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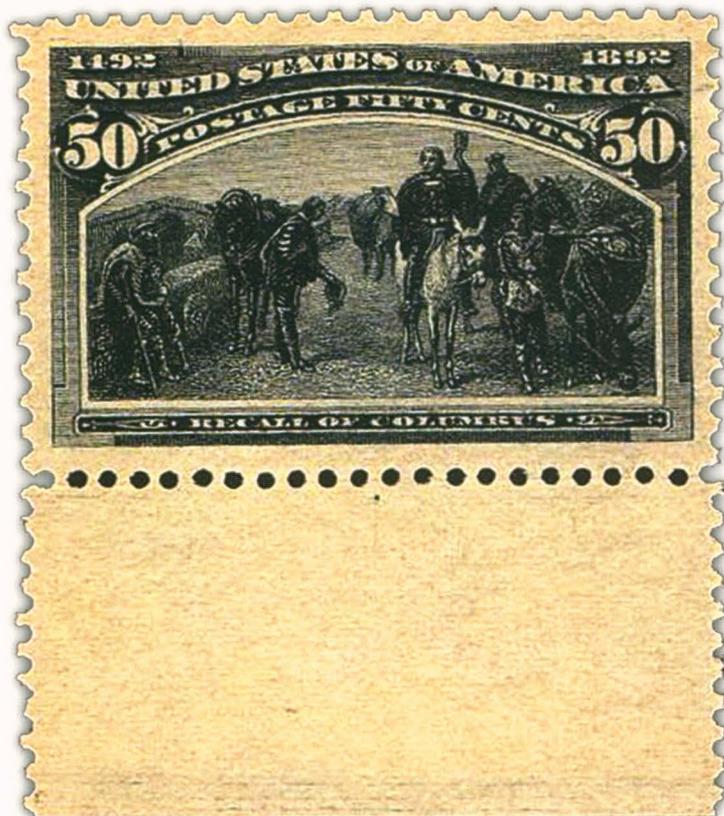
The Philatelic EXHIBITOR

INSIDE:

- Is there too much expected from our judges? See Major Ted Bahry's thoughts on it!
- The Fly on holiday at London 2010

Journal of the American Association
of Philatelic Exhibitors
Volume 24 • No. 3 • Whole No. 95

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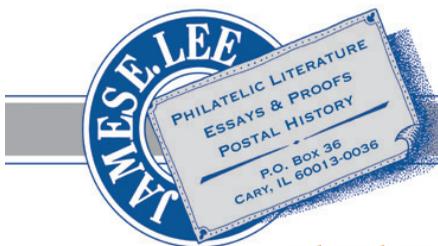
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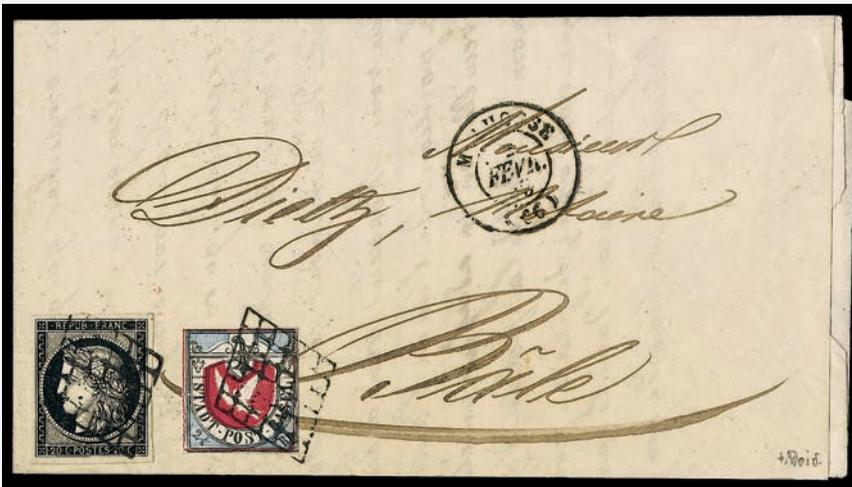


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The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

Summer 2010 • Volume 24, No. 3 • Whole Number 95

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The Philatelic Exhibitor (ISSN: 0892-032X) is published quarterly in the months of February, May, August and November for \$15 per year (AAPE dues of \$21.00 per year include \$15.00 for subscription) by the American Association of Philatelic Exhibitors.

Postmaster: Send address changes to: The Philatelic Exhibitor, 7227 Sparta Road, Sebring, FL 33872.

Editorial and Advertising Deadlines: December 1 for Winter, March 1 for Spring, June 1 for Summer, and September 1 for Fall.

Send Change of Address to: Elizabeth Hisey, 7227 Sparta Road, Sebring, FL 33872, or via email to: lizhisey@comcast.net

On our cover: St. Louis Stamp Expo volunteer Don Woodworth explains the world of exhibiting to a stamp collecting merit badge-seeking Boy Scout.

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Dealer Jim Lee, retired dealer Rich Drews, and dealer Stanley Piller share something rare among those in the commercial trade. All three of them are gold medal exhibitors—one of them (Rich) won the Champion of Champions in 1999.

Fun to deal with.

Dealers who also exhibit can be a big help to their exhibiting customers.

Stamp dealers who plan on being successful at their trade are wise, of course, to become familiar with the philatelic exhibiting world and get to know as many exhibitors as they can. They might also want to attend some of our awards dinners, too!

Over the years, we've found that the savviest of all dealers (at least, from an exhibitor's viewpoint) are those who not only try their best to serve the needs of their exhibitor customers, but also actually exhibit competitively, themselves. An exhibitor-dealer can have a universal understanding of what it takes to seek out key additions to an exhibit

and find the material that substantially adds to the body of knowledge on any given exhibitable subject. He, therefore, becomes highly sympathetic to the needs of his customers who are building an exhibit.



For instance, when an award-winning exhibitor-dealer like Stanley Piller or Jim Lee discovers an unusual item in a recently-purchased collection, he is far more prone to know just what exhibit that item would help than his competitors might.

We exhibitors know that, behind every award we win, there is a dealer who helped make it happen.

Another success for WE

Two writers in this issue report on the well-supported WE Fest II that took place at the Rocky Mountain Stamp Show in Denver this past spring. You have to *like* these enthusiastic people! Their numbers are growing, they're constantly trying to innovate, and every photo we see of them is full of smiles. One of the things we like best: their arms are open to everyone...not just women. In a tradition-bound hobby that's had its hidebound moments, that's pretty doggoned refreshing.

Our honorable past prez...

If you know Dr. Peter P. McCann, you know what a quiet, yet passionate man he is when it comes to philately—and most especially, the exhibiting world. Though many of you may not be aware, Peter is vice president of the Federation Internationale de Philatelie (FIP). His tireless efforts on behalf of exhibitors worldwide, along with the wonderful friendships he's made throughout the world, make him someone we in the American exhibiting community should be quite proud of. Godspeed, sir.

WESTPEX 50 years young

If you attended WESTPEX this year, you experienced a rare treat—a national philatelic exhibition that bore a mighty close resemblance to an international exhibition! The occasion was the show's 50th birthday—celebrated with a mass of events and social activities. Highlight of the anniversary is a 190-page book written by Kristin Patterson on the history of this great show. Packed with photographs, it's an amazing work. You can get it for \$30 by going to the show's website: www.westpex.com.

A non-collecting good friend of mine, one day not long ago, had been patiently listening to me describe, in detail, my experiences exhibiting at a national stamp show when he interrupted and asked, “All this sounds really like serious stuff to me. Do stamp collectors always take things too seriously?”

“Of course!” I answered...but then, I immediately thought, in my mind, “Goodness sakes. It’s just a hobby—do I really consider this exhibiting game to be so serious?”

To those of us in this “game,” it is very serious stuff. Have you ever considered counting the hours you spend working up an exhibit, then redoing it and redoing it again and again after one judges’ critique after another? Or toting up the pages of meticulous notes you have taken at those critiques? Or maybe taking a look around the room at a critique and discovering how stone cold serious are the faces in the room?

It’s been serious stuff to me longer than (gulp) perhaps any other active exhibitor in this country. I first exhibited in September 1955—I’ve never stopped doing it. Do let me know if you or someone you know has been actively exhibiting for this long. I’d love to have someone else hold this title.

All along the way, I have made countless good friends and shared the delights of the exhibiting world—having the time of my life! But all along the way, I have noticed how many among us have placed philatelic exhibiting on the same plane in our lives as the most serious pursuits there are.

In my view, a lot of us take this “game” far too seriously. Some of us don’t spend much time stopping to smell the flowers. Some take exhibiting (and themselves, as well) and judging too seriously. Sure, these activities are linchpins in our lives—we love the joy they can bring us. But when we don’t live up to the standards we set for ourselves in order to achieve that joy, it’s not the end of the world.

Hey, wait a minute...

How serious an exhibitor can become usually manifests itself when one’s exhibit receives a medal that falls below expectations. It’s especially “painful” (is that the right word?) when a gold-level exhibit that has received numerous golds suddenly is awarded a vermeil. It happens. It can and generally does happen to all of us. And as puzzling as it might be, one needs to simply move on from it.

That’s the advice I received from a friendly judge when one of my exhibits didn’t live up to my expectations at a recent show. I had moaned publicly—when, in effect, what I should have done was to



ViewPoint 

Randy L. Neil
Editor

neilmedia77@gmail.com

have burst forth with a wry smile, arched back my shoulders and said to myself, “Well, there’s always another show.”

Gripping about a lower-than-hoped-for medal level is one of the weaknesses every exhibitor must struggle against. It’s a malady worth conquering. To me, there are only two ways to attack it:

- Laugh at yourself. Locate your latent sense of humor and put it to work for you. The greatest baseball players in America goof up every so often. The best of them relieve the pressure by bringing humor into play. I once saw a batter who had just been called out by the plate umpire turn around and give that ump a package of Twinkies. What a way to conquer disappointment.

- Be philosophical. Take the long view and look at your award results in the overall scheme of your exhibiting life—as merely a stepping stone to higher achievements. Make that lower-than-expected medal a symbol in your exhibiting career. Display it prominently as a reminder that, like most exhibits, yours has a way to go before even YOU are satisfied with it.

After all these years of exhibiting, I’m a bit shocked at myself for being glum about an exhibition medal. I thought that, years ago, I had learned to use philosophy and laughter to overcome this.

Most of all, I have to be disappointed in myself for doing what I strive so hard not to be—and that’s being too serious about this game of philatelic exhibiting. I’ve got to get back to work on that.

I also plan to avoid screaming out loud when someone outbids me on eBay. ☹️



From Your President

Tim Bartshe

Fresh back from StampShow in Richmond and a wonderful show it was. Again, we had a very well positioned table that was manned by many volunteers and those who just “dropped” by to chat. Although the primary purpose of the table is to get our face in public and sign up new members, its greatest purpose is as a meeting place for people to talk about exhibiting and “stuff.” Our thanks to all of you who manned the table for a while, even if you did not sign up, allowing others to go spend money at the bourse. Due to scheduling, I was unable to be there except for Saturday and Sunday afternoon but it was a busy place indeed and it is always nice to see familiar faces.

Don David Price has finalized a deal with The Philatelic Foundation and George Kramer whereby they will underwrite the costs of producing the new *Best of TPE Part Two* on CD. This is a wonderful turn of events and we are very pleased that The PF continues to support AAPE in our endeavors to advance the craft of exhibiting. Further news is that the CD will most likely include a fresh OCR version of *BOTPE Part One* being done by Bob Hisey. Thanks Bob. Depending upon sleeve design and production schedules, the CD will be included within either the Winter 2010 TPE or Spring 2011 issue.

While it is some six months away, Ameristamp Expo in Charleston, South Carolina, will be upon us quicker than you may think. Team Competition squads are being formed with the entry forms being found on our website. Don't be left out because you waited until all exhibit entry is closed. Installation of

the new Board of Directors will be held at our Annual General Meeting there on Saturday along with announcements of the Herdenberg, Randy Neil and Clyde Jennings awards. Ballots for the voting and election of the new Board are included within this issue. Please fill it out and send it in.

