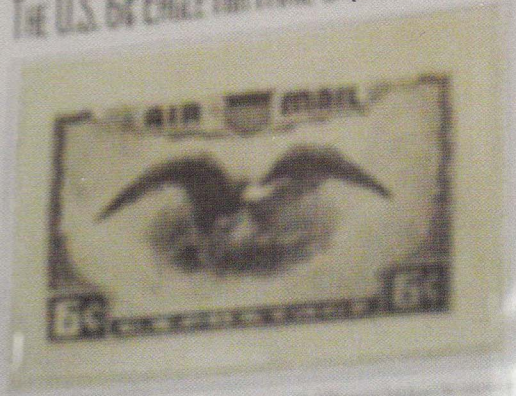


237

THE EAGLE

The U.S. 6c Eagle Air Mail Stamp of 1938



ARIPEX
GOLD
AWARD



The Philatelic EXHIBITOR

INSIDE

- Art Groten's groundbreaking presentation at the NY Collectors Club on exhibiting criteria problems

APS StampShow 2013

august 8-11 • milwaukee, wi

Celebrating
100
Auctions



featuring Charles J. Cook's Collection of outstanding
USA First Day Covers and U.S. Possessions



featuring the incredible British collection
from the National Churchill Museum on
the campus of Westminster College where
Winston Churchill gave his famous
'The Sinews of Peace' speech in 1946



STAMPS • COINS • SPACE • AUTOGRAPHS

REGENCY SUPERIOR

EXPERIENCED
AUCTIONEERS
**SINCE
1929**

Saint Louis, Missouri

229 N. Euclid Avenue
St. Louis, Missouri 63108

Los Angeles, California

17514 Ventura Blvd, Suite 101
Encino, California 91316

www.RegencySuperior.com ★ 800-782-0066

Achieving Success When Selling... Choosing Kelleher is Choosing Success.

The majority of collectors have collections that, when sold, realize in the thousands to tens of thousands. Some reach into six-figures. The top 1% realize above this. **Regardless of the value of your collection**, if suitable for auction or outright sale, you can enjoy trusted owner-experienced philatelic experts to evaluate your holdings and to customize a sales plan tailored to your needs and to provide a maximum realization. Qualified collections will be evaluated on-site and every detail from appraisal to settlement will be handled professionally and to your complete satisfaction.



- More lots offered and sold to collectors than any other public auction firm.
- Reaching out to the full global marketplace—to more collectors including hundreds of thousands of Internet buyers. Our sales venues include weekly Internet sales, bi-monthly

public auctions which include our “Flagship” sales, quarterly Collections, Stocks and Accumulations Public Auctions and distinctive “Name” sales for the top collections.

- **Call today** to schedule your no-obligation consultation to achieve your success.

America’s only Public A



Daniel F. Kelleher Auctions, LLC

America’s Oldest Philatelic Auction House • Established 1885

Domestic Offices:

60 Newtown Road PMB 44 • Danbury, CT 06810
203.297.6056 • Fax: 203.297.6059

Email CV to: rpenko@kelleherauctions.com

www.kelleherauctions.com



The Philatelic EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

Spring 2013 • Volume 27, No. 2 • Whole Number 106



• Table of Contents •

Jesse Chevrier Wins 2013 Youth Champion of Champions	
Vesma Grinfelds.....	8
Framing World Stamp Show New York 2016	
ee.....	14
World Stamp Show New Y	
Opening Philately Exhibiting	
Stephen Reinhard	16
A Major Opinion Piece:	
The Utility of Lateral Thinking	
Arthur H. Groten, M.D.....	22
Go For The Silver-Bronze!	
Dickson Preston.....	30
AAPE Feedback Services	
Jerry Miller	32

• Departments •

Forward Motion.....	4	Preparing Exhibits.....	20
Viewpoint		An Exhibitor's Perspective.....	22
Randy L. Neil.....	5	The Shows.....	25
From Your President		Ask Odenweller	
John Hotchner.....	6	Robert Odenweller.....	26
Your 2¢ Worth.....	7	Exhibiting Revenues.....	28
Q and A.....	11	Secretary's Report	
The Philatelic Exhibiting Craft.....	15	Liz Hisey.....	37

Randy L. Neil

Editor & Designer

P.O. Box 8512 • Shawnee Mission, KS 66208-0512
rjayhawk@mail.com

Don David Price

Advertising Manager

5320 Eastchester Drive, Sarasota, FL 34234-2711
ddprice98@hotmail.com • Ph: 941-355-3428.

The Philatelic Exhibitor (ISSN: 0892-032X) is published in the last month of each quarter: March, June, September, December by the American Association of Philatelic Exhibitors. For information on joining, see page 39.

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

Editorial and Advertising Deadlines: See notation at far right.

Send Change of Address to: Elizabeth Hisey, 7203 St. Johns Way, University Park, FL 34201, or via email to: lizhisey@comcast.net

On Our Cover: Dave Bize's title page for his wonderful exhibit of the U.S. 6-Cent Eagle Airmail issue—which won the AAPE “Best Title Page” at ARIPEX 2012.

The American Association of Philatelic Exhibitors Founded 1986

President

John Hotchner
PO Box 1125
Falls Church, VA 22041-0125
jmhstamp@verizon.net

Vice President

Patricia Walker
PO Box 99
Lisbon, MD 21765
psw123@comcast.net

Secretary

Elizabeth Hisey
7203 St Johns Way
University Park, FL 34201.
lizhisey@comcast.net

Treasurer

David McNamee
P.O. Box 37
Alamo, CA 94507-0037
dmcnamee@aol.com

Immediate Past President

Tim Bartshe
13955 W. 30th Avenue
Golden, CO 80401
Timbartshe@aol.com

Directors

Mark Banchik (to 2014)
Ronald Leshner (to 2014)
Tony Dewey (to 2016)
Don David Price (to 2016)

Society Attorney

Earl H. Galitz
19 West Flagler Street
Miami, FL 33130

Committee of Past Presidents

Randy Neil, Steve Schumann,
Peter McCann, Charles Verge,
Tim Bartshe

Deadlines:

Articles/Written Input from writers and members:
March 1st, June 1st,
Sept. 1st, Dec. 1st

Camera Ready Art From Advertisers:
March 5, June 5, Sept. 5, Dec. 5

Spring 2013 • The Philatelic Exhibitor • 3

Forward Motion



We in the exhibiting world like to believe that the backbone of America's philatelic exhibitions is the filling of the exhibit frames. And to a great degree, that's true—because exhibiting brings in the exhibitors, in person, who like to spend money on the bourses of our shows. But since all walks of the philatelic world help populate the customer aisles of our shows, the truest sign of the health and vigor of exhibitions are crowds on the bourse. Like the "standing room only" tenor of the NAPEX dealer aisles. This hobby is more alive than many people think!

ASDA's new "national" focus on the hobby is refreshing

Mark Reasoner is their new president and has a great philosophy for the hobby

We're entering one of those periods where it's vitally important that the stamp collecting and exhibiting community in our hobby embraces the stamp dealing fraternity in philately strongly and willingly. There are those among us who don't think this kind of close relationship happens enough. History perhaps belies this.

Every ten years, beginning in 1913, philatelists and dealers, alike, gathered closely together to stage America's decennial international exhibitions. Without the dealer community, such great events would never have happened.



Now comes the newly-elected president of the American Stamp Dealers Association—sworn in as this issue of TPE goes to press. He's **Mark Reasoner**, the second ASDA prez in a row to be from the Midwest! The ASDA, though now reaching out to bring in leaders from across America, will, under Mark's leadership, help usher in and manage the bourse for New York 2016. We had a lengthy chat with Mark during the recent NAPEX. He brings with him a bold approach to how stamp exhibitions must reach out imaginatively to assure their future. We may see more of him in these pages.

Everywhere, as usual

What's John Hotchner up to lately? Our president is, as usual, pretty much everywhere these days—espousing his many causes and looking, oddly enough (?), for new ones. We now find his writings appearing in *The Philatelic Communicator*, publication of the APS Writers Unit #30, as he begins a crusade to improve and enhance the "trade" of editing society and study group journals. And my goodness, if we don't see our own **Bob Odenweller** doing the same!

Summer Shows Abound!

It's understandable, of course, that Minnesota's Stamp Expo is held smack in the middle of July. Delightful weather that time of year—even though, in their early days, they were bucking a tradition of stamp shows taking a break in the hot time of the year. But now we see lots of shows spring up in summertime—and why not? Show organizers might do well to examine rental hall and hotel ballroom fees and how they take a dive during this time of year. COLOPEX did! So did CHARPEX!

Milwaukee's a great place!

It sure is for an APS StampShow! Having attended two APS annual StampShows in this beautiful city by Lake Michigan (1982 and 1997), we can attest to its "perfectness" as the location for our biggest annual event. The price for any/everything there is right on the mark and its proximity to Chicago means the attendance will be heavy duty. Not to mention the show's location (downtown) that's within walking distance of tons of attractions. The AAPE will be there in full force. Have you signed up to help out yet?

Are a lot of us taking this game a bit too seriously?



The following is from a [column](#) to the editor from Dr. Ben Termini which appears in this issue:

"I realize that a lot of exhibitors, myself included, are anal-compulsives who are driven to achieve perfection. But if exhibiting is to survive we need to bring it back into mainstream philately and get back to the philosophy of TEACHING and SHOWING our fellow collectors."

Ben's viewpoint does not [reflect](#) that much from the opinions expressed by Dr. Art Groten in this issue. So...

Even before you absorb some of the words that appear below, you might want to turn to page 22 and read Art Groten's special presentation given at the New York Collectors Club's March 20th meeting. One of our more experienced national/international exhibitors and national-level judges, Art is not only thinking outside the box, he is insisting we stretch the envelope and open up some creaky doors in this exhibiting game.

In front of some of the most experienced exhibitors in the world (not to mention their accreditation as national and/or international judges) at the venerated meeting room of our most prestigious local stamp club, Art held his audience in rapt [attention](#) as he pondered the "Why nots?" that are missing in the philatelic exhibiting arena these days—that is to say, the sometimes inability of this hobby to



ViewPoint

Randy L. Neil
Editor

rjayhawk@mail.com

good numbers of solid stamp collectors to the ranks of mid to high level exhibiting—and keep them enthralled enough to stay there for the long haul.

Not only did Art [present](#) a lot of [thought](#) to his subject—"Paraphilately and the Utility of Lateral Thinking"—he generated a veritable uproar of positive question-asking and "lean forward" ponderings on the part of his audience. Fully a 30-minute lively discussion followed his presentation which, by the way, can be seen in high-

video on the Collectors Club website at www.ccny.org. We fervently urge you, as a member of America's national philatelic exhibiting society, to view the Groten presentation.

There is a movement afoot. It begins, actually, at the highest levels of exhibiting—in the F.I.P. international arena where our own Jamie Gough has raised questions in his scholarly papers presented and published by Postiljonen in Malmo, Sweden. Jamie's just as worried as the entry-level exhibitor on Mainstreet USA that judging, criteria for judging, the re-engineering of judging "rules" have all become too rigid, too constraining, too cut and dried. Where are the countless [exhibitors](#) we had moving into our tent two decades ago? They're largely missing from today's exhibit aisles. Are they discouraged because of the problems outlined by Drs. Groten and Termini?

