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Journal of the American Association
of Philatelic Exhibitors
Volume 26 • No. 2 • Whole No. 102



The Philatelic EXHIBITOR



INSIDE
A special article on Youth
Exhibiting by Larry Fillion

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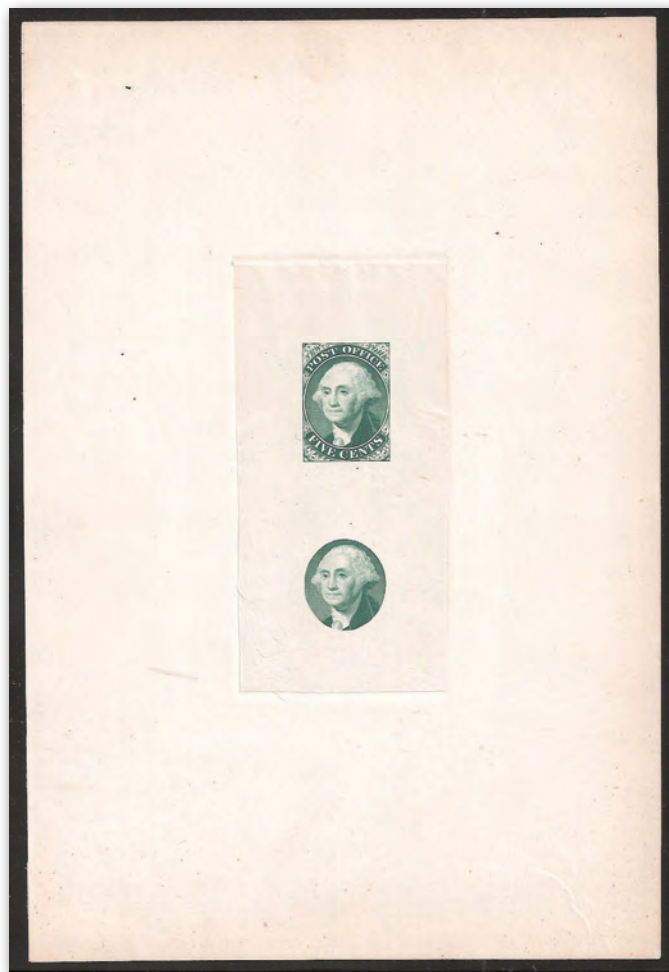
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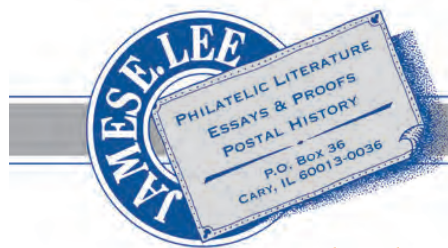
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The Philatelic EXHIBITOR



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On Our Cover: The Award postings for the philatelic literature competition at NAPEX 2012 in McLean, Va., June 1-3, 2012.

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Forward Motion



After six years as Chairman of NAPEX (and this year as Co-Chairman with Daniel Piazza, above right), Darrell Ertzberger is taking a break. Although re-elected recently to another three-year term on the NAPEX board, he is stepping down as Chairman after a hugely successful run. Darrell will take a year off from most NAPEX show duties to serve as a USA Commissioner to the Australia 2013 World Stamp Exhibition in Melbourne next May. Dan Piazza is now NAPEX president and Show Chairman.

A philatelic transplant that's working out rather well.

Michael Dixon loves the weather and cuisine of Portland, but also the philately!

Ever wonder what happens to the heads of international stamp shows who, after helping to lead the very pinnacle of philatelic exhibitions, find themselves with more than a little time on their hands when it's over?

One needn't have worried one bit about Dr. Michael Dixon, the president of the hugely successful Washington 2006 which closed its doors six years ago this spring. Yes, he could have continued to immerse himself in the array of activities in the committee for the NAPEX national exhibition in McLean, Va., where he had employed his talents for nearly two de-

cad. After all, some thought, what would Washington, D.C. area philately be without Michael Dixon?

This British born philatelist, who was awarded a PhD in Information Science from the City University of London and who is now an American citizen, packed up and moved, with lovely wife Carolyn, to the philatelic capital of the Great Northwest—Portland, Oregon.

But wouldn't you know it? Michael is now ensconced as Chairman of PIPEX, the big Northwest Federation of Stamps Clubs annual WSP show. The best philatelic organizers land in the best of places!



Hey literature fans!

Needless to say, the corps of APS-accredited philatelic judges includes a sizable number of individuals qualified to evaluate philatelic literature—but their services often go begging. After all, there are now only three national shows that continue to stage literature competitions (APS StampShow, NAPEX & CHICAGOPEX). This is especially surprising, especially since lit competitions are relatively simple to stage and can easily pay for themselves. Let's start some more!

A Smithsonian stamp show? 57 Diamonds

Everyone knows that Washington, D.C. just may be the best place in America to stage a stamp show—few, if any, have ever been unsuccessful there. And here's a new D.C.-area show that should draw like a magnet. The ASDA and the Smithsonian National Postal Museum are teaming up to present a very special stamp show in the glorious main lobby of the Museum on Nov. 9, 10, and 11 this fall. We understand all sorts of events are being planned for it. What a location for a stamp show? My, my.

Here's something to ponder. Why is there currently no publication in the stamp hobby that regularly publishes the award winners at all of our national and regional stamp shows? *Linn's Stamp News* stopped doing this way back in 1993. Sure, most show websites list their event's winners, but no central location disseminates them—and this is sad. *Linn's* no longer covers news of stamp collector activities. Might it be possible for the AAPE website to undertake this task? We need a central awards posting.

Larry Fillion has an idea so good that it fulfills a dream that's been lying fallow for five decades.

Picture this, if you will: There was a time—and it doesn't seem that long ago, though it was—that this great hobby of “kids and kings” paid lip service to youngsters who, like their adult counterparts, wanted in the worst way to participate as exhibitors at stamp shows. Imagine: a hobby whose very roots lie in the attraction of stamp collecting to kids in grade school wasn't particularly interested in finding a place for them at stamp shows.

Granted, there were some fine exceptions to the above. G.W. “Bill” Kaufmann, the father of the late philatelic auctioneer, John W. Kaufmann, founded, organized and sustained a national youth philatelic exhibition sponsored by his Bergen County (N.J.) Stamp Club in the mid-1950s. Young stamp collectors from all over America sent their exhibits to this show. I was lucky enough to be one of them.

And about 15% of the country's stamp shows (there was no structure then...some shows were considered national, most were not) actually had youth sections for early and mid-teen exhibitors.

And of course, there was perhaps the greatest philatelic exhibiting event ever staged for young people back on April 28-May 6, 1956: the Junior Exhibitors Section at the Fifth International Philatelic Exhibition (FIPEX) at the Coliseum in New York City. Organized in his usual impresario-like manner by Jacques Minkus, FIPEX invited stamp clubs across America to stage their own local exhibit competition for kids—and then enter one single page from the winning exhibits in the FIPEX Junior Section. Over 1,200 exhibits eventually were on display in a special hall at this monumental show. A good friend, Maurice Bursey, and I, to our knowledge, are the only present-day stamp collectors who had an exhibit in that event.

I remark on this only to convey my deep and abiding interest in youth exhibiting—with all of its ups and downs over the years and the fact that it has always been a struggle (a “good” fight, if you will) to gain acceptance. Luckily, at various high points over the years, there have been people like Bill Kaufmann and Jacques Minkus (the founder, as we know, of New York's Gimbel's Department Store's world famous gigantic ground floor stamp department—a magnet for junior collectors in its day) who stepped forward because they knew the value of planting seeds.

In today's exhibiting world we have the American Association of Philatelic Exhibitors—an organization that not only has never wavered in its commitment to develop youth exhibiting and all of its ramifications, it has built it into a world class powerhouse.



ViewPoint 

Randy L. Neil
Editor
neilmmedia77@gmail.com

Turn to page 17 and read the “Youth and Philately (Exhibiting)” article by AAPE's webmaster, Larry Fillion. With his three young daughters as proof positive, he has shown that our competitive exhibiting world is an incubator for not only the future serious adult exhibitor, but also for the hobby at large, itself.

One can easily visualize, while reading Larry's article, that the cheerleader-like enthusiasm his daughters have for philately may someday translate itself into a full-fledged lifelong pastime for each of them. And if it can happen to Alex, Annika and Mia, it could certainly happen in the case of thousands of other kids on into our future.

Back when I was little more than Alex's age (11), I dreamed of adult stamp collectors someday staging something like a “school for junior collectors and exhibitors.” It seemed like an easy-to-do sort of concept—any local club might have staged it. But there didn't seem to be any interest.

Now along comes Mr. Fillion who, in his article, actually suggests that a Stamp Exhibiting Camp can and should be started for young people—at a central location somewhere in this great land. He further postulates that this event can and should happen as soon as 2013—and will, if enough of us step forward to help in whatever way we can. But Larry would be there right up front...not only volunteering his organizational abilities, but his own vacation when he would take the time to run and teach the camp and do it without a dime of pay.

Personally, I'm on board with this idea. I'm going to ask him what I can do to help. The word is going to have to spread like wildfire throughout philately in order to pull this off. I am hoping the leaders who are taking this world of exhibiting into the future will also respond with everything they can.

Right now, I'm floating back to 1956 and thinking, “Hey, kid exhibitors truly do have a future!” ☐

From Your President

John M. Hotchner



Ordering “The Ever-Changing Paradigm of Philatelic Exhibiting.” The excellent review of Jamie Gough’s essay by David Straight (in the last issue) did not include ordering information. It is available for 20 Euros at the offices of the publisher Postiljonen, Box 537, SE-201 25, Malmo, Sweden, or from their website at www.postiljonen.com. It is well worth your time and money.

AAPE will have a table and will have Board and Membership Meetings at StampShow in Sacramento. For those AAPE members who will be attending StampShow, August 16-19, 2012, you are welcome to come and see your Board at work on Friday afternoon, probably at 4:30 pm. See the show program for the latest information. Also, we hope you will attend the always informative membership meeting, likely on Saturday afternoon. And finally, we will need members to sign up to cover (in two hour increments) the AAPE table during the four days of the show. If YOU can help with this, please contact Liz Hisey at lizhisey@comcast.net.

Indexer Needed! Our ace indexer Nick Lombardi took on several new responsibilities in the hobby after doing the index for the 2009 issues, and we have not had an index for 2010 or 2011. Not only are they essential for those two volumes, but they eventually get integrated into a larger index covering longer periods. If there is someone among the membership who can take on this task for the issues starting in 2010, it would be a real service to AAPE. There is already a model for doing this (see the 2009 index in the January, 2010 issue of *TPE*), and there is no deadline since we have waited this long. If you can help, please contact me at the address on page 3 of this issue.

National Association of Philatelic Exhibitors (NAPE) will survive. I am more than pleased to report that NAPE, which is based in Australia and serves especially the exhibiting community of the Asia-Pacific region, will not be needing to integrate into AAPE, the possibility of which I had discussed in the last issue of *TPE*. It had seemed that its aging executive had not found sufficient people to take

over NAPE governance, and production of the excellent *Asia-Pacific Exhibitor*. But that problem has now been solved, and we wish our sister society every success under a combination of its experienced hands and new volunteers.

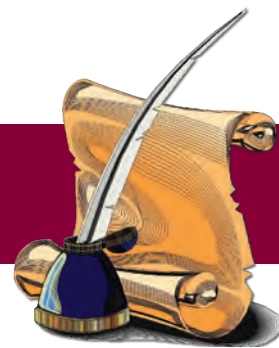
Vesma Grinfelds replaces Carol Barr as Director of the AAPE Youth Championship. Effective at the end of July, Carol, who has been the heart and soul of the Youth Championship for the last eight years, will be passing the baton to Vesma. Our heartfelt thanks to Carol for her years of valuable service. Welcome and every success to Vesma.

It is election time again. Please invest in your society to the tune of 32c by using the ballot with this issue to vote in the election. Perhaps since there are no contested positions this time, you don’t see it as necessary, but the ballot also provides a place to comment on AAPE services, *TPE*, provide ideas for the future, and even to volunteer for active service. We need to hear from you about your likes, dislikes and ideas. The ballot is an easy way to give us the benefit of your thoughts.

Use the Critique Services. Perhaps we should follow the lead of CANEJ and retile these services. As you have probably noticed, the exhibit critique has been replaced by the term Exhibit Feedback Session. In other words, the emphasis is not on criticizing so much as it is on providing feedback on what is good, what needs work, and how you can benefit from general commentary on effective exhibiting methods. Our critique services also try to do just that, though the extra time a judge has to review your exhibit, exhibit title page and exhibit synopsis, has to focus on problem identification before suggesting how to solve the problems. I regularly hear from satisfied beneficiaries of these services, but I also hear from the Chairs of them that they are not being used much by our members. I know from seeing exhibits in the frames at shows that there are many who could benefit from the in-depth review that these services offer at no cost. Please consider using them.