I want to take this final opportunity to publicly thank Carol Barr for coordinating another wonderfully successful Youth Champion of Champions competition held last July at Minnesota Stamp Expo. There were 15 exhibits present representing 14 exhibitors filling 38 frames. Many of the competitors were present at the show. This event has continued to increase in size and import under Carol's watch and with her help and those of the sponsors, it continues to produce the exhibitors of the future. All of the sponsors and winners are listed on the website. Special thanks go to WESTPEX for increasing their donation by \$250. On that same vein, the production of a new Fran Jennings Medal given to all participants was accomplished by Vesma Grinfelds who also saw to the engraving of the names. AAPE has assumed sole financial responsibilities of these medals and we are proud to honor Clyde's wishes in this. Next year's Youth CofC competition will be held at the NTSS in Milwaukee in June.

AAPE now has a new award thanks to the generosity of an anonymous donor. This award will be given to the best title page at all WSP shows as determined by the jury. As each judge reviews the title pages sent in by the exhibitors to the shows, this will not be a significant burden upon the jury. The award will be displayed on the winning frame for all to see as soon as practical. This way the public will be able to study what the jury believes is excellence in Title Page construction. We hope it will improve the standards of this very important document. As exhibitors, we have entered into a contract with the Judges. In exchange for the valuable feedback in the new UEEF that we receive we must help them by giving them a useful title page. As an integral part of our treatment evaluation, we need to address this just as much as how we display rarity of our material or knowledge of our subject. ☐

Wanted!

We've talked to enough exhibitors and judges over the years to know that every one of you has a viewpoint of some kind that, from time to time, needs to be aired.

Now's your chance! It's great fun to write for *The Philatelic Exhibitor*. Of course, you get your name out there, but best (and most) of all, you get to help, encourage and teach other exhibitors (new and old)—and you're making a contribution to your hobby.

Want to write? Send an article or just a question or two to your editor: neilmedia77@gmail.com. Do it today!

Your 2¢ Worth



Stamp Dealers and Exhibiting

I was very interested in the article by Art Groten regarding non-competitive exhibits. I have long favoured this idea and believe there are numerous opportunities to explore the concept.

From a professional standpoint, I am very keen for dealers to be seen to be active and enthusiastic collectors. My own experience supports my belief that a dealer who is also a collector brings a far broader perspective to his business than a dealer who is “just a trader”. He can, in a very real sense, put himself in his clients’ shoes and understand the clients’ strategies and aspirations.

Many leading dealers have formed remarkable collections. Sadly, few of them have made a point of promoting this aspect of their philatelic profile. One reason is a wide-felt reluctance to be seen to be competing against their own clients, a concern that I feel is generally misplaced.

This reluctance extends into the exhibiting arena. Many dealers believe there are two problems for them here: firstly, that they will be competing head-to-head with their clients for awards; and, secondly, that as professional philatelists they may be held to a higher standard than “mere” collectors.

As a sometime exhibitor and accredited national judge, I am mindful of the germ of truth in both these concerns. However, I do not see them as valid impediments to my exhibiting.

One way to alleviate these issues is to encourage dealers to display their personal treasures in a non-competitive environment. I have no doubt that encouraging each dealer at a show to display even one frame of items from his collection(s) would be a real crowd-puller. This would enhance the promotional opportunities for the show.

And being non-competitive, there need be no rules, no restrictions, and no impediments to participation. This should encourage many currently reticent collector/dealers to dip their toes in the waters of exhibiting. To my mind, that can only be a good thing. (I must add that there should be no requirement to participate, and no coercion either. Many dealers simply won’t want to be involved - for any number of reasons. Those dealers, and especially those who aren’t collectors, might avoid a show that requires a frame from each boothholder.)

Of course, there may be a tendency for some participating dealers to just casually throw things into the frames. To encourage some thought and effort, perhaps a popular vote could be conducted. Have an award, or two or three prizes, available just for the non-competitive trade class. If they were presented at the awards banquet, the organizers might even sell a few more tickets to those often-avoided-like-the-plague events!

I congratulate Art Groten for getting the ball rolling and encouraging others to look at the non-competitive possibilities at exhibitions.

Gary Watson, Director
Prestige Philately
Accredited National Judge
for Postal History, Postal

Could Greg Win It All

I enjoyed Gregg Hopkins article in the 2010 Spring PE. He has been very successful in winning the Most Popular Champion of Champions award.

However, I would like to ask what he would have to do with his magnificent exhibit to win the standard/regular Champion of Champions award. Could his 20th century exhibit ever win that award?

What are the impediments to him winning this award? Is it possible for him, with the current judging standards, to win the Champion of Champions award, and if not why not?

Rob Bell via Email

Name Change?

I have benefitted much from the judges critiques I have attended and am very glad they are scheduled at WSP shows. But now with the UEEF’s welcome increased emphasis on feedback, perhaps it’s time to change the name of those sessions. How about “Exhibitors’ Feedback?” That changes the focus from the judges to the exhibitors and avoids the negative-sounding word “critique.”

Jack André Denys

Likes Us

I like **TPE** in the colorful new format. What I like the most is the new size of the magazine. Attractive and in a handy kind of format.

John Tibbetts

What Roles for New and Beautiful Material?

Recently I assembled a ten frame exhibit explaining, via intact stamped documents, New York's Mortgage Endorsement, Secured Debt, and Investments taxes of 1911–20. With a focus this narrow, normally the best result one could hope for would be a Gold, but this exhibit has extraordinary qualities, specifically its novelty and beauty, that had me dreaming of bigger game. Virtually everything in the exhibit, including the material itself, the underlying tax structure, and the many and varied aspects of tax collection, is new—not simply never exhibited, but previously completely unknown to philatelists. Moreover, the bonds of the 1880s–1910s to which the stamps were affixed are arguably the most beautiful items ever to bear stamps. But what role do such aspects play in philatelic judging? To what extent should an exhibit comprised of



previously unrecorded and surpassingly beautiful items be rewarded differently than a similarly well developed story told via familiar items of unassuming appearance?

Within the established classes of philatelic exhibiting—and indeed within all of philately—precious little is new. New discoveries are usually on a minor scale—say, a previously unrecorded marking, or a newly recorded example of a rare but already well known stamp, rate or routing. In exhibiting, “newness” consists largely in rearranging the same familiar elements in slightly different ways, perhaps with a previously unattained degree of completeness, a la Monte Carlo; a wider scope (say, newspaper wrappers of the world versus those of an individual

country, a la Banchik); or a fresh perspective. This is not to denigrate in the slightest collections or exhibits that contain nothing new. A thing well done is well done, no matter that others have done it before.

That said, the exhibit in question is new in ways that seem to me unprecedented. The centenary year of the stamps involved is fast approaching, and the bonds to which they were affixed have long since passed that milestone. Yet until the last year or so, almost nothing was known of the stamps themselves beyond the bare listings in state revenue catalogs; only a handful of stamped bonds were in the hands of philatelists; and the purpose of the stamps was a complete mystery. Now, after a whirlwind of acquisitions, study and research, some thousands of stamped bonds have been brought into the philatelic fold; the purpose and usage of the stamps is well understood; and a surprisingly complex collecting area has emerged. To my knowledge, never before has an entire philatelic subfield lay so long unnoticed, nor is this phenomenon likely to be repeated; it seems exceedingly unlikely that other such hidden caches of century-old philatelic material remain hidden.

These bonds raise many questions large and small about stamp usage that resisted the usual methods of research, for the underlying statutes are devilishly obscure. I had first acquired a bond bearing one of these stamps some two decades ago, and a few more over the ensuing years, but even after poring over the statutes had no clear understanding of how and why the stamps had been used. Spurred by the sudden acquisition of a mini-hoard of bonds, I took my questions to the internet, and found there the magical tool that helped solve every riddle: the newly-digitized archives of the New York Times. Many nights and many “Aha!” moments later, all of the important questions, and virtually all of the minor ones, had been answered. The net effect is that not only has a complex philatelic subfield emerged after laying hidden for a century, it has emerged essentially full-blown, passing from anonymity to mature development in the space of a year or so. Again, to my knowledge nothing like this has ever occurred, nor is it likely to be repeated.

As for the surpassing beauty of the bonds of America's Gilded Age, I direct the reader to an array of illustrations at http://www.revenuer.org/research_intro.htm. No more need be said.

To restate: should newly-discovered and/or exceedingly attractive material, considered on those bases alone, apart from its contribution to the story line, be rewarded either in deciding the medal level or the higher awards?

Having now had the New York bonds before a knowledgeable and sympathetic jury, I have some expert feedback for this particular case. My suspicion is that in these deliberations the system in place allows such factors only a subtle influence. For special awards, though, they might be an important determinant. The exhibit garnered Gold, which after all would have been well-nigh impossible for any state revenue exhibit not so many years ago, and an APS Research Award, which I understand is not given lightly. An APS Best 1900–1940 award also came my way, much appreciated. The novelty and beauty of the material did provide amply of those non-awards-based benefits of exhibiting that we cherish; based on foot traffic and viewer comments, it was the hit of the show. To summarize: “Damn! Where did this come from?” On the other hand, I was disappointed not to have been even a candidate for the Grand. When the dust had settled, I concluded that the novelty and beauty of the material had counted for little or nothing in those deliberations. In a perverse way they had worked against me: material this beautiful is found only with New York stamps of 1911–20 affixed, an “unimportant” subfield of philately; ergo, material this beautiful is not likely to be considered seriously for high awards. I felt a bit like Galahad returning with the Grail, only to be told it wasn’t quite what had been expected; could he please fetch another, perhaps in a different shape and color?

Here is an analogy a bit more pointed. Consider the effect on anthropology of the announcement that a tiny but complex society has been found hidden in some mountain or jungle; its arcane social structure has been decoded—and oh, by the way, the men are all as handsome as Brad Pitt, and the women as beautiful as Angelina Jolie. The event would be celebrated in every extant news outlet. In my perhaps fevered imagining, I expected my exhibit to have a similar effect in philately, its unveiling to be the highlight of the exhibiting year. Perhaps it still will, but not within the established structure. There are no awards for “Most New Material” or “Most Spectacular.” We honor “Story, Story, Story,” and that, I suppose, is as it should be.

Michael Mahler
Santa Monica, California
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Our Spring Front Cover

Wasn’t that Bill Gross’s Grand Prix U.S. exhibit that the man was viewing on the spring cover?

Frank Sheeran via Email

[Editor’s Note: *Right!*]

New Look A Surprise

Opened the envelope and didn’t recognize the contents. Thought at first it was the Collectors Club Philatelist—which I no longer receive. Took me a while to note the wonders you’ve made of our old TPE.

Congratulations on a job well done! I was going to resign end of this year (nothing more for me to learn or to write about!), but will stay on for another year, just to admire the product.

Stan Luft via Email

In A Nutshell

I find exhibiting to be a bit like playing golf. To many, golf is a very competitive game in the sense that one tries to get better each time they play. Well, exhibiting employs much the same sort of logic. Your exhibit really isn’t in competition with other exhibits. Your success depends on how well you observe the APS judges’ manual to plan and execute your exhibit accordingly. Judges award exhibits based on the merit of each individual exhibit. While I have won a few awards over the years, my real motivation is to improve my exhibit each time I show it.

Steve Henderson in
The Universal Ship
Cancellation Society Log

[Editor’s Note: *Has it ever been said any better than this? Very doubtful.*]

Magnificent Displays With A Small “d”

I’m working right now on an exhibit designed to stimulate discussion on expanding the definition/description of the Display class to include exhibits which do not include significant amounts of collateral. One can imagine many exhibits that suffer when judged strictly as Traditional or Postal (or Fiscal) History that are nevertheless magnificent displays (small “d”) and to my mind rightly belong in the Display class (large “D”) but are currently shut out for want of collateral, and for which inclusion of collateral would only detract!

If I dare say so, examples are Bob Cunliffe’s 1976 CofC-winning revenue exhibit, oft cited as one that would not have had success under current rules—or even Bill Gross’s mighty exhibit—which to me was more a display than anything else. Or what about selected U.S. fancy cancels? Currently neither fish nor fowl, but possibly great in a revised Display class.

Michael Mahler via email

Get It Off Your Chest.

Send in your letter to the editor today.
We’ve got space in our Fall issue just waiting for you!

Figure 1 (immediate right); Figure 2 (far right).

