AAPE’s Critique service with all the caveats noted above so that the feedback you get is “aimed” towards your goal. I say this, because exhibiting has changed a lot in the last five years – with exhibitors allowed to set a purpose/scope for their exhibits that does not fit exactly into any pre-defined category and to be judged on how well that purpose is accomplished. Techniques and styles have also changed with more sophisticated use of computer layout and page design – especially with judicious use of color.

My advice to you would be to bring your exhibit more into the current mode/style, get advice to see if YOUR reason for the exhibit is being accomplished as best it can be – then decide if you are willing to mail it to various shows so that your promotional message gets “out”.

**Question:** Stephen Rose at a recent AAPE Forum asked me to address techniques to help the “too much text” criticism he continues to receive on his exhibit which is a traditionally constructed one : *The 2¢ Stamp of the U.S. 1869 Pictorial Issue*.

**Answer:** Every exhibit has different readers: the judges, the interested fellow specialist, the interested fellow exhibitor who is unfamiliar with your subject, the collector who is not an exhibitor, the general public. Each type of reader has certain needs, many of which are not mutually exclusive, and it is possible to write your exhibit so that all can be satisfied – but it takes some planning.

Before I get into a detailed answer let’s review a few “basics”:

- Do not feel compelled to write complete sentences. Most especially do NOT use phrasing such as “this stamp is” or “this cover is” or even worse – “the top right stamp”... in the last example put the text about the top right stamp underneath or next to the stamp in question.

- Do not waste words writing what we can read from the items themselves. Cover descriptions suffer from this problem a lot – you do not need to state the city of origin if the postmark is easy to read, nor the city of destination also if legible. The judges term for this fault is “parroting”. An exception is if the language being used is not English then translations are in order.

- Do use page headings – both running headings

that delineate the chapter/section of the exhibit and page titles/headlines that tell what is on a specific page. By far and away headings make it easier for anyone, judge to Jane Q. Public to read and follow your exhibit.

### **Information definitions**

Every reader needs to understand what your exhibit is showing and be able to follow the sequence until the end. We will call this **Primary Information**.

In order to demonstrate development of your exhibit topic you need to provide another level of knowledge which we will label **Secondary Information**.

Then there is what I call the “nice to know but not essential to the development” information which we will label **Tertiary Information**. For your exhibit to be easily read by the judges (and hopefully gain the best medal possible) secondary and tertiary information should not be comingled. Actually many of us are pretty good at that.

Problems arise for many subjects because *the amount and possible level of detail in the Secondary Information is broad*. As a quick example: postal history exhibits include information about rates, routes markings, and usages. However, in a well constructed exhibit the Primary Information is only one of these aspects, say “Markings”. Now the Secondary Information needs to first focus on details about the markings but neither the exhibitor nor the judge would consider information about rates and routes to just be “nice to know”.

So it’s not Tertiary – that would be an anecdote about letter content or the recipient. In this case you have ended up with two types of Secondary Information which need to be differentiated. I will call these **Secondary A** and **Secondary B**. Other types of exhibit will have a similar dilemma. In traditional exhibits detailed information about a use of the stamp that reads like “postal history” falls in the Secondary B territory. I’ll talk about themed exhibits later in the column.

**Primary Information:** At a minimum such information is in the title page exhibit outline and in the page headings; both running headings that delineate the chapter/section of the exhibit and page titles/headlines that tell what is on a specific page. Besides the headings, primary information may go into Section Introductions.

**Secondary A Information:** Secondary A information most likely follows the sequence of the Primary information just at a deeper level. This can also go into Section Introductions as it’s especially helpful to put information at the beginning of an exhibit section that applies to all the pages thus avoiding a lot

of repetitious words. It will also tend to be at the top of your pages or differentiated on some way, as with framed text boxes, different fonts, or color.

**Secondary B Information:** This type of information is tied to the material being shown and how much is included depends on what you have on any given page – it’s important that such information is written in a consistent manner and positioned in relation to your material in a logical and consistent manner as well. Similar techniques can be used – such as shading and frames – just make sure that what you choose doesn’t make B level informational text look more important to the reader than A level text. Secondary B information allows you to display a breadth/depth of philatelic knowledge.

Figure 1 shows a page from my single frame exhibit *The Dublin Bishop Mark*. Secondary A information pertains to the marking details and is the blue shaded text boxes. Secondary B information is the rate/route and other markings information and is placed near each cover.

**For any themed exhibit** (thematic, display, postcard, and illustrated mail) besides levels there are two kinds of information that must be included: the thematic storyline and the knowledge information you need to include about your philatelic items, your non-philatelic items (display), or your post cards. The most straightforward way to separate these is to use two distinct fonts. Typically the “knowledge information” is pretty succinct and located closer to the item it describes. For the thematic storyline – you should decide how many levels of information you need: Primary information will go in the headings, Secondary A information is needed for development of the specific aspect of the theme being covered – do you need a Secondary B level of thematic information? This probably depends on the complexity of your theme topic.

A technique that I have seen work well with a themed story line is to write in paragraphs including both Secondary A and B information, however the Secondary A information is picked out in a bold font.

**So what do different readers of your exhibit need?**

When judges give feedback that says you need less text – what they really mean is that they got bogged down because they couldn’t find what they needed to know quickly. Judges are of necessity forced to speedread – thus the techniques you choose should facilitate that. So what do judges “need to know”? Judges need to be able to grasp your primary information quickly and easily and not get confused if they skim read or skip pages; they also need to be able to identify Secondary A text to assess de-

velopment. Typically Secondary B information is read selectively to evaluate knowledge and Tertiary information is ignored. You create problems for the judges if you have chosen a technique such as the framed text box for Secondary A information, but then include text that really is Secondary B related. The problem most of us face is that we are so close to our topics we often do not distinguish these two very well. Having a less informed reader look over your exhibit can help a lot in this regard.

Although your fellow specialist may just go to your exhibit to admire specific items that you own, a logical sequence makes them easy to find. They will also be interested in all the Secondary information, both A and B.

An interested reader must first be attracted to your exhibit by the title page. He/she can then be depended upon to read most of the pages – as long as they are interesting to the non-specialist. Such readers will be less bothered by lack of separation of Secondary A and B information, because they don't need to speed read. I have given you credit for having separated out the tertiary information, so where do you put it? Some will say that you should just omit it entirely; however often this is the kind of extra little fact or amusing anecdote that makes your exhibit approachable and attractive to the general reader and I, personally, am in favor of leaving this on your pages – just not where it gets in the way of the speed reading judges. Two possible techniques: using a third font – or a smaller point size of your main font; putting such text at the bottom of the pages (not always suitable based on your layout).

#### **Educational and Promotional exhibits**

Reverting to the first question/answer in this col-

umn, where do educational and promotional exhibits fit with the above definition of information types?

An exhibit that wants to educate needs more explanations – if space for words is a problem, your choice might be to eliminate a lot of Secondary B information and expand the details you include in Secondary A. This has the effect of keeping the focus of the exhibit on the primary topic. Some judicious headlining and text separation – avoiding dense blocks of text will go a long way to help the judge to speed read.

A promotional exhibit is inviting the reader to be interested enough about the topic being shown to want to collect it also or at least to find out more. You absolutely still need Primary Information – because a confused reader will give up! Secondary A information will be at a higher level and possibly written specifically for the non-collector reader – certainly for the non-specialist reader. Secondary B information should most likely be minimal because it would confuse and Tertiary information if available should be celebrated!

So will educational and promotional exhibits score super well with judges? Probably not because you will be sacrificing points in the knowledge area (promotional) and development points (educational and promotional) areas. However using the disciplines described here will make such exhibits achieve their goals of education and promotion even if they don't win a gold medal!

**In summary, whatever decisions you make about write-up techniques, one factor will go a long way in assisting you to achieve the results you want and that is consistent application of your chosen method(s).** ☐

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Denise Stotts  
Director of Conventions,  
Meetings & Awards

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

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# C.G.



## Preparing Exhibits

By Steve Zwillinger

steven.zwillinger@gmail.com

At one time a while back I showed an exhibit which, prior to my seeing it in the frames on the show floor, I liked. You see, when I looked at it in my frame in my living room I looked at it from too narrow a focus. Was it complete? Yes. High Challenge Factor? Yes. Items described correctly and knowledge shown? Yes. Appealing? Definitely not!

There was one significant thing missing from the exhibit: a story. Narrative. A good treatment. The exhibit looked like a catalog listing. Figures 1 and 2 are the first two [double size] pages of this one-frame exhibit *Forgotten Revenue Paper: Indian Hundis of Edward VII 1903-1910*. These two double pages are one-quarter of the exhibit. Imagine 6 more pages of gray and purple rectangles without a structure to pull all the material together. The viewer could not understand what was presented in any way other than seeing an assortment of what material exists in this obscure area of philately. I certainly did not make it easy to a viewer to be interested in the exhibit. I showed this exhibit in 2009 and do not anticipate ever showing the exhibit in this form again.

The lack of any reason for a viewer to look at the exhibit is what made it an ugly exhibit. On its own, as single individual pieces, the material can be interesting. Too much of the same thing – without a good way of presenting the material so there is a reason to look at it – makes the exhibit ugly. Truth be told, the exhibit was so unattractive I did not want to look at it. Eight double pages of the same unattractive monochromatic grey rectangles without a good reason to look at it is an ugly exhibit.

Other exhibitors have been able to turn what might have been a philatelic design or appearance liability into an asset. Dickson Preston has an exhibit titled *Purple Horrors: U.S. 3¢ Commemoratives 1904-1945: Uncommon Uses of Common Stamps*. It's a great exhibit and fun to read. There's a story line complete with introduction and ending. There are

# There really a

Forgotten

This exhibit shows the Edwardian Hundis issued in the brief seven years of Queen Victoria's reign, an Indian fiscal instrument that is a cross between a postal order, a check, and a receipt, used for the payment of goods, or a combination of factors. Technically, it is a receipt for the goods in the order. As with all British Indian legal documents, Hundis were used for the payment of tax that varied with the size of the transaction. All printed Hundis were issued in the same denomination over time. Generally, users turned the Hundi vertically and then wrote the amount in the upper right hand corner.

The Hundi Revenue Paper was first issued during the reign of Queen Victoria in 1858. It was printed in Type 2 in which the Hundi denomination is printed in the upper left hand corner and the amount of the denomination in the upper left hand corner. These Victorian p



Type 2 Eight Anna Victorian Hundi with denomination printed in the upper left hand corner. This design did not continue past

great postal history items that make you ask (as we do with so many good exhibits) “Where did he get that?” Figure 3 is the title page of exhibit and Figure 4 is a page from Preston’s exhibit addressing different hues of purple. It too is an interesting page.