Then come the cogent, sensible words of David McNamee on pages 7 & 8. He says, in the context of the coming rewrite of the judging manual: "Without standards or agreed upon criteria, it would be miraculous to achieve either consistency or fairness." He's right. I think Art and Ben are right, too. Where do we go from here? What are YOUR thoughts? We really need 'em!

From Your President

John M. Hotchner
jmhstamp@verizon.net



New York 2016 is just around the corner if the number of exhibitors who are building resumes for their exhibits in order to qualify to apply is a guide. If you have not begun to think about this exciting show, now is the time. Watch for news about the show in our pages and in the pages of other philatelic periodicals. It promises to be the biggest, best international ever held in the US, and I look for it to inspire a new generation of stamp collectors. I well remember SIPEX in Washington, D.C., in 1966, when I was 23, and Interphil in Philadelphia, where as a 30-something I decided that not only could I exhibit, but that I *wanted* to do exhibits. Even if you are not an exhibitor at NY2016, it will be worthwhile to attend at least part of the show for the many activities, the wealth of material in frames, the wide variety of the world's best dealers, and the fellowship of meeting up with our friends, and attending society get-togethers.

By-Laws Revision – Volunteer Still Needed; ALSO a volunteer is needed to be Society Attorney. After long service, Earl Galitz is stepping down as AAPE's Society Attorney. The job is not onerous as we have managed to keep ourselves out of trouble, but one task that needs a lawyer's advice is the updating of our governing document. The Society Attorney need not be the project leader for this, but needs to be involved in the process. As project leader we need someone with practical experience in how philatelic organizations work. There is no deadline and thus little pressure, but it would be good to have the document revised, vetted, and ready for a membership vote when we hold our biennial elections next year. If this is a project YOU could sink your teeth into, it would contribute to the long-term health of AAPE. For that or if you can serve as Society Attorney for the rest of the current term or longer, please get in touch with me via one of the contact points above.

Hennig Award Nominations. The criteria center on excellence as a judge, both in terms of accuracy of judgments but also in being a skilled communicator so as to be really helpful to exhibitors. Other aspects

that can be cited are critique service participation, activity in CANEJ, contributions to understanding judging through articles in TPE and the philatelic press, work on developing new policies to improve judging, etc. But the one unalterable, primary requirement is that the candidate be an exceptional judge. If YOU know such a person, and would like to nominate him or her, please prepare a nomination addressing the above points, and send it to one of the members of the Committee, which consists of Dr. Peter McCann, Robert Odenweller, Pat Walker, and myself. Deadline is October 1, 2013.

TPE – Your Thoughts Wanted. Spring and Summer are a time of renewal, and a good time to give some thought to *The Philatelic Exhibitor* and how well it serves your needs. It has been several years since we ran a survey like this, and I think it is time again. The last time we did, members made suggestions that were adopted to improve TPE, and I expect that will happen again. Please use the form below on a separate sheet of paper, or put your thoughts in letter form, and send to me at the address above.

- I read approximately ___% of TPE
- On a scale of 10, with 0 being "Not-at-all", and 10 being "Can't be improved" TPE rates a ___ regarding how well it satisfies my needs to know what is happening in exhibiting in the US.
- Using the ten point scale, how well does TPE meet your need for exhibiting "How to" guidance and information? ___
- What subject matter needs more or less emphasis in TPE? _____
- Are you interested in writing an article for TPE? ___ If so, on what subject(s) _____
- Any other comments, pro or con: _____
- Name and Address of Member (desirable but not required): _____

Succession Planning: One of the most important functions of a board of directors is to assure the continuation of the AAPE by assuring that there are excellent candidates for officer and director positions. As we look to next year's elections for the term 2015-2016, I want you to know that there will not be incumbents running for any of the four officer positions (President, Vice President, Secretary, and Treasurer/CFO). Also, two of our four director positions will be contested. If you have an interest in running for any of these positions, an early declaration would be welcome as that would give the current incumbent some time to discuss the duties of the position with candidates. (Note: Patricia Stilwell Walker, our current Vice President has indicated she will be running

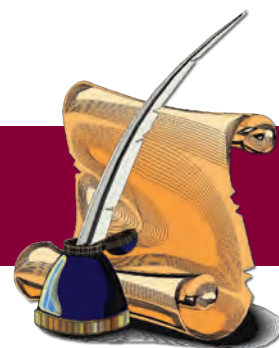
for President, and our current Secretary, Liz Hisey, who will have served four terms in that position, has declared for Vice President.)

An Idea to promote attendance at your show: Now that it is routine for exhibitors to submit title pages (and hopefully synopsis pages) well before the shows in which their exhibits are to appear, I want to suggest that at least the title pages would make an excellent addition to your current show's website. This would promote attendance, and interest in the exhibits by those who do come to the show. Increase the effect of doing this by press releasing it to the media.

Today's Impediments to Exhibiting—Diagnos-

tics and Prescriptions: Thanks to the members who wrote in with their thoughts on this subject. Several people suggested that the first thing we need to do is to "talk" with people who are not exhibiting to find out why. To that end, I will be writing an article for *The American Philatelist* (which reaches over 30,000 APS members, the great majority of whom are not exhibitors). I am hopeful that the information that comes out of that survey will shine some light on the subject and point toward ways we can interest more collectors in exhibiting. Let me know if you would be interested in participating in the evaluation of the responses. ☐

Your 2¢ Worth



What Sort of Manual Do We Need?

There has been a lot of discussion about the *Manual of Philatelic Judging* during exhibitions at the frames, during the formal feedback session on Saturday, and informally over Sunday morning coffee. Judges are reminding exhibitors to "read the *Manual*"—and some exhibitors are responding that the *Manual* does not cover their special situation. Some say that the *Manual* is too complex, while others want gray areas expanded. It is nearly that time when, every four years, APS rewrites the *Manual*, so perhaps this is the time we need to find out just what sort of guidance exhibitors want/need in order to achieve their goals.

The *Manual* has had a split personality for some time. On one hand, it is supposed to be guidelines published for both exhibitors and judges. On the other hand, the *Manual* codifies specific rules. Some might argue that it does both at the same time. If that is the case, then truly an intervention is needed!

There is a telling argument for specific criteria: How can we have a competition without a set of rules to govern the competition? If "anything goes," then the judgments rendered will be likewise all over the map. Philatelic judging seeks to achieve consistency and fairness, because that is believed to be in the best interests of the exhibitors. Without standards or agreed upon criteria, it would be miraculous to achieve either consistency or fairness.

On the other side of that argument is the group that sees specific criteria as an impediment to enjoying the exhibiting process. This impediment (the

Manual, 6th edition) is the chief cause of the decline of philatelic exhibiting in the U.S., according to that point of view. The same people who use this argument point to thematic exhibiting as an example of excessive rules that inhibit new exhibits.

It is quite tempting to lay down a broad set of guidelines that allows the maximum freedom of expression with very few do's and don'ts. A number of exhibitors might like that, and that might spark a renaissance in exhibiting and stamp shows, much as the effect of the new exhibit types introduced in the 5th edition of the *Manual*. Every exhibit would be in the "Open" Class. A large portion of the final medal level would depend upon 1) how large was the challenge? and 2) how well was that challenge met? Defining the exhibit's purpose and scope (defining the challenge) would be very important, and the remainder of the exhibit would be measured against what portion of the challenge was accomplished.

That sounds fun, and writing the paragraph above was easy. But from personal experience, such creative freedom makes it very difficult to pick out the path to success. Success is more likely if there are curbs on that path. Judging such exhibits is hard work, and making helpful suggestions for improvement could be hard work as well.

So now we may be tempted to publish specific criteria for every type of exhibit. We do that to some extent today. It makes it easier for the exhibitor and

it the judge to tick off each element of the exhibit to make certain all is according to the *Manual*: pre-production (check!), plate production (check!), printing (check!), distribution (check!), usage (check!) ... and so on for each exhibit type. Makes it easy as long as the exhibitor's concept is covered by one of the exhibit types recognized in the *Manual*. Not surprising, exhibitors are far more creative than *Manual* writers, so we had in the 5th edition, a chapter on "Special Studies." That chapter was removed in the 6th edition because too many exhibitors sought to claim exemption from the "rules" by classifying their exhibit as a Special Study.

We took the Special Studies chapter out to put a stop to this nonsense (as we saw it at the time) – exhibitors need the discipline of specific criteria for success, or so we thought. Hindsight is perfect, and now we see that these exhibitors were the leading edge of a new more creative expression of our collecting and exhibiting experience in the U.S.

There is still a group of exhibitors who enjoy the intellectual challenge of achieving success within the artificial boundaries of certain exhibit types. Also, there will be exhibitors who want to exhibit internationally, and they will need to craft an exhibit to fit within the rules of international philatelic exhibiting.

So back to my original question: What sort of *Manual* do we need?

I hope you will take time to make your opinions known, either within TPE or to me at dmcnamee@aol.com, or both.

David McNamee
Via Email

An Unusual Perspective?

I probably have an unusual perspective regarding philatelic exhibiting. I have been a collector all my life (I am 69) but have only exhibited for the last year or so. My experience has been very positive. I have met a whole bunch of really nice people and I am having a lot of fun. I have learned a lot. I have maximum respect for the judges who travel from all over to serve, and probably lose money in the process. I joined the AAPE and enjoy *The Philatelic Exhibitor* and I use the exhibit evaluation service.

In the last issue of *The Philatelic Exhibitor* you pointed out that fewer collectors are exhibiting and asked for ideas and suggestions. Here are mine:

Stop the medal-chasing. At exhibit critiques, the number one question I hear is, "What do I have to do to get to gold?" But getting a gold medal is not what exhibiting should be about. In my view the purpose of an exhibit should be to TEACH

the philatelic public about stamps and to SHOW examples of unusual and rare material.

Why not simply grade all exhibits as Beginner, Intermediate and Advanced. Once an exhibit has reached advanced status, it would stay there, and the role of the judges would be to pick two or three outstanding exhibits from each level, so you might have a total of nine awards at a show.

Get the "philatelic public" more involved. Most of the people who go to a stamp show don't go anywhere near the exhibits. The world of exhibiting has become an ivory tower exercise and most of the exhibits are probably incomprehensible to the average collector. This is partly because the "rules" discourage text; much background information is unavailable to the viewer. If additional text is necessary to explain the significance of material to the average philatelist, then let it happen. Why not have a time period during the show when the exhibitor would be at his or her exhibit so that he could explain it and answer questions.

Get rid of most of the nit-picking rules, some of which are in the *MOJ* and some of which are unwritten. Why, for example, must every frame be filled completely? This is not an "official" rule but everybody does it, and I have been told that you will "lose points" if you have empty space. If an exhibit is optimum at 38 pages, let it stay at that size. Why does a title page have to be only one page? Mine was originally two pages, I was criticized for this and cut it down to one page, but I had to remove most of the interesting (and eye-catching) material from the page. Why do we have so many rules about what can and cannot be done in the exhibit? Why not give the exhibitor more leeway about what he can put in the frames? Remember TEACH and SHOW should be the guidelines.

Award dinners are deadly. Not only is the food usually lousy, but it's pretty boring to have to sit through an hour long recitation of who won what. Why not limit the presentations to the top two or three awards and hand out the palmares. The exhibitor can pick up his or her medals when they take their exhibit down. Then get an interesting speaker to give a half-hour talk on some aspect of philately or get some other entertainment.