The Kotel: The Western Wall of the Temple Mount in 20th Century Postcards
הכתל המערבי

The Kotel, the Western Wall of the Temple Mount originally built by King Solomon, is in the Old City of Jerusalem. It is the most hallowed site in Judaism, a place for constant prayer, meditation, inspiration and pilgrimage. It is the only part that remains of the second temple rebuilt by King Herod that was razed by the Roman general Titus in 70 A.D. The large stones in the Kotel date from the second century BCE (over 2000 years ago), though its upper sections were added at a later date.

The lower area near the Kotel is the prayer area, where people pray 24 hours a day 365 days a year. From December 1947 until the third day of the Six Day War, June 7th 1967, Jews were not able to approach the Kotel. It was also known as the 'Wailing Wall' as it was the site where Jews bemoaned the destruction of Jerusalem by the Romans. After the Six day War and the reunification of Jerusalem, the buildings placed against the Kotel were removed and the entire area in front of it was cleared, leveled and converted into a large paved open space. The Kotel was then called, in English, the Western Wall instead of the Wailing Wall.



"Jerusalem. Every Sabbath Day the Jews wall over their ruined Temple, the foundation wall of which is seen in this picture.—Pe. 1st. Used 1911, Divided back, publisher unknown"

This exhibit shows how the Kotel has been presented in 20th Century postcards during 4 different political administrations: Ottoman Turk (1900-1917), British (1917-1948), Jordanian (1948-1967) and Israeli (from 1967). Until relatively recent times there were few images of the Kotel used in postcards. Those images that existed were reused in several editions by several publishers. Black and white images were hand colored by different artists giving the impression of a greater range of images than actually existed.

These postcards show the changes in architectural elements of a sacred space over time and through different political administrations. What began as a narrow passageway in an out-of-the-way corner of Jerusalem with controlled access to 120 square meters of public space is now a major plaza with 20,000 square meters of public space.

Preparing Exhibits
By Steve Zwillinger

We All Need To Be Organized.

Most of us want to be more organized. We can't find items that we know we have, we purchase duplicate copies of items we already have, and we can't always find documentation we are looking for. I started something new that is working (so far!) to keep me more organized. I make a copy of each exhibit page and keep it in a 3-hole punched page protector. In the page protector behind the copy of the page I keep four types of material:

- The receipts for any item on the page above a certain dollar threshold (if the receipt is an auction invoice it keeps a record of which lot in which auction it came from);
- Notes about, or copies of, the key sources I used in preparing the write-up for the page;
- Copies of key articles or key bibliographic references addressing the specific items on the exhibit page; and

- Copies or references to any articles that show the exhibit item. (If I have a C18 on cover in my exhibit, I don't save all articles showing a C18 on cover, but I save any articles with my C18 illustrated.)

I find that this notebook decreases the amount of paper on my desk and allows me to quickly answer questions about the source of material or information used in my exhibit. There is another benefit as well: if anything should happen to me, my wife or the executors of my philatelic materials will know how much I paid for each significant item in an easy to determine manner.

Another thing I've started to do is keeping an index card for each exhibit with the name, date and result for each show at which the exhibit is shown. (I know people younger than me can keep this information in a spreadsheet more quickly and more easily than I can on an index card.) I keep this card in the front of the notebook with the other information. If my

The Qu'aiti State of Shihr and Mukalla

السلطنة القعيطية في الشحر و المكلا

Victory Issue 15 October 1946

The Qu'aiti State of Shihr and Mukalla, was a sultanate in the Hadhramatout region of the southern Arabian Peninsula, in what is now Yemen and was a part of the Aden Protectorate. The Aden Protectorate was the inland portion of Aden Colony which was comprised primarily of the Port of Aden. Postage stamps were inscribed "Aden - Qu'aiti State of Shihr and Mukalla". Stamps of Aden were used in Qu'aiti State in Hadhramaut from 1937-1942. All mail went via Aden.



No registration label was used; the registration number was applied directly to the envelope with a progressive numbering hand stamp device.

No First Day Covers are yet recorded from the 1942 Definitive issue.

This is the first issue for which First Day Covers are recorded.



Map of the Hadhramatout region of the Southern Arabian Peninsula in 1965

with Israel, I have the English title and then I summarize it in Hebrew, as shown in Figure 1.

For a First Day Cover exhibit of Aden, I include First Day Covers of the Qu'aiti State of Shihr and Mukalla. I repeat the name of the state in Arabic as shown in Figure 2. It is the original name, as opposed to the English translation and it may not be much different than a page of Greek stamps having the title Ελλάδα or an Austrian exhibit titled Österreich. I also like how it looks. Does it add anything? Or does it detract? Or is it pretentious? What do you think?

Thanking volunteers

Like many exhibitors I cannot attend all the shows I would like to. On occasion, I mail in my exhibits. When I do, I am acutely aware (from a brief tenure working with a show) of the key role played by volunteers in many areas, but especially in mounting and dismounting exhibits for exhibitors who cannot attend in person. These volunteers make much of a show possible and it is difficult to express proper appreciation. Last year I

exhibit is to be disposed of one day, it may be useful for whomever is handling that task to know what successes the exhibit has had. Whomever is handling the disposition of my collection might not have easy access to spreadsheets kept in a computer.

Another benefit of keeping track of this information is that people ask questions and I can answer them. It is embarrassing not to know things I am expected to know (and should know). Sometimes I'm asked to share pages of an exhibit for publication and I'm asked where it was previously exhibited or about the exhibit's award history. Recalling the details of which exhibits were in which shows with which results is more difficult each year that passes. It is only a moment's work to keep track of this information in an organized fashion so I can retrieve it when needed.

Bi-lingual Headings: Are they useful?

For two of my exhibits I use languages in addition to English. For the title of a postcard exhibit dealing

started to include a short note of thanks (with a request to reposition something if it became dislodged) with my mail-in exhibits. We can't do enough to thank the volunteers who make stamp shows possible. Shown below is the note I use. How do others express their appreciation to volunteers? ☐

Dear Volunteer,

Thank you for volunteering to mount my exhibit. I'm sorry I cannot be there to do it myself. It is through the efforts of volunteers like you that our stamp shows are able to exist. We appreciate your efforts that make stamp shows possible.

If you see something on my pages has become dislodged, and if you feel comfortable putting it into its proper position, please do so.

Thank you again for volunteering to mount exhibits.

Steve Zwilling

AAPE 2010 Election

Your vote counts!



The following individuals are running for officer and director positions on the AAPE Board of Directors. Their candidate's statements appear below. Enclosed with this issue of TPE is the very easy-to-use "mail-in" ballot. Even though our candidates this year are running unopposed, please DO VOTE. Participating in every AAPE election is one of your membership privileges.

For President – John Hotchner. We will soon be celebrating our 25th anniversary. It has been my privilege to have been involved since the formation of AAPE, to have served as its editor until this year, and to have served with Pres. Bartshe as his Vice President. AAPE generates ideas to make exhibiting more attractive and inclusive, operates a wide range of services, and its leadership is heavily involved in councils that guide exhibiting. But the presidency of this organization cannot be looked upon as simply being a caretaker to assure prior levels of success. No, the leadership has to have a vision for further improvement, and as I have learned from working with Tim and his predecessors, developing and inspiring that vision is the most important task. To that end, my goals will include reinvigorating the committee structure and filling the vacant chair positions, orienting our focus to be more inclusive of show administration, to find new ways to further improve our outreach to young people (ages 5 to 45!), and to use **TPE** to do more membership surveys to tap your ideas and find ways to implement the best of them.

I ask for your support, and your help as AAPE begins its second 25 years to make AAPE the most effective tool it can be to advance exhibiting, judging and show administration.

For Vice President: Patricia Stilwell Walker. I am a founding member of AAPE and have been exhibiting almost as long as I have collected, showing my first exhibit in 1978, just two years after I bought my first cover at INTERPHIL in 1976! Participation in exhibiting has led to my involvement in organized philately.

I am pleased to have been involved on the AAPE Board during the past 10 years as your Treasurer (but it's time that someone else takes on that task). I am excited by John Hotchner's vision for the role that AAPE needs to continue to play—the exhibiting world cannot afford to remain static. As an exhibitor, judge, show committee member, and exhibiting seminar leader, as vice-president I will put those skills to the service of our Association and seek your support. We need your support as we seek to make our next 25 years as great as our first. Please cast a ballot in this election.

For Secretary: Elizabeth Hisey. It is an honor to be nominated for a third term as Secretary for the American Association of Philatelic Exhibitors Board. I continue to bring to this position a tremendous enthusiasm for philately and also for exhibiting. In the past eight years I have exhibited at national and international shows, winning the AAPE Novice, AAPE Most Creative, several AAPE Award of Honor and Most Popular along with several levels of medals. I was accredited as an APS Judge in 2008, serve on the Board of CANEJ and am also a member of the Council of Philatelists at the National Postal Museum. My background also gives me confidence in becoming a worthy member of the Association. My training

was at a well known secretarial college in England. I have worked in the United States since 1965 in various positions ending up as Office Manager for the Bank of Australia. I have also had my own business as a caterer in Connecticut for 10 years. My volunteer background includes serving as President for the Association of Florida Hospital Auxiliary/Volunteers in 2000. This experience has enhanced my people skills as well as working skills.

For Treasurer - David McNamee. is an exhibitor, an accredited APS Chief Philatelic Judge, a member of the APS Committee on Accreditation of National Exhibitions and Judges, and is active locally, nationally, and internationally in many other philatelic organizations. He is currently the volunteer Auditor for UPSS and the Secretary-Treasurer of PSGSA. He is a retired consultant in business risk and fraud and holds a Master's degree in Accounting. From these experiences, he feels that he can contribute ideas, energy and leadership to the American Association of Philatelic Exhibitors.

For Director - Don David Price. I would like to ask for your support of my candidacy. I feel that my contributions, as Advertising Director, Ruby Award Design and Production Manager, and *Best of Philatelic Exhibitor-II* Sponsorship-Coordinator have meaningfully benefitted the AAPE. Exhibiting is my passion: and I will tirelessly work with the AAPE Board toward the improvement of Exhibiting at shows, enhancement of Team Competitions, and continued fund-raising through increased advertising revenue in the TPE.

As the change of AAPE Presidents occurs, it is vitally important for the Board to have a strong working relationship with the new President. I have worked with John Hotchner and I can fulfill that role. Thank you for your vote and support.

For Director - Anthony Dewey. Exhibiting would not have been any where near as much fun as it has without the help of many mentors and friends willing to give a hand or some advice.

In turn, I have tried to pass on the favor. Since 1995, I have served as the Exhibits Chairman of MANPEX, the annual show and exhibition of the Manchester Philatelic Society, where I have also served as President, Vice President, Secretary, and as the editor of its newsletter. I have been the Exhibits Chairman of The United Nations Philatelists, also serving as President.

Believing in innovation, along with like-minded exhibitors, we devised a method of Team Competitions that have been conducted at several national shows. And, for the last five years I have coordinated the One-Frame Team Competition sponsored by AAPE at AmeriStamp Expo.

I see being on the Board of Directors of AAPE as yet another way to give back to the hobby that I enjoy so much, and that is why I ask you to vote for me in the coming election.

Encouraging Philatelists To Exhibit

By Robert M. Bell



Dyed-in-the-wool philatelists who want to find out about the true value of exhibiting need only have a chat with a true philatelist like Dan Walker. Few in the world are more experienced.

At the February 2010 Aripex stamp Show in Phoenix, the author started talking about ways to encourage philatelists to exhibit or continue to exhibit. This article will deal with how to encourage adult philatelists to consider exhibiting or continuing to exhibit. It will not deal with youth exhibiting, although some of the ideas may be applicable.

The thoughts/ideas here are the product of my thoughts and those of several philatelists, who have an interest in seeing that exhibiting persists. Some of the ideas may have already been tried in days past in different parts of the country. If this is the case they are provided here again, with the thought that most useful ideas are time and condition sensitive, often awaiting the right conditions to germinate and flourish!

Jim Kotanchik has shown (Ref) that exhibitors in the US are diminishing in numbers. He asks why only 31% of first time exhibitors go on to a second outing? He suggested elimination of frame fees for first and second time exhibitors. Also, he states that in 2007 there were less than half the numbers of first time exhibitors compared to 2000. Further, as often reported, show directors are having a hard time in filling the frames at their shows.

There are many reasons that one can speculate about, as to why new exhibitors are not joining the ranks of the current exhibitors. Those that quickly come to mind are the aging of philatelists with fewer young recruits, time available, competing interests such as computers, and modern technology, the complexity of the judging regulations, a feeling that the individual concerned could not compete with expensive exhibits, difficulty in getting started, no local mentoring programs, the cost of exhibiting, etc., etc.