Look at the difference between his title page and mine. Dickson’s first words are “Purpose: Develop an interesting story ...” Great! That’s a desirable goal and has the benefit, when accomplished, of engaging

# aren't any ugly stamps — just ugly exhibits

## Victorian Revenue Paper: Indian Hundis of Edward VII 1903-1910

ten-year period between the long reigns of Queen Victoria (reigned 1837 - 1901) and George V (reigned 1910-1936). A Hundi is a check, a bill of exchange, and a promissory note. Hundis can be payable to one's self, to a third party or parties, on a given date. Technically, a Hundi is an unconditional order made by a person directing another to pay a certain sum of money to a person named on the instrument. Hundis were not enforceable by a court unless the proper tax was paid. The use of official Hundi paper was a convenient way to pay the taxes. Hundis were on grey to blue-grey watermarked paper roughly 219 x 130 mm in purple ink. The paper fades to dull grey brown color with age. The paper was written across the width of the paper.

Hundis were issued during the reign of Queen Victoria and were issued in two types: Type 1 in which the Hundi denomination is not printed in the upper left hand corner and Type 2 in which the denomination is printed in the upper left hand corner. By the time of Edward, type 2 Hundis were no longer prepared so all Edwardian Hundi Paper does not show the denomination in the upper left hand corner. These papers were precursors to the Edwardian issues.



Figure 1:  
Title page  
of boring  
Hundi  
exhibit.

← Type 1 Eight Anna Victorian Hundi with no denomination in upper left corner. The model used for Edwardian issues.

on in  
st Victoria. →

the reader. What was my goal? The first words are “This exhibit shows the Edward Hundis...” That’s a little different. “To show.” To what end? I didn’t say. Why should a viewer want to look at this? How did I reach out to engage them? What story did I want to tell?

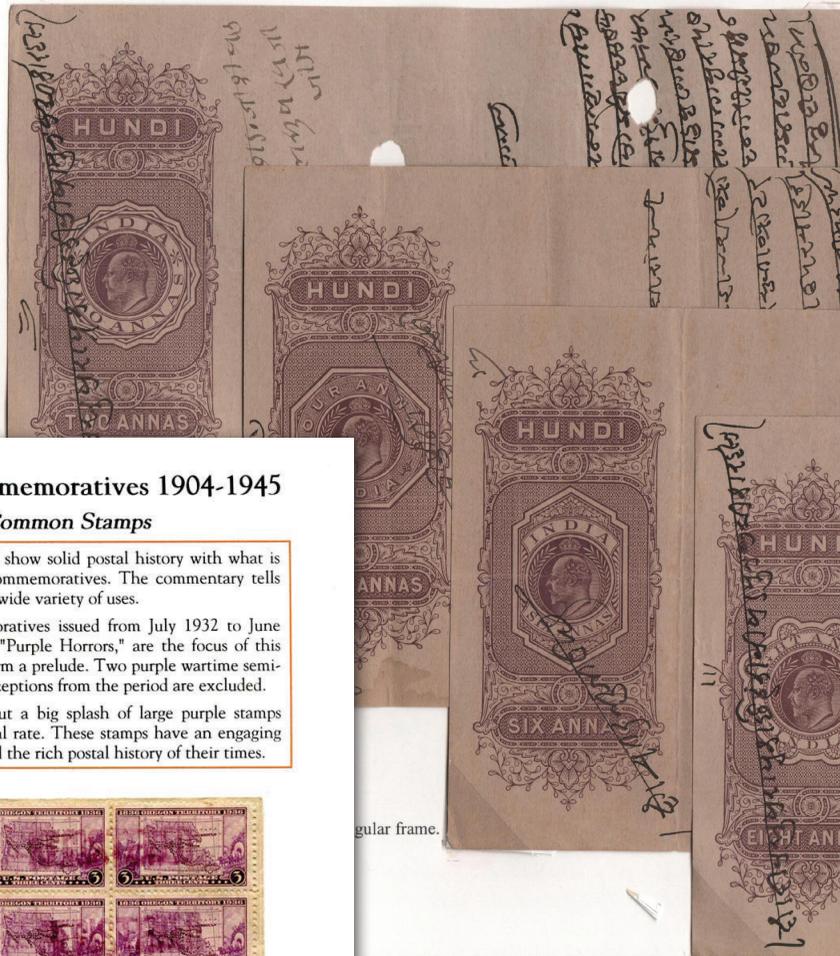
Well, it’s not clear why a viewer would want to look at this; I didn’t reach out to engage the viewer and I didn’t have a story. I said ‘Here they are; come

look at them.’ This could have been, and can yet be, interesting. But this version wasn’t.

I didn’t tell a story; Dickson did. I’d rather see his exhibit than mine even though mine is in my area of specialization. Don’t make the mistake I made. Be interesting.

Make your exhibits engaging so you can enjoy them and be proud of them and want to show them to others. You can’t tell it from what I’ve shown here,

Hundi paper was issued through licensed revenue stamp vendors, official stamp offices and imperial sub-treasu



### Purple Horrors: U.S. 3¢ Commemoratives 1904-1945

#### Uncommon Uses of Common Stamps

**Purpose.** Develop an interesting story line and show solid postal history with what is ordinarily regarded as common material, 3¢ commemoratives. The commentary tells the story of the stamps, while the covers show a wide variety of uses.

**Content:** The sixty-eight purple 3¢ commemoratives issued from July 1932 to June 1945, which collectors at the time derided as "Purple Horrors," are the focus of this exhibit. Three earlier purple 3¢ special issues form a prelude. Two purple wartime semi-commemoratives and the four 3¢ non-purple exceptions from the period are excluded.

**Importance:** There is something exciting about a big splash of large purple stamps spread across an envelope to pay a higher postal rate. These stamps have an engaging quality, displaying both the political context and the rich postal history of their times.



Seven Purple Horrors – 15¢ registration, 3¢ return receipt, 3¢ letter – 1936.

**Structure:** The issues are shown in chronological order with chapters arranged to show the beginnings, development, formats, hues, and backgrounds of our purple horror commemoratives.

Chapters	Stamps Issued
Ancestors and Birth .....	1904-1932 5
Purple Horror Takes Shape .....	1932-1933 7
Purple Horror in Final Form .....	1934-1937 24
Purple Horror in Varied Hues .....	1937-1940 27
Purple Horror Declines .....	1941-1945 9

**Highlights:** Mats flag items with particularly unusual or entertaining features.

Figure 3: Title page for "Purple Horrors."

but the development of Indian promissory notes (Hundis) and how they were taxed and how the taxes were paid is a pretty interesting subject – even if the stamps are not colorful. One day I will redo my exhibit. Until then I will keep it hidden.

I am on the way to a happy ending. Six years after showing this Hundi exhibit I showed a multi-frame

exhibit of Indian Revenue Stamps of Edward VII. It was a better exhibit and material. It too suffered from the same failure; it was almost a type listing of what stamps exist in this area with the exhibit showing stamps and their use. My colleague Liz Hisey challenged me to do better and to find, as she described it, 'the golden thread that pulls it all together.'

**ue Hundis**

ries. They were frequently cancelled by punching a hole through the document.

Revenue fees were generally one anna (one sixteenth of a rupee) per hundred rupees of the value of the transaction.

Hundi Denomination	Transaction Limit
2 Annas	200 Rupees
4 Annas	400 Rupees
6 Annas	600 Rupees
8 Annas	800 Rupees

Figure 2: Second page of boring Hundi exhibit.



Figure 4: Engaging page from “Purple Horrors.”

17 September 1937

### The Purple Horror in Varied Hues 1937-1940

To increase the collector appeal of our stamp program, Farley decided to vary the purple colors of our commemoratives. The Bureau brought in brightly colored purple stamps from around the world to use as models for our own commemorative issues, resulting in 26 new stamps in a variety of hues from bright red violet to dark purple.

**Founding the Nation: The Constitution**

The Sesquicentennial Commission originally asked for a 12 stamp series, but Farley whittled them back to 3. Roosevelt himself chose the bright red violet color for the first stamp. The result was regarded as “one of our most beautiful stamps ever.”

Registered to Colombia – Seven copies – 2x3¢ letter to the Postal Union of Americas and Spain, 15¢ registration – 1937.

**Hues of Purple.** In general English usage “purple” means any mixture of red and blue. This usage covers the whole range of stamp colors seen in this exhibit. The four main hues of purple are:

Lilac. More red, light			Violet. More blue light or dark
Red Violet. More red, dark			
<b>Purple.</b> Equal red and blue			

Stamp color names in this exhibit are from Johl's *U.S. Commemorative Stamps of the 20th Century*.

Based on the unfortunate 2009 single frame exhibit, the better (but not great) 2015 multi-frame exhibit and Liz’ comments and challenge, the next time I show this material it will be titled something like “The Price of Empire: How the British Raj Raised the Money to pay for the Civil Administration of India” which will include both revenue stamps and the

Hundi documents as part of a larger story about the ways in which documentary taxes were assessed in India. I will be looking at exhibits of American Civil War revenue issues to see how other exhibitors have treated a similar exhibiting subject. It makes me interested – a good sign in making an exhibit interesting to others. ☐



# Provisionals: A Follow-up

By Ronald E. Leshner

Provisional tax stamps are complicated. I have written about the 1942 cigar tax stamps twice and each time I get an email from Hermann Ivester that I have not gotten the story right in all the details. In my last column I cited Ivester's follow-up work on these stamps and why no Class A stamps of the new stamps were printed. But it has been pointed out that I did not get the story correct for the Class B stamps.

So hopefully, I can now elucidate the story of the continued use after November 1 of some of the old series 112 Class B stamps. Ivester quite correctly points out that the tax rate did not change. It remained \$3.00 per thousand cigars. So the price that cigar manufacturers paid for Class B stamps remained the same.

In a private communication Ivester indicated that he had examples of the old Class B stamps used after November 1, 1942 and therefore these stamps were not provisionals. The stamps before November 1 would have been used for cigars selling for more than 5¢ apiece but not exceeding 8¢. But after November 1 the story becomes a little more complicated than I think either Ivester or I have written.

Imagine that I am a cigar manufacturer in early 1942. And suppose further that I am marketing my cigars at a retail price of 6 cents per cigar. Prior to November 1, 1942 these are Class B cigars and are subject to the tax of \$3.00 per thousand. I have paid 15¢ apiece for each of the stamps that go on my boxes of 50 cigars.

I have an inventory of these 50 Class B cigar stamps remaining in my factory on November 1. Ivester notes that the tax rate did not change, so there is no government assessment of the stamps that I have on hand. So there is no provisional use of these stamps. These stamps retain the underlying tax payment of 15¢.

Even so I am no longer able to use my excess inventory of 50 Class B cigar stamps. Why not? The cigars that I manufacture are no longer Class B cigars. Since they retail at 6¢ per cigar, my old Class B cigars are the new Class C cigars (retailing at over 4¢ but not exceeding 6¢)! Confusing?

I am now baffled about the use of the term Provisional. Until now I have thought of applying this

beguiling term to only those stamps that are being used because the monetary value has changed, with or without a printed surcharge. Can we not also apply the term Provisional to the use of a given stamp when its use can only be on a different product than on which it was originally intended?