I realize that a lot of exhibitors, myself included, are nitpickers who are driven to achieve perfection. But if exhibiting is to survive we need to bring it back into mainstream philately and get back to the philosophy of TEACHING and SHOWING our fellow collectors.

Benedict A. Termini, M.D.
Via Email

Welcome to

JESSE CHEVRIER

Our 2013 Youth Champion of Champions

A resident of Montreal, Jesse won the Youth Champion of Champions Award representing the NOVAPEX exhibition in Nova Scotia.



Jesse Chevrier, 16, from Canada, was crowned as 2013 Youth Grand Champion at the AAPE Youth Champion of Champions (C of C) competition held during NAPEX in McLean, Virginia, May 29 - June 2.

This year's event included 12 exhibits (24 frames) created by youth aged 8 – 16. Exhibitors qualified for the Championship by winning AAPE Youth Grand Awards at nationally accredited shows in the U.S. and Canada throughout the season (April 1, 2012 – March 31, 2013). Besides the designation of "Grand Champion," many other donated awards were presented. In recognition of their high level of achievement, all participants received Fran Jennings memorial medals. Awards consisted of cash and memberships; all participants received Merit Certificates and ribbons.

The complete listing of awards is as follows:
Youth Champion of Champions - the best youth exhibit shown in North America in 2012-2013. Donated by WESTPEX. Presented to Jesse Chevrier (16), representing NOVAPEX, "Owls"

Reserve Champion – Donated by WESTPEX. Presented to Darren Corapcioglu (13) representing BALPEX 2012, "The Universe"

Traditional Award - Donated by WESTPEX. Best traditional exhibit. Presented to Haley Oswald (13) representing INDYPEX 2012, "The National Parks 5c Yellowstone Stamp"

Postal History Award - Best postal history exhibit. Donated by Alan Barasch. Presented to Anika Fillion (10), representing ROPEX 2011, "U.S. Domestic Rates for First Class Surface Postal and Post Cards between 1873 and Today."

Howard Hotchner Award - For the best portrayal of American History. Donated by John Hotchner.

Presented to Kyle Oswald (10), representing Minnesota Stamp Expo 2012, "The Civil War – Places, People, Postage"

ISWSC Award – Best use of worldwide stamps and material. Donated by International Society of Worldwide Stamp Collectors. Presented to Jesse Chevrier (16) representing NOVAPEX 2012, "Owls"

American Topical Association Youth Award – Best topical exhibit. Presented to Jesse Chevrier (16), representing NOVAPEX 2012, "Owls"

NAPEX Awards

- **NAPEX Global Theme Award** - Presented to Haley Oswald (13) representing INDYPEX 2012, "The National Parks 5c Yellowstone Stamp"

- **NAPEX Title Page Award** - Presented to Emma Grabowski (12), representing SNSE 2013, "Eagle and U.S. Mail"

- **NAPEX Creativity Award** - Presented to Mia Fillion (8), representing Philatelic Show 2012, "The Chinese Zodiac"

- **NAPEX Topical Award** – Presented to Nina Richard (13) representing ORAPEX 2012, "Butterflies"

- **NAPEX Thematic Award** – Presented to Darren Corapcioglu (13) representing BALPEX 2012, "The Universe"

- **NAPEX Research Award** – Presented to Emma Grabowski (12), representing SNSE 2013, "Eagle and U.S. Mail"

2013 Youth Champion of Champions competitors...



Annika Fillion



Emma Grabowski



Geneva Varga



Joe Phillips



Kyle Oswald

WESTPEX Awards

- **WESTPEX Philatelic Write-up Award** – Presented to Annika Fillion (10), representing WESTPEX 2012, “U.S. Domestic Rates for First Class Surface Postal and Post Cards between 1873 and Today”
- **WESTPEX Flora and Fauna Award** - Presented to Geneva Varga (10), representing STAMP-SHOW 2012, “Birds of the World”
- **WESTPEX Award of Excellence in Presentation Skills** – Presented to Alexandra Fillion (11), representing Ameristamp Expo, “What a Princess Wants.”
- **WESTPEX Progress Award** - Presented to Joseph Phillips (14), representing St. Louis Stamp Expo 2013, “Bridging the Gap”
- **WESTPEX Entertainment Award** - Presented to Alexandra Fillion (12), representing NTSS 2012, “What a Princess Wants.”
- **WESTPEX Judges’ Choice Award** – Presented to Haley Oswald (13) representing INDYPEX 2012, “The National Parks 5c Yellowstone Stamp”

- **APS Membership Award** - Donated by Ken Martin. Presented to Kyle Oswald (10), representing Minnesota Stamp Expo 2012, “The Civil War – Places, People, Postage”
 - **ATA Membership Award** – Donated by Don Smith – Presented to Joseph Phillips (14), representing St. Louis Stamp Expo 2013, “Bridging the Gap”
 - **Potentiality Memorial Awards in memory of Sid Nichols and Chet Allen** - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Mia Fillion (8), representing Philatelic Show 2012, “The Chinese Zodiac” and to Darren Corapcioglu (13) representing BALPEX 2012, “The Universe”
 - **The Caring Award in memory of Chris Winters, MD** - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Matthew Gaiser (16), representing ROYAL 2012, “1982 Canadian Philatelic Youth Issue.”
- AAPE thanks all the generous individuals and organizations who have so graciously donated these awards for our aspiring youth exhibitors.

Q & A



By Patricia Stilwell Walker

P.O. Box 99, Lisbon MD 21765
Email: psw789@comcast.net

For this installment of our column, the first question relates to exhibit subject choice rather than the practical matters we have been covering in previous columns. It was inspired by a comment from Tim Bartshe at a recent Feedback Session for which he was Chair of the jury.

Question: Should I restrict my exhibit subject choice to the defined exhibit divisions such as traditional, postal history, airmail, etc? What if I don't want to or, based on the subject I am interested in showing, it doesn't fit?

Answer: Judges (in the USA) don't want to force any exhibit into a pre-defined "box" and we are very fortunate that this is true! That's not to say that an exhibit doesn't need a "box", because it does, just that, as exhibitors, we have the luxury to define our own box.

What do I mean when I say that every exhibit needs a box? Ever heard a judge lecture about "purpose and scope"? I sure hope so. For an exhibit to achieve the best medal possible, it needs to have well defined boundaries – ones that you set yourself as the creator of the exhibit. If such limits are not clearly spelled out on the title (plan) page, judges are free to interpret your exhibit title to fit their own pre-conceptions or prior experience. Believe me, that interpretation rarely matches your intentions!

That said, if your exhibit subject fits one of the exhibit defined exhibit divisions covered in the *Manual of Philatelic Judging*, setting purpose and scope is made easier. Say your subject is a traditional presentation of stamps from Country X – you merely need to identify the name and dates of the issues you are covering. The structure of the exhibit is "given": pre-production, production, issued stamps, usage. This structure also applies to revenues and postal stationery. First Day Cover exhibits also have an expected sequence.

The sequence and organization of postal history, fiscal history, and themed exhibits on the other hand are pretty much defined completely by the exhibitor,

although the general content and allowed material are defined in the Manual of Philatelic Judging. Postal history is defined as studies of rates, routes, markings and usage; when creating an exhibit for your collecting area if you can choose an organization that uses one of these as a basis, defining boundaries becomes easier. Some examples: foreign rates until the UPU, organized by postal convention; major packet routes; markings by type – date, payment, informational. If your interest is to create a themed exhibit relating to a living creature then the subsections will be expected to cover: evolution, range, habitat, food/prey, predators, etc.

In summary, my advice is to let the expectations of the judges – based on the Manual of Philatelic Judging – work for you!

Now you say, "I don't want to do that". Why not? Have you tried to put your exhibit subject into an expected "box"? If you haven't, I strongly suggest that you do so... because only by trying to make it fit, will you truly understand if it really doesn't and much more importantly why it doesn't. (As an aside, this explanation belongs in your synopsis!) If your exhibit subject does fit into one of the standard exhibit structures, but you choose not to follow it (because you want to do it "My Way"), then be prepared for judges' Feedback that consistently tells you to follow a standard structure. If you don't care about winning the best medal possible for your exhibit, then enough said – I don't want to hear you whining though!

There are certain subjects that really don't fit in standard boxes; as an example – telling the philatelic story of a "small" country; one that existed for a short time in a restricted geography; one example is Zululand. An exhibit titled *Zululand 1879-1898* was shown at the Australian international. Consisting of pre-stamp postal history, issued stamps, and those stamps used, it told a complete philatelic story but didn't fit into any particular category. If this is your type of situation, understanding why your chosen subject doesn't fit a standard "box" is a necessary

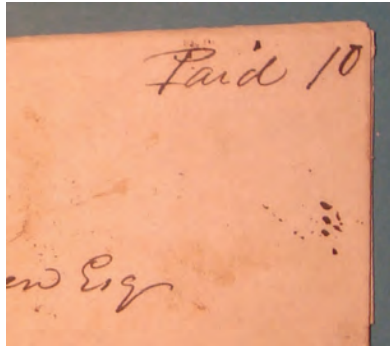


Figure 1: cover with no corner at all to show “the problem”



Figure 2a: Original corner – shown from back to illustrate clear edge (about 1mm wide)

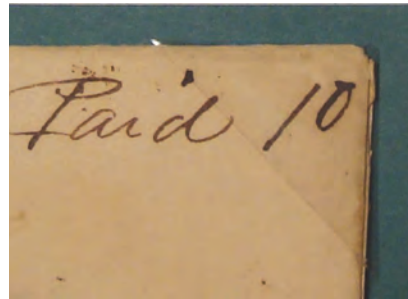


Figure 2b: Original corner – shown from front – cover with irregular corner inserted

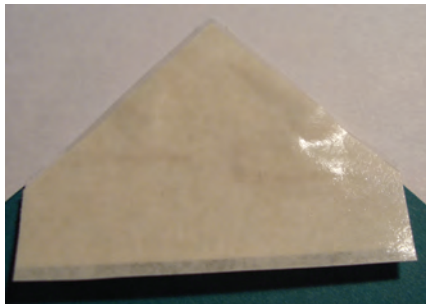


Figure 3a: Unacceptable replacement corner - shown from back

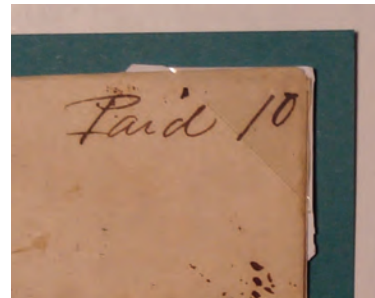


Figure 3b: Replacement corner - shown from front – illustrating the issues with no clear edge and a tight fit.

first step. Step two is understanding why the exhibit story is better the way you want to approach it. Step three is being able to explain the purpose and scope of your exhibit clearly and unambiguously for the judges (and the reader).

Your exhibit title page sets the task your exhibit is going to accomplish; as judges we are assessing if and how well this is done! If that defined “task” is a standard one, you run far less risk of misinterpretation than if it isn’t. If you are defining your own “box” – a clear definition of that box is paramount in obtaining the best possible medal.

Question: Where can I find a replacement for the “Imperial” one inch cover corner that has clear “edges”? That is, the backing material does not extend to the edge. Although I have posed this as a question it is really my own

ongoing saga about trying to find a corner mount for covers that are too thick for “standard” photo corners or have uneven or ragged corners that a photo corner would damage. Because I exhibit prestamp postal history I need a steady supply of these and I’ve been hoarding and re-cycling mine! Note that thin envelopes or postal cards can be easily mounted using just about any cover corner you like and for really large or heavy items I use 2 inch corners which can be obtained from Leonard Hartmann.