There would seem to be four main areas to focus on:

- The recruitment of young exhibitors (not discussed here).
- The recruitment of novice adult exhibitors.
- The prevention of exhibitors from dropping out of exhibiting.
- Encouragement for those who have dropped out of exhibiting to exhibit again.

The following is the compilation of all ideas received:

- Survey of philatelists in general to find out the actual reasons they do not exhibit.
- Survey of exhibitors who have dropped out – why did they drop out?
- Use this information to formulate action plans
- Consider establishing an AAPE Foundation to help fund recruitment activities
- Establish novice Exhibiting Symposia around the country
- Have a program to encourage membership of the AAPE. Some philatelic organizations are offering free membership for a year.
 - Put together a basic handout for the novice exhibitor.
 - Develop a mentoring system
 - Advertise the benefits of exhibiting (the journey, the camaraderie, finding information and material, etc.).
- Consider a novice section at shows isolating “beginners” from the rigors of competing with seasoned exhibitors.

- Consider reduced show/frame fees for novice exhibitors.
- Consider the FIP Three Period Judging or other System that helps to level the exhibiting playing field.
- Move to a point judging system as is done in many countries.
- Work towards more standardization and less variance on judges assessments.
- Consider a two tier judging system, one for Smaller Shows and one for the Larger National shows as is done in other countries.
 - Make the first time exhibiting non-competitive, or have a different set of rules as a learning exercise.
 - Increase the transparency of the judging process.
 - Have people make an oral presentation along with their exhibits -- all informal, with lots of to and fro with judges, or folks that understand judging.
 - Emphasize - somehow -- the scholarship, art and science of exhibiting, rather than the high priced side of things.
 - Most of the philatelists have their own ways of doing things. They like to collect their way. Have an exhibiting class that caters for that with few rules/regulations.
 - Work to reduce the costs of exhibiting.
 - Allow the public to become more involved in judging.
 - Have well-organized symposia at Shows, open to the public, at which the exhibitors are the acknowledged experts and speakers.
 - Announce all upcoming shows where new exhibitors are welcome.
 - Appoint an AAPE Director responsible for, appointing regional and/or local stamp club persons with the mandate to help and encourage new exhibitors.
 - Etc., etc., etc.

The author welcomes additional thoughts and ideas, as a letter to the editor, or directly to: rmsbell200@yahoo.com

Reference:

Kotanchik J., *Mining the WSP Medals Database*, TPE October 2008

Handy Tip/Lest We Forget Dept.

Does your exhibit have readability? How is it on the eyes? Sure, you've done all you can to make the prose on your page as palatable as possible for the viewer and judge. You've reduced the word count down to bare bones. You've removed any fluff from your writeups and you're pretty satisfied with the result. But again: how easy have you made it for your viewer to read your words?

Typographers and graphic design experts have studied, for scores of years, to determine the right size and shape of typefaces for the human eye. For instance, did you know that the most readable fonts are those with serifs on the letters (tiny curlicues or extensions like you see in the headline and text in the box below). And most important: the size of the type of critical. In a philatelic exhibit, anything below 10 point type in writeups is too small (remember: judges need to read the page on the bottom row of the frames). And anything above 12 points is too big. Perhaps the most important thing to keep in mind is good taste—avoid any kind of weird type font. Well-chosen, tasteful type fonts can pay dividends.

NEW!

The AAPE Award for the Best Title Page

The AAPE Board is proud to announce a new award will begin appearing at all World Series of Philately and Canadian stamp exhibitions starting in January 2011. The Award will be for the Best Title Page and is open to any medal level. The Award is being sponsored by an anonymous donor who feels strongly that there is room for improvement on all levels.

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

An Award and ribbon will be offered. Further information pertaining to the Award will be sent to Show/Awards Chairmen in the next month or so.

US Issue Collectors and Topical Collectors!

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

Cachet Artwork

Artmaster Archives

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

Artcraft Archives

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

Jack Davis Artwork

Cachet maker Jack Davis sold covers in the 1970's and 1980's. With a few exceptions, each piece of Artwork measures 8 1/2 inches x 11 inches (21.6 cm x 27.9cm) and is pen and/or pencil on paper. The majority of these are the final drawings for the cachets but there are also some preliminary sketches. In addition some have notes he made about the issue, his intentions and printing guidelines. As many of his cachets were done in 3 colors, he had separate drawings for each color done in black and white. Typically there will be 3 separate proofs on one sheet, each in the final cachet size and printed on heavier white paper or on newsprint.

Ralph Dyer Artwork

Among the earliest cachet makers who produced significant quantities was Ralph Dyer who started in 1926. We offer the original artwork for the printed cachets (he also did many hand painted cachets). There are final sketches as well as preliminary sketches. Some will have his notes, such as "1st" or "NG" (no good) or "Not used" "last one" "good" and most measure approximately 3" x 4.25" (7.5cm x 10.8 cm) They are typically pencil on tracing paper so are translucent and have been folded once along the top edge where there may be notes such as a date or whether it is a first or final drawing. Some cachets were used for more than one issue.

FDC's

We have a vast array of unusual cachets, cancels and usages. A few highlights are listed below:

FDC's Autographed by Designers and Engravers

An interesting lot of FDC's - the owner of the collection had sent letters to various people associated with the stamp and had FDC's made - each signed at the center to lower right by someone involved with the issue, designer, letterer, engravers etc. It is rather unusual. The covers are sold as sets which are typically 3 or 4 covers. (Each cover is priced between \$75.00 - \$175.00) For some Scott numbers, this lot also includes letters from people pertaining to the issue.

Harry Hartl Monarch sized FDC's 1958-1971

Mr. Harry Hartl designed cachets in the 1950's and 1960's. He printed only a handful of each issue, between 2-50x. His earlier designs are primitive but interesting. His later designs, from 1967 on, were often pillaged from Artcraft, Artmaster and even Fleetwood designs. He priced his FDC's very high for the times so very few were sold. The earliest known cachet is for #1107. He did not produce a cover for every issue.

Very few have ever appeared on the market. Covers with glue stains on the reverse came from his private collection that had been removed from pages. Still and all, Hartl covers count among the rarest of printed cachets that exist for the time period.

Photo Essays and Autographed Plate Blocks

A significant portion of this material is from the estate of Sol Glass, renowned US philatelic writer and longtime member of the US Citizens Stamp Advisory Committee. Mr. Glass was also intimate friends with most of the designers and engravers of US stamps. Most of his material is extremely scarce with only a handful known of each item.

Photo Essays - Photo essays were photographed proposed designs of stamps that were never issued and often contain topical elements not found in the issued stamp. Approved photo designs are also listed and these are usually signed by the designer or engraver. Please note that other proposed designs may be in stock than those listed here.

Autographed Plate Blocks - These are mint plate blocks generally autographed by the designer, lettering and frame engravers. Also there are plate blocks that are signed by the famous individuals who inspired the issue.



Artmaster Archives #1053 plate

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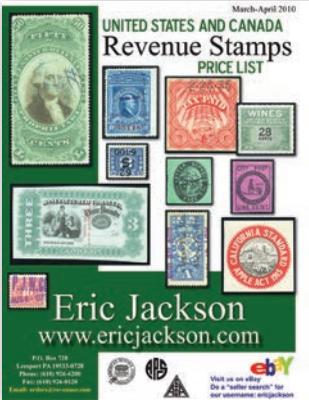
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The mounter must have done something right with this frame. Just look at the admiring faces enjoying his (or maybe the exhibitor's) handiwork in this photo from the WE Fest II at the Rocky Mountain Stamp Show! (Photo by art Groten)



By David Kent

Ruminations of a Volunteer Exhibit Mounter

I've finally decided that I'm qualified to expound on the issues that volunteer exhibit mounters face, considering the fact that I've been doing volunteer mounting since the late 1970s, and have at least five Internationals under my belt. So here is some advice based on too many years of screwing around at the frames (long-standing bad joke among exhibit mounters).

Most of us volunteer mounters are exhibitors, too, and we want to give your exhibit its best showing. We realize that mistakes made in mounting your exhibit can have an adverse effect on the judging. We take pride in doing our work well, and even feel reflected glory when you win a high award. Please help us to help you show off your exhibit at its best.

Be sure your pages are strong and sturdy and will stand up in the frame. Nothing scares us more than having a page flop over and fall onto the floor. If your favorite sheet protectors are thin, put a sturdy piece of paper or even thin cardboard behind the page to

make it stronger. Remember that some frames still have paper "trays" to hold the pages, so don't put lettering or a key item too close to the bottom of the page where it might be covered by the tray.

I saw a prospectus a while ago that told exhibitors to number pages consecutively from the beginning to the end. Please DON'T! I wasn't a math major and have no clue where page 53 might go. Although you think of your exhibit in a continuous flow, we see it differently, with each frame as a discrete separate unit. We often mount the frames of an exhibit out of order. Sometimes it's to clear the way for another mounter working nearby, or to temporarily bypass a frame that needs repairs. If we are lucky, we may have two volunteers mounting a large exhibit, working from both ends toward the middle. To help us work frame by frame, please place each frame's pages in a separate clearly-marked folder (the envelopes they use at Internationals are ideal). Number each page within its frame, for example, 1-1, 1-2, then 2-

1, 2-2 and so on. If you have a double page, please give it a double number, (e.g., 3-7 & 8), so the rest of the pages in that frame will be numbered in their normal position (I can count up to 16). If you have an unusual arrangement of pages, enclose a diagram to show us where to put the pages (a photo of the frame already mounted would be even better). By the way, if you have special mounting instructions, always enclose them with the exhibit. Never send them to the exhibit chairman separately. He'll be running around putting out fires and the instructions will never reach us.

If you recycle sheet protectors, please go through them after you have mounted the new exhibit and make sure they have been renumbered correctly. We may not know anything about your subject, and if the page numbers aren't correct there's little chance of us guessing what they should be. Getting pages out of your intended sequence can confuse the judges.

Our hands get pretty dirty working with frames that have been stored in a dusty warehouse all winter, so please limit the occasions when we actually have to touch an exhibit piece. We understand windowing a cover to show just the postmark, and that we may have to slip the cover into position in back as we mount the page, but please put at least most of the cover in a clear plastic sleeve so we won't get grubby fingerprints on it.

Be careful of odd-size pages. If you are planning on going international you may want to try European A-4 size pages, but they are 11.7 inches high and in our frames the tops may cover the bottoms of the pages on the row above. Even worse, the top row may get squashed when we try to close the frame. If your pages are wider than normal make sure they can be overlapped without covering any of the text or material on the other pages. If you're not sure that the pages you want to use will fit in the frames, take some to a show and ask if you can borrow the use of a spare frame for a few minutes to try them out.

The same applies to any very thick item you want to mount on a page. Make sure, in advance, that it will fit in the frame, and that we won't damage the item (or the plexiglass) when we close the frame.

Before you close that box to ship it out, go through the folders one more time and count to make certain that all of the pages are there. That especially applies to odd-size pages that may have been stored separate from the regular pages. Double check again that the page you pulled out last week to add that great new item was put back into the folder where it belongs. If you don't intend to use all 16 page positions in a frame, tell us so we don't go into panic looking through the packing materials for the "missing" page.

Remember that the box containing your exhibit will not be opened until it's time to mount the exhibits. It's a waste to enclose a return postcard asking that it be mailed back "as soon as the package arrives." It's a courtesy to the exhibit committee to enclose a return mailing label with an exhibit, and we'll try to keep it in the box. Return postage stamps are okay, too, but don't put a check for the return postage in with the exhibit. We'll just lose it. Send it directly to the exhibit chairman so he can give it to the show treasurer. The same applies to any correspondence or other notes that are not directly related to mounting or mailing the exhibit.

We volunteers do get some benefits from our work, beyond the occasional free snack or soft drink. There are many things to do at stamp shows and it's often hard to find time to look at the exhibits. Volunteer mounters get to see any or all of them up close and personal. Sometimes we even get to work directly with the exhibitor and discuss and enjoy the opportunity to closely view the exhibit, a personal guided tour that others miss. And we often get great ideas of what to do (or not to do) with our own exhibits. It's our pleasure to help.