Finally, I hope you have an enjoyable and relaxing summer, and have some time to sit back and let your mind wander over new directions you might take in exhibiting. I know from my own experience that starting on a new exhibit, even a single framer, is energizing, and helps to renew the enjoyment of the hobby. -JMH

Your 2¢ Worth



Dr. Peter Thy

What a great article by Dr. Peter Thy, The isolation in the Manual of Philatelic Judging and Cinderella status of Philatelic Literature Judging is well identified by Dr. Thy and most definitely raises red flags. That there are only three yearly APS Philatelic Literature Exhibits (NAPEX, STAMPSHOW, and CHICAGOPEX), is a Particularly Dangerous Situation (PDS), to use Tornado Watch language.

Philatelic and other informational literature is the foundation of philately, and in particular philatelic exhibiting. Literature exhibiting needs to be encouraged, the Mission and Goals revisited, then the rules rewritten to make the competitions fairer, and standards set working together with publishers, self-publishers, librarians, and organizations that are attempting to set standards. The exhibiting competition process should be able to not only satisfy the exhibitors/authors/publishers but raise standards so that more philatelists around the world have fast access to reasonably priced philatelic publications. Also, if wide dissemination of the material at reasonable cost is a Goal should the cost of the published submission be considered? Should a reasonably priced book/publication (price per page) receive extra points from a judge?

One understands that exclusions may be necessary, but these if possible should be kept to a minimum, with the Jury having less discretion as to what to exclude as Dr. Thy suggests. The goal should be to encourage and support writing and publishing. This is obviously an area that needs much discussion and thought to make everyone feel comfortable.

I truly like Dr. Thy's idea of having a Champion of Champion's award for the different exhibiting categories, but I would go further and suggest that this be done for ALL categories of Literature exhibiting to make the competition fairer for all. In fact this thought should be extended to ALL categories of regular exhibiting to make it fairer. As I have argued before, how can you compare a Modern FDC exhibit with a classical G.B. Penny Black stamp exhibit, as maybe done when deciding on the Grand and Reserve Grand awards.

I like Dr. Thy's suggestion that people, other than accredited literature Judges, develop the new Chapter 23A of the Manual of Philatelic Judging. I would even go one step further and suggest that the new Guidelines be made available for comment by interested persons, for a limited period of time and if the thoughts and ideas provided are valid, that these be incorporated into the final Chapter version for the Manual. This would energize the exhibitors and let them know that their opinions are respected.

Dr. Thy also suggests other excellent ideas in his Display, Show Activities, Rules and Training sections of his article.

Bravo Dr. Thy.

Robert M. Bell
Via Email

2012 AAPE Youth Championship Awards

AAPE is indebted to the many generous donors (both individuals and organizations) who are making the following awards possible. Thank you very much for your support of these aspiring youth exhibitors! All exhibitors receive Fran Jennings Medals, membership in YSCA (compliments of Ken Martin), participation certificates, and ribbons.

1) Youth Champion of Champions - the best youth exhibit shown in North America in the 2011-2012 year. Donated by WESTPEX. Winner also receives the Ralph Herdenberg stockbook Award.

2) Reserve Champion - runner-up to the Champion of Champions. Donated by WESTPEX.

3) Welsh Philatelic Society Postal History Award - Best postal history exhibit. Donated by Ann Triggler.

4) Howard Hotchner Award - Best portrayal of American or Canadian History. Donated by John Hotchner.

5) ISWSC Award - Best use of worldwide stamps and material. Donated by International Society of Worldwide Stamp Collectors.

6) American Topical Association Youth Award - Best topical/thematic exhibit.

7) NAPEX Awards:

- A) NAPEX Title Page Award
- B) NAPEX Creativity Award

- C) NAPEX Topical Award
- D) NAPEX Thematic Award
- E) NAPEX Research Award
- F) NAPEX Global Theme Award (in memory of Patricia Lehmann)

8) WESTPEX Awards:

- A) WESTPEX Philatelic Write-up Award
- B) WESTPEX Flora and Fauna Award
- C) WESTPEX Award of Excellence in Presentation Skills

D) WESTPEX Progress Award

E) WESTPEX Entertainment Award

F) WESTPEX Judges' Choice Award

9) APS Membership Award - Donated by Ken Martin.

10) ATA Membership Award – Donated by Don Smith.

11) The Caring Award in memory of Chris Winters, MD – for an exhibit which in some way (in whole or in part) communicates the value of caring for others. Donated by the Pinnacle Stamp Club, Little Rock, Arkansas.

12) Potentiality Awards - presented to two younger (preferably preteen) youth who are participating in the championship for the first time. Donated by the Pinnacle Stamp Club, Little Rock, Arkansas, in memory of Chester Allen and Sid Nichols.

Carol Barr
Via Email

Shipping Problems with UPS and FedEx

I was interested to read Ed Mangold's letter about USPS handling of his son Adam's exhibit. (It is gratifying to have learned, since, that the exhibit has been found and returned to Adam.)

I have had problems with the "other means" of transport (UPS and FEDEX) which Mangold recommends. Once, when I lived in Georgia, an exhibit was returned (against my instructions) by UPS. I came home to find it on my front porch. The "signature required" was handled by a post card taped to the package, that I was supposed to sign and return.

After we moved to Massachusetts, we used UPS once with philatelic materials. A box (stamps, but not an exhibit) was lost by UPS, between my house and the local office!

As for FEDEX, we again had the experience of coming home and finding a valuable package on the doorstep. When we complained we were informed that we had signed a waiver for the signature. After some lengthy arguments, FEDEX admitted that it was the previous owner of our house who has signed the waiver.

Another time, a lot sent from a New York auction house was overnighted to me. For three days we

stayed home waiting. Two of those days a delivery attempt was made in the evening, after we had had to go out. The "overnight" package did finally arrive on the fourth day.

We now use only USPS express mail. It is expensive, but so far it has lived up to expectations.

Doug Clark
Via Email

Some candid criticism well received

[Editor's Note: *This message was received by our treasurer, David McNamee.*]

I thought I sent my renewal notice back with several comments about why I decided not to renew my subscription besides the fact that economic times require me to pick and choose more carefully as to what I really need and want to maintain as far as subscriptions are concerned. But, I will give you a quick run down in case you were not in the loop and did not receive my note.

I am relatively new to exhibiting and was looking more for a primer and How to.... guide on exhibiting to improve and fine tune my initial attempts at exhibiting. Aside from the quarterly journal being a polished and impressive looking piece of journalistic art, I find that its contents to be primarily self-serving with many pictures of leaders and elite dignitaries of the organization, along with award presentation photos etc. Much of this is irrelevant to what I was hoping for and thus I have to select where to best spend my discretionary dollars. I will add however that the March 2012 issue (Vol. 26 No. 1 Whole No. 101) was a refreshing change and had more insightful articles specifically directed at exhibiting and judging so maybe someone is listening. As Vice-President and program chairman of our Ventura County Philatelic Society and the *USS Ronald Reagan* Chapter of the Universal Ship Cancellation Society, I will download the new PowerPoint offering at your website for we have been encouraging our members to give exhibiting a try and this is a step in the right direction.

Mel Dick
Via Email

[Editor's Response: *We profoundly agree with Mel when he wishes for more "How to..." articles in **The Philatelic Exhibitor**. We do disagree when he remarks that the content here is 'primarily self-serving.'* Our regular columnists (Groten, Bartshe, Zwillinger, Leshner, Odenweller (especially!), and now, Walker) all deal directly with "How to..." and other instructive subjects—and we can always use more. Your journal's content is the direct related to our members who contribute to it...thankfully!]



What's Happening at **www.aape.org**

By Larry Fillion, Webmaster

Recently, I have been looking at the stats for the aape.org website lately and it appears that the TPEs which were scanned and posted on the website are a huge hit: www.aape.org/the_philatelic_exhibitor.asp has links to Whole Number 1 through Whole Number 80 (issued 1986 to 2006). The number of views for many of the TPE pdfs are in the hundreds and Number 1 has over 1800 hits for the month. These numbers do not seem fully correct to me so I may add another tracking system to the website so I can get better numbers. I'll keep you posted.

Second, Exhibit No. 101 has been added to the site. The exhibit is 'The Chinese Zodiac' and it belongs to my 8 year old, Mia. It is her first exhibit (received a Vermeil) and the exhibit items were paid for by the funds I received from the Herdenberg,

which I received from the AAPE. I figured it only made sense to use the funds for exhibiting philatelic items. Mia is excited with all of her new stamp purchases and her first exhibit.

Third, what is needed on the site is a few advertising cover exhibits. My 5th grader, Alex, has started to collect advertising covers dealing with cows. The exhibit may focus on dairy products. She has about a dozen covers so far but there are no examples on exhibits on the site. I would love to see some examples of advertising cover exhibits on the website so Alex and others can view and learn from them. If you have an exhibit you would like to share, please contact me at malariastamps@yahoo.com - or if you do not want to post on the site but would be willing to send me a digital copy for Alex to look at, please send me an email.

Our warmest thanks to **WESTPEX**

The AAPE Board wishes to publicly thank the WESTPEX stamp show and its fine committee for their increased support of our Youth Championship program. WESTPEX provides the Youth Champion of Champions grand award and the award for the best traditional exhibit, as well as awards for philatelic write-up, flora and fauna, excellence in presentation, progress, entertainment and the judges' choice.

Now, to allow these young exhibitors to experience the awards presentation, WESTPEX has made an additional generous grant of \$1,250 to allow the competitors and a parent or sponsor to attend the awards banquet at the show where the Championship is held.

On behalf of the Board, I want to give a round of applause to WESTPEX, along with our other national sponsors, for their outstanding support of the Youth Champion of Champions effort. The program has been a success in many ways. It is especially good to see youth CofC participants graduating to adult exhibiting, and being selected for APS Young Philatelic Leaders Fellowships.

John M. Hotchner
AAPE President

AAPE 2012 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. 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 developing and inspiring that vision is the most important task. To that end, my goals 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 moves forward to make our association 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. 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 fourth 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 Associa-

tion. 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 & CFO - 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 - Mark Banchik, M.D. Mark, who has just retired as head of our Exhibit Critique Service after directing it very, very efficiently, is one of the most active and dedicated leaders in our hobby. An anesthesiologist in Jamaica, N.Y., Mark is on the Board of Governors of the Collectors Club and the Board of Directors of the American Philatelic Society—in addition to being an accredited judge and a world-respected authority on Mexican philately. He has won numerous major awards (Grand Award at ARIPEX 2011, for instance) and demonstrates a continual willingness to help any philatelic organization in need of help.

For Director - Ron Leshner. Familiar to all members of AAPE for his regular column in *TPE*, Ron has a long record of leadership and service in philately—most notably as the former president of the American Revenue Association. It would be hard to find anyone who is more expert in the revenue field of our hobby—having exhibited gold medal collections and written countless articles...especially his long-running (six years) column in *The American Stamp Dealer & Collector*. With the AAPE, he has served as head of our Ruby and Diamond Award committee (one of the innovators of these special honors) and has been a regular participant in numerous AAPE activities for nearly two decades.

Do Vote!

Every member of the AAPE has a voice.
We hope you'll exercise yours.

The Philatelic Exhibiting Craft

What are some Judges' Misconceptions about Judging Thematic and Display Exhibits?

By Tony Wawrukiewicz



There have been many significant changes in the *Manual of Philatelic Judging* (MOPJ) over the last 15 years, and there appears to be no end to the necessary (I believe) continuing changes/improvements occurring in it (witness the most recent 2/22/12 and 4/3/12 updates which, I trust, we all have heard of by now). This makes the effort for judges to keep up a daunting, but an absolutely necessary task. I say this because there are too many misconceptions still out there, some of which I will discuss today. I will limit my comments mainly to Thematic and, less so, Display exhibits since more of the extant misconceptions occur in judging these areas.

First, let's look at judging Thematic exhibits. The misconceptions concerning this process present themselves because Judges have, and also voice, their favorite misconceived guidelines for evaluating Thematic exhibits in the Feedback Session, at the frames or in the Universal Exhibit Evaluation Form (UEEF). But they are expected to put aside all of their personal preferences when they are judging. The only 'rules' they are to follow are in the latest, updated MOPJ. Yet sometimes judges voice their preferences or prejudices with authority as if they are 'rules.'

Only the rules in the Thematic section of the MOPJ should be used to evaluate a Thematic exhibit. The 'rules' that follow, by the way, are not found in the MPOJ.

(1) 'You must have two or three or four, etc., different elements on a page.' Although it is preferable to have as many different elements on a page as is feasible, there are times when it is not possible to have even two different elements on a page because of the size of an element or because there are no other elements available to illustrate the particular concept that is presented on that page.

(2) 'Postal stationery should not be overlapped.' Although it is preferable to not overlap postal stationery (because the whole PS item is often a part of its philatelic value), it may be done if the page format or concept presentation requires it.