Answer: My search has been complicated because there is a readily available cover corner sold with the Imperial brand name – however it is unacceptable because the backing extends to the edge of the clear front and it is very tightly constructed with the result that it isn’t really suitable for the uneven corners and also the backing shows (undesirable unless your

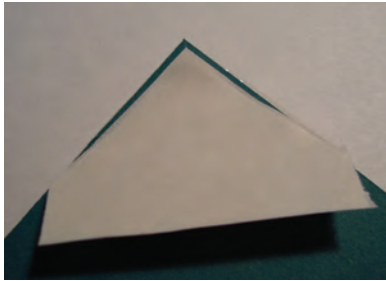


Figure 4a: Herma 37mm – self adhesive – the acceptable alternative shown from back

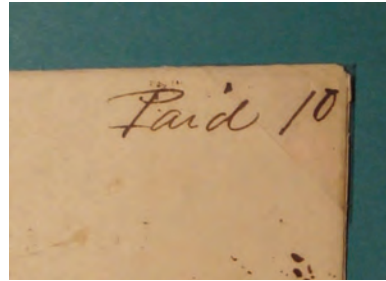


Figure 4b: Herma 37mm – self adhesive – the acceptable alternative shown from front



Figure 5: - Herma 37mm - box

page is white and you don't use mattes).

The first suggestion that I got was to get “Herma Transporal water activated adhesive” brand corners available from Regency. I was quite excited because this is the brand of photo corners I use. I was disappointed in them because they have the same problem as the new Imperial corners: the backing extends to the edge although they are not as tightly constructed. Recently I was excited to discover a “37mm” Herma Transporal self adhesive corner (the photo corners are 20mm). All Herma brands have to be obtained from Europe. I get mine from eBay—you need to make sure the seller ships worldwide. The new corners have clear edges and even though they are slightly more tight than my originals, they are exactly what I wanted! I used them for the first time in mounting the markings exhibit mentioned later in this column. I was too much in a hurry to figure out how to peel off the protective backing to make the adhesive work and used my temporary mounting “glue dots” instead. I subsequently discovered that the backing is very thin; using them will require a bit of care and patience.

Follow-up #1: Last issue I printed a question posed by Mike Ley who was searching for “vinyl arrows” that would stick to stamp mounts. It appears that he is correct to say that no manufacturer is currently making what he wants. I did however hear from two exhibitors who solved this problem by saying that they make their own. Ross Towle who exhibits *Postal Cards and Envelopes of Chile, 1872 – 1929* (among other things) wrote:

“I have a Casio Label Printer (KL-P1000). It attaches to a USB port on your computer. The tapes are either clear, white, yellow, blue, green or silver and come in various widths. I use black ink on clear tape 6mm wide. The software included handles the simple task of printing text with ease. It does have the helpful feature of printing an image from the screen. I create an arrow in Microsoft Office, capture it, and then print it. I trim off the excess, remove the backing, and apply it where desired - on the page or

on the mount... I don't think Casio sells it any more but it is available on eBay. Casio has updated the software for Windows 8.”

Jane Sodero writes from France where she is currently living, where she reports that they have wine at the dealers tables at stamp shows – sounds quite civilized!

“I bought clear sticker paper (matte) from my local craft store. I found clip art arrows somewhere online and made a whole page of little tiny arrows (did I mention they are little?) so now I just cut them out using an Xacto knife and stick them on.”

Jane's solution is easier to implement as it does not require a separate device and the paper she mentions should be readily available because it is used by the scrapbooking hobby; an example is Avery brand Sticker Project Paper. Both solutions give you the freedom to design the arrows to meet your particular requirements.

Follow-up #2: Last week I put together a single frame “postal marking study” exhibit in just a few days. I made the illustrations using a combination of the techniques covered in the last couple of columns. Being in a hurry, I scanned the catalog illustrations where they existed; where they didn't, I found the following process straightforward and fast: scan an example of the mark which is “away” from handwriting, stamps, etc.; don't worry about its clarity. Enlarge it, print it and then use a dark drawing pencil to fill and neatening the details. Re-scan the result and reduce it to the actual size; the result is quite acceptable even though the sharpness doesn't match what is scanned from a printed illustration. I made no attempt to match actual marking colors... that would have taken more time than I had available!

Future columns: If there is an exhibiting “supply” you are looking for send me the details and perhaps your fellow exhibitors can help out! Also, I'm still looking for examples of stamp variety illustrations. Please keep suggestions for subject matter coming to my Inbox—this column is being written for YOU! ☑



Framing World Stamp Show NY2016

We are a little less than three years away from the next United States International Exhibition. The Javits Center in New York City will house the eight-day extravaganza, replete with 204 dealer booths, 60 participating Societies/Affiliates and over 50 foreign postal administrations, anchored by our own United States Postal Service.

Oh, did I mention, there will be 4,000 frames of exhibits? While the booths will be fabricated by the exhibition decorator we choose, the frames will not. We will have 2,000 A-frames manufactured for the exhibition (two exhibit sides per A-frame). The current planning is to use the Ameripex style frame as a prototype, illustrated below. This overall design has withstood the test of time and done so admirably.

However, since we are starting from scratch with this project, I ask all



readers who have assembled/disassembled these frames or put up exhibits in these frames to please share their thoughts on how to improve upon the original. We already know we will not have bottom screws in the frames and we are looking to improve the strips that hold the pages horizontally. Please send your comments to K. David Steidley, Secretary, at steadley@nac.net.



Our AAPEs of the MONTH

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

April 2013: **Steve Reinhard**, who, with his election to the presidency of the APS will be leaving the position of Chairman of the APS Committee on Accreditation of Judges and National Exhibitions, where he has guided his Committee in doing excellent work in many areas but especially implementing the UEEF forms, and training of judges.

May 2013: **Rich Drews**, who is leading the movement to update and expand literature exhibiting to bring in electronic media. Attend his seminar on this subject at StampShow in Milwaukee this August, and watch for developments in the pages of *TPE*.

June 2013: **NAPEX and its President Daniel A. Piazza**, who did an excellent job hosting AAPE's Youth Champion of Champions Competition this year, and **Vesma Grinfelds**, our Youth Chair, who did the work to set it up, and attended to make certain it all went well.

Want To Write An Article? It's easier than you think. We need you.

Email the Editor: rjayhawk@mail.com

We'll reserve a space for your article immediately! (No kidding.)

The Philatelic Exhibiting Craft

By Tony Wawrukiewicz

Further Thoughts About Synopsis Pages



I'm afraid that this will have to be my last column as I have so many commitments (such as digitizing the PL&Rs, etc.) that I can't give this column my best efforts. Also, as I'll mention in what follows, it's frustrating that I write about title pages and synopses, and then I can't get them right for my own exhibits!

In previous columns I mentioned that I have seen many inadequate TPs and synopses come my way. On the other hand, for the last two shows for which I have been involved (as exhibits chair and judge) I have begun to notice a marked improvement in both, although there are still areas where they could improve.

For the rest of this column, I am using the elements of the article by Ken Nilsestuen, "Improving Your Exhibit Synopsis," in Volume 26, No.4, Fall 2012 *The Philatelic Exhibitor* as an outline. That is, I will address how well these recent synopses I have seen have adhered to his recommendations, as they are good ones.

Do you have a synopsis? First, and most importantly—almost all the exhibits entered in these two venues has/had a synopsis. This is wonderful.

Do you use the Universal Exhibit Evaluation Form as an outline for your synopsis? On the other hand, the lack of organization of the synopses by the judging criteria on the Uniform Exhibit Evaluation Form (UEEF) (Treatment, Importance, Knowledge, Personal Study and Research, Rarity, Condition and Presentation) was the biggest area where these exhibits failed. Fully half of them failed to take advantage of this way of organizing their synopses. Yet, by using them as an outline, you can at least try to demonstrate to the judges that you are adhering to the criteria outlined in the UEEF, criteria that you are expected to follow.

Are your references useful? Although in general the references given were adequate to useful, there were still problems with some of the lists given. A few lists gave references that were of no value whatsoever because (1) they were all in a foreign language, (2) they contained no content that would help the judges in preparing to evaluate the exhibit, (3) the list was so long that one couldn't decide which item or items were useful, and (4) the list contained only one or two references without any suggestion as to which page or pages were useful (was one to read the whole reference, or how many pages was one to read, etc.).

Have you improved your exhibit since it was last shown? Although not an absolutely vital component of a synopsis, only two of the synopses explained what has/had changed since the exhibit was last shown. This seems like a small point, but I believe that presenting an indication of the fact that you are actively working on improving your exhibit can be a boost for your exhibit in the eyes of a judge.

Do you allow the content of your synopsis to breathe? Although most of the synopses were at least broken up with some type of spacing and use of bolded headings, too few exhibitors used columns, scans or photos to break them up. These are all useful ways in which to attract the judges' attention. My title pages and synopses both tend to suffer (I'm working on this) with the fact that they contain too much information placed too closely together.

Bragging about your goodies. One constantly hears that the synopsis represents your opportunity to brag. However, I apparently don't do this well because I am frequently criticized for my approach. Ken indicates that a long list of rare or difficult to require items scares off judges. This is true because that is the complaint I get from judges. YET, the judges also often fail to appreciate the fact that your exhibit has a good number of great items. What is one to do? I don't know—this is one area where I flounder.

Perhaps the best approach is to come up with a plan that dictates that one will offer a minimum of ten to 15 serious/major items explained and/or illustrated in the synopsis...and then, make sure that this is accomplished every single time a synopsis page is prepared in advance of an exhibition.

In conclusion, I commend the exhibitors (now a definite strong majority) who are working hard at getting us good synopses. Please keep up the good work as it benefits you and the judges. Also keep in mind, that like your exhibits, your synopses need to constantly improve and hopefully this article will be of some benefit in this regard. By the way, more and more shows (including my show, PIPEX) now require at least a TP and/or synopsis be sent with an exhibit application. I believe that this is all to the good, especially for you exhibitors. ☐

[Editor's Note: *I am proud to have had Tony's astute opinions as part of TPE these many months. We will welcome him back in these pages anytime!*]

WORLD STAMP SHOW NY 2016 to offer “Open Philately” Exhibiting



By Stephen Reinhard
Chairman, APS Committee for
the Accreditation of Judges
and National Exhibitions

CONFLICT - Liberation

Left - Label with the first verse of Frihedsangen (The Freedom Hymn)
“A winter long and dark and hard”
Music by Knudage Risager and text by Sv Møller Kristensen, 1945.
Unrecorded.

Right - Label Number 3994, Danmarks Frihedsmærke 1940-1945 (Denmark's Freedom Label 1940-1945), produced by F E Bording A/S Copenhagen.
The motif in the middle is the same as the small Commemorative Brooch of the letter D entwined with an enamelled band, 5 May and 1940-1945 on the top.

9 May 1945 Postcard from Odense. “At last peace has arrived. Out here they are picking up informers every day, and people are shouting at them, but it is a pity that so many got killed on Saturday afternoon, as things had gone well all day ...”. Saturday was 5 May.

1955 Commemorative Brooch awarded to widows of Danish resistance fighters and concentration camp prisoners. Gilded silver with enamelled band.