See you in the frames! ☺

Letters To The Editor

The (new) Philatelic Exhibitor is the result of the world of electronic publishing. Your journal is now designed, composed and laid out in *Adobe InDesign* with the help of other software applications like *Adobe Photoshop* and *Illustrator*. Other software (like *Microsoft Word*) and hardware (scanners) are used by authors to prepare their text and images for us. In addition, *TPE* is now being printed by a state-of-the-art color magazine printing house. What these advancements for *TPE* mean is that our contributors—and especially our letter writers who are our lifeblood—hopefully, will send us their articles and letters via the electronic medium of email. We can accept your writing as a direct email message, or as attachments in *Microsoft Word*...plus any images (we love images!) in either *jpg* or *tif* format.

We know that some of you continue to utilize typewritten missives and handwriting. We can accept these, but it takes a good deal longer to set them into type. No matter what, though: send 'em on!

AND BY THE WAY, if you've got the itch to write an article for us—send it on! We'd love to have it—plus any illustrations you'd like to include, too. Email: neilmedia77@gmail.com

2010 AAPE Youth Champion of Champions

Tim Hodge of Virginia is the winner of the 2010 Youth Champion of Champions competition sponsored by the American Association of Philatelic Exhibitors. The event was held in conjunction with the Minnesota Stamp Expo, a World Series of Philately exhibition held in Minneapolis, Minnesota, July 16-18, 2010. The Championship, which is underwritten by a grant from World Columbian Stamp Expo, is directed by Robert and Carol Barr of Downers Grove, Illinois.

This year's competition included fifteen exhibits (38 frames) prepared by youth aged 9 – 18. Winners of AAPE Youth Grand Awards from nationally accredited shows in the U.S. and Canada vied for the designation "Youth Champion of Champions" and for many other donated awards. In recognition of their high level of achievement, all participants received Fran Jennings memorial medals as well as a membership in Young Stamp Collectors of America (donated by Ken Martin), Merit Certificates, and ribbons.

The complete listing of awards is as follows:

Youth Champion of Champions - the best youth exhibit shown in North America in 2009-2010. Donated by WESTPEX. Presented to Tim Hodge (18), representing VAPEX 2009, "Falconiforms (Birds of Prey)."

Reserve Champion – Donated by WESTPEX. Presented to Adam Mangold (11), representing NOJEX 2009, "Building a Nation...One State at a Time."

Traditional Award - Donated by WESTPEX. Best traditional exhibit. Presented to Matthew Gaiser (13), representing Edmonton Spring National 2009, "1992 Philatelic Youth Exhibition."

Welsh Philatelic Society Postal History Award - Best postal history exhibit. Donated by Ann Triggie. Presented to Haley Oswald (10), representing Minnesota Stamp Expo 2009, "Greetings from Minnesota: A philatelic Exploration."

Howard Hotchner Award - For the best portrayal of American History. Donated by John Hotchner. Presented to Adam Mangold (11), representing NOJEX 2009, "Building a Nation...One State at a Time."

ISWSC Award – Best use of worldwide stamps and material. Donated by International Society of Worldwide Stamp Collectors. Presented to Jesse Chevrier (13), representing Royale 2009, "Owls."

American Topical Association Youth Award – Best topical exhibit. Donated by ATA. Presented to Tim Hodge (18), representing VAPEX 2009, "Falconiforms (Birds of Prey)."

NAPEX Awards

A) NAPEX Title Page Award - Presented to Caleb Hall (16), representing OKPEX 2009, "The Formation of the United States."

B) NAPEX Creativity Award - Presented to Joseph Phillips (11), representing Plymouth Show 2009, "Bridging the Gap."

C) NAPEX Topical Award – Presented to John Phillips (14), representing Stamp Expo 400, "America by Water."

D) NAPEX Thematic Award – Presented to John Phillips (14), representing INDYPEX 2009, "Faces and Places of the Civil War."

E) NAPEX Research Award – Presented to Jesse Chevrier (13), representing Royale 2009, "Owls."

WESTPEX Awards

A) WESTPEX Philatelic Write-up Award – Presented to Alexandra Fillion (9), representing Philatelic Show 2009, "What a Princess Wants."

B) WESTPEX Flora and Fauna Award - Presented to Lorah Wilson (14), representing BALPEX 2009, "Animals of the World."

C) WESTPEX Award of Excellence in Presentation Skills – Presented to Trevor Thomas (12), representing ROMPEX 2009, "The Game of Soccer."

D) WESTPEX Progress Award - Presented to Jared Phillips (9), representing St. Louis Stamp Expo 2010, "Farming Through the Ages."

E) WESTPEX Entertainment Award - Presented to Trevor Thomas (12), representing ROMPEX 2009, "The Game of Soccer."

F) WESTPEX Judges' Choice Award – Presented to Joseph Phillips (11), representing Plymouth Show 2009, "Bridging the Gap."

APS Membership Award - Donated by Ken Martin. Presented to Caleb Hall (16), representing OKPEX 2009, "The Formation of the United States."

ATA Membership Award – Donated by Johnstown Junior Stamp Club – Presented to Sarah Nagle (13), representing CHICAGOPEX 2009, "Minerals, Elements, and Gemstones."

Potentiality Memorial Awards in memory of Sid Nichols and Chet Allen - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Dillon Thomas (10), representing NTSS 2009, "U.S. Space Shuttle," and to Alexandra Fillion (9), representing Philatelic Show 2009, "What a Princess Wants."

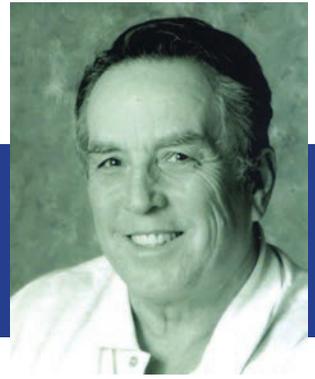
The Caring Award in memory of Chris Winters, MD - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Tim Hodge (18), representing VAPEX 2009, "Falconiforms (Birds of Prey)."

AAPE thanks all the generous individuals and organizations, which have so graciously donated these awards for our aspiring youth exhibitors.

Please help us publicize the accomplishments of our up and coming youth exhibitors - they may be tomorrow's future gold medal exhibitors. If you have any questions or wish further information, please contact me.

Carol Barr, Director
AAPE Youth Champion of Champions
Email: carolschamps@yahoo.com

By Ted Bahry



Some Rambling Thoughts About Exhibiting

I first exhibited over 30 years ago and first judged stamp show exhibits well over 20 years ago. I was an accredited APS judge for 13 years and a Jury Chair for 10 years. I've been there and done that. Have you? And I've spent countless work hours helping many exhibitors improve their exhibits. Most have seemed to be neutral about the help they've gotten from judges. Some have been appreciative. And a few (?) have even gotten angry about "criticism," however gentle, and have carried their anger seemingly forever. Suggestions for improvement of an exhibit are not criticism of the exhibitor or the exhibit. Can't we all get along? And there is indeed a difference between hearing, listening and taking action. Are exhibitors really listening? Are they taking notes, studying reference material and studying other exhibits? Do they really want to do the work to go for the gold?

To me, judging a stamp show exhibition was and is payback to the hobby.

And it's like judging a baby contest. How many have done that? More importantly, how many have done that more than once? Few can or will tolerate scrutiny and attack by intense and unhappy "parents".

Interestingly, of the more than 40,000 members of the APS during the past few decades, only a few hundred have volunteered to be accredited judges. How about that? The usual excuses among exhibitors for not being a judge are that they "do not know enough" or "do not have the time." In reality, many don't want to do the work or take the heat. Yet many non-judges have often advised active judges about what really goes on behind the scenes. Amazin'! Human nature is indeed truly wonderful, isn't it?

Not all judges are great. Like you and me, some if not all make mistakes. But I'd bet that when it comes to medal level, the APS judges over the last 15+ years or more have been fair and right at least 90% of the time. And at national shows, it's the "consensus" of the usually five judges that makes the medal level. After all, the vote could be 5-0, 4-1 or 3-2. Will it be the same every time? Of course not. After all, judges, just like you, are human and as a team are

ever changing. Exhibits are ever changing, too. Hint: machines couldn't do it any better and would probably make it worse.

In this country, we probably have the best and fairest (yet perhaps too complicated?) philatelic exhibit judging system in the world. Where else can an exhibitor start at the national level? Yet perhaps there's too much demanded from our judges and not enough from our exhibitors. Why in the world should judges waste their time answering the same questions from the same exhibitors over and over again? Of course, those exhibitors seldom listen while doing little or nothing to change their exhibits. And a dress code for judges makes about as much sense as a dress code for exhibitors. And who in their right mind would attempt to tell philatelic females how to dress?

All too many complainers conveniently forget that all philatelic judges have had considerable experience as exhibitors. Further, all U.S. judges have been through an extensive and time-consuming accreditation and screening process. And most have plenty of experience as judges. Few if any other countries have such a vigorous process, emphasizing accountability of judges. And every single successful philatelic exhibitor in the whole world has benefited from some, if not many, suggestions from judges. Yet you'd never know it reading the philatelic press or listening to exhibitors and even non-exhibitors bemoan what some judges supposedly said (now out of context, outdated or trivial) some 14 years or so ago.

I've long believed that there has been far too much judge and system bashing in TPE and the philatelic press in general. There are all too many outsiders who want "someone" to do "something" about a system that they choose not to study or understand or work within. One of my "favorite" bashing articles was by a friend slamming a public critique that that person did not even attend. Apparently, the "sources" didn't have the backbone to speak up in public. And the main complaint seemed to be that the judging panel just "didn't understand" the importance of the rather obscure collecting specialty.

So, therefore, the question, again, becomes: "Are the exhibitors listening?" What do you think?



My Random Thoughts on Exhibiting

Arthur H. Groten, M.D.

[Editor's Note: *We are pleased to have not one, but two, reports on the recent WE convention in Denver. These events have become a mainstay in America's philatelic exhibiting world.*]

The Rocky Mountain Stamp Show (RMSS) saw the convening of WE Fest 2, the Second Festival for Philatelic Women, sponsored by the Women Exhibitors (WE) in Denver, May 12-16, 2010. The event began the day before RRMS making it a four-day extravaganza for the 20 or so participants.

The seminars were divided into those for beginners and those who were more advanced. The presenters were Tim Bartshe, Liz Hisey, David McNamee, Denise Stotts, Dalene Thomas, Pat Walker and me.

To give you some idea of the breadth of the program the topics included "The How-to of Exhibit Construction," "Tools of the Trade," "Elements of a Thematic Exhibit," "Types and Classes of Exhibits," "Exhibiting Picture Post Cards," "Using Ephemera in Exhibiting," "MS Publishers of Word Users," "Casing a Bourse," "The Art of Being Judged," "How to Get the Most from the Critique," "The Basics of Judging," "You Be the Judge (in two parts)."

In addition, there was a hands-on evaluation of exhibits and title pages, permitting attendees to voice their thoughts and hear from all of the judges themselves.

A special tour of the Rocky Mountain Philatelic Library was arranged. It is a remarkable facility (see

photo), to become more so with the addition of new space next door to the original building.

It was a very intensive and comprehensive meeting and everyone came away having learned something.

That was the purpose of the meeting and it was clearly met. The enthusiasm of those in attendance was palpable as was the genuine desire to learn and to impart information. It was a two-way street, well trod.

All that having been said, let's ponder the significance of these annual Fests. Obviously any serious gathering aimed at entry-level exhibitors is commendable. Indeed, it is a prerequisite to the continuation of exhibiting, as we know it. While Randy Neil's Handbook of Philatelic Exhibiting is a wonderful work, it does not replace true mentorship and face-to-face discussion.

And that was the wonderful thing about this Fest: it was all about talking exhibiting, looking at exhibits with others, gathering ideas for one's own exhibits, hearing serious discussion about things that often seem like little more than orders from on high.

The commitment of WE to the notion of cultivating and encouraging exhibitors, especially, but not limited to, women, is something that might well be emulated by many other groups within philately. There is an openness to new ideas, new techniques, and utilization of new elements that is refreshing—and it carries through with all aspects of this group's



annual meeting. The exhibits shown by some of the WE's had remarkable diversity and a willingness to try something new, often to great effect. This is exactly what exhibiting needs—an experimental planting field of new exhibiting seeds.