(3) 'There must be at least one classic (before 1870) item.' Philatelic knowledge requires that one utilize as many different and important elements as one can, but it may be impossible to find any or at

most one pre-1870 item for your story. What is important if an exhibit is to attain the highest levels of achievement, is that it have a good number of rare or difficult to acquire items (only 1 to 2 or 3 known). If pre-1870 items are impossible to locate for your exhibit, you should communicate this fact (and why) to the judges.

Now, let's take a look at two 'rules' concerning Display exhibits.

(4) 'A Display exhibit must contain at least two-thirds philatelic material.' There is nothing in the current MOPJ that says a Display exhibit can only have one-third non-philatelic elements. If you hear that, it means that the judge is evaluating the exhibit based on the Fourth edition and not the Sixth edition of the Manual, which has no such defined limits. The Sixth edition merely states that philatelic elements should dominate, and it specifically states that there are no proportional limits.

(5) 'Display exhibits are to be judged less stringently (at a lesser standard) than Thematic exhibits.' This may have been true when Display exhibits were first introduced, but it is no longer correct to do this.

All exhibits are to be judged by the same criteria using the UEEF with its four categories. Whether one uses only philatelic material (Thematic exhibit) or some nonphilatelic material (Display exhibit), for exhibits to succeed at the gold level they must all contain a similar significant amount of rare material. In fact, some of the nonphilatelic material can and should be rare.

These are a few of the incorrect 'rules' about judging Thematic and Display exhibits that are used by some judges. There are, I'm sure, others. What is probably most important is that in the future, when one judges either of these types of exhibit, that one carefully read the latest, updated, MOPJ and attempt to the best of his or her ability to follow it. ☐

Q & A



By Patricia Stilwell Walker

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[Editor's Note: *Patricia Stilwell Walker, who is certainly no stranger to virtually all of our members, fulfills a major goal of your editor that has existed since assuming this role over two years ago. One of the chief goals of **The Philatelic Exhibitor** will always be to provide full-scale "how-to-do-it" features in our pages. We now have one of the key experts in the world of competitive exhibiting to take charge of this element of your journal.*

Pat has been exhibiting for over 30 years—and with universal successes which include an International Grand Prix. A recipient of the Collectors Club of New York's Lichtenstein Medal, she is one of our hobby's most honored philatelists.

Best of all, Pat is a very experienced teacher—having conducted countless seminars on all aspect of judging philatelic exhibits. She invites you to submit your questions.

We heartily welcome her to our pages!]

From time to time, your Editor and the AAPE president get requests that the magazine contain more "how to" articles for exhibit creation or more basic exhibiting articles. After some discussion at a couple of recent AAPE Open Forums it seemed to me that a regular "Question & Answer" column might address this concern. I have agreed to be the column editor: accepting questions, seeking initial answers before publication and editing answers received in response to publication. One thing I have learned after many years with talking to many of you at Open Forum meetings is that I am never too experienced (I refuse to say "old") to learn something new.

A word of warning - this column will only be as good as the "input". Although the first few columns will be seeded with questions that I harvested from meetings, and a couple of my recent learning experiences, its continuing interest and success will depend on a flow of new questions. It is up to YOU to make this column suit YOUR needs. Send questions for future columns to me using the contact info at the head of this column.

I definitely don't know all the answers myself; I usually have "an answer" but it isn't necessarily the best one. Thus I will be seeking answers prior to publication from "consultants" and strongly urge readers to send me other answers for future publication. As I get this column started I know I need a couple of consultants right away: an exhibitor experienced

in using Mac and another with using PowerPoint to write exhibits. If you can help, use the contact information at the head of this column to get in touch with me.

Ground Rules and Concepts:

All types of questions are encouraged: they can be practical - dealing with mounting techniques or supplies; they can be conceptual - dealing with approaches or "best ways" to treat a subject. Questions can relate specifically to your exhibit as it appears in the frames, to the title and synopsis pages sent in advance, or to the tools that can best help create the finished product, including computer related questions. I will gladly accept a question that is seeking a "better way"; feel free to send me something along the lines of: " I use XYZ technique to accomplish ABC, but I'd love to get additional opinions." Maybe you cannot exactly formulate a specific question but you have a "problem" you are trying to solve or a "roadblock" you are trying to get around - send those to this column as well, and we'll do our best to get some answers or suggestions.

No question is too basic.

No question is too esoteric.

If at all possible, questions will be presented with at least one answer; additional answers are actively sought and will be published in future columns.

The source of questions and answers will be noted. If an answer doesn't have attribution it is from me.

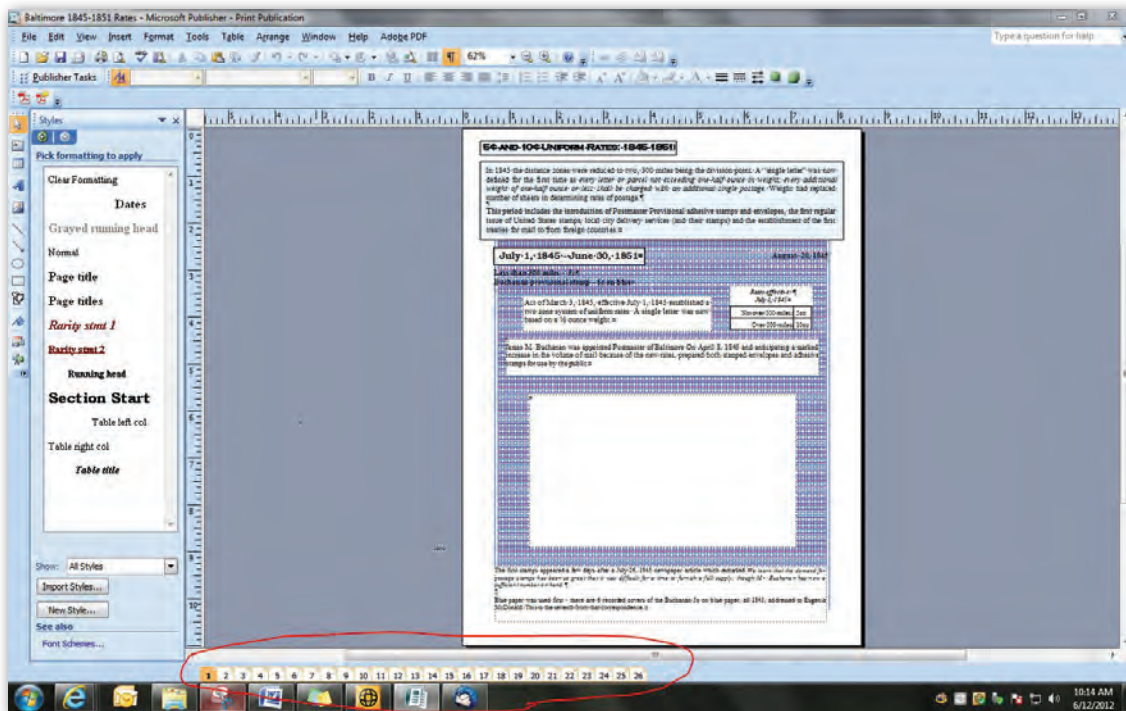


Figure 1. Main work space for Microsoft Publisher showing the Page Tabs. Mousing over a tab will display a name as long as the page is named.

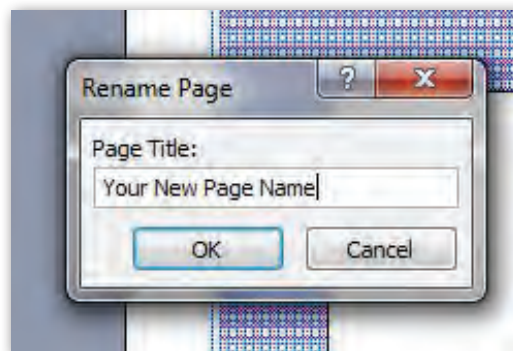


Figure 2. Microsoft Publisher pop-up window used to name a page.

Naming your pages in Microsoft Publisher

Here's one where I didn't even know I had a problem and I got a terrific suggestion! I use Microsoft Publisher to write my exhibits. In order to be able to find pages for future revisions, I file all the pages of a particular "section" of my exhibit in a separate file. Some of these files can easily end up with over 20 page. As an aside, I don't use one file for each frame of an exhibit, because pages move!

So I'm teaching a session on using MS Publisher at APS Summer Seminar last year and explaining to my students what a pain it is to have to open each page to find a specific one, when one of them said: "You know, you can name the pages." I said "What? and WOW and then How?"

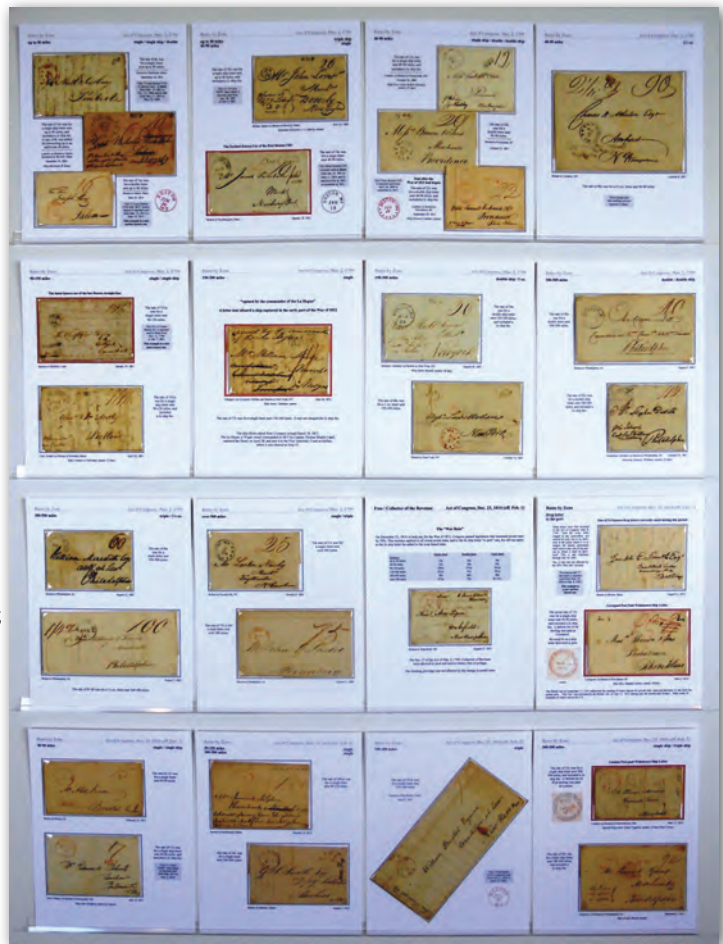
When the main workspace for Publisher is open there are numbered tabs at the bottom for each page (figure 1). If the pages have names, when you mouse over the numbered tab the "name" pops up instead of "page n" - is that great, or what? No more opening pages to find the right one (given that I choose decent names for them, of course).

Here's how to name a page:

1. Put your cursor on a page number and <Right click> with your mouse
2. From the pop-up menu select "Rename"
3. In the new window (figure 2) type your new page name and click "OK"
4. You're done. If you don't like the name you picked, the same function lets you change it.

What's the best way to indicate a rare or unusual item in my exhibit?

Figure 1. A frame of Mark Schwartz's Grand Award winning Boston Postal History exhibit on his home frame—the red borders of his special items are obvious from a distance.



This question comes up a lot in Open Forum meetings. The first answer is that there is no “best” way. There are several methods that are commonly found and I’ll talk about these. First of all, consider the desired end result—you want a particular item to be easily found—to stand out—when anybody looks at your exhibit. The method you choose will depend a bit on what your exhibit material looks like. If it is mostly the same color, then almost any method will work; however if your material is very colorful by itself (think some Christmas seals, zeppelin mail, or themed exhibits) your method cannot be too subtle. To check if your method is working, lay out a frame at home and stand far enough away that you can’t read the text and see if the highlighted item(s) is immediately obvious. Figure 1.

Method One: Matting or framing your item in a distinctive fashion - For example, if you use your computer to draw boxes to frame all your items, make the box for your highlighted item heavier and a different color. Effective color choice and heaviness depends on your material mixture. Likewise if you normally matte your items with a more or less neu-

tral color, choose a different one for the highlighted one’s Mattes and frames also are a good method if your normal pieces are not framed at all. Figure 2.

Method Two: Marking your item with a special symbol - colored “dot” or something similar. This method is a bit trickier because you don’t want the “dot” to be so large that it looks funny; alternatively if it is too small it might not be effective - be sure to test your choice of size and color. Some exhibitors want to use this method in order to have a range of rarity values designated by multiple colors. This doesn’t work! Judges can’t remember more than 2 colors as they look through an exhibit; more colors are confusing to judges rather than being helpful.