As I look through my collection of Series 112 cigar stamps, I ponder what it would take to put together a one frame exhibit. But even more, how would I treat this complex subject. Each stamp's cancel determines what it was used on and exactly what amount of tax was paid.

We also have many of the old Series 112 stamps without cancel or without a legible cancel. For example, I have not seen the stamps for packs of 5 or 10 cigars with a cancel. Therefore on the uncanceled or the illegibly cancelled stamps there is no hope at determining what class of cigars or the tax rate. My head begins to ache at the challenge of putting together an intelligible exhibit of the Series 112 cigar stamps.

The old Series 112 cigars are a complex situation to be sure because Internal Revenue apparently chose to continue to use the old Class A and Class B stamps without any sort of overprint. Twenty-five years earlier there was a tax increase on playing cards. Internal Revenue sold the 2¢ (Scott RF3) stamps to the playing card companies for 7¢.

Whether at government instruction or not (searches for government directives has not yet turned up anything) the playing card companies all created a combination cancellation and/or surcharge to show the public that the tax had increased on the cards. The October 4, 1917 increase resulted in Scott numbers RF5-10. There remain quite a few unlisted surcharges that dealers and auction houses list as "RF5 variety" and there are varieties of RF11 and 12 that seem to stretch those listings as well.

On April 1, 1919 the tax was increased to 8¢, resulting in RF14-15 and some varieties of RF11-12 and some additional varieties of RF14. All of this transpired before the Bureau overprinted RF3 to produce the 8¢, Scott RF16. The complexity of these provisionals rivals that of the Series 112 cigars. The traditional listings in Scott with all their omissions contributes to this complexity.

The list of provisionals that turn up in the cancellations does not end here. The 1917-1919 period is replete with provisionals of the manufactured tobacco categories because of the combination of tax increases and the overloaded capacity of the Bureau

of Engraving and Printing to either overprint the old stamps or to produce new designs. The same is true of the beer stamps. And all of these require as much study as the Series 112 cigar stamps to collect intelligently. ☐

## What's New?

All committee people, officers, directors of services: If you have news or information of any kind that needs dissemination, be sure it gets into *TPE*. Send to the editor at: [Editor@aape.org](mailto:Editor@aape.org)

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P.O. Box 320997, Los Gatos, CA 95032-0116

For additional information, please visit our website [www.filatelicfiesta.org](http://www.filatelicfiesta.org)

# Points and the Need for Training

By John M. Hotchner

As readers of this journal know, I am not a cheerleader for use of points. But it appears they are coming, and that being the case, the need for training in how to use them is manifest. A recent experience at a regional show using non-APS judges makes this case for me. I had three one frame exhibits in the show. Here are the points results from the two judges:

Category & points	Exhibit 1		Exhibit 2		Exhibit 3	
	Judge #1	Judge #2	Judge #1	Judge #2	Judge #1	Judge #2
Story (30)	25	20	26	20	27	24
Originality (10)	8	5	8	8	10	8
Philatelic Content (20)	17	20	18	20	18	18
Condition (10)	8	10	9	10	10	10
Knowledge (20)	17	20	15	20	10	20
Presentation (10)	8	10	8	10	7	2
<b>Total</b>	<b>83</b>	<b>85</b>	<b>86</b>	<b>98</b>	<b>82</b>	<b>82</b>

Only one judge provided comments: The highlight was for exhibit 2. Judge 1, who gave 15 points for knowledge, said “Amazed by the information presented and where one would search to find it.”

While I am certain that the judges were conscientious, and marked ‘em as they saw them, it is amazing to me how different the perceptions of these two gentlemen were. It is clear that these two judges could not have consulted with one another “at the frames”. It is equally clear that they had very different ideas of what the evaluation categories meant and how they should be marked. And it appears that one saw things the other did not, or vice versa. Perhaps APS judges would do better. Perhaps not. The lesson is that points for all the positives put forward on their behalf are subjective - sometimes maddeningly so. How does an exhibitor take away anything useful from these marks?

As a matter of interest, Exhibit #1 is a new one frame exhibit, not yet shown nationally, and I evaluate it at about a solid silver. Exhibit 2 is a consistent solid gold, and has been since it was first shown several years ago. Exhibit three is what I call a Fun Exhibit, which is intended to entertain, and though it contains some solid philately, it would get a national certificate.

## Youth Champion of Champions Report Vesma Grinfelds

For the first time, the AAPE’s Youth Championship will be held in conjunction with the APS Stamp Show. The culmination of the exhibiting season has found a permanent home and the event will take place annually in August. The scheduling is wonderful as it is more likely that the contestants and their families might be able to attend the event.

Therefore, make note that the qualifying period for this year’s Championship has been extended to June 30 (from March 31). In the future, the qualifying season will be July 1 – June 30.

The qualified exhibits have been determined as the season ended June 30 to coincide with the adult Champion of Champions qualifying time period.

There are two new features this year:

- An “evaluation form” has been developed which will be used. Since the competing exhibits will NOT be receiving awards for medal levels, the evaluation form highlights what the jurors like about the exhibit and suggestions on how the exhibits can be improved.

- It is hoped that the two YPLF fellows will become involved with the Championship. It should be a positive learning experience for the Exhibiting Track fellow to “shadow” the Jury and listen to their thoughts and suggestions. Hopefully, the “Writing Track” fellow will observe the Championship and express his opinion for all of us to enjoy!

# As I see it....

## Now, How About You? By John Hotchner

### Survey Forms

**H**otels and restaurants do it. Retail stores and even gas stations do it. Why shouldn't stamp shows? I'm talking about Guest Survey Comment Cards, such as the one shown here. For those running a stamp show the information to be gleaned can be of critical importance in planning for the next event. Some few shows already do this (NAPEX for one), and they swear by it.

Half sheet versions on plain photocopy paper are adequate, and a stack of them on your give-away table, or handed to each person who registers will do the trick. Provide a box for folks to deposit completed survey, but also give an address to mail them should the respondent want to provide thoughtful comments after the show.

What to ask? I would suggest these questions:

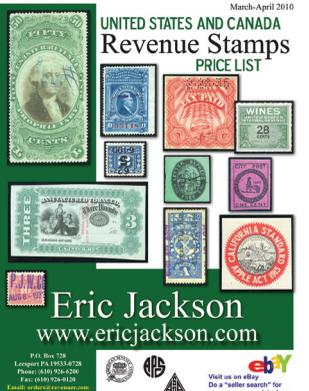
- What day and time did you arrive at the show?
- How far did you travel to visit?
- First time to visit this show?
- If so, how did you hear about us?
- If not, what year did you start coming to this show?
- Did you look at the exhibits?
- If so, did you enjoy them?
- Did you visit the dealer bourse?
- If so, did dealers have material you wanted?
- If not, what would you like them to have next year?
- Are there any amenities missing from this show that you would like to see next year?
- Did you visit and purchase from the USPS booth?
- Any problems, or suggestions, for next years' show?
- Would you like to be contacted about joining our stamp club?

Of course, you can add or subtract questions according to what information you want. A key, though, is to start with easy and non-controversial questions so that the person filling out the survey gets invested in answering before getting to the harder questions.

Invite the respondents to provide name and address, but don't make it a requirement. And invite them to use the back of the form for more extended comments if they wish.

In evaluating the response, keep in mind that you should not be discouraged by criticism. It is axiomatic that happy people generally don't fill in these forms.

But sincere efforts to identify where your attendees come from, and problems in need of resolution can pay major dividends.



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# BALPEX 2015

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**September 4, 5, 2015 10:00 AM – 6:00 PM**

**September 6, 2015 Sunday: 10:00 a.m. – 3:00 p.m.**

**Exhibit Form and Prospectus Available From:**

**The Baltimore Philatelic Society**

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**email [balpex@verizon.net](mailto:balpex@verizon.net) or visit [www.balpex.org](http://www.balpex.org)**

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245 Shawan Rd. • Hunt Valley, MD 21031

410-785-7000

**BALPEX IS A  
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# SESCAL 2015

**Hilton Los Angeles Airport (LAX) Hotel**

5711 West Century Blvd. • Los Angeles, California 90045

**Howard Green, Exhibits Chairman • [howbetgren@aol.com](mailto:howbetgren@aol.com)**

**Fri. & Sat., Oct. 2 - 3, 10 am - 6 pm**

**Sunday, Oct. 4, 10 am - 4 pm**

*Free admission and \$9 reduced-fee validated parking. The SESCAL hotel rate is \$91.00 per night, single or double occupancy, plus local taxes and fees.*

**The SESCAL theme**  
**“Lunar New Year of the Ram.”**

The show cachet will  
celebrate the theme.

**A World Series of Philately show will host:**

The China Stamp Society

The International Society for Japanese Philately, Inc.

A 40 dealer Bourse

Regency Superior Auction

Youth & Beginner Area

Awards Banquet Oct. 3 at 8 pm

The prospectus for exhibitors is  
available at our website [www.sescal.org](http://www.sescal.org)

**Show Chairman: Carl Shaff II**

**Email: [c2shaff@aol.com](mailto:c2shaff@aol.com)**

**Phone: (760) 245-3507**



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The Michael Manning F.R.P.S.L. Collection of Indian Postal History 1681-1840,  
The Richard Bennett Straits Settlements 1867-1941, Federated Malayan States, Malayasian States,  
North Borneo and Sarawak,  
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## Help Wanted: Apply Within

**F**or some time we have experienced a shrinking pool of APS accredited philatelic judges. With more than 30 WSP exhibitions to support with five or more judges each, our pool of less than 100 is stretched thin. The attrition rate has been twice the recruitment rate for nearly a decade. Some think that we are already in crisis.

Certainly if the informal comments are to be believed, 2016 is liable to see retirements increase as our judging population ages another year. Lately I have had personal reminders that at age 70, parts begin wearing out, and the rigors of being on my feet on concrete floors is often more than I care to bear.

So we (the exhibiting community and specialist societies) need to look around at our colleagues and do some serious recruiting for philatelic judges, or we can stand by and watch the collapse of competitive exhibiting. Sounds extreme? I think not.

So what should we be looking for in our potential recruits? From my experience, here are five traits that usually predict success.

1. An attitude of service: the recognition that we all owe a great debt to those who came before us to carry on the framework of exhibiting and collecting that has provided us so much pleasure and a willingness to repay that debt through service to the hobby.

2. A thirst for knowledge: an interest in learning more coupled with the humility that there is always more to learn from every situation and every person.

3. A desire to coach: not the process of teaching to impart knowledge; but instead, the process of identifying obstacles that keep an exhibitor from reaching their goals, and being able to formulate ways within the exhibitor's power to overcome those obstacles.

4. The ability to communicate: the logical organization of thoughts and the ability to articulate clearly and concisely in both written and oral forms.

5. A blessing of tact: Intellectual honesty tempered with the sensitivity to others' feelings. We become quite attached to our collections, and no one truly appreciates having their baby called ugly, even if that is an honest assessment.