Medal awarded for participation in DANMARKS FRIHEDSKAMP 1940-1945

Pin worn by a resistance fighter to celebrate the liberation.

Photograph from the Public Meeting and Liberation Parade 8 July 1945 in Holstebro with the leaders from the local resistance groups, number two from the right is my father, Marius Troelsen, in his Falck uniform (see p48).

Song sheet 8 July 1945 with national songs for the Resistance Movement's Public Meeting and Parade in Holstebro in Northwest Jutland. Printed by Holstebro Avis (a local newspaper).

Frihedsbevægelsens Folkemøde
i Holstebro
Søndag den 8. Juli 1945

Denmark, Commemorative, Conflict, and Camps 1933-1949 Page 51

Recently the FIP Board of Directors approved the final “Guidelines” for Open Philately exhibits. These guidelines appear here on the following pages for the benefit of exhibitors.

Exhibitors in the United States and Canada will immediately notice that what follows looks very similar to what, at U.S. and Canadian National shows, is called the Display Division. With a bit of work most Display Division exhibitors should be able to enter into the FIP Open Philately exhibiting. I thought that I would try here to explain what will be necessary for our Display Division exhibitors to successfully enter their exhibits into the NY 2016 competition.

The only significant exhibit difference is that at an FIP show at least 50% of the items in the exhibit must be philatelic. In the Display Division at U.S. National shows the emphasis must be philatelic but there are no specific percentages required. Exhibitors

who enter their exhibit into FIP Open Philately will have to make sure that they meet the 50% criterion.

In order to submit an application to exhibit in this and other FIP “classes” you must have received at least a Vermeil with the exhibit at a National Exhibition, or have had the exhibit entered in an FIP exhibition, within 10 years of making application. Most of you have already accomplished this with your Display exhibits.

The biggest problem for most of you will be the following. Until you achieve 85 points at an FIP exhibition you may request only 5 frames. Once you achieve the 85 point level you must request 8 frames. This means that for those of you with 8 or 10-frame exhibits you will need to remount a 5-frame exhibit that is the same topic, but a subset of your 8 or 10-frame exhibit. You should start now!

Judging will be done by the regular jury. Only points will be given, not medal levels. You will re-

ceive a show medal and a certificate of award that lists how many points you achieved.

The whole purpose of Open Philately is to build interest in philately and, specifically, exhibiting. I hope that those of you who enjoy Display exhibiting will enter an exhibit. I'm sure that the average collector, walking through the frame area, will find the Open Philately section quite interesting.

If you have any questions please contact Stephen Reinhard, NY 2016 Organizing Committee, sreinhard1@optonline.net.

Please note that what follows first appeared in *Flash* Nr. 117-2013, published by the Fédération Internationale de Philatély. The illustrations are compliments of Birthe King (WWII Conflict Mails; note the double pages) and Jenny Banfield (Medicine).

DENMARK: CONSCIENCE, CONFLICT, AND CAMPS 1932-1949 – Conflict: Red Cross Mail

COMITÉ INTERNATIONAL DE LA CROIX-ROUGE GENEVE
C.M.
Miss Sparrow Iris
82 Bridge Rd.
Battersea
London S.W. 11
(England)

EXAMINER 2556

King Christian X approved this medal on 1 February 1946 for relief work during the war. The reverse reads Dansk Røde Kors / 1939-45.

Red Cross envelope and formula letter sent from Maribo in Denmark, via the Red Cross office in København and Geneva, 18 November 1940, to Iris Sparrow in London.

The pre-printed formula letter is an enquiry written 8 October 1940.

On the back of the form is a space for a reply, and the INSTRUCTIONS FOR REPLY, originally contained within the envelope, explains how the system works.

INSTRUCTIONS FOR REPLY 140
To answer this message:-
a) You may write on the back of the form itself. Place it in an envelope, addressed to
Comité International de la Croix-Rouge
Palais du Conseil Général
Geneva, Switzerland.
Mark your envelopes clearly, on the front, "Red Cross Postal Message Scheme", and post it 8gd stamp)
or
b) Should you wish to keep this form, you may go to a Citizens' Advice Bureau and have your reply copied on to another Red Cross form. This will cost 7d.
The addresses of Bureaux in London are known at the Town Halls; in the country at the post offices.

DANSK RØDE KORS
CROIX ROUGE DANOISE
AMALIEGADE 16
COPENHAGUE

Til Røde Kors' Internationale Komité, Genève.
Au Comité International de la Croix-Rouge, Genève.

FORESPØRGER — DEMANDEUR

Navn - nom Pedersen
Fornavn - prénom Henry
Adresse Vesterbro 21
Maribo
Denmark

Meddelelse (Lise over 25 Ord. Indsættelse med Læs) (25 mots au maximum. Nouvelle de caractère strictement personnel et familial)
Dearest Iris
Hope soon to hear from you again. Mother has been very ill, but is much better now. Love from all here.
Yours Henry
Date - date 8/10, 1940

Message à transmettre
Dearest Iris
Hope soon to hear from you again. Mother has been very ill, but is much better now. Love from all here.
Yours Henry
Date - date 8/10, 1940

ADRESSAT — DESTINATAIRE

Navn - nom Sparrow
Fornavn - prénom Iris
Adresse 82 Bridge Rd.
Battersea
London S. W. 11
England

Svar pas Bagstiden (Man holder skrivet tidligt) reponse au verso (Prenez d'active l'habilleme).

35

GUIDELINES ON JUDGING OPEN PHILATELY

1: Competitive Exhibitions

These Guidelines have been drafted with regard to Open Philately, to help the jury to judge the individual exhibits and to help exhibitors to develop their exhibits.

2: Rules

Open Philately seeks to broaden the range of exhibiting and to allow philatelists to include objects from other collecting fields in support of, and in order to develop, an understanding of the philatelic material shown.

It provides an opportunity to present the range of research undertaken by showing the philatelic material in its cultural, social, industrial, commercial, or other context and to show wider and deeper knowledge of the topic. By allowing an extended range of

material Open Philately has the further objective of bringing new collectors to the skill and enjoyment of exhibiting and demonstrating its attractiveness as a hobby.

2.1 The philatelic material must be at least 50% of the exhibit.

2.2 It is not a requirement that the non-philatelic material comprises half of the exhibit, but the variety of the non-philatelic material will influence the judging of 'Treatment' as well as 'Material'.

3: Principles of Exhibit Composition

Open Philately exhibits shows the dual aspects of philatelic and non-philatelic material, and the exhibit must develop the chosen subject in an imaginative and creative manner.

Open Philately exhibits may include:

3.1 All types of philatelic material included in all other exhibiting categories (see SREVs).

3.2 Non-philatelic material may include all types of items, excluding dangerous or prohibited material. Non-philatelic items must be relevant to the chosen subject and serve to illustrate it.

3.3 An Open Philately exhibit must show the development of the chosen subject in an imaginative and creative manner.

3.4 The philatelic items must be described in the proper philatelic terms, as they would have been in a similar Traditional, Postal History, Thematic or any other exhibit.

3.5 The non-philatelic items must be described and be relevant and assist the development of the exhibit.

- Relevant general information on the subject being developed in the exhibit
- A plan explaining the development of the exhibit. The plan should not include an extensive text, but a logical division of the topic in sections to provide idea of the contents of the exhibit for the jury and the public
- An indication of personal research
- A bibliography

A well thought out introductory page will assist both the exhibitor, the judges, fellow exhibitors and the public.

5.2 A total of 30 points can be given for Treatment and Importance

5.3 Points for Treatment are five points each for Philatelic Treatment and Non-philatelic Treatment.

Treatment and Importance			30
	Title and Plan	10	
	Philatelic Treatment	5	
	Non-philatelic Treatment	5	
	Philatelic Importance	5	
	Non-philatelic Importance	5	
Knowledge and Research			35
	Philatelic Knowledge and Research	20	
	Non-philatelic Knowledge and Research	15	
Material			30
	Condition	10	
	Rarity	20	
Presentation			5
Total			100

3.6 Exhibits may be planned chronologically, geographically or any other way that the exhibitor may feel appropriate to employ.

4: Criteria for Evaluating and Judging Exhibits

4.1 The importance of understanding an Open Philately exhibit can mean that the necessary text will be included to provide background information for the chosen subject. However, all text must be concise and clear, and the non-philatelic material must improve the understanding of the open philately subject and the attractiveness of the exhibit.

4.2 Open Philately exhibits will be judged by approved specialists in their respective fields.

5: Treatment and Importance

5.1 A total of ten points should be related to Title and Plan, the relationship between the title of the exhibit, the scope of the story, and the structure of the exhibit.

All Open Philately exhibits must contain an Introductory or Title Page to show:

- The aim of the exhibit

5.4 Similarly the points for Importance are five points each for Philatelic Importance and Non-philatelic Importance.

6: Knowledge and Research

6.1 Research should be interpreted in a wider sense and generally show the exhibitor's thorough knowledge of the topic. This knowledge is documented through the choice of material and the use of brief but sufficient text.

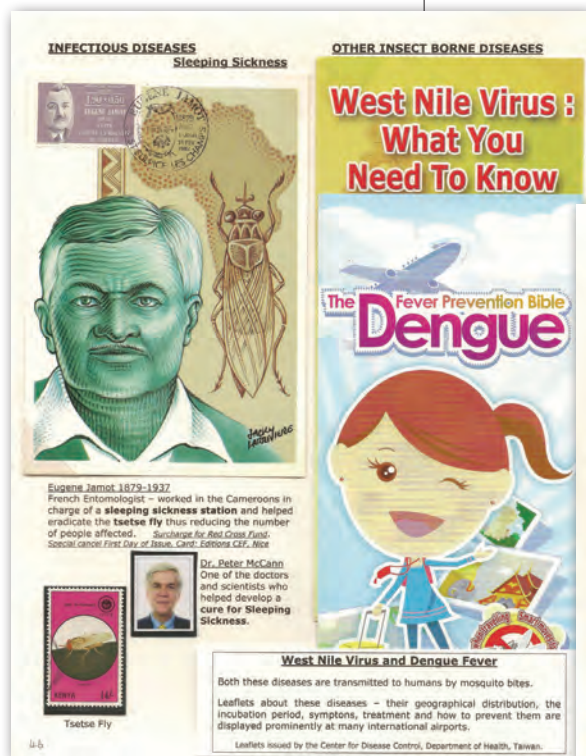
6.2 A total of 35 points can be given for Knowledge and Research.

6.3 These 35 points are divided into 20 points for Philatelic Knowledge and Research and 15 points for Non-philatelic Knowledge and Research.

7: Condition and Rarity

7.1 A total of 30 points can be given for Condition and Rarity.

7.1.1 These 30 points are divided with 10 points for Condition of both the philatelic and the non-philatelic material and 20 points for the Rarity of



the philatelic and non-philatelic material.

7.1.2 Reproductions should be at least 25% different in size from the original.

7.2 Philatelic material:

7.2.1 All philatelic material must be original.

7.3 Non-Philatelic material:

7.3.1 All non-philatelic material, including photographs, should be original where at all possible.

7.3.2 It is expected that exhibitors exploit the possibilities available with the use of non-philatelic material in the development of the topic, and that they use a variety of non-philatelic material and not just postcards and other pictorial matter.

8: Presentation

8.1 Good presentation, worth up to five points, is important. The exhibit should appeal to the eye and each sheet in every frame, as well as the overall impression of the exhibit, should be well-balanced.