Method Three: Leaving a lot of empty space around your item when all other pages are very full of material. This method is the most subtle that you can utilize and the key to making it work is that all your pages are normally quite full of material; if they are not, even if you have a few sparse pages because of lack of material, then judges may focus in on your “thin of stuff” pages and not your “great stuff” pages.... which is probably the opposite of what you intend.

Figure 2. Distinctive colored mattes like this one highlighting a unique block in Randy Neil's gold medal Confederate States exhibit.



Figure 3. Cover from Mark Schwartz's Boston exhibit showing the distinctive double line red computer drawn frame and, in bolded text, the rarity statement that explains why this item was highlighted.

Okay—now you have your item marked, you need to make SURE that the write-up text explaining your item makes it obvious to the reader/judges WHY the item is special enough to warrant being highlighted. This isn't always as easy as it sounds. We often use words such as "One of three recorded" or "Less than 5 known". These phrases are excellent but they may not be enough. Someone reading it needs to understand exactly what is the distinctive quality: is it a particular handstamp? a specific stamp variety? A special rate? Postal history exhibitors have to be especially careful as any cover can be described as "unique" if enough qualifiers are in play.

Of course, one does not always have knowledge to place a "numeric" value on a piece. Sometimes just a

brief description of what makes it unusual is enough; sometimes you can do both, see Figure 3. To help the viewer focus on the key text, you may want to use a bolded or colored font for the "rarity write-up". Keep in mind that judges will not read all the pages in a multi-frame exhibit, they will, however, zero in on the pages with your highlighted material – that's why you marked them in the first place!! Because they may not have read all the pages prior to the one with your great piece, you can't depend on a context larger than the single page it is on to get your point across. Remember that you are much closer to your subject that almost any reader of it – so it pays to get a second opinion from a fellow exhibitor, preferably one who is not expert in your area. ☐



Preparing Exhibits

By Steve Zwillinger

Highlighting

When a judge is judging many exhibits, he or she does not always have the opportunity to carefully review every word on every page of your exhibit. How do judges know where to focus their attention when they review your exhibit? By highlighting significant items on your exhibit pages you can help the judges focus on the important parts of your exhibit. Helping them focus on the important parts of your exhibit reduces the risk they will miss something and downgrade your exhibit.

Figure 1 shows an exhibit page in which all of the text of the write-up is presented in the same style: same font, same size and the same color. A judge must look very carefully to see what is being shown. Figure 2 is the same page with the key terms in the write-up presented in a bold font. This helps the judges see the key points being emphasized and to better understand the significance of the items being displayed.

Sometimes highlighting key words in the write-up is not sufficient to identify the exhibit's key pieces. Figure 3 shows an exhibit page with two items. One of them is more significant than the other. Can you tell which one the exhibitor wants the judges to be sure not to miss? It is not clear where the exhibitor wants the judges' attention focused. Figure 4 is the same page with the better item highlighted by a black box. The cover is framed with a double line to draw the judges' attention to the cover.

Double black lines are just one of a large number of possibilities for how to construct a frame around an item. If you choose to use frames, you can explore different options (such as number of lines, line width and perhaps even line color) to



Figure 1.



Figure 2.

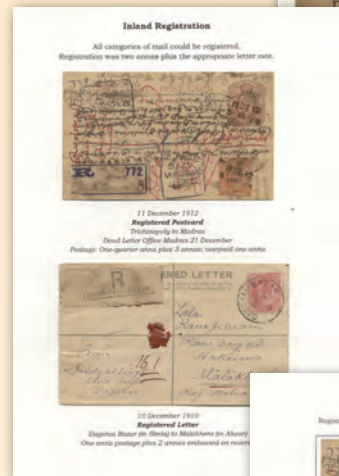


Figure 3.



Figure 4.

see what works best for you. Also, please note that the highlighted item shown in Figure 4 is the better item for one particular exhibit. In a different exhibit this item might not be highly significant and might not warrant highlighting.



Alex and Annika Fillion with some of their exhibiting awards.

Youth and Philately (Exhibiting)

By Larry Fillion

All three of my daughters—Alex (11), Annika (10), and Mia (8)—have exhibited. I worked hard to get them interested in stamps and exhibiting. For the girls, some of the excitement of exhibiting is the satisfaction of completing the exhibit and of course, getting the awards. They like the finding, buying and organizing of their philatelic items, but I believe that those motives are secondary to getting the awards. In general, the girls kind of collect stamps, but are exhibitors first. The rest of this article is how the girls got to where they are; Part 2 will focus on a plan to get more youth involved in stamps; through exhibiting.

Over the last 5 years, I have coached all three of my girls in soccer and two of them in basketball - and I am sure I will continue to coach for more years. From being their father and from coaching them and

10+ other 1st to 6th grade girls per team, I have a pretty good understanding of their attention spans (or lack thereof). I have also learned ‘too much information at once’ can confuse them. From coaching basketball I realize that sometimes the kids can’t understand why a pick-and-roll works but most of them seem to grasp why a pick works. Bottom line: give them too much information to understand and you lose them.

I also learned that if you make the drills during practice fun, they seem to pay attention and put more effort into it. One way of doing this is to turn the drills into competitions either individual or team, and give out prizes, then the girls really pay attention. It is amazing to watch a bunch of screaming girls run so many sprints after sprints and shoot shot after shot for prizes. When I run competition practices, many of the competitions are 5 against 5, so there are 5

winners and 5 'non winners' so they can cheer each other on. The winners receive 'big' prizes like Japanese erasers, plastic bugs that can stick to windows and silly putty; the small prizes are pencils with designs on them, smaller erasers, and stickers. At the end of the practice, each girl has more than 20 prizes and they have all worked up a sweat. Eyes on the prizes!

Now to stamps!

Five years ago, I tried to get Alex into stamp collecting when she was almost 6. I showed her my malaria collection (who doesn't like mosquitoes)? Apparently Alex does not. I bought some animal stamps for her and she liked them. She put them in a glassine envelope which I gave her and then she put them in a drawer and they were never to be seen again. Months later (late 2006), I brought Alex and Annika to WALPEX and went to the youth table. They had a lot of fun coloring stamp pages and using tongs and received some free stamps to take home. But once again, the stamps they received went into the abyss.

A few months later, I finally created my first exhibit (actually two OFE traditional exhibits dealing with the U.S. malaria issue of 1962 and the U.N. malaria set issued in 1962). It had taken about 6 years of emails back and forth with Tim Bartshe learning about exhibiting and trying to figure out what it was all about. I wanted someone to convince me to start exhibiting as I needed a little push. I liked what I heard and joined the AAPE and became a life member and read a lot of TPEs. Tim also tricked (I mean convinced) me into being the Web Master of the AAPE. Philatelic Show 2007 (5 minutes from my house) came around in early May and I was on my way to the show to set up my two OFE exhibits in the frames.

I tried to get Alex and Annika to help with setting up the exhibits but no luck. I did however take Alex and Annika to the show and we went to the youth area. They colored and received free stamps but the stamps again got thrown in a drawer. They definitely liked the stamps but collecting the stamps didn't seem to have a purpose. I showed them a stamp album and how they could fill the spots but they still did not seem interested.

I would like to say at this point that the youth areas I have seen at shows are wonderful. They kept the girls interested at the time but just didn't seem to have a lasting effect for my girls. The day after the awards banquet, I showed the girls the medals I received and explained how I won the AAPE Novice Award. They were very excited for me. I picked up my exhibits on Sunday and Alex actually helped me take down the exhibits. Alex saw the ribbons on

the frames and we found the exhibit which won the Grand with the large ribbon on it and she was really impressed (with the ribbon). In the fall, when WALPEX came around, the girls were busy and/or didn't seem to care to get free stamps. I had tried to get the girls into stamps and failed like so many others.

For the next 7 months, I created a 5 frame malaria exhibit titled 'And She Infects Some Friends'. The girls have computer classes once a week in school and learn about browsers, Microsoft Word and other applications. Alex wanted to use some of her computer skills and so she helped me on the computer moving stamps around in Publisher and actually helped me mount the exhibit on the large pages. It took us a lot of time to mount as each of the frames was a single piece of cardboard 32" x 43" and printing was a pain. She was invested in my project and so she went on Thursday night to help me put the exhibit in the frames at Philatelic Show 2008. After we set up the exhibit, we walked around and looked at other exhibits. I do not recall what exhibits we looked at but she seemed interested.

I suggested that she could create her own exhibit and fill a frame. I told her with my vast skills at getting Silvers, I could almost guarantee her at least a Bronze. She thought that would be pretty good because Philatelic Show gives out actual medals that can be worn around your neck. We talked some more and spent the next week searching through eBay looking at topical stamps.

On A Mission

By the end of the week, she came up with the subject 'What a Princess Wants.' She spent a lot of time searching the APS StampStore and eBay, and then we went to WALPEX in October to pick up some items. She didn't want to go to the youth area, only to the dealers in order to find items for her exhibit; she was on a mission. Alex exhibited the following year at Philatelic Show 2009 and she received a Silver medal and the Youth Grand. Over the next few years she updated the exhibit and received a few Silvers, Vermeils and lately a few Gold medals.

Annika liked all of the ribbons and medals that Alex was receiving and wanted to start her own exhibit. I had also taken Annika to Philatelic Show 2009 and walked around with her. Annika focused on some teddy bear stamps she saw. We bought all kinds of FDCs for the United States 2002 teddy bear set (Scott 3653-3656). Over the next few months, we bought lots of FDCs from eBay and the APS Stamp Store. Although she has some information on some of the FDCs, there is a lot of cachet information which needed to be researched. The task of finding out the rest would fall to me as emails were needed,

posting images to the VSC looking for more information, and other avenues – this seemed above what Annika wanted to do so I suggested we wait on her creating that exhibit. That exhibit is on hold but she likes looking through her binders of first day covers (so she is a FDC collector).

An Exhibit Is Born

One night, I was looking through Beecher's rate book looking to rate a few malaria covers from 1962. Annika happened to be next to me doing homework and I had a page open with the table of post and postal card rates open. I mentioned that maybe she could do an exhibit on the rates. Annika said that it sounded interesting. And Annika's exhibit *U.S. domestic rates for first class surface postal and post cards between 1873 and today* was born. That wasn't the original title she created but is the current title. Annika has exhibited about a half dozen times and has received Silver, Vermeil, and now consistent Gold medals. Alex and Annika will be in the Youth Champion of Champions this year and they are excited.

And then there is my little Mia; she is my little petite 2nd grader (not sure what happened, I am 6'3"). I have tried to get her to go to stamp shows but she never wanted to go. She does like to help me in Photoshop after I scan my malaria items in order to straighten them out and do some cropping. She has collection after collection of everything under the sun like pencils, erasers, dolls, straws; you name it, maybe she is a born collector?

Mia had been asking to create an exhibit for a long time but she never really seemed ready. She definitely wanted some of the ribbons and awards the other two were receiving. One night while the family was eating at a Chinese restaurant, I looked down at the placemat with a picture of the Chinese zodiac animals. I mentioned that maybe she could create an exhibit for the Chinese Zodiac. She loves animals.

Mia currently borrows 20-30 animal books a week from the library. When we got home, we spent a few hours looking up more information on the Zodiac and searched for Zodiac stamps on eBay and she really liked the idea so she was on her way. Mia spent a long time moving items around in the exhibit in Publisher. She printed it out a few times and looked for mistakes and made corrections. A few late stamp arrivals had us mounting the exhibit the night before the show started – I am sure many other readers have shared the experience of mounting a few hours before the show opens. Alex and Annika were at dance class but Mia helped with the setup of the exhibits at the show and met lots of people. Philatelic Show 2012 has come and gone and Mia received a Vermeil and the Youth Grand.

Awards: Did I mention awards?

Mia wants to send her exhibit all over the country to get more ribbons and awards. She wants some of the fun stuff which Alex and Annika have won. One of the highlights is the coveted magnifying glass Alex and Annika received from AmeriStamp Expo. And of course there is the variety of loot that Alex and Annika received from San Francisco's WESTPEX this past April. The girls were very excited with the large folders with the printed awards for each receiving a Gold Award, the Grand Award for Annika, and the ATA Youth Award for Alex, and the WESTPEX Youth Award of Merit – Best Youth Thematic for Alex, and the WESTPEX Youth Award of Merit – Best Postal History Award for Annika. Not only were there very nice folders with ribbons for each award, but both of them received the large WESTPEX Gold Medal.

Ross Towle went out of his way and added in hand-crafted clay pottery for the girls for the two WESTPEX awards that the girls loved (see picture). Annika really likes the ATA medal which Alex has received a few times and wants to create a thematic exhibit and has started working on it. Annika has also asked if she sends in two exhibits to a show, can she get more than one ribbon and other medals and was very excited when I said yes. Mia and Alex are also starting up new exhibits.