Keep an eye out for next year's WE Fest and consider attending. You won't regret it. ☐

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THE SHOWS

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VAPEX - A National Show

November 12-14, 2010

Williamsburg, Virginia. The Virginia Philatelic Federation presents its annual exhibition and bourse Veterans' Day weekend at the Lexington George Washington Inn and Conference Center, 500 Merrimac Trail, Williamsburg. 160 16-page frames of exhibits and 30+ dealers. Cost per frame is \$8 adults and \$5 youth for multiframe exhibits; \$25 for single frame exhibits. Free admission and parking. An exhibit prospectus can be obtained online at www.vaphilatelie.org/VAPEX.htm. Questions to Exhibit Chairman Rose Fournier at rosesfourjim@dishmail.net or David Collins at rainbowx2@cox.net

Mid-Cities Stamp Expo

November 13-14, 2010

Sponsored by the three branches of the Mid-Cities Stamp club with its 138 members. The show is to be held at the Grapevine Convention Center, 1209 So. Main Street, Grapevine Texas. Sixty frames of exhibits for all ages. In addition to multi-frame and single frame exhibits, a new category of single frame exhibits using a movie title for the exhibit title has been created. (An example on Ben Franklin stamps could be "Ben and Me". Penguins on stamps could be "Happy Feet" etc.) These exhibits will be voted on solely by members of the Mid-Cities Stamp Club with prizes of Movie Tickets going to the winners. Novices are encouraged to try their luck. Adults: \$6 per frame and Youth \$3 for all exhibits. Nationally rated judges will review the other exhibits for regular awards. This is an ideal show for testing the market with a

new exhibit. A Most Popular Award is available. All classes are welcome. The show also offers "ice breaker" exhibits of 1 page and 4 pages to encourage new exhibitors to vie for small cash prizes. These have a \$1 entry fee. Awards Banquet is Saturday night. Tickets will be sold on a first come, first serve basis.

The show will feature a 26-Dealer Bourse, Exhibits, a Silent Auction, a giant Mixture Pick, special Boy Scouts Centennial cachet and cancel, a Youth Activities Center, Chance Board, and a U.S. Postal Service booth. Free Admission and Parking. EXPO 2010 is sponsored by the Mid-Cities Stamp Club, P.O. Box 2158, Arlington, Texas 76004-2158. For Additional Information contact: Stanley Christmas (817)-656-2925.

York County Stamp Show

January 21 - 22, 2011

The 33rd annual stamp exhibition sponsored by the White Rose Philatelic Society of York, PA will be held at the York Fairgrounds, 334 Carlisle Ave. (Route 74), York, PA in the Horticulture Hall. Bourse of 28-30 dealers and up to 100 sixteen page frames available at \$6 for first frame and \$5.00 for each additional frame. \$2.50 for juniors under 18, USPS booth, bid board, youth area and club hospitality table. Hours of show are Friday from 10am to 6pm and Saturday from 10am to 5pm. Admission and parking are free. Deadline for exhibit entries is December 31, 2010. For prospectus and show information contact John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327 or e-mail: glenrockotts@comcast.net. Please include AStamp show@ in subject area.

IS YOUR SHOW MISSING A BIG OPPORTUNITY?

Show committees who wish to fill their exhibit frames should be sure to list your show on this page in the key periodical that reaches exhibitors across America and around the world. We encourage show committees to send us (via email at neilmedia77@gmail.com, preferably) their complete show information soliciting exhibit entries. Your show must be taking place within seven months of the cover date of this magazine. Exhibitors: most shows now have their entry forms available for free download from their websites.

Scenes from StampShow 2010...



Astute exhibitors and dealers Rob Harris and Diane DeBlois



A crowded and vigorously active penny table for both kids and adults—always packed!

Selling Yourself

It is discouraging to keep harping on the same theme, only to be ignored. Exhibitors should realize that they can help themselves greatly by putting together fine synopses of their exhibits, but they do not. Perhaps it is because so few realize what is needed in a good synopsis. Too many copy what they have on the title page. That's not good enough.

Having judged "two shows" at London 2010, I was prepared to see relatively poor synopses from the exhibitors, but was pleasantly surprised. Even though the whole concept of the synopsis, offered to the jury in advance of the show, was a U.S. idea, other countries have found it to be an effective medium on which to rely.

Consider these steps to a better synopsis.

First, analyze how you have gone about setting up the exhibit and telling the "story" behind it. That is treatment. Currently it is one of the most critical elements of the entire exhibit, as far as judging is concerned. If each page continues to advance the story, you have the plot developing. Have you broken the exhibit into smaller "chapters?" Do you have good running headers that show the difference from the previous page and yet ones that tell exactly where you are in the whole story? If so, you are well ahead of a lot of people.

As far as the synopsis is concerned, you have to show how this progression is followed, by telling the concept of your exhibit, what you have done to develop the various parts, and how they all contribute to the whole that is your exhibit. Try not to retell the story. Instead, show the logical development you have used, which will be followed on the pages.

Next, give an idea of the difficulty of assembling the exhibit, how it rates among the collecting areas or issues in the country you've chosen, and how high it might rate on a world scale. It might be stamps and/or commercially used covers, where the usually found ones are philatelically inspired covers. It might be of high, but perhaps not the highest interest in the country (such as the second issues after the classics), and considered to be decent but not overwhelming on a world scale.

Such an exhibit might get 70 to 80 percent of the evaluation for the "importance" level.



Ask Odenweller

Robert P. Odenweller

Be frank and honest in your assessment, since some of the judges will probably know something about your area.

In the second part, tell succinctly what personal study and discoveries you may have made in the subject of your exhibit. If you have made new discoveries and published them, let that be known. If the nature of those new findings is modest, don't get carried away with trying to build a mountain out of a molehill. Some areas have been studied to death by those who came before us and it's no shame to admit that. If you have worked to analyze the difficulty of some aspect, such as how many covers of a specific group may be known, and particularly if you make some mention on the exhibit pages of "one of eight known covers," tell how you came up with that number. If it is based on a number of reference books, some of which may be dated, a study of auction catalogues and other personal study, say so. You can say something on the order of "numbers cited are based on personal study of xxx and yyy books, and twenty years of personal study of auction catalogues by the exhibitor." The judges will appreciate the honesty and will give the analysis some attention.

The third part should address condition and rarity. If the general overall condition of covers found in this area is poor, due to humidity, wartime conditions or other factors, say so. If the condition of what is in the exhibit has been selected to be much better than the normal, say

that as well. Perfect condition would be expected of modern issues, while less than perfect may be somewhat tolerated in the classics, outstanding condition in the latter usually will get a boost. If this is your case, point it out.

As far as rarity is concerned, that factor usually works together in combination with condition. For starters, rarity is a function of difficulty of acquisition as well as of catalogue value. But be aware that the combination of rare material in great condition is almost always better than having all the rare stamps of an area in second or third-rate condition, particularly where better material is available. The remarks in the synopsis should reflect the overall condition and rarity as found in the exhibit. If it is consistently high throughout, say so. If later material shown as part of the exhibit might appear to be more common, make sure that it is not overlooked, particularly if it is much rarer than its appearance might suggest.

The final matter for the synopsis is the presentation of the exhibit. Your pages should be neat and easy to follow, with readable fonts and clean layout. If the overall plan has some unusual nature to it, such as containing a map that can only be seen by standing back and looking at the entire frame, it might be helpful to say so.

George Kramer has done that effectively with some of his western postal history exhibits, but some viewers of his exhibit have had to be told what to look for.

What to avoid in a synopsis (and in a title page) is a "shopping list" of what is where in the frames. Nothing induces snoring faster than seeing something like a list that contains "Frame 5, page 6, one of two known examples of the spot on the nose variety." That and a similar list just doesn't work. When the judge reads the synopsis, he won't see the exhibit to be able to look for it. At the frames, I can guarantee that no judge will want to go back and forth from the title page to various parts of the exhibit to find each listed item. The best pieces should stand out on the page, but that's another story.

All things said, the synopsis should point out how the exhibitor has followed all the elements of a philatelic exhibit the judges look for. It also permits the exhibitor a little "bragging" room, where it is possible to talk about certain very difficult to obtain items or rarities, making sure that the judges will not miss that they are in the exhibit.

Don't waste the synopsis. It can make a huge difference on how well your exhibit is regarded, particularly if it's of an area that's rarely seen.

Caught in the Act!

Scenes and people from recent stamp shows.



Some things never change (thankfully). Like the usual crowds at the annual Garfield-Perry March Party.



Next time you encounter the youth area at a stamp show, you might stop and take a look. Is it just us—or are kids today appearing to take a bigger interest in stamps than they used to? We applaud shows like St. Louis Stamp Expo and APS StampShow for their very effective youth programs!



Longtime Chicago stamp show leader (Chicagopex, for instance) Jackie Alton was on the StampShow bourse in August looking for Washington Bicentennial covers.

Understanding
What Is Being
Judged

What
Are
Revenues?



By
Ron Lesher

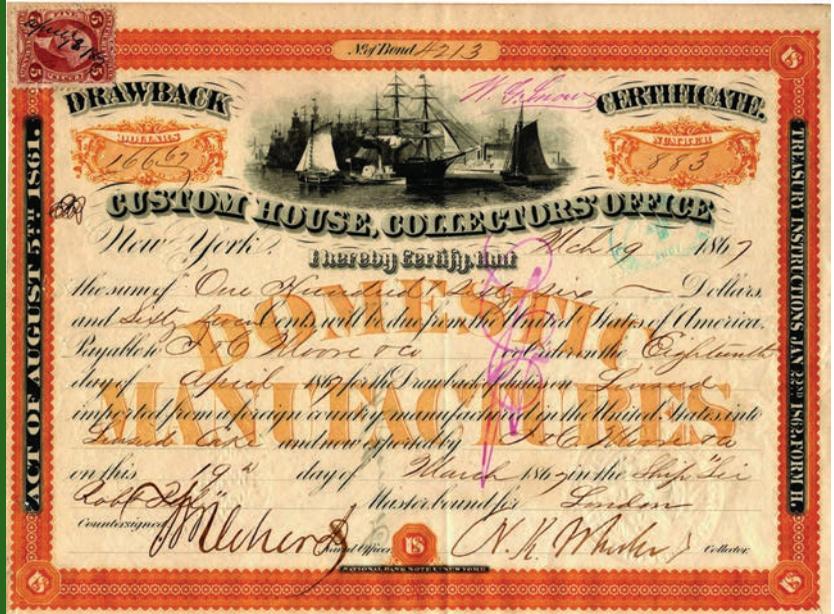


Figure 1. General documentary

Part II — Paid A Tax

In part I we explored the need for legal authority for revenues. In part II we turn to the purposes that revenue stamps fulfill. Revenue stamps authorized by governmental bodies have served four purposes:

1. Paid a tax (or that an object normally taxed is exempt from that tax),
 2. Paid a fee for a government service,
 3. Showed that there is credit with the government,
- or
4. Required by a law to insure that the proper tax will be paid.

The first of these, paid a tax or tax exempt, will be explored in this part. The remaining purposes, paid a fee for government service, a credit with the government, insuring that the proper tax will be paid, will be reserved for Part III of this series.

Stamps that show that a tax has been paid have been classified into two broad classes: documentary and excise tax stamps. Documentary stamps are exactly what their name implies, stamps that were designed to be placed on documents that show that some sort of taxable financial transaction has taken place. Among the U.S. First Issue (Scott R1 - 102) are 27 different titled stamps for various types of taxable transactions. In this same group are two titles that were not intended for use on documents (Figure 1), Proprietary and Playing Cards, examples of excise taxes which will be discussed below.

Many of the categories listed in the Scott U.S.

Specialized Catalogue are in fact documentary revenues: including Future Delivery used to pay the tax on futures contracts for the delivery of commodities; Stock Transfer used to pay the tax on transactions which transfer shares of ownership in companies; Silver Tax which pay the 50% tax on the profits on the sale of silver (Figure 2). The Tobacco Sale Tax stamps, which paid a tax on the sale of tobacco during a short period during the Depression, is yet another example of a documentary tax. Embossed Revenues and Revenue Stamped Paper (Figure 3) paid various taxes on financial transactions.