8.2 Due to the often large or unorthodox sizes of non-philatelic materials, mounting on A3 size sheets can often be advantageous to achieve a more attractive presentation.

8.3 The non-philatelic material must be no more than 5 mm in thickness, so that it can be mounted in standard exhibition frames.

9: Awards

9.1 All exhibits will be evaluated by allocating points for each of the above respective criteria.

9.2 Awards are represented by points (60 to 100) and a trophy medal or an award certificate. FIP medals will not be awarded, but the results will be registered in the FIP record. Certificate of participation will be given to exhibits attaining less than 60 points.

9.3 A five frame exhibit in Open Philately awarded 85 points or more at an FIP exhibition within the last ten years is eligible to show eight frames starting from the 72nd FIP Congress on 24 June 2012 in Jakarta.

9.4 In the event of any discrepancies in the text arising from translation, the English text shall prevail.

— One of the most important aims with Open Philately is to encourage collecting —



Preparing Exhibits

By Steve Zwilling
steve@zwilling.org

Figure 1.



Winston Churchill was a prolific writer. He wrote more than 40 books, thousands of newspaper and magazine articles, and was awarded the Nobel Prize in Literature in 1953. In his autobiography *My Early Life*, he reflects upon his writing and his approach to writing books. I was struck how his observations on writing books apply to developing philatelic exhibits. Imagine if he had been a stamp exhibitor; how many exhibits might he have prepared and what honors would they have won?

Churchill's words are in italics.

"I began to see that writing, especially narrative, was not only an affair of sentences, but of paragraphs."

If we consider philatelic items as sentences and complete exhibit pages as paragraphs, we realize that exhibits are not merely philatelic items (sentences) arrayed on a page; instead they are combined with descriptive information to convey an entire thought, so an exhibit page is like a paragraph in a story.

"Indeed I thought the paragraph no less important than the sentence....Just as the sentence contains one idea in all its fullness, so the paragraph should embrace a distinct episode; and as sentences should follow one another in harmonious sequence, so the paragraphs must fit on to one another like the automatic couplings of railway carriages."

As each philatelic item communicates a thought, and as the entire page communicates a concept, the pages must follow one another in a logical and satis-

fying manner. We have all heard the criticism sometimes articulated at a judges' critique for an exhibit where the pages do not fit together in a logical sequence: "If we threw the pages of the exhibit up in the air and they fell randomly to the floor, when we picked them up would we know the proper sequence of the pages to be able to put them in the frames?" Judges only ask this question when the answer is "No."

"Chapterisation (sic) also began to dawn upon me. Each chapter must be self-contained. All the chapters should be of equal value and more or less of equal length. Some chapters define themselves naturally and obviously; but much difficulty arises when a number of heterogeneous incidents none of which can be omitted have to be woven together into what looks like an integrated theme."

Sections, or chapters, of an exhibit should be of equal importance even if they differ in length. Determining section endings can be difficult, as it is not always clear where breaks occur in our story. But, if we cannot determine where breaks occur, we run the risk of a very long run-on exhibit that has no breathing or pausing point. More importantly, if we do not understand the sections of our own exhibit, we must ask ourselves how well we know our material. See Figures 1-3 for an example of a self-contained chapter in a First Day Cover exhibit.

"Finally the work must be surveyed as a whole and due proportion and strict order established from the beginning to the end..."

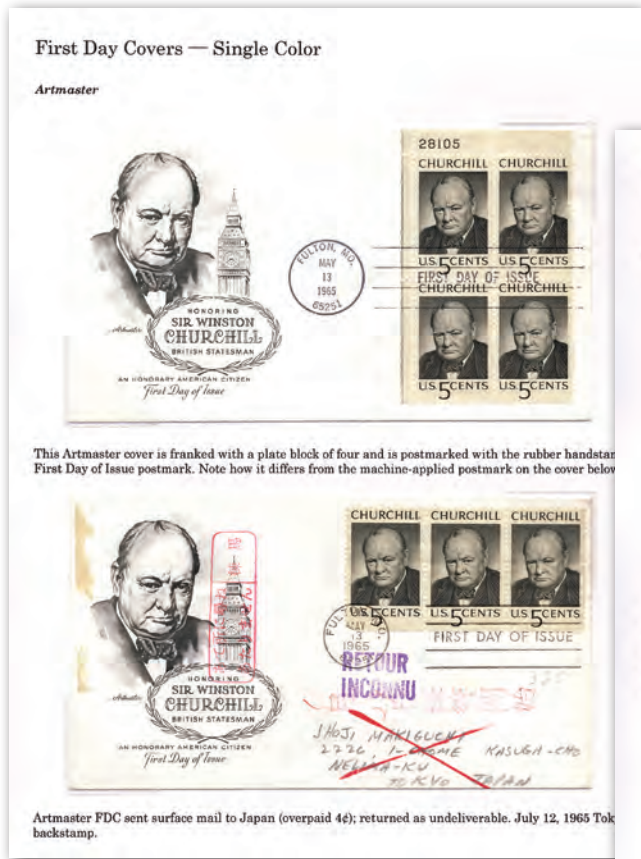


Figure 3.

Ideally, not only do you review your exhibit alone, but your friends and philatelic colleagues do so as well to ensure that you have met your exhibit goals (as expressed on the title page), that the pages proceed in a logical sequence, that the sections are clearly delineated, and that important issues are addressed. One of the criteria I use in reviewing an exhibit is how well the text communicates the essence of the exhibit even without a single item mounted on the pages.

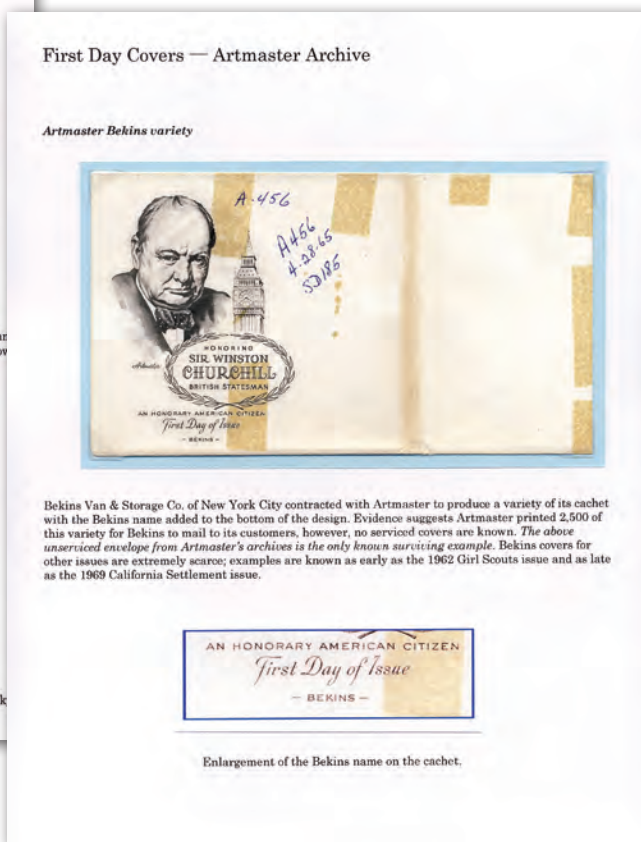
“Writing a book is not unlike building a house or planning a battle or painting a picture. The technique is different, the materials are different, but the principle is the same. The foundations have to be laid, the data assembled, and the premises must bear the weight of their conclusions.”

What a wonderful one sentence description of how to approach preparing an exhibit: lay a foundation, assemble the component parts, and ensure that they support the theme/conclusion of the exhibit.

“Ornaments or refinements may then be added. The whole when finished is only the successful presentation of a theme.”

A key point! Sometimes we are so enamored with an unusual item that we plan our exhibit or the pre-

Figure 2.



Bekins Van & Storage Co. of New York City contracted with Artmaster to produce a variety of its cachet with the Bekins name added to the bottom of the design. Evidence suggests Artmaster printed 2,500 of this variety for Bekins to mail to its customers, however, no serviced covers are known. The above unserviced envelope from Artmaster's archives is the only known surviving example. Bekins covers for other issues are extremely scarce; examples are known as early as the 1962 Girl Scouts issue and as late as the 1969 California Settlement issue.

sentation around the unusual or highly significant item instead of focusing our efforts and our exhibit on the theme and on the story. The special items (ornaments) are usually supplemental to the story; they are not a goal in themselves. An exhibit is complete when it successfully presents the story or the theme.

To illustrate a Churchill quote, what could be better than a Churchill exhibit? Three pages from Todd Ronnei's *The U.S. Winston Churchill Memorial Stamp and its First Day Covers* exhibit—which are wonderful on their own and which could form an Artmaster chapter in a Churchill First Day Cover exhibit—are shown. Figure 1 is a quadruple page (17" by 23") which shows the original artwork for Artmaster's Churchill cachet and the original steel plate. Figure 2 shows the cachet prepared from the plate on the previous page with a machine and a hand cancel. Rather than showing two identically appearing covers—except for the cancel—the second cover has an unusual usage and is visually interesting. Figure 3, the last page in this Artmaster section, is a unique archive copy of an Artmaster variety.

This is a wonderful and complete presentation of a subject which fits within his larger Churchill FDC exhibit. ☐



An Exhibitor-Judge's Perspective

Arthur H. Groten, M.D.

[Editor's Note: *It is widely known throughout the philatelic exhibiting world that, as new categories become acceptable for judging criteria (first day covers, postcards, poster stamps, ephemera in our display class, etc.), the rules of evaluation have seemingly become more constraining, even more rigid. As they, to some, seem to be moving closer to a stricter standard better known within the international exhibiting community, there is a movement among some of the hobby's more experienced exhibitors and judges to more vigorously open our doors to the art of the possible. A major manifestation of this movement took place at the Collectors Club in March courtesy of exhibitor-medal winner-judge-iconoclast Arthur Groten, M.D. Courtesy of CCNY, here is his presentation, which can be seen via a video on the Club's site: www.cny.org*]

The Collectors Club, New York Meeting of March 20, 2013

Unlike many of the talks normally given here, this one will be more philosophical rather than demonstrative. To that end, let me make some remarks and then open the topic for general discussion. My remarks represent my own biases and I may make some factual errors that I don't believe detract from my message.

Those of you who know me and have read my writings or listened to my screeds over the years know that I am deeply concerned with the future of philatelic exhibiting. I'm less concerned about the future of philately itself.

A Major Opinion Piece: The Utility of Lateral Thinking

My advertised presentation is "The Utility of Lateral Thinking." So I will talk about that in general first and then specifically as it pertains to philatelic exhibiting.

By lateral thinking I mean the process whereby collectors, of any sort, look beyond their defining collectible to collateral material. Thus, someone who collects, say, barbed wire, the physical object in all its manifestations, might also want to collect trade catalogues, advertisements, packaging and so forth. Some of these inform the collector of what might exist, the universe of his possibilities. There is nothing as scary as starting a collection without having any idea of what you're getting into. But some of these items serve a different purpose. They give the collection of physical objects a context, a sense of how they were marketed, who used them and the like. And often it is harder to find this ancillary material than the object itself.

This may all seem self-evident but so many collectors limit themselves to just the object. There are stamp collectors who collect only used or mint stamps, only airmail covers or whatever the matter with that. That's the great thing about any collectible hobby. You can do what you want. Your boss can't tell you you're doing it wrong.