It appears that, for my three girls, a lot of the excitement is in the awards. I think that it may be possible to teach youth to exhibit at the same time as they learn about stamps instead of collecting stamps for 5 years and then learn how to exhibit. From coaching basketball and soccer teams, it seems that it may be more than my kids who are driven by getting prizes. This is not unlike many adult exhibitors whom I see at stamp shows. I think there may be a different path to get kids into stamps: quickly get youth into exhibiting and winning prizes.

Eyes on the prizes! I would like to go over a potential new way to get youth interested in philately, and more importantly, get youth interested in exhibiting which is, of course, of great interest to the AAPE. Maybe this has been tried before or maybe this is a terrible idea. Your thoughts are welcome.

During school breaks like Christmas, February, and April vacations, there are dozens of camps for children to attend during each week and at every age. And there are hundreds during the summer. There are weeklong camps for cooking, sewing, soccer, basketball, lacrosse, swimming, dancing, art, science, and math camps. You name it, and they have it for kids. Many of these camps are half day (9:00 to 12:00 or 1:00 to 4:00/5:00) and other camps are full day.

Stamp Exhibiting Camp

The other day, I asked Alex if she would go to a stamp exhibiting camp. She asked “what exactly would happen during the camp?” I told her that there would be a stamp instructor who would go over many of the aspects of stamps, covers, EFOs, rates, tongs, albums...and then go over how to create an exhibit, and then actually work with the children and at the end of the week, each child would have a stamp exhibit ready for a stamp show. I told her that I could teach the course but with a lot of help and support of other philatelic friends and organizations. I asked if she would think that some of her friends would go and she thought so. I have coached many of her friends in basketball and soccer and I know many of the parents and I think it could work.

Below is how such a course could be organized and marketed. It needs a lot of work and after the description are all kinds of questions/comments which answer some of your questions of how it could be done in a week.

Stamp Exhibiting Camp for Kids - 5th and 6th grade (10 -12 students max) Vacation 2013

Day 1: Learn about stamps and exhibiting

Children will learn about stamps, perforations, souvenir sheets, differences between a post card and postal card, EFOs, postal stationery, current and past U.S. rates, tools like tongs, etc.

Children will then learn the basics of exhibiting (specifically a one frame exhibit (OFE) thematic exhibit) including the title page, a plan, philatelic elements, running headers, etc.

Day 2: Mapping out the exhibit.

Children will continue to learn about exhibiting and pick an animal as their subject. Then, map out the OFE for the chosen animal. Expand the plan and work on the headers for pages. Students will use Microsoft Publisher to start designing the pages.

Day 3: Gather items for the exhibit!

Students will select items to be used in the exhibit. Stamps, covers, postal cards, and other philatelic items will be selected to fill out the thematic story.

Day 4: Create the exhibit.

Finish up creating the exhibit in Publisher. Finalize thematic descriptions and philatelic comments

Day 5: Finalize and mount the exhibit

Print out the final pages and mount the items to the pages.

Questions/Comments:

The first question could be “How can an exhibit be created in a week?” The answer: With a lot of help from a lot of people. Possibly, all 10-12 children would create the same thematic exhibit. The exhib-

its would have slightly different plans and of course would use different items, write-ups, and plans. Maybe a simple plan could be created for an animal like the lion, tiger, elephant, or the zebra. Let’s just choose the ‘Lion’ for now. Being a youth exhibit, rarity is not an issue and neither is research, and the exhibit will certainly have thematic holes. The exhibit being created is a first time creation and we are not looking for the students to get a gold medal the first time out.

But a youth should be able to get a Silver-Bronze or Silver for an OFE titled ‘The Lion.’ Of course there would be missing chapters but it would get the youth started. There would also have to be a few dozen books available on the animal for the youth exhibitors – homework for Tuesday night for the kids. The kids could then read about the habitats, diet, enemies, and whatever else was needed. And because we would have already mapped out an example exhibit for the lion, the teacher could help direct the kids in the right direction.

Next question could be “What about the items being available?” If we have mapped out the exhibit 6 months before, we would know that the lion lives on the savannah grasslands in Africa, so have some stamps/covers/items with maps of Africa. We know the 40 animals which lions like to diet on and would have stamps/covers/items for these. And so on and so on. If there are 10-12 students creating an exhibit for “The Lion”, we’ll have to make sure we have 3 times the number of stamps/covers/items for the animals that a lions hunts. This would allow each student to have plenty of choices and each exhibit will certainly be different.

Some students would choose a cover with a zebra, and others may choose a souvenir sheet with a zebra and other students may not even choose a zebra item at all and may pick other animals for the lion’s diet. If there was to be a full page on the lion’s diet and there are 10 exhibits, we would need enough items to fill the 10-12 pages and then maybe fill another 10-15 pages worth so the students could make choices. So there would have to be 25 pages of animal stamps for the diet. A lot of items would have to be purchased.

This begs another question “where will these items come from and how will they be paid for?” The camp would have a price associated with it: \$10 an hour for a camp is the usual price. So if the course is 4 hours a day for 5 days, 20 hours times \$10 would be \$200.00. That might be too steep. But I expect those camps are ones kids really want to go to like soccer, basketball. This new camp is an unknown for them, no one will know what a stamp exhibit is and

I will have to go out and find the 10 students. Maybe the price of the camp could be \$100.00?

Stamp Exhibit Camp Planning and Logistics

The kids would get to keep all of the items in the exhibit. Kid's vacations are precious and it will need to be a fun camp so I'll have to come up with extra small prizes during the week. The camp would have to be run at a loss. Sixteen pages of philatelic items must cost over \$100.00 and we would need twice the number of items so the kids have choices. The cost of the philatelic items will add up quickly and also the heavy acid-free paper to print on, the stamp mounts, and the protective wrappers for the pages (Staples has a good product at a good price). I think that the project would have to get some funds from some great organizations like the AAPE, ATA, and the APS and maybe some other stamp organizations would donate money or items.

We'll go back to an earlier question, "What about the items being available?" After someone volunteers to come up with an example exhibit with an example plan (don't forget it is for a youth and not an adult and rarity does not count, but the look of the exhibit counts a lot), volunteer shoppers could use the example plan and shop at StampShow 2012 in August. There would be a lot of items which would need to be purchased and would take a while to shop. Dollar tables would be a good place to start and if publicized correctly, collectors could be asked to volunteer to donate items which would fit in the exhibit and hopefully many different examples of philatelic items could be found for variety.

Maybe other topics could be selected which might be easier? Maybe a U.S. topic could be selected where many of the items could be U.S. items. Buying discount postage with U.S. stamps with squirrels, hawks, birds, turtles, or whatever may make it cheaper. But keep in mind, ten 5th and 6th graders need to find the topic interesting, cute, fun...

Some Help Will Be Needed

With people's help on the camp's plan and possibly a full example exhibit, the monetary backing, the shopping, and essentially everything, I could take the 2013 vacation week off from work and teach it. I would get nothing for pay so only the physical items would have to be purchased. With the camp being done during spring vacation, there should be room at the high school or the elementary schools to host the camp. There are computer rooms in all the Acton schools so hopefully access can be given. Not sure if there is a price to rent the computer rooms. What would work out perfectly is that Philatelic Show is a few weeks after the April vacation camp and takes place in the next town over: Boxborough, Mass. There would only be a short time between the camp and the show and the kids should still be excited. Possibly extra prizes could be awarded so more of the kids get extra awards (yes, more donations). All the youth would be local residents and could attend the show.

Except for two of my older girls who would want to attend, imagine a stamp show with 10-12 youth exhibits and all 10-12 exhibits are new and 10 exhibitors are novices, certainly enough for a special "Best Novice Youth Exhibitor" award. Of course, all 10 exhibits would be the same type of thematic exhibit. A few of the students should catch the stamp bug and want to update the exhibit and possibly expand to multiple frames.

Or maybe this is a terrible idea? Comments/Concerns/Questions/Ideas please! ☺

[Editor's Note: You may feel free to send your thoughts, comments, and suggestions via email directly to Larry Fillion at malariastamps@yahoo.com. The development of a wonderful stamp exhibiting camp during the summer vacation for young people is not only a valid idea, it's one whose time has certainly come!]

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By Tim Bartshe

Stamp Show Administration

The last column dealt with dealers we invite to take tables at our shows and linking their success with that of the show as a whole. How can we make the dealers' experience a commercial success? Of course, we can't guarantee that, particularly since the sales will directly relate to the stock and those who view it at the tables, but we can try to get as many people TO the show as possible. The rest will be up to the "contract" between the dealers and the buyers.

Obviously this task is under the heading of "Publicity" but there are many varieties of publicity that one can do other than just putting the show in *Linn's* or on the APS website. One such innovative idea came from the Mid-Cities Stamp Club of Arlington Texas. Each year the club puts on a rather exceptional local/regional show in early November that is well attended by dealers from around the country and stamp collectors from the general DFW area. Last year they had 29 dealers and some 60 frames of exhibits. What made this a rather interesting and uplifting show was the theme that the committee chose for the show.

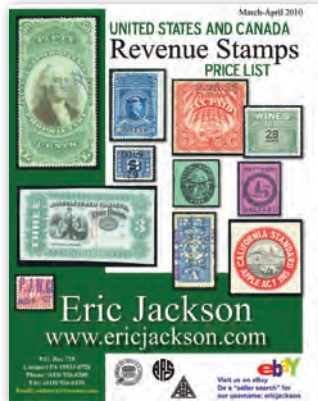
Last year's theme was "Pets That Serve." With the issuance of the Owey Forever stamp by the USPS, the theme was expanded to include three service dogs' organizations—each having a table for one day during the two-day show. Each represented organization was a not-for-profit group that trained dogs to help in specialized ways for persons with specialized needs. The first was Texas Hearing and Service Dogs out of Austin "to train dogs to assist Texans living with hearing or mobility challenges." The second group for the afternoon on Saturday was Patriot Paws Service Dogs from Rockwall, Texas. Their mission is to "train and provide service dogs of the highest quality, at no cost, to disabled American veterans." Three dogs were in attendance all afternoon. Finally, on Sunday, the Service Dog Project, Inc. was at the entrance to the show represented by the gentle giants of the dog world, Great Danes. The purpose of this group is to train the huge beasts to be available to people who are "mobility impaired" such as those



suffering with Parkinson's or MS patients. These dogs basically are creatures to lean on and help their companions get around safely. In all cases they were magnets for visitors crawling around on the floor to love these adorable animals who are giving in such special ways that only dogs can.

Besides the attraction to visitors, this was also an easy hook for both the print media as well as the camera crews for the local television stations. Who could possibly pass up a feel-good story about service dogs even if it IS at a stamp show! The Mid-Cities Stamp Club not only received recognition for their guests and most likely drew visitors who might not have come to the show but helped raise not insignificant monies to the charitable organizations represented. The possibilities, while not endless, are there for the creative mind.

On a final thought, we have addressed various innovative ways to make the exhibits stand out and made more interesting and fun, but what about the jury? Don't quite know what to do with a jury? Well, the Park Forest (Illinois) Stamp Club does and proceeded to make the jury the attraction along with the exhibits being judged. Local jury members Kathy Johnson and Rich Drews, who usually has more fun than should be allowed, dressed in hockey regalia during the entire process during judging through the banquet. "Conducting a critique at the frames for exhibitors, they carried out the hockey theme with a whistle and talk of errors. Being good sports, they wore their unusual outfits until the end of the banquet that evening. Conventional philatelic awards were made, but the team of Drews and Johnson added some extra awards consisting of heavy hockey socks, worn as sleeves at the banquet as well as a hockey puck to President Alexis Kneeland for the puckish humor in her exhibit (from their press release)." To prove I am not making this up (and with Drews there are rarely limits) please view the photo to prove that shows, exhibits and judges can create a mix that spells FUN. ☐



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

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Bermuda Adventure

An Exhibitor-Judge's Perspective

Arthur H. Groten, M.D.



Figure 4: The author with the mounted frame of David Pitt's Perot stamps.

Last month, I had the singular good fortune to represent David Pitts at a most remarkable show in Bermuda. It was remarkable for several reasons.



Figure 1: Introduction to the exhibition.

take their history very seriously and I had the honor of talking to the Prime Minister who was keenly interested in the Perot story as well as in some postal history material that Mr. Pitts was displaying. He was able to ask probing questions in a relaxed setting.

Second, it was non-competitive. The material was there merely to honor the 200th anniversary of the founding of Bermuda's official first post office in 1812 and to be enjoyed. (Figure 1) The intimacy of the room, with only 8 frames on display, made for a

First, it was held in the Masterworks Museum of Bermuda Art in Hamilton, not your usual philatelic venue. There were 100 people at the opening event, most of whom were not philatelists. But Bermudians

most unusual ambience.

Third, it was the first and, perhaps, the last time that 7 of the 11 known copies of the First Perot Postmaster stamps were on display together. Three were

Figure 2: Michael Sefi supervises the mounting of Her Majesty's material.