After these five traits come some other things that would be helpful: the physical stamina to do the judging, the time to prepare and a schedule with the time to perform, and the financial means to spend \$1000 or more of your own money (tax deductible) every time you accept an assignment.

Notice that the list does not have anything to say (so far) about philatelic interests. The ideal recruit has been collecting in many areas for 20 years or more at some depth and has exhibited with gold medal success in several different formats.

Our problem is that few such people exist. Most judges come from collecting a specialty area – and that is okay as long as they have the five major traits. We need accredited judges with specialties, and our juries try to bring a range of specialties to every exhibition.

So who do you know that fits the profile? Perhaps you think you might fit most of it. Why not go to the APS web site [www.stamps.org](http://www.stamps.org) under “Judges and Judging” and download the forms to become an apprentice philatelic judge.

Apprenticeship takes time (four assignments spread over one or two years), so you need to begin this soon. Email me if you have any questions. Apply within, and do it now. 

## Caught on Film...

**Building up to the bigtime again:** Here is the new venue for the ever-growing OKPEX, the Oklahoma national stamp show—and a shot of a portion of the busy bourse on Friday afternoon, June 19. The Sheraton Hotel at the Reed Conference Center.



# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **SEATTLE PHILATELIC EXHIBITION, Seattle Wash. September 11–13, 2015**

SEAPEX 2015 will present its annual exhibition at the Tukwila Community Center, located just north of the SeaTac Airport at 12424 42nd Avenue South, Tukwila, WA. This will be our inaugural year as a World Series of Philately (WSP) national exhibition. The show will offer 160 frames of exhibits and more than 25 stamp dealers. All exhibit classes and divisions are welcome. Fees are \$30 for one- and two-frame exhibits and \$12 per frame for multi-frame exhibits of three to ten frames. Youth exhibits are \$5 per frame. Exhibit prospectus and entry forms are on the show website at [www.seapexshow.org](http://www.seapexshow.org), or from Lisa D. Foster, Exhibits Chair, 27111 167th Pl SE, Suite #105-114, Covington, WA 98042. The deadline for exhibit entries is July 24, 2015. The show hotel is the Residence Inn Seattle South/Tukwila. They offer a reduced room rate during the show and provide free shuttle service to and from the airport and the show venue.

### **THE 2015 OMAHA STAMP SHOW Omaha, Nebraska September 12-13, 2015**

The Omaha Philatelic Society's annual at Metropolitan Community College, South Omaha Campus, 2909 Edward "Babe" Gomez Ave, Omaha, NE. The venue has free parking, air conditioning, and carpeted show room. The WSP show will have free admission and will feature a variety of dealers from around the country with up to 130 frames of competitive exhibits. Saturday night will feature the unofficial Fort Hardstuff dinner and there will be a Sunday morning awards breakfast. More details and entry forms can be found and downloaded easily at [www.omahaphilatelicsociety.org](http://www.omahaphilatelicsociety.org). A show hotel with special rates will be announced shortly. Exhibit chairman Mike Ley can also be contacted at [giscougar@aol.com](mailto:giscougar@aol.com) for any additional questions or entry forms.

### **67th GREATER HOUSTON STAMP SHOW September 18-20, 2015 Houston, Texas**

The Houston Philatelic Society once again invites exhibitors to its annual GHSS show at the Humble Civic Center, 8233 Will Clayton Parkway, Humble TX 77338. We welcome 2-10 frame adult exhibits, single-frame exhibits (including the popular single-frame color competition—this year the color is green, and youth exhibits. There will be over 1200 pages of exhibits. There will be a limit of 15 single frame exhibits. Due to the recent popularity of the single frame color exhibits, anyone interested in showing a single frame exhibit should apply as soon as possible. The exhibits will be judged by American Philatelic Society accredited judges and will compete for five different medal levels. In addition to the medals there will be various special awards including the Grand and Reserve Grand awards. The Texas Stamp Dealer Association's and the National Stamp Dealers' Association's "Most Popular Exhibit Awards"—for multi-frame and single-frame exhibits respectively, will be voted on by the public attending the show. The entry deadline for exhibits is August 1, 2015.

The show features 30+ dealers, a floor auction by Sam Houston Philatelics, a USPS substation, society tables (e.g. the Texas Philatelic Association), one of the largest Beginners' Booths in the country, and a full program of seminars and society meetings on Saturday.

For more information on the show and on exhibiting, please visit our website at [www.houstonstampclub.org](http://www.houstonstampclub.org). You can download the Exhibit Prospectus at the site. If you have any questions about entering exhibits in our show, or about exhibiting in general, you can contact the Exhibits Chairman, Ron Strawser, at [strawser5@earthlink.net](mailto:strawser5@earthlink.net) or at P.O. Box 840755, Houston TX 77284-0755.

### **MILCOPEX 2015 • Milwaukee, Wisconsin September 25-27, 2015**

All exhibitors are invited to participate in Milcopex 2015, Wisconsin's national level stamp exhibition, at the Crowne Plaza Milwaukee Airport, 6401 So. 13th St., Milwaukee, WI. Milcopex prides itself on

encouraging new exhibitors and new exhibits. Milcopex welcomes all classes and levels of philatelic exhibits, from youth or novice exhibits through the most advanced, championship-level displays, and from the mainstream to the esoteric. The exhibitors prospectus, as well as other information about the show, is available on our website, [www.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).

### **INDYPEX Indianapolis, Indiana • October 2-4, 2015**

A national WSP show at Indianapolis, Indiana, at the Hamilton County Fairground & Exhibition Center, 2003 Pleasant Street. 170 plus 16 page frames at \$12.00 for multiframe exhibits, Single frame exhibits at \$25.00. Youth free. Limit 12 single frame exhibits. Free parking, \$2.00 admission fee. Awards banquet Saturday night, 35-plus dealer bourse, door prizes, youth activities center. INDYPEX welcomes all types of exhibits within the new APS scheme of Classes and Divisions. Deadline for exhibits is Aug. 24th. Information about the show is on the Internet at [www.indianastampclub.org](http://www.indianastampclub.org)

### **CUY-LORPEX '15 Cleveland, Ohio Area October 24-25 2015**

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 24 and 10 a.m. to 4 p.m. Sunday, October 25. Location -- Rocky River Civic Center: Memorial Hall, 21016 Hilliard Boulevard, Rocky River, OH 44116. Exhibit prospectus available by e-mail request to [cuyloreclub@gmail.com](mailto:cuyloreclub@gmail.com) or USPS mail to Cuy-Lor Stamp Club, Exhibit Chairman, P.O. Box 161064, Rocky River, OH 44116.

### **FILATELIC FIESTA 2015 November 13-15, 2015 San Jose, California**

The San Jose Stamp Club will present its annual Filatelic Fiesta exhibition and bourse on the weekend of November 13-15. It will be held at the Santa Clara County Fairgrounds, 344 Tully Road, San Jose and feature 170+ frames of exhibits and over 30 dealers.

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

### **THAMESPEX 2015 October 18, 2015 Waterford, Connecticut**

The exhibitors' prospectus is available for THAMESPEX 2015, the Thames Stamp Show, to be held at the Clark Lane Middle School, 105 Clark Lane, Waterford, CT 06385. The show is sponsored annually by the Thames Stamp Club of New London County. The show will have 80 16-page frames for competitive exhibits. Exhibit prospectus available by e-mail request to [mcmurraypnc3@att.net](mailto:mcmurraypnc3@att.net) or by USPS mail to Bill McMurray, P.O. Box 342, Westerly, RI 02891. More information is on page 4 of this issue of *TPE*.

#### **IS YOUR SHOW MISSING FROM THESE LISTINGS?**

We encourage show committees to send us their complete show information soliciting exhibit entries. Please send it in a MS Word file—NOT a PDF file, please. Exhibitors: most shows now have their entry forms available for free download from their websites.

Email: [Randy\\_Neil@neilmedia1@sbcglobal.net](mailto:Randy_Neil@neilmedia1@sbcglobal.net)

# Ask Odenweller

Robert P. Odenweller



## Preparing for New York 2016 and Elsewhere

If you've applied to exhibit at New York 2016, pretty close to the time you read this you should know whether or not you have been accepted.

In the past few months, I've heard quite a few questions from exhibitors new to the international scene, and would like to share a few thoughts that might help improve the final results for their exhibits. Most have been active showing their material nationally in eight or ten frames, but with no F.I.P. track record they will have to start with only five frames, or 80 standard-sized pages. I've given a full story of how that restriction came into being in these pages, so needn't repeat that now. We just have to live with it.

Making the most of downsizing is the key. Successful larger exhibits have an identifiable body, with all parts contributing to its unity. The idea of just chopping off a part is likely to be the same as amputating a leg or other vital part of a person's body. It's easy to say "just leave off the more modern issues at the end of the exhibit" and in some cases that may be enough. Still, the remaining pages may seem to leave unanswered questions. The "Treatment" is likely to suffer, and that's the most likely place for many exhibits to lose international points.

Other advice may be to "just show the good stuff." This can lose focus quickly, and could look like a stockbook full of expensive or difficult-to-find material. Again, it needs cohesion as an "exhibit."

In each case, the best enhancement of the exhibit is to remount it entirely, and to make a complete exhibit of the smaller version. I hear groans every time I say that. Those who do follow that suggestion usually find that it pays dividends. By concentrating on creating the smaller entity, features that may have been glossed over in the larger exhibit can come into their own. New "Personal Study and Research," which is a part of the criterion that is worth 35 points, might now be worth highlighting, to gain an extra point or two.

But before rushing to remount, go to as many shows as possible, with the specific idea in mind of looking at how the successful exhibits handle material similar to yours. Shamelessly, steal the ideas you like. Create your own exhibit's "personality." Try not to copy everything that another exhibit does, since that might be right for it but not for you, even if it's close to the same subject. Avoid being seen as a copycat. It could be that some of

your old pages will not need to be replaced, but be sure that they and the new ones do not show differences in color, typeface choices or simply wear. Such appearances give signals that you really don't care.

As soon as you have decided on how you want to proceed with mounting the new exhibit, get to work right away. There will be shows leading up to New York and many of them will be looking for exhibits. Trot the new one out, and see how the judges react, particularly if you have F.I.P. qualified judges on the panel. Be prepared to remount again if they have valid suggestions. This is no time to give up working on it. Yes, it could be a lot of work, but the results will likely be worth it.

I've been told that next year's Aripex, in Phoenix, will have at least one F.I.P.-qualified judge. There are likely to be others. They will be your best source of what matters at the F.I.P. level.

### Up from Five to Eight

Some exhibitors will have passed the magic F.I.P. Large Vermeil threshold (85 points or more) with five-frame exhibits recently. Those exhibits will be entitled to show in eight frames at their next F.I.P. competition. Similar problems await the exhibitors of these exhibits, but in the opposite direction. And be aware of the "loophole" at the end of this article; it might help some exhibits.