Excise tax stamp were used to show that the tax was paid on consumable goods, such as perfume, playing cards, cigarettes, beer, and so forth. As was mentioned above, the proprietary and playing card titles of the First Issue revenues were designed to pay such excise taxes. The Scott U.S. Specialized Catalogue singles out the general proprietary category after the First Issue (Figure 4). But there are other categories such as the Private Die Proprietary stamps for matches, proprietary medicines, canned goods, perfumes, and playing cards (Figure 5); the general Playing Card category (Figure 6); Cigarette Tubes for those who wished to roll their own cigarettes; the Potato Tax; and the Narcotic Tax.

There is the broad range of alcohol, which is represented by the Beer (Figure 7), Wine (Figure 8), Distilled Spirits (Figure 9), and Rectification sections in the Scott Specialized. But there are more stamps for the payment of the excise taxes on alcohol that



Figure 2. Future Delivery, Stock Transfer, Silver Tax



Figure 4. Proprietary Taxes on chewing gum, soap, toothpaste, and proprietary medicines.

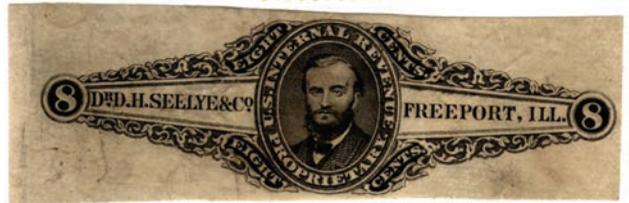


Figure 3. Stamp imprinted on a check.



Figure 7. Beer

Figure 5. At right and below right: Private die proprietary stamps for matches, medicines, and toiletries, including a facsimile stamp used after the tax had expired.



are not listed by Scott. There is also the vast field of manufactured tobacco, which includes cigarettes, cigars (Figure 10), snuff, and other forms of smokable and nonsmokable tobacco. There are a number of food products that have had excise taxes imposed on them, such as oleomargarine (Figure 11), processed and adulterated butter, mixed flour (Figure 12), and filled cheese. There are many more excise tax stamps that remain unlisted in Scott than are actually listed there.

A very important aspect of collecting revenue is the designation that something is tax exempt. This

often resulted in stamps that were placed on goods so that government agents knew that they had been properly accounted for. Three examples should be sufficient to explore some of the differences among the tax-exempt stamps.

Brewer's permits were issued to allow the transfer of beer or ale in kegs from the brewery to a bonded warehouse (owned by the brewery) nearer to the place of consumption. Upstate New York breweries often maintained warehouses in New York City where their product would ultimately be sold and consumed. Before being consumed, the tax on the



Figure 6. Playing card stamps

Figure 10. Cigarettes and Cigars



Figure 8. Wine

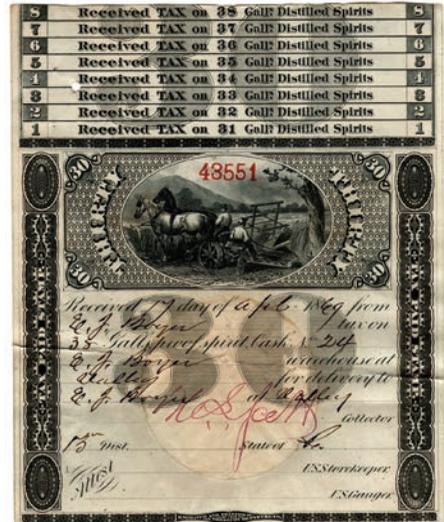


Figure 9. Distilled spirits

Figure 11. Oleomargarine



Figure 12. Mixed flour



Figure 14. Export Malt Liquor stamp, showing that the beer had been designated for export free of tax.

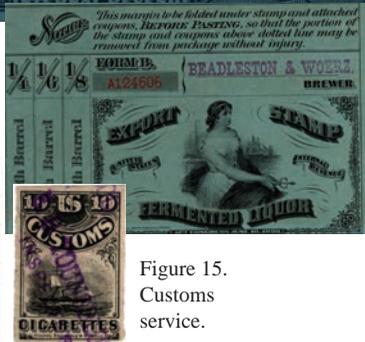


Figure 15. Customs service.

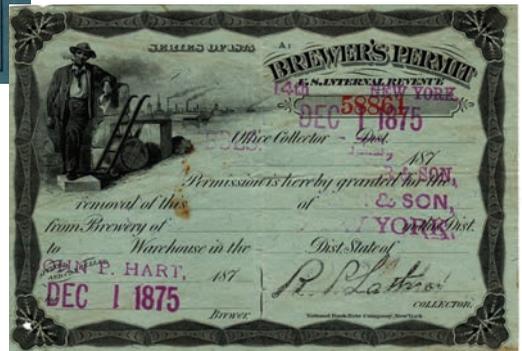


Figure 13. Brewer's Permit, designating that the tax on beer had not yet been paid.

beer had to be paid, but as a convenience to the brewers they were permitted to transfer the beer to their warehouse without paying the tax. So that the government could recognize that the tax had not yet been paid, a Brewer's Permit stamp was attached to the keg (Figure 13). The keg with the Brewer's Permit and without the beer taxpaid stamp better not appear in a local tavern.

Also related to beer is another type of tax exempt stamp, the Export Malt Liquor stamp (Figure 14). In this case the government was granting the beer tax exempt status because the beer was being exported.

It would not be consumed in the United States.

Finally, in Figure 15, we find two different stamps used by the U. S. Customs Service. The stamp on the right was used to show that the customs duties on cigarettes was paid. The stamp on the left is a multi-purpose stamp for showing that passengers' baggage was properly accounted for. This could mean that the baggage contains no goods liable to import duties or that any dutiable goods have been stamped with internal revenue and/or customs duty stamps. With such a stamp attached to baggage, customs officials knew they didn't have to reexamine the contents. ☐



Sue and Jim Dempsey and Jay Stotts



Group enjoying pizza party. Nancy Swan, Janice Weinstock, Larry Weinstock, Ruth Caswell, Kristin Patterson.



The WE Fest II Report

By Elizabeth Hisey

Back in 2009, Tim Bartshe asked whether WE (Women Exhibitors) as a society would like to take part in the Rocky Mountain Stamp Show. The Board agreed that WE would commit to mount 120 frames (in fact we mounted 145). It was also decided that WE would hold its 2nd Festival in conjunction with the Show.

Also at that time, Tim Bartshe organized a “throw down” between WE, Bittersweets from Connecticut, Midnight Mavericks from Texas, St.Louis/Rossica from St. Louis and “other” exhibitors who did not fall into the these groups—for a team competition.

The Festival started with a pizza party gathering on Wednesday night. Everybody enjoyed the pizza and the wine donated by Jim and Sue Dempsey of A&D Stamps.

Thursday started with the Advanced/Intermediate group (A/I) attending a workshop, “Going for

the Gold,” which included a PowerPoint presentation by Tim Bartshe and Liz Hisey, on the “Art of Being Judged,” followed by in-depth discussion and evaluation of frames of exhibits that the “students” had brought with them. This continued until mid-afternoon. At the same time, the B group had a presentation by Pat Walker on “The How-Tos of Exhibit Construction—Basic Building Blocks” with discussion among the students regarding their specific ideas and thoughts on potential exhibits. After lunch, the B group had workshops on “Thematics” by Denise Stotts, “Using Ephemera in Exhibiting” by Art Groten and “Tools of the Trade” by Pat Walker.

Rocky Mountain Philatelic Library had kindly arranged for a wine and cheese party at the Library that evening. Members of the library ferried WE FEST attendees to and from the library. An introduction to the library was given and then tours offered. A great time was had by all.



Bethel Strawser, Bonnie Smith, and Hillary Griffin



Some of the WE FEST attendees posing in one of the ultra modern seminar rooms.



Denise Stotts, Pat Walker and Dalene Thomas

Art Groten and Ann Harris.



Friday and Saturday saw the A/I group taking part in “You Be the Judge I and II.” Part I was a presentation by Pat Walker on the Fundamentals of Judging (a slightly abbreviated version of the current CANEJ Judges Seminar she offers at various major shows) and then, assignment of exhibits on the floor. Saturday’s Part II consisted of deliberations and medal evaluation with Pat being assisted by David McNamee. The students then compared their medal levels with those of the Jury.

Liz Hisey worked with the B group on Friday and Saturday. Friday was a presentation on “Types and Classes of Exhibits,” followed by a tour of the exhibits and further discussion. On Saturday, she presented “Basics of Judging” (a simpler version of “Fundamentals”) and then a tour of the exhibits to see what the Jury had awarded and more discussion regarding the exhibits.

On Friday afternoon, other seminars were offered.

Tim Bartshe presented a session on Picture Postcards and Bob Hisey did a presentation on “The Printing of Stamps.” These seminars were also open to Show attendees as well as WE FEST attendees. All were well attended.

From the comment sheets returned, both streams felt that they had gained a lot of information. The purpose of the A/I stream was to show them both sides of the fence on exhibiting and judging.

Saturday night at the banquet, everyone was excited about the outcome of the “Throw Down.” After much excitement and cheering by all teams, the final winners were WE members, with major thanks to Pat Walker for winning the Grand Award for her Baltimore exhibit.

Sunday saw the wrap-up of the Festival with a celebration brunch, with champagne supplied by Jim and Sue Dempsey. Lots of toasts to participants, organizers, supporters were given. ☐

The fifth annual AAPE One-Frame Team Competition was held February 19-21 at AmeriStamp Expo 2010 held in Riverside, California. Five teams participated.

This year's winning team "Oldies But Goodies" consisted of Van Koppersmith, Alfred Kugel, Larry Gardner, John Kevin Doyle and Jerry Miller. Each member of the team received a beautiful handcrafted leather bound notebook. The team entries were:

Koppersmith: "Mobile Alabama CSA Provisional Issue"

Kugel: "Australian Forces in the Boxer Uprising"

Gardner: "British Foreign Post Office in Morocco"

Doyle: "Hawaiian Postal Cards"

Miller: "Crown and Eagle Series: The 2 Pfennig Value, 1900-1912, & Its Usage"

One-Frame Te

Scoring for the 2010 edition was the same as last year's contest with one change. With the exception of awards presented by the APS and AAPE, a team would only receive bonus points for one award presented by any given society or sponsor.

Teams earned a bonus of five points for each new entry. An exhibit was deemed new if it had not previously been shown at the national or international level. Likewise, teams earned a five-point bonus for each Type of exhibit as selected from: Traditional (TR), Postal History (PH), Postal Stationery (PS), Revenue (RE), Illustrated Mail (IM), Display (DI), Thematic (TH), Aerophilately (AE), Astrophilately (AS), Cinderella (CI), Special Study (SS) and Picture Postcard (PP).

The following values were assigned to medal levels: Gold = 100, Vermeil = 90, Silver = 80, Silver-Bronze = 70, Bronze = 60 and Certificate = 50. Additionally, teams earned bonus points for special awards. Winning the One-Frame Grand Award earned 10 points, while all other awards, including the Reserve Grand Awards, earned five points. The table below lists the teams and the points each won.

Team Name	New	Type	Medal	Bonus	Total
Oldies But Goodies	15	15	500	40*	570
Golden Warriors II	15	15	470	25	525
Collectors Club of San Francisco	15	20	480	0	515
I Forget	0	20	480	0	500
The Unconscious Incompetents	25	25	440	5	495

* Total includes 10 point bonus for 1-Frame Grand Award

When the rules requiring three new exhibits and five different Types were replaced with bonuses, it was feared that the number of new exhibits would decline and diversity would suffer. Indeed, there were fewer new exhibits this year compared to prior editions. In 2010, 14 of the 25 entries (56%) were deemed new versus 22 of 35 (63%) for last year and 30 of 40 (75%) for 2008. On the plus side, the number of new exhibits still came close to the goal that three of every five exhibits be new. All entries for The Unconscious Incompetents were new exhibits!

Diversity also declined somewhat. However, The Unconscious Incompetents are to be applauded for their diversity, with each of its 5 exhibits representing a different type. The table below lists the counts for each exhibit type and the percentage of each type for each of the last three years.

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

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

Team Competition Report

By Anthony Dewey



At the meeting of the AAPE Board of Directors, a rules change was made that will be implemented for the 2011 contest increasing the bonus for new exhibits from five points to 10 points. It is hoped that this change will stimulate teams to enter more new exhibits, a primary goal for this contest when it was established.

The Board also suggested adding a 10 point bonus for Youth exhibits (as defined in the AmeriStamp Expo prospectus) and a 10 point bonus for Novice exhibits (as defined by rules for AAPE Novice Award). These new bonuses will also be implemented for the 2011 contest.