Figure 3: Dr. The Hon. David Saul approves the layout of his material.

lent by Her Majesty the Queen, represented by Michael Sefi, the Keeper of the Royal Philatelic Collection, who gave a number of talks to the public during the 10 days of the show, including several to school children. (Figure 3) Two Perot's were from the collection of Dr. the Hon. David Saul, former Premier of Bermuda. (Figure 2) Two more were on loan from David Pitts of Baton Rouge. Further, it was the first time since they were separated in 1934 that the only known pair was reconstructed. (Figure 4)

Her Majesty also presented some of the early material related to the preparation of the Penny Black as well as the original artwork for the 1949 Bermuda Centennial of the Perot Postmaster stamps.

In addition, Bermuda issued a 200th Anniversary of the Post Office set of stamps, the first of which depicts a Perot.

While small exhibitions like this are not, for the most part, practical, its success raises some interest-

ing speculations. As Jamie Gough has so passionately argued in his new monograph on philatelic exhibiting, if we hope to expand philately's horizons, we must reach out to new audiences. Putting material, such as the Perot stamps, into a historical context that speaks to the audience can only result in increased visibility for the hobby.

I have, in the past, written about non-competitive exhibiting. The willingness of serious collectors to bring out their material in this manner speaks to the possibility of expanding that notion. The opportunity merely to display one's material, to have a "show and tell," is often enough to bring non-exhibitors to the table.

The Court of Honor at International philatelic exhibitions often serves a similar purpose, but why not extend it to our all of America's national level shows and have appropriate non-competitive exhibits on display? ☐

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



Minnesota Stamp EXPO 2012 • July 20-22, 2012 • Minneapolis MN

Sponsored by the Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. A WSP show held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 200 16-page frames available at \$10 per frame, \$20.00 minimum per exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission. youth table, seminars and meetings, 35+ dealers, USPS and UN booths. Further information, prospectus and entry form from Todd Ronnei, 9251 Amsden Way, Eden Prairie, MN 55347, or by email tronei@gmail.com. A printer friendly version is also available on our web site: www.starnpsminnesota.com.

CHARPEX 2012 • July 21-22, 2012 • Charlotte, North Carolina

The exhibitors' prospectus is available for CHARPEX 2012, the Charlotte Stamp and Postcard show, to be held July 21-22 at the Grady Cole Center, 310 N. Kings Dr., Charlotte, NC 28204. The show is sponsored annually by the Charlotte Philatelic Society and the Fort-nightly Collectors Club. This is a new venue for CHARPEX. There is no frame fee. An exhibit prospectus as well as other information can be downloaded on the show website, www.charpex.info or mail request to CHARPEX, Box 30101 Charlotte, NC 28230-0101.

Omaha Stamp Show • Omaha, Nebraska • September 8-9, 2012

The Omaha Philatelic Society will present its annual show at Metropolitan Community College, South Omaha Campus, 2909 Edward "Babe" Gomez Ave, Omaha, NE. The WSP show will feature a variety of dealers and up to 125 frames of competitive exhibits. More details can be found at www.omahaphilatelicsociety.org. Exhibit chairman Mike Ley can be contacted at giscougar@aol.com for any additional questions or entry forms.

Milcopex 2011 • Milwaukee, Wisconsin • September 21-23, 2012

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

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

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

65th Greater Houston Stamp Show • Sept. 21-23 • Houston, Texas

The Houston Philatelic Society once again invites exhibitors to its annual GHSS show at the Humble Civic Center, 8233 Will Clayton Parkway, Humble TX 77338. We welcome 2-10 frame adult exhibits, single-frame exhibits, and youth exhibits. There are over 1,200 pages of exhibits. The entry deadline for exhibits is August 1, 2012. For more information on the show and on exhibiting, please visit our website at www.houstonstampclub.org. You can download the Exhibit Prospectus at the site.

INDYPEX • Indianapolis, Indiana • Sept 28-30, 2012

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

OKPEX 2011, Oklahoma City, Oklahoma.

October 19-20, 2012

OKPEX will be held at the Express Event Center, 8512 Northwest Expressway with lots of free parking and free admission. We will host the Annual Meeting of the Oklahoma Philatelic Society, and the fourth annual Oklahoma Postal History Study Group meeting. The traditional Oklahoma Bar-B-Q on Friday evening is not to be missed.

The frame fee is \$8.00 per frame for multi-frame exhibits, and \$25.00 for single frame exhibits. The deadline for exhibit entries is Aug. 15, 2012. For prospectus and all show information, visit the Club website at okpsc.org. The Exhibits Chairman, Ralph DeBoard, can be contacted at OKPEX, P.O. Box 3015, Edmond, OK. 73083, by phone at 405-425-5411, or by email at ralph.deboard@oc.edu.

STEPEX 2012 • Big Flats, New York • October 19-20, 2012

Big Flats American Legion Post, 45 South Olcott Road, just off I-86, Exit 49, in Big Flats, NY. It's not too early to prepare an exhibit and reserve frames for STEPEX 2012. The Show's exhibiting information sheet and entry form (all on one page) is now available from Alan Parsons, 809 Holley Rd., Elmira, NY 14905, phone (607) 732-0181 or (607) 734-2271, e-mail alatholleyrd@aol.com.

Frame fees are \$4 per frame (waived for Elmira Club members and junior exhibitors). Single frame as well as SINGLE PAGE exhibits are welcome. Five frames is the limit except that entries received prior to August 31 may be allowed up to 10 frames if space is still available.

Cuy-LorPex

Cleveland, Ohio Area

October 27-28, 2012

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

VAPEX 2012 • Williamsburg, VA • Nov. 16-18, 2012

Historic Williamsburg once again welcomes VAPEX, a World Series of Philately show, to the Williamsburg Hotel & Conference Center, 500 Merrimac Trail, Williamsburg, VA 23185. The show will feature up to 200 16-page frames of competitive single and multi-frame exhibits, and exhibitors can find the prospectus on the Internet at vaphilatelic.org/vapex.htm. Frames are \$10 for multi-frame adults, \$5 for youth, and \$25 for adult single frame. All levels and classes are welcome. 25+ dealers.

Special rates available for the hotel, and Colonial Williamsburg is a short ride away. Many other attractions for the family in the area. Questions may be addressed to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125, or by email at jmhstamp@verizon.net.

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. Please send it in a MS Word file—NOT a PDF file, please. Your show must be taking place within seven months of the cover date of this magazine. Exhibitors: most shows now have their entry forms available for free download from their websites.

Keeping Records of Exhibitors

The letter by Bill Weiss suggesting the creation of an AAPE database to keep track of exhibits and awards is an interesting one, and it has a long history of predecessors at the FIP level. Jim DeVoss kept a record of FIP exhibits and exhibitors, his effort dating from the early 1970s, if not before. His list went down only to the vermeil level, so omitted a great many exhibits. He told me that he was interested only in the progress of the top exhibits and didn't have the manpower to keep up the work needed for full lists. We disagreed on that, where I felt that all exhibits deserved to be tracked.

The DeVoss list was known to exist, and had a "bad" side to it. Some judges wanted to see what awards exhibits had won before they started judging. Usually they were the weaker judges. These days the weaker judges have a different clue, since any exhibit that has eight (or the maximum) frames has to have had a large vermeil before.

I was team leader in 1976 in Milan. After we had our assigned exhibits, one of my team said "let's see what they won before." I told him "No. We don't know whether the exhibit is the same as before, or whether it has been added to or stripped. Further, we don't know who the judges were last time, and whether they understood the exhibit or not. We can check the list after we are finished." He grumbled, but did not press the issue.

Eventually I was given the job of keeping that awards list. Since databases had been of great interest to me from the start of personal computing, I created one that would keep all records, not just those down to vermeil, for all exhibits starting in 1980 since the DeVoss list covered up to that year. For each exhibitor, the database included fields for first and last name and country. Each exhibit had full information as to title, show and year, award level, class of exhibit and, later, the individual breakdown of points awarded. It also had a sequential number, to be appended to the exhibitor's code, and which would identify it.

The sad part is that after I turned over the database to FIP president D.N. Jatia, he gave it to a friend in India, who recreated it in his own way and discarded all the codes because he could not understand them. Instead, he generated a simple integer for each exhibitor, which would become that individual's FIP exhibitor code. It's not surprising that virtually nobody knows his personal FIP exhibitor code.



Ask
Odenweller
Robert P. Odenweller

The small-type printout of the database I created, in two columns, extending from 1980 to 1993, filled 143 pages. That record is now largely lost, except for printed copies given to each member of the FIP board in 1993 and the copy I retained.

Following that, the "redone" database was maintained by FIP, but largely ignored by organizers to whom it was given. The main requirement from FIP was that the final data, in less than useful form, be returned to the FIP database. For one thing, the FIP version truncated titles of exhibits that exceeded a certain fairly short length. This was an unnecessary precaution, dating to the days of "flat field" databases.

Newer database systems have been created in recent years. The one I assembled for Washington 2006 was subsequently given to the organizers of London's Stamp World 2010, where it was further developed and is now much more mature.

Still, for many years the FIP office dropped any exhibits more than 10 years earlier, both appearing to lose the records (they were actually archived) and neglecting that some exhibitors are not very regular in competing. In the U.S., I know of a number of exhibitors who show only at U.S. international shows. Some of them were in a position of being denied their earlier record of being a FIP qualified exhibit because they had chosen not to show in the preceding 10 years.

The 10 year rule that caused older exhibits to be dropped was based on one that affects only the Championship Class. Unfortunately, other exhibits appeared to be caught in that "solution," which kept them from having their progress tracked. Even worse, because these were no longer seen as active, I have been told that some infrequently appearing exhibits have also been deemed to need to start all over. In spite of that, it turns out that those who could show a "track record" were permitted to stay active.

One good benefit of having these records in the hands of the organizers (and not readily available to the judges), is a procedure I initiated whenever I served as secretary of the jury. When results from the judging teams came in, I could compare them quickly with the history for each exhibit to see which ones might differ from

previous findings by two levels or more. Without telling the team leader what the previous findings or history may have been, I then asked that his team recheck those few. This was to see if they had either been stripped of material or a great amount added or other improvements made, to justify the higher or lower initial finding. In some cases the results remained as originally evaluated, but in others they were adjusted to a level that was more in line with their history. That “second look” tended to make the results more reliable. This procedure was automated for Washington 2006 and is standard today. Team leaders are also permitted to ask to see the previous results, to determine if the same problems or benefits were recognized.

So the idea of creating a database for AAPE exhibitors is not a major problem. I use Microsoft Access, which is available in Microsoft Office Professional, and it is easy to work with. The FIP database uses the same program, very nicely massaged by Chris King, who had worked on it for some years before the London show in 2010.

He tested it at various European shows to get rid of any bugs. I would be happy to work with or to advise anyone who wanted to set one up. The job of entering information from each show is not quite as hard as it may sound, particularly once the entry routine has been automated. Results for repeat exhibitors take very little time.

Two Frame Exhibits

The bias that seems to exist against two-frame exhibits is curious. Tony Wawrukiewicz has made an excellent case for them, and I highly endorse all his thoughts. One-frame exhibits have very specific requirements to be complete within themselves. Any other exhibit, from two to ten frames is a different matter. Special rules for “small” multi-frame exhibits are neither needed nor welcome.

Some material is too extensively diverse to fit into a one-frame exhibit, but goes well in two or three. These can have every reason to do well at the medal level, if all the normal steps to develop a good exhibit are followed. Realistically, as Tony points out, they may attain the gold level, but may lack the depth to compete for the very top awards, but that may not be their purpose.

Three frame exhibits have been a part of FIP exhibiting and other international shows. My first was Phillympia '70, in London, where I noticed that they accepted three-frame exhibits, to accommodate as many exhibitors as possible. For 1980 the London organizers faced a problem. Since they were for the first time under FIP rules and still wanted to have three-frame exhibits, they found that FIP minimums were five. At the time, however, the rules also permitted the exhibitor to request fewer, if desired. When I told the organizers of that loophole, they found that they could tell exhibitors, “We’re sorry that we cannot accept your exhibit at five frames, but if you were to request three, we could make

space for you.” Many jumped at that, but the FIP leadership did not like the way it was done, so closed that loophole.

The FIP Exhibitor’s Code Number for the Database

Some readers may be interested in the exhibitor’s code, which Giancarlo Morolli and I worked out on a bus trip in New Zealand. It was very simply constructed, allowing exhibitors to come up with almost all of it on their own. The code consisted of four letters followed by four numbers. The first two letters gave the country of the exhibitor (such as “US”), followed by the first two letters of the exhibitor’s last name (for me, “OD”). Next came two numbers for the first year in which the exhibitor had received a FIP medal (or “80” if earlier than that year).

The next number was the chronological order of the FIP exhibition within that year, or for pre-1980 exhibits, the number “1.” Finally came the tie-breaker for those for whom the first seven characters might have been identical, in which case the first would be “1” and the next ones arbitrarily assigned a higher digit. This was quite rare, since two or more people from the same country, with similar initial letters of their last names, would have to have started exhibiting at the FIP level at the same show.