But how much richer is it when you expand your horizons beyond the mere object. It is the context, the reason for its existence. That is the real story.

In philately there are any number of ways to look at the stamp or cover other than as an object to be collected. One of the most often cited reasons for encouraging young folks to collect stamps is that it is educational. I'll bet most of us can (or at least used to be able to) name the presidents in order by closing our eyes and picturing the '38 presidential series. Stamps are created for a purpose, to project the image the issuer wants the world to see.

From another point of view, there have been a number of books on the semiotics, the meaning, of the images on stamps. Roger Brody gave a lovely

talk at one of the Blount symposia on the iconography of the 1902 series, for instance. Same stamp, different approach.

So far, so good. That's one kind of context. But stamps, most stamps anyway, after all is said and done, are produced to provide a service. What is a letter? A missive to impart information of some sort or another: greetings, love, anger. So the important part of any letter is the contents. Next comes the enclosure, be it a folded sheet or an envelope. The enclosure can also impart information. Think of mourning envelopes. Then comes the stamp, the object that pays for the carriage. So which is most important? That's in the eyes of the beholder but it is humbling when you think about it that way.

I maintain that stamps are the ultimate ephemera. Once placed on the envelope and canceled they have done their job and are essentially worthless, except to collectors. The recipient, if not a collector, usually tosses the envelope and its stamp out. It is the content that is most important. It is the context.

Let's now segue into the unique world of philatelic exhibiting.

I'm not an expert on the history of philatelic exhibiting but suspect that its initial motivation was to share one's collection with a wider audience. Just when competitive exhibiting began, I don't know and, frankly, I don't care. I am more concerned with its current state.

I have exhibited at all levels from local to international. The further up the food chain, the more ossified and political the process becomes. We all know this and accept it as the rules of the game.

I will except local exhibiting which, while competitive, is really a social event rather than a pot-hunting one.

I have done well enough in competitive exhibiting not to be accused of sour grapes. What I'm going to posit will, I hope, engender some lively discussion here that, perhaps, will carry beyond these walls.

As I noted a minute ago: if you want to compete, you need to play by the rules. Therein is the crux of the problem, as I see it. Many of us here are judges at various levels of competition. Many of us bemoan the increasingly arcane rules. The current Judge's Manual is a masterpiece of obfuscation and frustration. Perhaps not to us, who are more experienced, but certainly to the new exhibitor.

Each successive edition seeks to make more clear what is expected in any particular category. Each successive edition reads more and more like a legal document. Each successive edition is, unwittingly, designed to dissuade the novice from entering the arena.

Many articles have been written about the decreasing number of new exhibitors. Indeed, show after show sends out a plea for exhibits, usually sent to the usual suspects. Why is that? We created a one-frame class, a display class, a Cinderella class and a postcard class, each designed to broaden the exhibiting base. But what have we done? We have defined each class so narrowly as to stifle creativity and frighten off the very new folks we want to entice. The same exhibitors as always simply move into that class for a new challenge.

Indeed, the one-frame class was touted to be specifically for the encouragement of new exhibitors. In fact, it does the opposite. Only someone with a clear understanding of what a true exhibit is, what a story line is, can fathom how to reduce a book into a chapter. How can a new exhibitor accept such a challenge?

There has been an attempt to establish a system whereby an exhibit can be sent to someone with experience for comment. This is a terrific idea. I have no idea how often it is used. It seems to me this idea needs to be expanded into a much more active mentoring program. The APS is a large organization with a lot of talent at its disposal. How can it be harnessed?

Similarly, the Cinderella class exhibits invariably are created along the lines of traditional exhibits, detracting from the subject's inherent, albeit different, qualities

Postcard exhibits are often little more than show-and-tell without a true story line other than a similarity of topic. Philatelists no more understand deltiology than vice-versa and yet I have not seen a single postcard exhibit that addresses just what it is that a postcard collector looks for, for instance, publisher, different printings and how they are identified, distribution patterns and so forth. What are HIS parameters? Right now, a postcard exhibit is judged by OUR parameters.

If we want to increase cross-pollination among various somewhat related collecting fields, we have to find a better way.

And then there is display class, perhaps the most difficult of all to create and judge. It is in this class that the sought-after interdisciplinary potential exists. So what has happened? It has been defined as having to be primarily a philatelic exhibit with a preponderance of material being philatelic. I have been on juries where judges have actually counted the number of pieces to make sure there is more than 50% "philatelic" material. Madness!

Display class has the greatest chance to permit an interdisciplinary approach as long as it is not stifled by the kind of rules we currently operate under. I per-

fectly well understand the rationality of having rules. In theory, they permit a more uniform approach that will avoid wide swings on medal level depending on the whim of a jury. And, to an extent, that works. But rules are made to be bent, breached or ignored. We all do it in other parts of our lives and accept it as part of living a rational life. If we followed every rule precisely as promulgated, we might as well not get out of bed in the morning. It is an impossible task and one we would not accept. Why must we accept it in our hobby, which is, after all, supposed to be fun?

This brings me to one of my real bugaboos. As someone with a scientific bent, I know about probability. I know that virtually everything falls under the rule of the bell-shaped curve. The top of the curve is where most things fall. As one drops down from that, to right or left, we move from one to two to three standard deviations from what is considered normal. BUT those who are three standard deviations from normal can still be, and often are, normal. My medical mentor taught me to treat the patient and not the number; look at how a patient outside of an acceptable range of normal functions. If he functions well, leave him alone. Don't treat the laboratory value, treat the patient.

The same thing applies to definitions of any kind. The closer to the center, the easier it is to define something but as you start moving out to the fringes definitions become greyer and greyer.

That is, as I see it, where we are with philatelic exhibiting. We have clearly defined the center, or what is acceptable, and excluded the fringes, to our detriment. It flies in the face of everything we are trying to do to expand our hobby. Why do you suppose that the most popular exhibits are invariable thematic ones dealing with current cultural icons, such as Disney, Star Wars or Harry Potter? Those are the exhibits that usually don't do well competitively but they draw the crowds. More crowds, more interest; more interest, more potential collectors; more collectors, more exhibitors. But ONLY if we give them the opportunity to express their own view and not someone else's. Rigid definitions kill creativity and new approaches.

As a concrete example, let me mention the exhibiting of Confederate material. Since there are only a few stamps, a few rates and some sexy routes, once they have been shown, where does one go with an exhibit? Not a classic stamp exhibit, but postal history. The answer is to the contents of the cover, who sent it, to whom it was sent. And yet this is precisely the sort of approach that our rules discourage. Where does such an exhibit fit? Not classic postal history, not display class. We don't yet have a historical phi-

lately class and if we did I'm afraid it would suffer the same fate as the other classes.

I have no ready solutions to the problem of balancing the encouragement of new exhibitors and the need for some rules. Serious discussion is required.

A while back I had some casual discussions with fellow judges about the possibility of having non-competitive exhibiting. If so many shows are under-subscribed, it would be a perfect way to fill frames. This would tie in well with the notion of mentorship. The judges at a particular show might volunteer to discuss a novice's exhibit with him or her. It would also relieve the novice of the fear of flying.

The few frames of material I have brought are examples of the kinds of exhibits I have made for both philatelic and non-philatelic venues. They range from pure ephemera to Cinderella to display.

I would very much like to do a display class exhibit on Harriet Quimby, the first American woman to obtain her flying license and the first woman to fly across the English Channel. I could do a traditional exhibit centered around the stamp issued in her honor but that would miss the most important part of the story which is everything from her first exposure to flying to her death in a flying accident a year later. That early story, an ideal one frame, has one glaring problem: the only philatelic items are the covers prepared for her to carry in Boston in 1912 two days after she died. Disaster under the current rules.

The larger work in progress I am showing is entitled "Sealing the Envelope in the 19th Century" and is an odd blend of front of the cover philately and back of the cover Cinderellas. Some of the philately is world class; some of the Cinderellas are in the same class. Add to that some examples of patent envelopes of the time and what do you have? Here is where lateral thinking, thinking out of the box, is required by both me as the exhibitor and the judge who might be called upon to evaluate it.

Why can't some exhibits just "be" without being pigeon-holed? Perhaps I have now talked enough at this point.

Now perhaps we can have a discussion on it.

Here's a viable opportunity for you...

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

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



CHARPEX 2013 **July 27-28, 2013** **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 **September 7-8, 2013** **Omaha, Nebraska**

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

66th GREATER HOUSTON STAMP SHOW **September 20-22, 2013** **Houston, Texas**

The Houston Philatelic Society once again invites exhibitors to its annual GHSS show at the Humble Civic Center, 8233 Will Clayton Parkway, Humble TX 77338. We welcome 2-10 frame adult exhibits, single-frame exhibits (including the popular single-frame color competition—this year the color is red), and youth exhibits. There will be over 1,200 pages of exhibits. There will be a limit of 15 single frame exhibits. Due to the large number of single frame applications received to date, anyone interested in showing a single frame should apply immediately. The exhibits will be judged by American Philatelic Society accredited judges and will compete for five different medal levels. In addition to the medals there will be various special awards including the Grand and Reserve Grand awards. The Texas Stamp Dealer Association's and the National Stamp Dealers' Association's "Most Popular Exhibit Awards" — for multi-frame and single-frame exhibits respectively, will be voted on by the public attending the show. The entry deadline for exhibits is August 1, 2013. More information and downloading the exhibit prospectus at www.houstonstampclub.org. Answers to questions: Exhibits Chairman, Ron Strawser, at strawser5@earthlink.net or at P.O. Box 840755, Houston TX 77284-0755.

INDYPEX **Indianapolis, Indiana** **Sept 27-29, 2013**

A national WSP show at Indianapolis, Indiana, 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. INDYPEX welcomes all types of exhibits within the new APS scheme of Classes and Divisions. We will have Six Classes: APS Youth, Youth, General, One Frame, Postcards and NonCompetitive. 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 is on the Internet at www.indianastampclub.org**

OKPEX 2013 **Oklahoma City, Oklahoma.** **October 25-26, 2013**

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.

CUY-LORPEX '13 **Cleveland, Ohio Area** **October 26-27, 2013**

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.

FILATELIC FIESTA 2013 **November 15-17, 2013** **San Jose, California**

The San Jose Stamp Club will present its annual Filatelic Fiesta exhibition and bourse on the weekend of November 15-17. It will be held at the Santa Clara County Fairgrounds, 344 Tully Road, San Jose, with FREE PARKING if you enter through gate #3. It will feature 170+ frames of exhibits and over 30 dealers.

Exhibitors are invited to go to our website www.filatelicfiesta.org and download the exhibit prospectus. They may also contact the Exhibit Chairman, Ed Laveroni, P.O. Box 320997, Los Gatos, CA 95032 or ejjila@comcast.net for a prospectus. There will be an unlimited number of medals available as well as many special awards. A special room rate of \$89.00 with free breakfast is available at the Hampton Inn, 55 Old Tully Road, San Jose, CA 95111. Call the local number 408-298-7373 for this special rate.

The San Jose Boy Scout Council will be conducting seminars all weekend to qualify scouts for the stamp collecting merit badge. Information about this program can be obtained from Brian Jones at 408-927-6861 or bfj39@yahoo.com.

Additional information can be obtained from the show website www.filatelicfiesta.org or by contacting the General Chairman, Steve Schumann sdsch@earthlink.net or 510-785-4794.

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.