The scope of the exhibit will usually have to be expanded when going from five to eight. Those who have reduced from larger exhibits will probably have good ideas about what to include. It may even be that the larger version appears just fine and may be all that is needed, particularly for those who might not want to remount. But what about all those nice acquisitions that may have come in the meantime? And what about the exhibits that have to go from a national ten to an international eight?

A careful new analysis of the exhibit and how to improve it is necessary, as can be seen in the discussion about the five-frame exhibits. All the points raised there apply in many ways here. Fresh mounting is always a good option, with particular emphasis on the treatment of the material, and how well it pulls all the material together into a unified "story."

Postal history exhibits are particularly vulnerable to a need to remount, since they should tell a complete story in the frames used. Reducing to five from ten would in-

volve a need to rethink the story line completely. Going up to eight would involve more than adding a chapter or two, just as a well-written book would look strange if a couple of chapters were added at the end.

### A Major Loophole

And just to confuse matters a bit more, it doesn't hurt to be aware of a loophole. Some exhibits have such limitations in available material that they are not capable of expanding from five to eight frames. Again, the intention of the rules changes we made in 1981 was to have some flexibility in the number of frames requested for an exhibit. This was unilaterally eliminated to a large degree by the F.I.P. president about ten years later, D.N. Jatia, who decreed that only those numbers, five and eight, be used inflexibly. This was completely at odds with the intent and language of the rules, but he insisted.

Since then, it was established but little acknowledged that an exhibit that was eligible for the "full" allocation (of eight frames, or, more accurately, ten meters of frame space), could ask for six or seven frames, or even to remain at five frames. This would have to be based on a justifiable claim that material does not exist to make

the larger showing. More recent versions of the regulations seem to have lost specific reference to part of this provision, but I believe that it should still be honored. The choice to remain at five frames is still an option for justified exhibits, although some shows have declined to allow the intermediate number to be requested. But be aware of one other consideration: if the exhibit has already been shown at more than five frames, it cannot go back to five.

In any case it may be too late to ask for this provision, if indeed the exhibitor would like to take advantage of it, and if interpretation of the rules has not killed it.

So your best action is to look critically at your exhibit and the space you will have available for it. Consider what might be the best complete story you can tell in that space. Use whatever techniques may be best to make that story both compelling and easy to follow. And finally, do it in a way that pays attention to the likelihood that the judges who look at it will speak English only as a second language, and will not understand the complexities of your area of interest. Make them understand and appreciate it. ☐

## How convenient!

[www.aape.org/docs/AAPEApplication.pdf](http://www.aape.org/docs/AAPEApplication.pdf)

If you would, take a minute and go there and print out the membership application you find there—and keep it handy for signing up any number of new members.

How convenient!

## Yes, there's still time...

In fact, lots of it!

Have you been thinking of writing an article for *The Philatelic Exhibitor*? We encourage every member to write about your experiences and opinions on exhibiting.

Deadline for the next issue: Sept. 1st!

## Do You Have News?

All committee people, officers, directors of services: If you have news or information of any kind that needs dissemination, be sure it gets into *TPE*. Send to the editor at: [Editor@aape.org](mailto:Editor@aape.org). Also, please note the deadlines for placement of news in each issue. Check the dates at the bottom right on page 3. Thank you!

## AAPE Statement of Purpose

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

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## An Exhibitor's Perspective...

Arthur H. Groten, M.D.

# Brief Report on EUROPHILEX 2015

That's our Jamie Gough, second from the left, with his International Grand Prix (best in show). Next to him is Alan Holyoake, winner of the National Grand Prix. At far left is AAPE member Francis Kiddle, president of the Europhilex jury. The individual at right is not identified in this photo from the FEPA (Federation of European Philatelic Associations).



It had been my hope to report on EUROPHILEX in London, but was unable to attend as planned. My dear friend Diane deBlois has written some thoughts which follow:

London 2015 benefited from the reflected shine of the 175th anniversary of the first postage stamp. In addition to the show Program (way too heavy to carry around), costing five pounds, there was a free official guide with interesting articles on "philatelic events that changed the world" to complement the special exhibition of the same name concerning postal reform and the whole gallery of first postage stamps internationally.

But the piece de resistance was an off site exhibition at the Guild Hall Library of extraordinary material collected over 40 years by Anthony Eskenzi, Senior Member of the City of London Corporation. He was intrigued by the role of the city council in promoting the Penny Post, and has it fully and broadly documented with letters, posters, prints, etc. To complement his material, the British Postal Museum contributed an exhibit case of rarities, including the proof plate for the Penny Black.

Back at the show, another printing plate was given a whole promotional booth. The small copper printing plate for the first two stamps of Mauritius was on display, with the paper wrapper that had protected it within the Burrus collection. Descendants had come close to discarding the treasure (classic cautionary tale!) according to an accompanying video. Feldman had even had chocolates made with wrappers depicting the one and two-penny stamps (how to create buzz at an international event).

A note on the venue. The British Design Centre has a gleaming modern entrance to a restored railway station, with high arched ceiling, great lighting, and, in general, a feeling of uplift. Though there were several levels and ancillary rooms to explore, this added to the interest, rather than not.

Dealers who chose the mezzanine booths (not the standard more formal ones) enjoyed a great view over the main floor, and offered more comfortable viewing of their goods.

Even in the final hours, there was good attendance and dealers reported that the early serious buying had been brisk. ☐

# To Show Or Not To Show: *The Thematic Exhibitor's Dilemma With Modern Issues*

By Norm Jacobs

Imagine the surprise and frustration a friend of mine felt when he learned recently that he was being penalized for including eight items in an international exhibit that the expert committee found to be “prohibited” and “abusive” (but not illegal). He had exhibited the same items in prior FIP international exhibitions without incurring any penalties, but this time he was not so fortunate.

Most of the items in question were from African countries. In advising my friend, I could not provide him with written documentation that would explain clearly why this had occurred with these particular stamps. I had already talked about writing an article for *The Philatelic Exhibitor* about criteria for showing modern issues in a thematic exhibit, but his experience pushed me to action.

In building a thematic exhibit for international competition, what do you need to accomplish? Ideally, have a compelling and coherent story, and tell that story well. At the same time, include unusual, interesting, and rare items that educate the viewer to the philatelic possibilities of the theme, and which provide new philatelic ideas and discoveries.

Each item in an international philatelic exhibit must also fall into an accepted philatelic category according to the rules for exhibiting of the Federation Internationale de Philatelie (FIP). After all, in any contest or game, you have to play by the rules. This sounds straightforward, but let's look more closely at what this means. Of course, forgeries are not exhibit-able unless identified as such. Illegal stamps market-

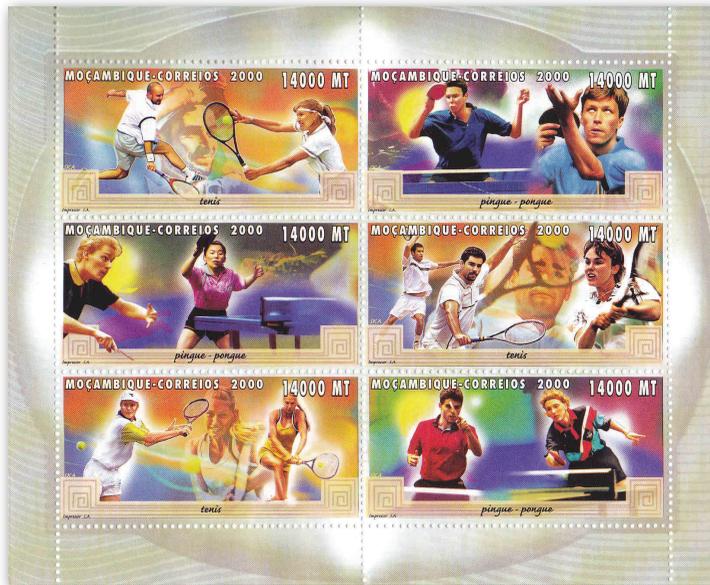


Figure 1.

what about the stamps shown in Figure 1? This miniature sheet from Mozambique depicting tennis and table tennis appears to have been issued by the postal service, so it would be exhibitable, right? Now we get into a murkier area, where the rules are harder to pin down, and where my friend may have stumbled.

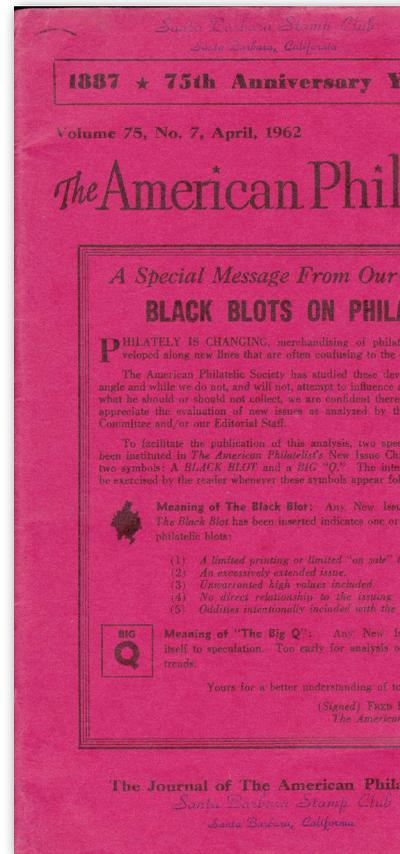
First, some background may help explain how the current situation developed. In April 1962, *The American Philatelist* (AP), the publication of the American Philatelic Society, introduced the “Black Blot,” a designation in the “New Issues Chronicle” which indicated a problematic new issue in the opinion of the APS Watchdog Committee and the Editorial Staff (Figure 2). The “blots” were given for limited printings or limited time on sale; excessively extended issues; unwarranted high values; no direct relationship to the issuing country; and oddities intentionally included with the issue. The Watchdog Committee called out specifically the Olympic Games new issues and the Malaria Eradication series of 1962. But even within that issue of the AP a conflicting message was given to readers, since the editor promised a complete checklist of malaria eradication issues at year's end! Imagine if each country had followed this approach, with its own unique list

ed by private individuals with no connection to the Postal Service of the issuing country are also not allowed. Fakes (real stamps which have been altered in some way) are not allowed unless identified as such.

Cinderellas or labels produced with no attempt to pass them off as postage stamps are also not exhibit-able. So far the rules are clear, but



Figure 3.



of “blotted” stamps. Eventually the “blot” effort was abandoned.

In more recent times, the Universal Postal Union (UPU) has published circulars that identify illegal issues based on reports submitted by the postal service of the affected country. The UPU website only shows circulars from 2003 to the present, but circulars back to 1996 are available on FIP’s website. Since reporting is voluntary, the absence of a circular does not prove that the issue is legitimate.

In 2002, the World Association for the Development of Philately (WADP) and the UPU jointly established the WADP Numbering System (WNS) to provide a system for documenting and numbering new issues as submitted by the postal services of member organizations. However, some countries have elected not to participate, including Germany, Belgium, and Finland from the developed world, and many African nations.