The code is not as hard as it sounds. My code, since I exhibited internationally before 1980, was USOD8011. Anyone could, by answering a few questions, come up with the code assigned to them, with the final digit rarely in question.

One additional benefit of this system was that it made it simple for someone using the database to take parts of the code and do searches for smaller groups of information. For example, a person wanting to see only U.S. exhibitors’ results could make a search where the first two characters were “US.” Or another could look for individual exhibitors around the world whose last name started with the same letters (such as “OD”), and would have all of them, searching on the third and fourth letters.

Using the first four letters would yield a very small set of names, often only one, that matched the search. Using only the second pair of letters could find someone who had started exhibiting in one country but moved to another.

Even more important, once an exhibit had been assigned a specific identifying number the first time it appeared, it could change titles each time and still be recognized as the same exhibit for qualifying purposes. Each new exhibit would receive an increased number from 1 to 0 (for 10), after which the letters would be used for the most prolific exhibitors. Fortunately there were few of them. One exhibitor reached “L” before 1993.

We lament the loss of this powerful code. ☞

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 Franklin 1c Buff
 without Grill



USA #119b
 Inverted 1869
 Landing of Columbus



USA #242 1893 \$2 Columbian
 Brown Red Graded 85



USA #292 1898
 \$1 Trans-Mississippi Black



Hawaii #7 1857
 Provisional 5c
 Surcharge



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 1919 Hawker Flight
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Exhibiting Revenues

Treatment – Revenues and Thematics



By Ron Leshner



Figure 1. Thirteen ounce wine or fermented fruit juice stamp (Scott REF5) featuring grape leaves in the design.

Now I step into an area where we reviewers fear to tread—the thematic exhibit. There was a time when revenue stamps were anathema to thematic exhibits, especially when exhibiting internationally.

Today I'd like to believe that we are taking a more enlightened approach. It just seems natural to include a fermented fruit juice stamp (Figure 1). This attractive stamp features grape leaves as part of the design, certainly a nice design element to justify its presence in a wine thematic. But this is one of a series of stamps issued in May 1933, when wine with a 3.2% alcoholic content was legalized ahead of the amendment that repealed Prohibition.

What should we call 3.2 win...near wine? The stamps were in use only from May through November 1933. All of this adds points for philatelic knowledge. What more could one ask, an appropriate design element, a strange episode in the story of wine in the United States, and an opportunity for displaying philatelic knowledge? A triple appropriate item for the exhibit, How could one develop a thematic exhibit on wine and resist including this marvelous stamp or one of its partners from the 1933 set?

Or how could one resist including a snuff tax stamp (Figure 2) in a thematic exhibit on tobacco? The stamp pictured includes a marvelous image of a

mature tobacco plant. Wait, I hear you thinking, isn't that stamp badly damaged? Aren't the left and right margins trimmed off? Yes, indeed they are. But that is just what the manufacturers had to do so that it would fit on the edge of a flat tin of snuff, so that the stamp would be cut in half when the tin was opened. Aha, another opportunity to display one's philatelic knowledge!

Another revenue stamp that would fit into a tobacco thematic is the Series of 1910 manufactured tobacco tax stamp (Figure 3). The image of the Native American (or Indian) shows who were cultivating and using tobacco when the English arrived in the Western hemisphere. Again this stamp has so much to commend it for a tobacco thematic exhibit – image, story line, and the opportunity to display philatelic knowledge.

All three of the revenue stamps display container sizes and not the amount of tax paid. One could do some research and find out what the tax rates were in each of these cases. Again an opportunity to display philatelic knowledge, in fact with these stamps it is almost a requirement that the tax rates be displayed.

Recently, I had the opportunity to see one of our youth exhibits and in the current iteration, the exhibitor included some revenue stamps. In the part of the exhibit dealing with the District of Columbia,



Figure 2. 1 3/8 ounce Snuff tax stamp featuring a mature tobacco plant.



Figure 3. Series of 1910 half pound manufactured tobacco tax stamp, featuring the image of a Native American.

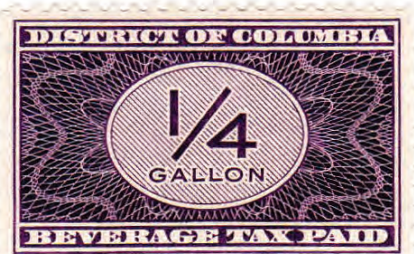
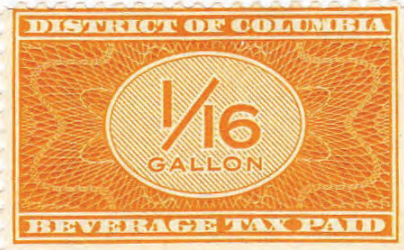
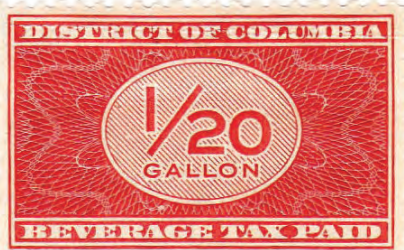


Figure 4. District of Columbia beverage tax stamps: orange for distilled spirits below 100 proof, yellow for distilled spirits at or above 100 proof, green for wine, and purple for champagne or sparkling wine.

a federal first issue stamp was included. While it is true that these stamps were authorized by Congress, which meets in Washington, D.C., the federal revenues were used throughout the whole country. It might have been more appropriate to include a stamp or two that was used exclusively in the district. Upon my return home, I mailed the youth exhibitor two look alike beverage stamps used in the District of Columbia (see Figure 4 for four different colors of the beverage stamps). These stamps were printed by the Bureau of Engraving and Printing and over their lifetime of use were printed in a total of five different colors. In spite of them all being inscribed for Beverage, the colors were the key to identifying the

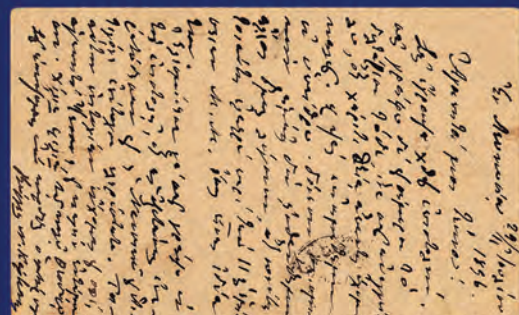
different types of alcoholic beverages and the different rates of taxation. Again the stamps and some minimal explanation allow the exhibitor to display philatelic knowledge.

My advice to the thematic exhibitor is to ask the question, "Was the subject of the thematic taxed?" If so, consider a section on the taxation of the product. Another question to ask is whether the subject of the exhibit has somehow been illustrated on revenue stamps? Ask someone in your local stamp club who collects revenues. They'll be happy to expound on how your thematic interest intersects with their collecting interest. They will give you the knowledge you need to display in your exhibit. ☐

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What is Damaged Philatelic Material?

Part Two

By Robert M. Bell, M.D., Ph.C. and
Reuben A. Ramkissoon, M.D., FRPSL

Figure 5. Hungarian 1921 – 1924 stamps with three triangular postal authority applied perfin holes. Damaged but not penalized.



[Editor's Note: *This is a continuation of the monograph by Robert Bell and Reuben Ramkissoon that appeared in the previous issue (No. 101, Winter 2012) of **The Philatelic Exhibitor**.*]

Other damaged material suitable for exhibiting without penalty

Based on the Judging Manual (1) the inclusion of “damaged” material is acceptable in some, but not all of the exhibiting classes. The following is an incomplete listing of examples, which by “general agreement” is part of the story of use, and as such, we think these would be accepted for exhibiting without penalty:

- Trials and proofs are seen with differing size punch holes in them. Such artifacts were routine procedure at the time of “manufacture” to either deface the item or for document retention filing purposes (Fig. 1).

- Errors, Freaks, and Oddities in all their variations (Fig. 2).

- In Denmark when stamps are manufactured they stop the printing machine after having closed the color-supply and then a number of stamp sheets have insufficient colors. These sheets - as well as old values withdrawn from the post office - are punched with large holes (Fig 2).

- Perfin stamps of many kinds (Fig. 3). [Note: Figures 1-4 appeared in the previous installment.]

- Tunisian postage due usage with hole punched T's in the regularly issued stamp.

- Hungarian stamps in 1921-24 that were perfined with a triangle of three small central holes. Stamps without a perfin could be purchased from the Post Office at a premium. These unperfined/undamaged stamps were the “irregular” stamps (Fig. 3).

- Stamps on tickets, and telegraph forms which were cancelled by a punch or stamps on telegraph forms.

- Censor openings that damaged an envelope even if it is re-sealed.

- Opening of mail and re-sealing by intelligence organizations – often difficult to detect.

- X-ray examination which can damage a stamp/cover.

- Killer “postmarks” consisting of stamps cancelled by crayon, or a brush to save time, this especially from the 1923 inflationary period in Germany.

- U.S. 19th century newspaper stamps were almost always cancelled with a large paintbrush like stroke.

- Manuscript cancels have been used in many places for rural post offices and other services without cancelling devices.

- Manuscript markings made by permanent markers to cancel stamps - common in the US up to the present time.

- Early Costa Rica and Uruguay Official stamp usage where various punches were on the stamps.

- Parcel card clippings from the large number of European countries where stamps are affixed not to the parcel itself but to a card or form accompanying the parcel? Common practice was to deliver the card/form, which asked the addressee to present it to the PO to exchange it for the parcel.

They were retained by the PO, which cut off the stamps and sold them (by the kilogram) as kiloware materials.

- A similar system utilized various accounting sheets used by Austria and its post-WWI successors such as Czechoslovakia. The large majority of material offered consists of stamp cut-outs.

Figure 6. Queen Victoria Postal Stationery Card canceled with arrow punch holes. Damaged but not penalized.



- A GB 19th century experiment used punches to cancel piles of postal cards, being quicker than canceling each card separately (Fig. 4).

- Fumigation slits (cuts) on disinfected (cholera) mail from the 18th and 19th century produces damage.

- Wax seals of various colors which were used by postal administrations to further secure the contents of a letter (not uncommonly, a registered postal stationery envelope), which was additionally identified as to sender, with an impressed handstamp or numerical cancellation within the wax; such wax seals were frequently disrupted in the course of travel in the mail stream, and further fractured upon opening on its delivery/receipt. Not only were wax seals beaten up - but in addition, 19th century covers often have wax stains on the fronts when they were transported or kept, we suppose, in a stack allowing the wax in the back of one cover to bleed on the front of another.

- A *Jusqu'a* postcard damaged when someone has crudely removed the *Par Avion* etiquette on arrival in London prior to being put on a ship to the US (Fig. 5)

- Folded and creased postcards - in Europe these were folded and sealed when postage due was demanded to prevent the recipient reading the postcard until the fee was collected.

- The French *Recouvrements* service, in which the Post Office collected a customer's bills for him. The customer completed a form called a *bordereau* and put it with his bills in an envelope inscribed "*Valeurs a Recouvrer*" (debts to collect). The *bordereau* was twice the size of the envelope, so was always folded in half. Another envelope, inscribed "*Valeurs Recouvrées*" (debts collected), was used to return the *bordereau*, payment, unpaid bills, etc. But the Post Office retained the "*Valeurs a Recouvrer*" envelopes, and seems almost invariably to have reduced them to fronts (how, or why this occurred is not fully under-

stood) before making them available to philatelists. A "*Valeurs a Recouvrer*"—a front is normal, an entire envelope unusual. And an unfolded *bordereaux* simply does not exist.

- Staple use of many kinds to seal correspondence – often seen on folded typewriter postcards (Fig. 6).

- Crimping machine use to seal postcards and letters (Fig. 6).

- Letter opening devices of many kinds that neatly "damage" the philatelic material.

- Passports and share certificates are occasionally perfinned – these may well perfin the attached stamps

- Pneumatic mail where the covers were stuffed into a small container and often damaged.

- The use of Official Post Office seals (labels) to officially seal or repair an item damaged in some way in the mail.

- Bulgarian postal issues punched with single variously shaped holes. These punches were used to cancel postal orders, which were franked with postage adhesives. The holes cancelled the order, but sometimes they also fell on to the stamps.

- Folded Typewriter Postcards, 35% of which are found with filing punch holes (Fig. 4). The punch holes and the ensuing filing probably served to "rescue" these cards for philatelic collecting, research, and exhibiting (Fig 2b).

- The simplest filing system was spiking the item - a system that is still in use (Fig. 3). Like punch holes this is the way the item was used.

- Scotch tape used to seal envelopes and folded postcards (Fig. 2b).

- Blobs of glue (gum acacia) on postcards or envelopes to which documents have been attached. Items are seen with and without the attached documents. Further, gum stains are seen when stamps did not have gum affixed.