The 2011 rules will also include a clarification on eligibility. Eligible exhibits for the One-Frame team competition must be eligible for the AmeriStamp Expo open One-Frame category. Exhibits which are eligible for the One-Frame Champion of Champions competition (winning a One-Frame Grand at any WSP show, the One-Frame Grand and Reserve Grand winners from AmeriStamp Expo, or One-Frame Grand winners at Canadian national shows in the prior calendar year) are NOT eligible for the open competition. However, we learned that an exhibit which wins a One-Frame Grand between the end of the prior year and AmeriStamp Expo is also NOT eligible to compete in the open One-Frame category.

Additionally, the exhibit type of Special Studies (SS) will no longer be included as it is no longer recognized by APS CANEJ in the most recent edition of the *Manual of Philatelic Judging* (2009 ed.).

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

The next edition of the One-Frame Team Competition will be held in conjunction with AmeriStamp Expo 2011, to be held February 11-13 in Charleston, South Carolina. Start planning now to enter a team! See the AAPE website for more details: www.aape.org

Editor's AAPE(s) of the Month

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

February, 2010 - Don David Price, who has contributed to the changeover of TPE by renegotiating all the ad contracts to resize the ads for our new format.

March, 2010 - Nancy Clark, who selected the articles to reprint in our coming *Best of the Philatelic Exhibitor*, Vol. 2, and to Bob Hisey, who imaged all the articles so that BOT 2 can be distributed as a CD. It will be available later this year.

April, 2010 - “The Fly”, who is rapidly becoming the best read author in TPE.

May, 2010 - Tony Dewey, who again operated the very successful one frame team competition at AmeriStamp Expo 2010.

June, 2010 - Denise Fouquet-Neil who is helping me to proofread **TPE** before it goes to press.

July, 2010 - Steve Zwillinger, who is doing a column on Exhibiting Tips for each issue of *The American Stamp Dealer & Collector*

August, 2010 - Our Advertisers, who not only provide interesting offers and services, but who are helping AAPE to bring you the new full color **TPE**. Please patronize our advertisers!



The Fly!

What a fortunate circumstance!

Our renowned insect travels to London and somehow manages to buzz around and corral the attention of the world's most famous active writer. Their little chitchat about illustrated covers proves enlightening, wethinks.



“The Fly” Takes Lessons from Harry Potter

Whilst visiting London for the Festival of Stamps 2010, “The Fly” buzzed over to J. K. Rowling’s flat for some advice on how to write a story. Developing a story for his latest exhibit has been vexing “The Fly” for weeks. The world’s richest author granted this humble insect a brief interview, and she bestowed some insight on developing a good story.

“The Fly”: Modern philatelic exhibiting focuses more than ever on Treatment. I won’t attempt to try to define that, but let’s just say philatelic exhibits “must tell a story, with a beginning, middle and end.” Because so many of us struggle with this “story” business, I am reaching out to you for help.

Ms. R.: I’ll do what I can. I collected stamps when I was younger, so I might be able to figure out the story line. Tell me more about philatelic exhibits – are they all pretty much the same but just different stamps?

“The Fly”: Well, no, we have many types. I brought along this list with brief descriptors, because I suspect that there could be different approaches depending upon the type of exhibit. Would you please look this over and give us a clue on how a story can be built from the types of material in each of these?

Ms. R.: Okay. Let’s see now.

“Traditional: the story of a stamp from need to use.” I think your story about a stamp unfolds from

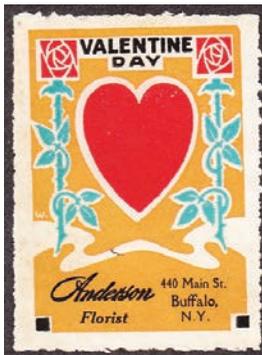
why the stamp was needed, essays of conceptual design through the pre-production process of making the plates, the printing process and any mistakes that happen there, the First Day ceremonies, and then how the stamp was used over its lifetime. The end of the story comes when the stamp is replaced or the postage rate changes to negate its intended use.

“Postal History: the story of postal development of rates, routes and markings.” They are all “history” of a sort, so the story unfolds against the march of time. However, these are three different attributes, so you will need slightly different approaches:

The story of postal rate development generally follows the chronology of the laws or regulations governing the rates. This has a natural beginning, middle and end.

The story of postal route development is a bit more complex. I think you can also structure the story chronologically, but you also have to develop the routes from start to finish, whether air, water or land routes. So I would start with the earliest route and tell that story until you reach the end, then the next and so on. If there are branches that appear in the story, they could be dealt with as you march along the route. If the branches are long or complex, you should probably treat them as separate routes to avoid a lengthy digression to the story of the main route.

The story of postal markings might be developed along either of the other two types of postal history



And what about fantasy stamps? The Fly and his interviewee ponder how an exhibitor can get lost with items like these when he becomes too involved with individual items.

if the markings are specific to rates or routes. Otherwise, the story of postal markings could be told chronologically from introduction of the type to its replacement or abandonment.

I can see that military postal history could be a special case since the routes and markings are typically fluid. Censorship is another special case where the routing and markings are superimposed on the normal postal operations, but in all these cases, postal history has the element of time.

“The Fly”: We have other types, too. Have a look at these, and give me your ideas.

Ms. R.: “Illustrated Mail: the development of non-postal printing on the envelope.” I see you have several different examples here, too.

The story of advertising envelopes could be developed thematically, if all of the advertisements were about a single idea, or chronologically, if about the development of printed matter on the envelopes—or even geographically if talking about groups of similar advertisers in various locations. Grouping them by style of printing might look like a collection rather than a story, unless the printing evolved in stages—then you are back to chronology again.

The story of cachets could be developed thematically or chronologically, although cachets about a

single event might be developed by printing style or artist. These latter types are more difficult to weave into a story.

“The Fly”: There are some types that are easy to explain, but so many of our exhibitors cannot find the thread of their story.

Ms. R.: You are talking about what people call “Cinderellas, fantasy stamps and other non-postal labels?” That does seem easy. Fantasy stamps are my special favorites! Those stamps are so much fun, perhaps they are distracting your exhibitors from coming up with a good story line to weave them all together.

“The Fly”: Yes, Cinderellas have that special problem, but Thematics and Display exhibits too often share the same fate. The exhibitor gets so involved with the individual items that the plot often gets totally lost.

Ms. R.: Oh, dear, we cannot lose the plot, now, can we? Perhaps the lesson here is to write the story outline first, and then build the exhibit to illustrate it, much the way we build our Harry Potter movies from the plot outlines in my books.

The Fly was overwhelmed. He buzzed off to tell all who would listen about the gems of wisdom from this great storyteller.



The American Association of Philatelic Exhibitors



Quarterly Membership Report
Liz Hisey, Secretary

MEMBERSHIP STATUS AS OF AUGUST 7TH 2010

U.S. MEMBERSHIP:	719
LIFE MEMBERS	74
2010 NEW MEMBERS	18
DECEASED	2
FOREIGN MEMBERSHIP	132
LIFE MEMBERS	12
2010 NEW LIFE MEMBERS	5
TOTAL MEMBERSHIP August 7, 2010	851

(Including 91 Life Members)

Special congratulations go to the Novice Award Winners Beverly Rowe, RMSS 2010, Paul Alan, Philatelic Show 2010, Mel Dick, Sescal 2009, Robert Cohen, NOJEX 2010, Mary Ann Frost, Sarasota 2010, Marilyn Miller, PIPEX 2010, Pradir Datta, Royal 2010, John Lighthouse, ROPEX 2010, Karen Cartier, NTSS 2010, Dennis Amos, CHARPEX 2010 and Rudolf Keller, MSNE 2010. All of the above have earned a complimentary membership to AAPE for one year.

Welcome to New Members In 2010:

Cliff Irving, East Sandwich, MA	Harry and Dottie Winter, Ann Arbor, MI
Steven Staton, Tuscon, AZ	Tony Hine, Toronto, ON
Robert Carswell, Montreal, ON	David Platt, Toronto, ON
Nicole LaCourse, Gatineau, QC	Bruce Baryla, New York, NY
John Lighthouse, Rochester NY	Len McMaster, Capon Bridge, WI
Ratomir Zivkovic, New York, NY	David Frye, Denton, NE
J.Wilson Palmer, Spokane WA	Bryson Bateman, Goldsboro, NC
Ed Fitch, Rolling Meadows, IL	Ken Lemke, Burlington ON, Canada

We are sorry to announce the deaths of Bud Sellers and Alex Ioannides. Our heartfelt condolences go out to their families. Sixteen letters were written to acknowledge creativity, gold and silver pin awards. In cases where the recipient was a non member, back issues of TPE were included, and they were encouraged to join AAPE. This has resulted in several new members. Letters and cards have also been sent when I have been notified of a death or illness. Data base has been updated as change of addresses have been received.

Respectively submitted,
Elizabeth Hisey AAPE Secretary

Dear AAPE Members:

An important part of your membership are the four issues of **The Philatelic Exhibitor**, if you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$1.52 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. Email: lizhisey@comcast.net



NEWS our members use...

APS AmeriStamp Expo and APS StampShow to require title pages or synopsis sheets from exhibitors in advance.

As most exhibitors are aware, the APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ), with the help of the American Association of Philatelic Exhibitors (AAPE), has been in the process of moving the focus of our judges' efforts from that of being evaluators to that of being teachers. While arriving at a medal level is still an important function of being an APS National Judge, helping our exhibitors form better exhibits (and thus move to higher medal levels) is now seen by CANEJ as a major part of a judge's responsibility.

The introduction of the Uniform Exhibit Evaluation Form was a step in this direction. The new series of seminars prepared by CANEJ and AAPE takes us along the trail that we have chosen to follow. The critique services offered by AAPE are another way for exhibitors to get help.

In order for our judges to adequately prepare to help exhibitors either at the frames, at the show critique, or with comments on the UEEF, it is necessary that they have copies of the title pages, synopsis sheets, or, preferably, both, for all entered exhibits, well in advance of an exhibition. This allows our judges to research the exhibits being shown and to be in a better position to help the exhibitors.

Presently, most WSP shows strongly suggest that exhibitors submit title pages and/or synopsis sheets in advance.

A few require this. It is time that we codify the necessity of this happening.

New Requirements

Effective with the 2011 editions of APS AmeriStamp Expo and APS StampShow, exhibitors will be required to submit their title page or synopsis page or both at least 60 days prior to the beginning of the show. Exhibitors are urged to submit their applications to exhibit (with or without the title page or synopsis sheet) as early as possible. However, if the title page or synopsis page is sent later it still must reach APS headquarters no later than 60 days prior to the opening of the show.

Exhibitors who fail to meet this requirement will have their exhibits rejected, even if previously accepted, and will receive back their entry fees minus a handling fee of \$15.

While other WSP shows are urged to consider this requirement the APS does not, at this time, intend to insist that it be in place at all such shows. Exhibitors are urged, however, to consider these requirements whenever they exhibit at a WSP show. Remember, this is so our judges can help you.

Separate Considerations for Youth

Lastly, while we hope that Youth Class exhibitors will abide by these rules we will not enforce them for our youth. Also, exhibits in non-competitive classes are exempt. The rules do, however, apply to exhibits in the multi-frame or single-frame CofC.

Any questions concerning these procedures should be addressed to:

Stephen Reinhard, Chairman, CANEJ at sreinhard1@optonline.net

• Working For You •

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

Director of Exhibitors

Critique Service

Mark Banchik
P.O. Box 2125
Great Neck, NY 11022-2125

Director of Publicity

Edward Fisher
1033 Putney
Birmingham, MI 48009-5688

AAPE Youth

Championship Director

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carolschamps@yahoo.com

Director of Conventions

And Meetings

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Critique Service For Title And Synopsis Pages

Guy Dillaway
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Mail AAPE MEMBERSHIP APPLICATION TO:

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

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

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

Contributing Membership \$30 per year
Sustaining Membership \$50 per year
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Multiple year memberships are available; at all levels. Up to 4 additional years may be paid in advance Paypal convenience fee (\$1) applies only once at the basic level of \$20.00 per year (US and Canada) or \$25 per year (all other foreign addresses).

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

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— Advertising Rates —

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MARKETPLACE ADS:

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

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

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