Moreover, the listings are often not up to date. They will not help a thematic collector decide whether a new issue is legitimate because of the lag time until the information is posted. More importantly for the exhibitor, the WNS numbers only started in 2002. Absence of a catalog listing might suggest a prob-

lem, but the criteria for listing in catalogs depend on the publisher, and may not reflect the FIP position. All of this leaves the exhibitor in limbo, looking to FIP for guidance.

Let’s go back to the Mozambique miniature sheet in Figure 1. On the FIP website, the UPU circulars from 1996-2003 do not include any related to Mozambique. On the WNS website, the circulars from 2003-2015 include only one from Mozambique, about an illegal Bobby Fischer chess stamp. Starting in 2002, the WNS site lists 67 pages of legitimate issues from Mozambique. The sheet in question, from 2000, is listed in Scott. Mozambique’s stamp agent is Stamperija, but no further information about usage, quantities, or availability at post offices is included in their listings.

So how should an exhibitor interpret this information (or lack of information!) for this issue that preceded the WNS initiative? I suggest that the only definitive data would be a UPU circular about the stamp.

Although I haven’t included the stamps from Figure 1 in my tennis exhibit, Figure 3 is a page from my exhibit that looks at the development of tennis in Africa, specifically in Mozambique. It includes a

Philatelic material has developed.

Developments from every day member regarding are many who would be A.P.S. Watch Dog

Official designations have been made, which include representation that should follow.

Write-up in which more of the following

line.

country.

issue.

Issue that could lead to international market

day's philatelic whirl.  
B. THOMAS, President,  
Philatelic Society.

Figure 2.



Figure 4.

1902 photographic postal stationery card from Companhia de Mocambique, showing elegantly dressed colonists playing lawn tennis.

The 1991 Mozambique stamp showing an African woman hitting a backhand provides a metaphorical counterpoint to this scene, highlighting the transformation in sports participation in Africa as the twentieth century unfolded, and it is important that the later stamp be from the same geographic entity. The available UPU and WNS documents provide no help in deciding whether to include this 1991 stamp, since they do not include stamps prior to 1996 or 2003 respectively.

In reviewing FIP documents, I did find reference to a letter sent from FIP to postal administrations after the Philadelphia Congress of 1976. The letter indicates four reasons why stamps would be rejected in exhibitions receiving FIP patronage:

- Stamps which are not placed in circulation by means of open sale at the great majority of postal counters and not sold at face value.
- Stamps whose sale, to an overwhelming degree, is through commercial agents who are not officials of the issuing country.
- Stamps which are offered to the public in the concurrent issues in the form of stamps, souvenir sheets or pages, perforate or imperforate, in part with limited issue quantities, even if there are differences in color.

- Stamps which are issued with surcharges that exceed 50% of face value. An exception is made for amounts which do not exceed the normal postage for a domestic letter, as long as the surcharge does not exceed the face value.

Although this letter was apparently sent to postal administrations affiliated with the UPU, these specific prohibitions have not been uniformly applied in international exhibitions, and may not have been communicated effectively to postal administrations that did not exist in 1976, nor to the current cadre of thematic exhibitors. The current *Special Regulations for the Evaluation of Thematic Exhibits at FIP Exhibitions* (SREV) states in the Guidelines to “avoid speculative issues, which exploit the “fashion trends” in thematic philately, ...with special reference to issues not following the code of ethics of the UPU.” No details are included to help guide the exhibitor.

The website of the Fight Against Fakes and Forgeries Commission of the FIP contains a detailed slide presentation by Richard Gratton from the Paris Planete Timbres symposium available at [www.fipfakesforgeries.org/fip/?page\\_id=403](http://www.fipfakesforgeries.org/fip/?page_id=403) This is in French, so for those who prefer English, you can go to a summary on the Philatelic Webmasters Organization at <http://pwmo.org/illegals/14-fip-prohibited-issues.htm>. This presentation provides a detailed look at the problem of abusive and illegal issues, and highlights some egregious examples, but doesn't in-

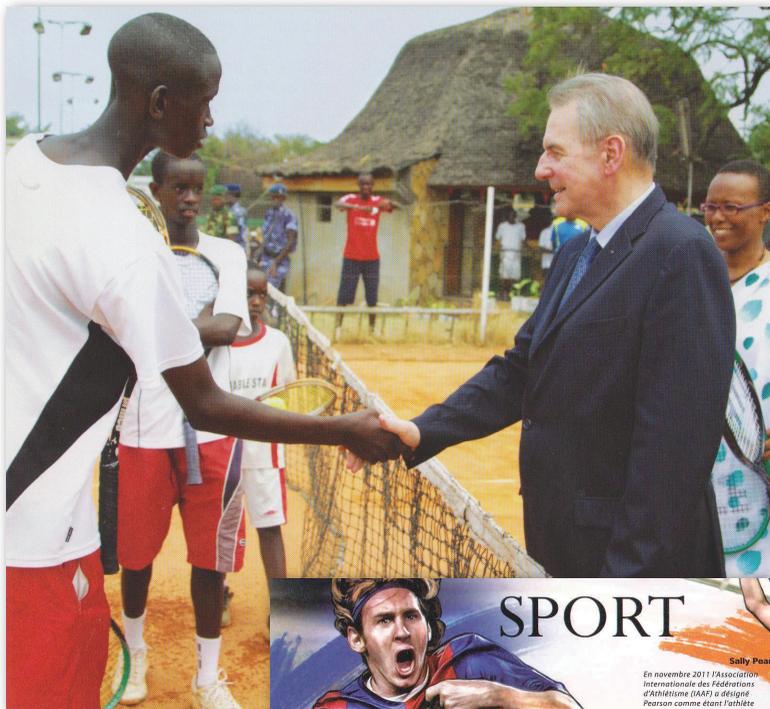


Figure 6.



Figure 5.

clude criteria which would allow an exhibitor to reliably determine if a particular stamp will be thought to be abusive.

How would these prohibitions apply to the exhibiting of recent United States issues? Think about the Jenny, Harry Potter, the Patriotic Wave \$2 issue, and the Circus souvenir sheet. The Jenny \$2 stamp paid no particular rate, was accompanied by limited-edition proofs, and included 100 souvenir sheets of an intentional limited-edition error that were sent to post offices with high-volume customer traffic, and to one lucky customer of the USPS mail-order sales agency.

The Harry Potter booklet of 20 stamps depicted a British subject rather than an American one. And to create even more varieties, the United States Postal

Service (USPS) sold a limited edition of 2,500 press sheets each containing six booklets of Harry Potter.

The \$2 Patriotic Wave stamp press sheets were sold by USPS for \$200 each, but in two varieties, with and without die cuts, amounting to a limited edition unavailable at postal counters.

The 2014 Circus souvenir sheet was never sold individually in post offices; it was only made available through the USPS mail-order agency as press sheets containing 12 souvenir sheets. Then USPS decided to include another Circus souvenir sheet variety in its 2014 Stamp Yearbook, which cost \$64.95. This version of the sheet contained serpentine die cuts around the three stamps. Add to this an accidental error with gold omitted in the sheet margin, and the output starts to look “abusive”.

Figure 4 shows a cover from Conakry in Guinea, postmarked February 23, 1994, franked with three 200 F tennis stamps issued in 1987 in honor of the Seoul Olympics of 1988. Addressed to the International Youth Service in Turku, Finland, it appears to be a commercial use paying for Express service. The use of commemorative stamps that are a few years old is not unusual in post offices in developing nations.

Now, what would an exhibitor have to know in order to apply the four criteria above? You would need to know if the stamps were sold at the majority of postal counters in Guinea; how many were sold in this manner rather than through a commercial agent, and whether other imperforate stamps were offered to the public. The Republic of Guinea uses IGPC (Intergovernmental Philatelic Agency) as its agent. So do 79 other nations, including China, Croatia, Greenland, India, Israel, Malaysia, and Turkey. It is impossible for an exhibitor to know the figures for stamp sales via agents compared to sales over postal counters for any of these nations. Is it not enough to show a postally used non-philatelic cover that has gone through the mailstream? I'm not suggesting that showing this cover from a prolific stamp-issuing nation would raise an exhibit's philatelic score, just that it at least should not decrease it. Additionally, it might also play a small role in telling the thematic story.

When was the last time that you saw an African tennis player on television? Does that mean that tennis isn't played in these countries? The answer is important because if tennis is not a part of the nation's culture, then any issued stamps might be considered abusive on that basis.

A few facts will help. First, 126 nations will compete in Davis Cup tennis in 2015, including 15 African nations. Burundi, which does not yet compete in Davis Cup, issued a souvenir sheet (Figure 5) honoring, among others, Novak Djokovic for winning the award as BBC Overseas Sports Personality of the Year for 2011. Should Burundi commemorate tennis success?

With a little research you can learn that earlier in 2011 the International Tennis Federation opened the East Africa Training Centre in Burundi, with a goal of training young players from ages 10 to 18 to become professional tennis players.

As of 2014, four of the nine full-time players were Burundians. To encourage this effort, International Olympic Committee President Jacques Rogge traveled all the way to Burundi to meet with the players and coaches (Figure 6). So it's not surprising after all for this small nation to include tennis on a sports

issue. Are you wondering what the WNS/UPU says about this issue? Burundi is a WNS member, but has not submitted stamps since March 2011. It is possible that the cost is an issue. No UPU circulars on Burundi were issued from 2011 to date.

A number of questions come to mind at this point:

- What criteria determine if a stamp is "abusive"? Where are these criteria published? Are they applied uniformly to large and small and richer and poorer countries, and at all international exhibitions?

- How will "abusive" stamps issued prior to the UPU circular and WNS system be identified? Whose responsibility is it to identify these – exhibitor, judge, FIP, UPU, or WADP? A list may be impossible, but at present there are not even clearly published written criteria that would be relied upon by all parties.

- What methods of validation have been used or will be used to assure that subjectivity and prejudice do not factor into these determinations?

- If a country is determined to have issued "abusive" philatelic items, what is the status of the country's other issues? Can they be exhibited?

- When is a gimmick an abuse? Large countries that are WNS members have recently issued stamps with the smell of a tennis shoe (France) or embedded fragments of a clay tennis court (Russia).

- For thematic issues, I think everyone would agree that it is better if the theme relates to the country of issue. But this is not always an all-or-none determination. Who will decide this, and using what definable criteria? Should the exhibitor be penalized if the stamp does not relate to that country if there is no other item available to show the same thematic information?

- How will we work together to avoid unintended consequences of a stricter interpretation of guidelines? If exhibiting or judging become too onerous, the result could be a drop in participation at all levels.