- Commercial postcards to which a paper flag is

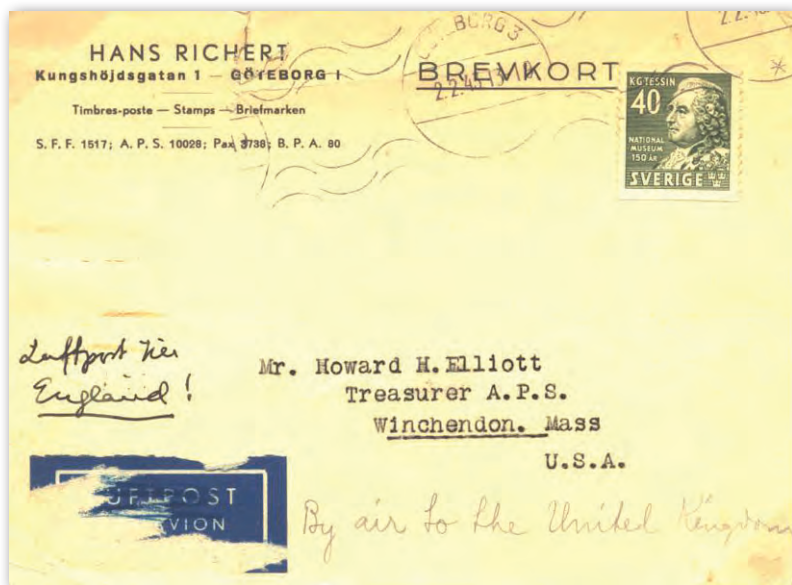


Figure 7. A Swedish WWII Jusqu'a postcard damaged when the postal authority has crudely attempted to remove the Par Avion etiquette on arrival in London prior to being put on a ship to the US. Damaged, but not penalized.

attached upon arrival and the individual departments that processed the order were marked out during the handling of the goods. While the card itself is not damaged, the brownish glue used for attaching the flag is ugly and does affect the appearance. The paper flag however shows us about the way the factory operated, but how the cards were processed and the way they became a valuable historical collectible.

- Swedish military free-frank stationery (similar to postal stationery) had under the back flap a “stamp” that the recipient was to cut out and use on his envelope for a free reply.

- Chinese, Japanese and other stationery postal cards having a coupon on one side that can be detached.

- US Postal Notes have coupons on one or both sides, as do many of the Parcel Post forms, and many other types of forms.

- The French pneumatic mail letter cards intended to prepay a reply had a coupon that the recipient used to obtain a new letter card.

- Mexican card H&G 8, MEPSI P8, being the normal 2c (Dos Centavos) card. The other is H&G 8b, MEPSI P8b card. It was printed in error with the 2 Peso stamp. The adhesive stamp series all had a common design, and the 2P die was picked up and used by mistake. However, it was discovered before sale, and a new printing was made using the correct 2c die. The frugal Mexican PO had a stack of useless cards, and salvaged them by cutting off the right hand portion of the cards so that the PESOS did not show (Fig. 7a & 7b).

- Early stamps of Afghanistan were often “canceled” by tearing pieces out of them.

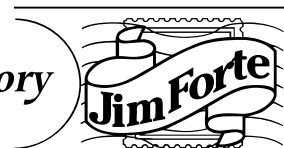
- Used Madagascar “Consular Stamps” often have

thinned corners, since they were removed from envelopes where one corner had been gummed.

What, more precisely, is damaged material that is suitable for exhibiting without penalty?

The above is a long list, and may well be lengthened by appeals from specialists in other Divisions. But the list certainly highlights the question, “What is damaged philatelic material, and yet suitable for exhibiting without penalty?” From these examples it

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Figure 8. Hungarian and Czechoslovakia folded typewriter postcards with staples and crimping used to effect closure. Damaged but not penalized.

would seem that an overall definition of what constitutes “damaged” material for exhibiting would be useful – something that provides a cross-Divisional standard.

PROPOSAL

We would propose definitions to help clarify the relationship between “damaged” material suitable for exhibiting without penalty and damaged material proper with penalty:

“Damaged” philatelic material suitable for exhibiting without penalty includes any item which, during standard repetitive procedures occurring before, during, and immediately after mailing, negatively alters the condition of such an item (stamp, card, envelope, etc.). This all being part of the way in which these materials are made, handled in the mails, received, processed, and filed.

Editor’s Note:

This unusual multi-part series by Ben Ramkisson and Rob Bell will be continued in the next issue of TPE. In the meantime, the writers and your editor would enjoy having your comments and, perhaps, your own ideas and thoughts on this subject. Send them to editor@aape.org.

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These lovely gold cloisonné lapel pins were made available at our 25th Anniversary convention at CHICAGOPEX:

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Our AAPEs of the MONTH

In recognition of their contributions to the success of the American Association of Philatelic Exhibitors and *The Philatelic Exhibitor*, our journal, we offer thanks and a round of applause to the following people:

April, 2012: Shirley Griff, our Canadian representative, who has taken on the task of arranging AAPE participation at Canadian national shows.

May, 2012: David McNamee, our Treasurer and Chief Financial Officer, who found time to do an excellent article titled "From Topical Collecting to Thematic Exhibiting" in the January-February, 2012 Topical Time of ATA. This is the first of several articles that will help to elucidate the groundrules of the thematic exhibiting.

June, 2012: Robert "Bob" Odenweller, who deserves special recognition as the only original columnist who, a quarter of a century later, is still producing a regular column for **TPE**. Many have benefitted from his precise explanations of exhibiting practice and how many of the rules came to be developed.

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As you develop new exhibits, they can be evaluated (through the mails) by experienced judges, free. Only cost is a photocopy of your exhibit and postage expenses. Download the Exhibitor's Critique Service Application at www.aape.org or send a SASE to: AAPE Critique Service, c/o Jerry Miller, P.O. Box 2142, Glen Ellyn, Illinois 60138-2142. Email: jhmnarp@aol.com

AAPE CRITIQUE SERVICE UPDATED INSTRUCTIONS

Please submit the following:

- (2) copies of completed application
- (1) Photocopy (no CD or flash drive) of exhibit including title page and synopsis. Please Note: exhibitors who do not supply a synopsis when exhibiting are placing themselves at a major competitive disadvantage!
- \$15.00/\$25.00 (non-USA) fee to defray mailing costs. This may in the form of cash, check (drawn in U.S. Dollars against a U.S.-domiciled bank), or Paypal (jhmnarp@aol.com), payable to "J. Miller."

We will send the exhibit to a reviewer for evaluation and comments. The exhibit and comments are returned via priority mail directly from the reviewer to you, the exhibitor. Please do not supply mailing envelopes and loose postage stamps.

We require exhibit photocopies to permit reviewer comments to be made directly on applicable pages, and we can appreciate the exhibit 'storyline' treatment and overall visual appearance. It is much more difficult to appreciate this from a computer screen. It is also an imposition to ask a reviewer to print out the 80, 128, 160 pages, etc.

Thank you for your confidence in the AAPE critique service!

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The title and synopsis pages can be sent to me via email, disc (use WORD or PDF) or USPS.

Anything requiring a return via USPS should enclose \$1 for return postage.

We also request the exhibitor to give the AAPE a release to use the original and the reply as a teaching tool in *The Philatelic Exhibitor*. No identities will be indicated. This is not a requirement for the critique but we would appreciate the cooperation.

Items will be forwarded to a panel of experienced exhibitors and judges for comments on strengths and weaknesses. Suggestions will be returned to the owner either by email or comments on hard copy.

Please send to the following address: Dr. Guy R. Dillaway, P.O.Box 181, Weston, MA 02493 Email: phbrit@verizon.net.

As I See It..How About You?

By John M. Hotchner

jmhstamp@verizon.net

P.O. Box 1125, Falls Church, VA 22041-0125

Is TPE For Beginners?

The short answer is that it has a role to play in helping beginners, but TPE is not devoting much space to that focus, and could be doing more. But AAPE and other resources provide a lot of support material for beginners, and that is where beginners need to be proactive rather than waiting for TPE to answer all their questions.

Articles specifically pitched to beginning exhibitors are indeed a minority of the content, but we have competing interests here as the great majority of our members are not beginners. "Spending" a lot of space on basic "How to" articles would duplicate what is available in The Philatelic Exhibitor's Handbook by Randy Neil, most recently updated (2006) by Ada Prill, and available from Subway Stamp Co. Also, there is much information of use to novices in prior issues of TPE archived and available on the Association's website, www.aape.org, and in The Best of TPE CD which every member and every new member has received.

This does not mean that there is no place for "How To" content. There is and we need to do more. A step forward is being taken with the resurrection of a Q and A column that will be overseen by Vice President Pat Walker, starting in this or the next issue. Another step would be a regular "Getting Started" column, for which I would like to solicit volunteers

to write. I'm going plural here with volunteers, as with say four, each could do one column a year, not much of a burden, and the feature would provide different viewpoints.

But, beginners are also encouraged to take advantage of other resources besides TPE. We have an underutilized Mentor Service, which matches novice (and more advanced, too) exhibitors with an experienced member who can assist. We have free Critique/Feedback services which offer to review and make suggestions on full exhibits and/or title and synopsis pages. We have a 'How To' one frame exhibit on our website; not to mention 100 member exhibits that can be accessed to see how others have solved the problems of exhibiting. We have in the past promoted asking questions in Letters to the Editor, and printed them so that all members can provide their experience. And I think virtually all contributors to TPE are willing to answer questions from other members, especially those who identify themselves as novices.

What is a common thread is that the novice can't wait to be spoon-fed, and must reach out to get the help and guidance that is available. Members willing to do a once-a-year column for beginners are invited to contact me at PO Box 1125, Falls Church, VA 22041, or by email at jmhstamp@verizon.net. I will be happy to take on the role of coordinating such a regular feature.

Oops...

The page layout in our Winter 2012 (previous) issue failed to include part of the last sentence of Tony Wawrukiewicz's "The Philatelic Exhibiting Craft" column...it should read as follows:

I would suggest that the process of educating the exhibitors and especially the judges as to the viability of allowing these frame choices is a logical extension of teaching the concept that the evaluation of an excellent multi-frame exhibit of any size requires use of the same principles, whether it's a two-frame or a ten-frame exhibit. ☐

The editor expresses his profound apologies to Dr. Wawrukiewicz.

Diamond and Ruby Awards

The Diamond Award count now stands at 59, two more than the last report. One of those goes to our esteemed editor, Randy Neil, for his "Ten Cent Steel Plate Issues of the Confederate States of America, 1863-65" and the other goes to Ralph Nafziger for "The 3¢ 1948 Oregon Territory Issue." Congratulations to each of our newest Diamond Award winners.

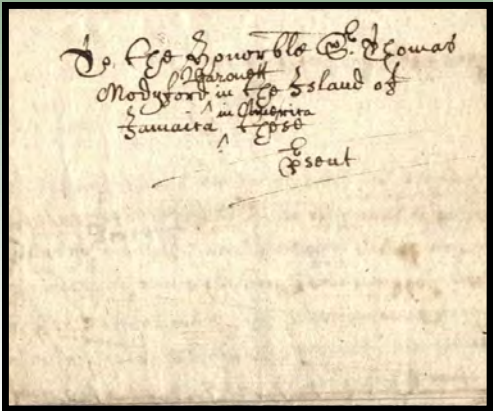
The Ruby Award count holds at 11, no new applicants.

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

Ron Leshner



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Quarterly Membership Report
 Liz Hisey, Secretary

MEMBERSHIP STATUS AS OF MAY 31, 2012

U.S. MEMBERSHIP		FOREIGN MEMBERSHIP	
ACTIVE AND PAID UP	696	ACTIVE AND PAID UP	116
LIFE MEMBERS	74	FOREIGN LIFE MEMBERS	12
2012 NEW MEMBERS TO DATE	18	NEW FOREIGN MEMBER	1
DECEASED		TOTAL MEMBERSHIP	811
		TOTAL LIFE MEMBERS	86

Special congratulations go to the Novice Award Winners:

Robert & Anita Hafner, El Cajon, CA Sandical 2012; Robert Manley, Portland, OR AmeriStamp 2012; Donald R. Tjossem, Longbranch, WA WESTPEX 2012; Ken LeBow, Acton, MA Philatelic Show 2012; David Foster, Troutdale, OR PIPEX 2012; Gary Arnold, Grand Ledge, MI, The Plymouth Show 2012; Henry Applegate, Pennsauken, NJ PSNE 2012; and Hyman Lovitz, Warrington, PA NOJEX 2012.

Welcome to new members March – May 2012

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Dear AAPE Members,

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

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

Respectively submitted,
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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.

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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 used as a template for his hand painted cachets. He also designed many printed cachets for the Washington Stamp Exchange in the 1930's. 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.

And Much More!

Including: Photographs used for design, Souvenir Programs, Press Releases, Letters relating to issue, USPS Packing notices, Large and Small Die Proofs, 20th century Fancy Cancels, Postal History, Errors and the unusual!

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