Clear written criteria for what will be considered "abusive" or "prohibited" at an FIP exhibition could have prevented my friend's experience with the judging of his thematic exhibit. Working together, the FIP, judges, exhibitors, and philatelic writers should address these issues, and develop and publicize guidelines that all of us can use. ☐

## Ever Used This?

[www.aape.org/docs/AAPEApplication.pdf](http://www.aape.org/docs/AAPEApplication.pdf)

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



# How successful exhibits happen

By Ronald J. Klimley Part Two of Two Parts

## Building a FDC Exhibit from a “Modern” Commemorative

I found an albino error of the 1964 New York World’s Fair commemorative and that stamp subsequently received a new number as Scott 1244a in the 2014 edition of the *Scott Catalogue*. After a bit of success with the exhibit I had initially “retired” it because I wanted a new challenge, and because I didn’t want to show the material again until I had something significant to add. The albino was it, and at Americover 2012 in Riverside, while at dinner with Todd and Marilyn Bear, I promised that if the albino came back with a clean certificate I would remount my entire exhibit. It did, of course, and in 2013 I was finally ready to show it again at Aripex where it received a gold as well as the USSS Statue of Freedom medal. As with previous exhibiting experiences I received great positive feedback, this time from Ron Leshner, and that led to a few changes and a gold medal and my first AFDCS Best First Day

Over the years I have been fortunate to add some challenging material to the exhibit such as a set of photos of essays of the stamp which are ex-Robert J. Jones, (stamp designer,) several difficult hand drawn/hand painted FDCs and some difficult foreign destinations such as an in-period use to Kathmandu, Nepal. I have also learned many valuable lessons. I am by no means an expert, but there are a few things that I think have been successful for me. (And many of these “tips” have been previously offered by others much more successful than me, but these bear repeating I think because they are in part what allowed me to enjoy exhibiting again after my unfortunate early experience.)

- Have passion for your material – it will likely take a long time and a lot of searching to build your exhibit
- Do your research and trust your knowledge – be-



The jury feedback session at Atlanta’s Southeastern Stamp Expo 2015 where the author’s exhibit received a gold medal.

Cover award at the Rocky Mountain Stamp Show in Denver. Great conversation with Liz Hisey, who was a judge at the show, and Tim Bartshe led to the final significant changes I made to that point. Most significantly, Liz suggested I change the headers to better guide readers through my material. It resulted in my unexpectedly receiving the Best illustrated Mail award at StampShow 2013 in Milwaukee. I had made numerous minor changes in my exhibit over the years, but that StampShow 2013 exhibit was the seventh full remounting of all ten frames.

come the expert.

- Listen to all feedback but only make changes that you think are warranted.
- When attending stamp shows study the exhibits for ideas you can use – even those that are not in your class or division. Although I typically exhibit FDCs I have borrowed techniques from a variety of traditional and postal history exhibits.
- Attend the exhibitor critique even if you didn’t exhibit to listen to feedback provided – hear what the judges are saying, you may not agree but it will

give you an idea about what you need to address in your synopsis.

- Find a style and a process that works for you and stick with it – because my early World’s Fair exhibits contained quite a few No. 10 envelopes, I shifted to using all 11 x 17 inch double pages. I now do all my exhibits on double pages. It took me a while to settle on a method I was happy with, but now all my exhibits are on double pages.

- As much as possible chat with other exhibitors at shows and online. I recall chatting with Ralph Nafziger, who is another very successful FDC exhibitor, about his auxiliary markings exhibit. That conversation gave me several ideas about other material to find and add to my own exhibit.

- Look at exhibits that are posted online such as those on the AAPE web site and other sites. There are many great exhibits online such as Andrew MacFarlane’s “First Days of the 1929 George Rogers Clark Commemorative” and many of these provided

me with elements that I was able to model in my own exhibits.

- Become familiar with dealers who carry material that fits your chosen specialty, and talk to them when you see them at shows. Doug Weisz, a well-known cover dealer, has been able to locate several covers for me that I might otherwise have been unable to acquire. That wouldn’t have been possible if he hadn’t known of my interest.

I am certain that others have helped me along the way and if I have failed to mention by name it is unintentional.

Next up is a new exhibit of the 1964 New York World’s Fair stationery envelope. I recently acquired only the second unopened box known to me in over 20 years of searching. The box has a printed front panel which carries the typical warning notice about the first day of sale and proved to me yet again that there are still discoveries to be made, even in modern material! ☺



## Our AAPes of the MONTH



During the earliest days of this journal back in 1986, our Founding Editor, John Hotchner, initiated the tradition of honoring our “AAPes of the Month.” It is a signal tribute that was and is the hallmark of our caring first editor. We are proud he is continuing this regular feature.

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

**January 2015: Pres. Pat Walker and VP Liz Hisey**, who are working behind the scenes to arrange AAPE’s extensive participation in New York 2016.

**February 2015: Janet Klug**, who pioneered the idea of posting the names of first responders at stamp shows, on Saturday morning. It has been a great success and has been copied by several other Jury Chairs since.

**March 2015: Sandeep Jaswall**, who in his first year as chairman of the Single Frame Team Competition at AmeriStamp this year, did an exceptional job of recruiting participants resulting in a very successful effort.

**April 2015: Jim Hering and Jerry Miller**, administrators of our critique/feedback services, have been working successfully to increase the number of members using the services. Virtually everyone who uses these membership benefits finds them useful and praiseworthy.

**May 2015: The APS Board of Directors** with Alex Haimann as the issue-coordinator, for their decision to host the AAPE Youth Exhibiting Championship at the annual StampShow in August starting this year. It is good to have a permanent home.

**June 2015: David McNamee and CANEJ**, for sanctioning efforts to test the use of points in evaluating exhibits at WSP-level shows, and the Jury Chairs and Judges who have participated. Several useful lessons have been learned that will ultimately make adoption of points much smoother when approved – which seems the direction we are headed.

**Suggestions for AAPE of the Month? Email John Hotchner at [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net)**

# The Thoughts of a Philatelist

## Introduction

Following an exchange of e-mails with our editor I was asked to put together an article on the topic of what motivated me to speak up and write articles that challenged the norm in philately and especially philatelic exhibiting.

After many years of this writing, I wondered what kind of label I could apply to myself in the field of philatelic politics. I did not think I quite embraced the role of a philatelic activist as per the definition in the *World Book Dictionary*! There were several definitions online given for a “Progressive,” the Yahoo one I liked was:

*“Open to or favoring new ideas, policies, or methods.”*

This seemed to fit well. But I am fully aware that others may have different labels.

My wife calls on me from time to time while I am on the computer to ask a question or tell me things, and occasionally, in a jocular mood, I reply, “Hold on a minute, I am changing the World.”

I may not be able to change the world, but I do ascribe to the thought that appropriate ideas are like seeds sown in the Sonoran desert that may take numerous years to germinate. The ideas or seeds are waiting for the right conditions in order to burst forth. Such ideas are unlikely to change the scene in philately today but may/could be adopted many years from now to affect needed change.

Where I get my progressive tendencies is difficult to know, perhaps from my father who was always supporting the interests of the underdog, perhaps from my grandfather who came from humble beginnings and became a well known athlete, and then perhaps it was from the Jesuit, De LaSalle, and medical school teachers who imparted a moral responsibility and stressed creative and evidenced based thinking?

It seems that, in the Western developed countries, philately is struggling with membership of organized philatelic societies and clubs dropping. In the last year ending in September 2014, the American Philatelic Society (APS) had lost 626 members. This, in part, is probably due to changing interests of the young, the aging of philatelists, and the time

computer activity consumes in our daily lives. In Asian countries philately seems to be more popular. This may be due to the availability of new money and time, together with perceived investment opportunities.

But the big questions are: Does organized philately in western countries need new ideas, policies, and creative programs to survive? Or is the die already cast for an eventual demise? This article will discuss some of the factors involved in this worrying situation while mentioning some of the author’s progressive views.

## Fairness

There are fairness issues present in all walks of life and in all countries and organizations. Since 1973 when they started surveys, Denmark is said to be the happiest country in the world to live. All driven by immense trust among its citizens and a desire to achieve what is fair for all. And interestingly, the Danes even live longer than people in the U.S.

Fairness issues have dominated society since the dawn of civilization. Subjugation, slavery, women’s roles in society, the acquisition of territory, power and money have one by one been addressed over the years in developed countries. This year in the U.S. there has been a debate about spousal abuse and corporal punishment—all in the cause of greater societal fairness – the march continues, sometimes at glacial speed, but it continues.

In sports and competitions there has been a similar movement for fairness—be it in American football that has recently been debating brain injury, or the use of performance enhancing drugs in athletes. In soccer, for example, in the world cup last year we saw sensors on the goal lines (*Goal-Line Technology* – GLT - [http://en.wikipedia.org/wiki/Goal-line\\_technology](http://en.wikipedia.org/wiki/Goal-line_technology)) for referees to be able to see if the ball crossed, or did not cross, the goal line. This is yet another small advance for greater fairness in sports.

In some aspects of organized philately there are issues, as we know, that are not as fair as they could be. In philatelic exhibiting in the U.S. there has nev-

# c Progressive

Robert M. Bell, M.D., Ph.C.

Rmsbell200@yahoo.com

er been a modern-era subject Champion of Champions exhibit despite the *Manual of Philatelic Judging* not preventing this. Grands and Reserve Grands often go to classical material when the importance, rarity, knowledge, personal study, research, treatment and presentation of some modern exhibits, in their totality, would seem to be better than competing classical exhibits.

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***“But the big questions are:  
Does organized philately in western countries need new ideas, policies, and creative programs to survive? Or is the die already cast for an eventual demise?”***

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## Ideas

In years past, I floated an idea to help patients at one of the hospitals in Charlotte, North Carolina. It was soundly rejected, but five years later when suggested again, while I was a Board Member, the idea was accepted as valuable and introduced into hospital practice. The right soil, the right conditions, the right time, the right people and an idea can take off like a bumper crop!

In many commercial companies, or not-for-profit organizations for that matter, top management often rejects ideas that are suggested by lower level employees. Creative ideas are more likely to come from top and middle management or consultant companies. However, there are companies, often the technology companies, that focus and foster inclusivity. Apple Inc., the largest company in the world, believes that inclusivity is vitally important and have the mantra that, “Inclusivity fosters Creativity.”

Also, ideas are often taken and adopted by others, or changed slightly, to become someone else’s idea. In philately that has happened to me, but in the scheme of things there is no need for me to be

concerned, particularly as I do not need to do all the hard work to bring the idea to fruition! Philately, as a whole, hopefully can benefit from ideas proposed by many. Additionally, it does seem that in philately more ideas should be tried out on an experimental basis before being consigned to the wastebasket.

## Organizational Culture and Creativity

One can ask why has organized philately in the U.S., and for that matter in much of the Western world, been in apparent decline, when in other parts of the world philately is thriving? One suspects that the global recession has aggravated things but it seems fairly obvious that the technological revolution, in one way or another, has been the main factor consuming everyone’s time. A few months ago, *The Wall Street Journal* carried an article on churches that were running beer-making clubs to encourage membership. It seems that nearly everything organized in the West is challenged because of lack of time.

Having the right culture in businesses to encourage creativity is vitally important for many companies. It is even said that with the right culture in hospitals the incidence of errors in medicine can be reduced. If one of the secrets to business success is creativity then why should it not be the secret for organized philatelic success?

Carmine Gallo talking about Selling Your Ideas like Steve Jobs, has said that,

“... Apple is about something more than just making boxes for people to get their jobs done. Apple’s... core value is that they believe that people with passion can change the world for the better.”

Further, Carlos Brito, CEO of InBey has talked about a “performance culture” and said in an interview that, “Great companies are formed by great people...what distinguishes you from an average company is the kind of people you can attract, retain, develop, train, promote. That’s why it’s important to hire people better than you. They push you to be better.”

There are many factors necessary to obtain the right culture in any company or organization or even hobby. But culture is so very important.

## Philatelic Exhibiting

Philatelic Exhibiting is a window to organized philately. A well-produced and mounted exhibit reflects on, not only the exhibitor, and the material he or she collects but the American Philatelic Society, the judging jury and its regulations, the Show organization, and the volunteers who make most events a success around the country.

Three-Period judging periods have been used in Switzerland and Finland and are a small movement towards fairer judging and awards.

There is a tendency, I notice, to award special Division prizes in the bigger shows. These awards seem to perpetuate the overall philosophy of Best in Show (or in this case, part of the show). For example, how can you compare and decide which is best in the General Class-Postal Division that lists Traditional Philately, Postal History, Aerophilately, Astrophilately, Postal Stationery, and First Day Covers?

I would argue that totally dissimilar exhibits are not easily compared. In the Olympics, this would be similar to the winner of one of the gold medals in fencing, wrestling, and gymnastics getting another award for "Indoor Athletics." How can you truly compare them and decide a winner? This is a small extension of the fairness discussion above.

Single-frame exhibits seem to be a way for new exhibitors to initially test the waters with their collections. Not too much material is needed.

I would counsel exhibitors, if it's humanly possible, not to worry about the awards and medal level as there are many factors that make any award at a particular show inaccurate. So focus on the people you meet and the information you learn about your collecting topic and material. Let that be your only reward!

## The Need for Change

One could argue that the fall-off in APS membership may just be due to the recession and as the economy recovers, membership will recover. I somehow doubt that, however, and that something else needs to be tried in organized philately other than fund raising and using the tried and old methods of recent years. I was heartened to see that, at StampShow 2014, young new collectors were being invited to the show to meet and be together.

What then does organized philately need? Does it need more fairness, the right culture, inclusivity, and creativity if it's to survive in the U.S.?

Are the varying standards of accredited judges, and the exhibiting rules and regulations in any way keeping people from entering the exhibiting

"game," rather than the other way around? I suspect the answer is, "Yes." Exhibitor surveys would help clarify.

It has been asked if philately is only for nerds and fuddy-duddy older men. I would hope NOT. This image alone demands addressing.

The author has thought of establishing in the Southwest of the country a collectors club of mainly creative people (perhaps along the lines of a "Think Tank") from all aspects and corners of philately, which could study the issues associated with the Future of Philately.

The next step would be to issue reports, i.e., position papers that could be used by anyone in the country or even around the world. A big idea, but would there be enough support for it—particularly in view of the changes in progress, hiring, and extensive discussions that are taking place within the APS? I would welcome comments on such a proposal.

## Politeness

As I have grown older I have tried to be more patient, more gracious, and express my opinions as politely as possible, realizing that there is always another side to any argument. When younger I was a little more outspoken when I would see unfairness.

But speaking out too forcefully can easily compromise the thoughts and ideas you want to disseminate. The great peacemakers from King, to Gandhi, to Eisler, the Dalai Lama, Schweitzer, and Carson have all had something to teach in politely and peacefully advocating for change.

I don't know everything that is going on in organized philately. Even the political pundits are always trying to guess what goes on in the White House in Washington, D.C.

Many a time such people are completely wrong in their assumptions because of the things they do not know. With philately, similarly we can be wrong, but if we do have opinions it is because we do not like to see something that gives us so much joy, fade away forever. So then we ask, should we even express our opinions? I think yes, with the further thought that some idea might meld in with what is being planned and eventually be valuable.

## Leadership

How important is leadership in the scheme of things in the changes that seem necessary? I think very important and I have hinted at some of the talents of the people that might be needed.

The past creative and inclusivity record of any

leader called upon to solve the complex problems in philately would be vitally important. Should we be considering persons completely outside of philately or from within philately? What have been the past results developed in their previous positions by any of the leaders selected?

Add in good communication skills for these persons, and a will to achieve fairness for all, plus a willingness to have a national symposium on the future of philately and we could have near-perfect candidates!

*“...speaking out too forcefully can easily compromise the thoughts and ideas you want to disseminate. The great peacemakers from King, to Gandhi, to Eisler, the Dalai Lama, Schweitzer and Carson have all had something to teach in politely and peacefully advocating for change.”*

### Conclusions

What then does organized philately need? Does it need more fairness, inclusivity, and creativeness to improve participation?

My thinking is that these three plus support programs and experimentation, the pastime could be far more attractive to the average philatelist. And there is a good chance that exhibitors would flood back to not only organized philately, but also exhibiting.

These things are likely to happen in time, but what should be the speed of change? If organized philately was reasonably stable I would argue that we could wait a few years, but it is not, and in the U.S. we seem to be regularly losing APS members and exhibitors. From this, it does not seem there is a lot of time to allow for a gradual, courteous transition to greater fairness. It would seem to demand some pretty dramatic action.

How are we to move forward? Since the dawn of civilization societies have always needed both conservative and progressive peoples. Conservatives mainly to defend the people and preserve all that was good and healthy; progressives mainly to look over the mountain into the next valley to look for additional food, survival benefits, or maybe just for human inquisitiveness.

If we appreciated that we need each other would it make life a little simpler and lead to more compromise in the running of our great and formidable philatelic institutions? ☐

## Here's a viable opportunity for you...

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

## Tell it like it is!

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

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# New AAPE Award of Excellence for “Plan and Headings”

The purpose of this award is to encourage excellence and help exhibitors achieve a more effective plan and subsequent headings. Different divisions have different “styles” of plans, formats and this will in some cases include a second page. Important factors are clarity, organization and balance and the ability to guide viewers through the exhibits.

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

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

The actual award will be given at the Palmares Banquet/Breakfast. Award ribbon is to be placed alongside and at the same time as the medal ribbons for the show, so that viewers will have the opportunity to review plan and headings excellence.

In some cases a plan might be a simple statement that the exhibit is presented chronologically (in which case the headings are consecutive dates) or it might be a bullet pointed list, or even an elaborate outline – the following suggestions are offered as a guide to judging the effectiveness of plan and headings.

- Do the headings match the plan development of the exhibit subject?
- Does the plan lay out a balanced exhibit that makes sense of the topic?
- Is there a clear and consistent format for the headings used?
- Do the headings guide the story as well as describe the key items shown on individual pages?

Running headings do not dominate after first appearance.

- Is the “Organization” clear and in keeping with the defined scope and limits?
- Does the plan make viewers want to proceed through the exhibit?

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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.

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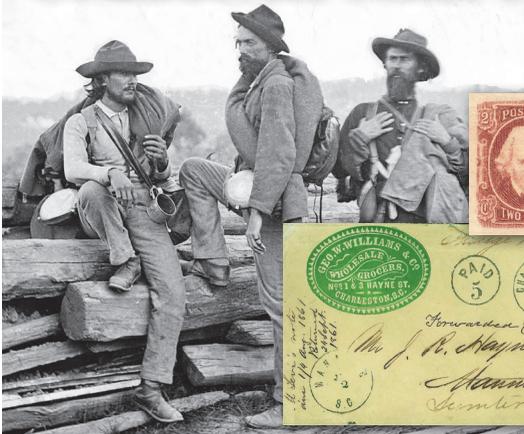
## Diamond and Ruby Awards

The Diamond Award count now stands at 80. The last two recipients were Gerard Menge for his exhibit, *Generalgouvernement*, and Jim Pullin for his *American Sailing Packets on the North Atlantic*. The Ruby Award count remains at 16.

To submit applications for either the Diamond or Ruby Award please go to the AAPE website and follow the directions to submit your application online. There have been some applications recently that seem to have gotten lost in cyberspace, but that now seems to have been resolved by our webmaster. You will also find a complete list of recipients of each award on the website.

Ron Leshner • Diamond/Ruby Award Chair

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Quarterly Membership Report  
 Mike Ley, Secretary

**MEMBERSHIP STATUS AS OF JUNE 28, 2015**

<b>U.S. MEMBERSHIP</b>		<b>FOREIGN MEMBERSHIP</b>	
ACTIVE AND PAID UP	700	ACTIVE AND PAID UP	84
LIFE MEMBERS	68	FOREIGN LIFE MEMBERS	11
2015 NEW MEMBERS Apr-June	17	<b>TOTAL MEMBERSHIP</b>	<b>784</b>

**Deceased: Robert Manley, Paul Gault, Louis Repeta**

**Welcome to new members: March Thru June 2015**

Louis Pataki, Noewalk, CT  
 Meloye McGroarty, Las Vegas, NV  
 Marc Stromberg, Castro Valley, CA  
 August Kalohn, Milford, MI  
 John Wilson, Toronto, ON, Canada

Douglas Weisz, McMurray, PA  
 Gary Granzow, Carversville, PA  
 Eric Lund, Chelsea, MI  
 Mark Wilson, Scottsdale, AZ

**Congratulations to our novice winners:** Robert S. Edson, Middlesex, VT, Nashville Stamp Show; Terry Kurzinski, Rockford, IL, Saint Louis Stamp Expo 2015; Luc Legault, Montreal, Canada, Orapex 2015; Will and Abby Csaplar, Worcester, MA, Westpex 2015; Myron Palay, Edgewater, OH, Ropex 2015; Peter C. Ford, Alicante, Spain, Rocky Mountain Stamp Show 2015; Marc Dochez, Dundee, OR, Pipex 2015; Darcy Hickson, Brandon, MB, Canada, Royale 2015; Lawrence R. Mead, Rochester Hills, MI, The Plymouth Show 2015; Zachary Simmons, Hershey, PA, Nojex 2015; Antonio Rubiera, Silver Spring, MD, Napex 2015; Robert Holbrook, Yukon, OK, Okpex, 2015

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 \$2.03 for each returned copy.

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

Respectfully submitted,  
 Mike Ley, AAPE Secretary



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Denise Stotts  
P.O. Box 690042  
Houston, TX 77269-0042  
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Larry Fillion  
18 Arlington Street  
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## Computers in Exhibiting

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## Mentor Center Manager

Kent Wilson  
P.O. Box 51268 Billings, MT 59105  
turgon96@bresnan.net

## Diamond and Ruby Awards

Ron Leshner  
P.O. Box 1663 • Eastern, MD 21601  
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## Outreach

Edwin J. Andrews  
P.O. Box 386, Carrboro, NC 27510  
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