Help Preserve Shows. The news just broke that Vapex is soon to be only a memory. Other shows around the country are having problems staying afloat. I seem to recall that Mike Nethersole was able to breathe a healthy life into Vapex as its chairman, but he is no longer with us, and that too few people with the ability or desire to step in have been found. Part of this is probably due to some having a lack of experience with the many things that need to be done, while others may already have too much activity to add something new.

What Can be Done? In the late 1970s, when I had recently been elected president of the F.I.P. Traditional Philately Commission, we had discussions about the failures in various aspects of the international shows we had attended. Sometimes these were due to the death of one of the organizing committee, and at other times it was because individuals were given responsibilities where they did not know what they were supposed to do, often until too late, if ever.

At that time, I proposed that the F.I.P. create a show management book, which would be given in two copies to each new show. It was intended to be loose-leaf and updated after each show, from “lessons learned.” One copy would be retained intact by the show chairman, while the other would be used to distribute the various chapters to the individuals who performed the various functions needed. As might be expected, each function had a dedicated chapter. Such a book would be doubly appreciated by many show organizers, since it would give them something tangible in exchange for the fees paid for F.I.P. patronage.

Recognizing that different countries might have different budgets, from well-heeled postal administrations to bare bones, three levels of activity were to be offered for the organizers to consider. Each individual position on the committee would be given a time-line of activities to accomplish, since some goals obviously take longer to organize than others. Each action would indicate the necessary coordination with other organizing committee people, with a range of target dates prior to the show at which the action should be considered. These would help to avoid over-tasking some of the individuals at various points on the time line. As each function was performed, the individual would be expected to check it off his list and note what was done.

It's easy to see that if this were followed as intended and one individual was hit by the proverbial truck, another could pick up the portfolio, know what had been done up to that point, and would have a road map of the things yet to be done. The show chairman would be able to track all the activities of the committee members and their intended tasks, and able to follow up with any individuals whose actions might have been lagging.

The main idea was to be sure that nothing that was important fell through the cracks. At the same time, innovation was encouraged, whether it was unique to an individual show or one that could be adopted by oth-

Ask Odenweller

Robert P. Odenweller



ers. At the end of the show, the organizers would return a copy of the management book or a set of notes to the F.I.P. headquarters, with details about what did not work well and recommendations for the future. As such, it would be a “living” document, keeping track of the changes in show management in the long run. This would have been an important function in the days when postal administrations were pulling out of financing various shows around the world.

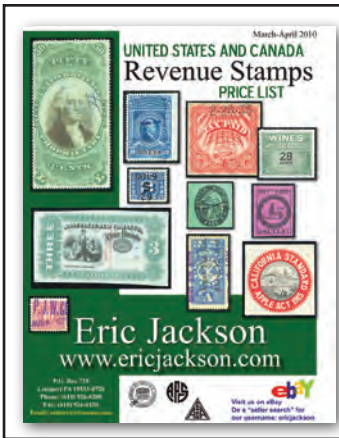
One key aspect needed to be made clear. Show organizers could ignore the book completely, but at their peril. If one or more of the functions was required by the contract and the show organizers failed to observe it, they had no excuse. Similarly, a country that might be undecided as to whether to have a show or not could look at the book and use it to decide whether they had the ability to fulfill all the functions.

By now, you may be wondering where that book is. The answer is that it was rejected, mainly by a few in the F.I.P. hierarchy at the time who could not see how it might work. Over the years I've suggested the idea to a few show organizers, to see if they might keep track of the various functions in their own show to use as a template for the concept. Those suggestions met with mixed results, mainly because they represented a lot of extra work for people who were already heavily involved.

How Does This Apply to National Shows? The parallel of such a work, but for national level shows, should be obvious. Many shows have long-time workers who could do the job in their sleep, but do they have anyone on the team as a backup? There is where the problem could lie.

So the idea of about 35 years ago is ready to be launched, but for national level shows. In discussions with members of organizing committees, we have a wealth of talent to draw upon to initiate such a book for national level shows. It is not hard to imagine that CANEJ will see this as a function that it would like to take over, and I would be happy to put it into the hands of someone who sees its value.

Once a national level version is “up and operating,” it is easy to see that a more expanded version could work at the international level. If so, it is possible that F.I.P. leadership might see the value in having a way to pass along its wisdom to organizers, in a form that they might find useful, in exchange for the fees charged for patronage. ☐



Revenue Philately's #1 Catalog!

Send for your free copy today of this giant bi-monthly 72-page comprehensive catalog—or better yet, download it at our website right away. There has never been a catalog in Revenue collecting that compares with this one.



Eric Jackson

P.O. Box 728 • Leesport PA 19533-0728
(610) 926-6200 • Fax: (610) 926-0120
eric@revenueer.com



www.ericjackson.com

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

New Collections Available

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

FRASERS

Colin G. Fraser • Pamela Kaylene Fraser
P.O. Box 111 • Woodstock, NY 12450
Tel: (845) 679-8884 • Fax: (845) 679-8885
Email: fraserstamp@aol.com

The AAPE Award for the Best Title Page

The American Association of Philatelic Exhibitors **Best Title Page Award** began appearing at all World Series of Philately and Canadian stamp exhibitions at ARIPEX in Tucson, Arizona, in January 2011. It has been a resounding success. The Best Title Page Award is open to any medal level. It is being sponsored by an anonymous donor who feels strongly that there is room for improvement on all levels. And there are judges who believe, already, that this new award may actually be raising the quality level of title pages

around the country. If so, we are achieving our purpose with it.

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

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

Exhibiting Revenues

Fakes and Counterfeits in Revenue Exhibits



By Ron Leshner



Figure 3. Counterfeit of 1868 Continental Bank Note Company's 60 pound tobacco taxpaid.

Let's begin the exploration of when fakes and counterfeits should be included in revenue exhibits. As we shall see that the general class of deceptive items are targeted to deceive a number of different audiences: the stamp collector, the government who issued the tax stamps, and the consumer. In some instances the intent may be to deceive more than one of these audiences.

Let's begin with items that have been altered from a relatively common item to be something much more valuable to the stamp collector. For our purposes here I shall refer to these as fakes. Butler & Carpenter had difficulty perforating the U.S. first issue revenues and received permission to deliver unfinished stamps, some were delivered imperforate and others were delivered with the perforations running either only horizontally or only vertically, what catalogers have termed part-perforated. In most cas-

es these unfinished stamps have catalog valuations that are often many multiples of the fully perforated varieties. So there is a great incentive to trim off perforations or in some cases to add either horizontal or vertical perforations to an imperforate stamp. These fakes are a serious threat for the beginning collector of the first issue revenues. They are plentiful in the marketplace. At least one large internet auction site could provide an ample supply of examples of such fakes. A number of years ago a prominent revenue stamp dealer was selling small accumulations of first issue revenues on this site and a purchaser of these lots was trimming perfs and reoffering them "from an old time accumulation" as the scarce part perf or imperforate variety. Too bad for him that the seller had kept a digital image of the lots and could demonstrate through the cancellation that the stamps had been "enhanced." That seller is no longer selling on



Figure 1. Three fake roulettes

that internet auction site. Busted!

To underscore the serious nature of such offerings of altered stamps I have been keeping track of the rouletted varieties of the Series of 1875 general proprietary stamps (Scott RB11c, 12c, 13c, 15c, 16c, 17c, and 18c). These rouletted stamps were produced by the Bureau of Engraving and Printing for a brief period when they were having difficulty with their perforating machinery. A several month sampling on a large internet auction site showed that a large majority of the recent offerings had been perforated stamps that were trimmed to imitate the scarcer rouletted varieties. To the knowledgeable collector most of these fakes are quite easy to identify (Figure 1); if nothing else, cancellation dates before BEP received the contract are an additional aid to unmasking these fakes.

Frankly, I cannot conjure up a reason why any of these sorts of fakes made to deceive the stamp collector should be included in an exhibit. If the exhibitor includes such an item and does not identify it as a fake, the exhibit is penalized on the criterion of philatelic knowledge for including unidentified fakes. If the exhibitor identifies the item as a fake, I suspect that most jurors would consider this a limitation on the treatment criterion. Show us the real thing, not the fake. The limited real estate of an exhibit is better utilized with the real deal.

Let's move on to a more interesting situation from an exhibiting perspective, a counterfeit intended to defraud the government of revenue. Although there are several examples recorded from the first issue revenues, the notable 1¢ proprietary (Figure 2) is the one I will explore here. The stamp is a close match to the color of the genuine stamp, but its perforations gauge 12 1/2 instead of the normal 12. Although the



Figure 2. Counterfeit of first issue proprietary, Scott R3c

Boston Revenue Book states that this was used exclusively by the match manufacturer of Henning & Bonhack of Hudson City, New Jersey, I have never seen an example of their cancel on the counterfeit. One of the perpetrators of this counterfeit was the engraver, Hart L. Pierce, and a strip of five with selvage is known inscribed with his identity.

There was also a contemporary with the 1¢ proprietary counterfeit, another well known counterfeit, the 60 lb tobacco taxpaid stamp, produced by the same ring of conspirators. The story of the apprehension through the streets of New York City of one of those responsible for producing and selling this counterfeit at 50¢ on the dollar is told in Hiram C. Whitley's *In It*, available as a free ebook from Google Books.

In contrast to the statements that I have just made about the inappropriateness for inclusion of a fake in an exhibit, the 1¢ proprietary and the 60 pound tobacco taxpaid counterfeits would be most welcome additions to an exhibit of the first issue or the early tobacco taxpays and should garner additional credit for philatelic knowledge. Indeed, both were produced to defraud the government of revenue.

As a final example, consider the counterfeit of the Bureau of Prohibition distilled spirits bottled in bond stamps (Figure 4). Yes, I suppose one could argue that these were produced to defraud the government. But they probably had greater value to the moonshiners for their advertising value to the potential customer. The message was that the contents were good stuff, rescued from a bonded warehouse and now being delivered to you. This was not "bathtub gin" of questionable quality! Again, examples such as this enhance an exhibit telling the story of the taxation of distilled spirits. ☐

Go for the Silver Bronze!

By Dickson Preston

	Presented well	Presented poorly
Intelligent concept	G-V-S	SB
Less intelligent concept	SB	B-Cert

Figure 1. Matrix used to design silver bronze exhibit.

Of all the five levels of awards at WSP shows, the silver bronze medal is the most difficult to win and is the least frequently awarded medal level. Several groups of exhibitors have set out to create exhibits that win bronze awards and have found the challenge harder than they had expected. The silver bronze medal is even more difficult, being squeezed between bronze and silver, with only a five point range to accommodate it. It requires just the right amount of excellence, without too much achievement.

I realize that for people hoping for a higher level of award, a silver bronze can be a disappointment, and this article is not intended to criticize their efforts. Instead it takes a positive approach to this little appreciated award. It shows how one can create a real challenge by setting out to deliberately design an exhibit to achieve this specific level of success. In addition, it illustrates a means to have fun with exhibiting without focusing on high level awards.

My original inspiration for this project was some negative criticism from a judge at a WSP feedback forum. In a follow-up email he noted that my approach to exhibiting “would inevitably lead to mediocrity.” Rather than flying into a self-defensive frenzy, I thought to myself, “What positive use can I make of this remark?” I soon found one: If this judge expects mediocrity, then why not design an exhibit targeted to win a silver-bronze medal, the perfect badge of the lower-middle level of achievement in exhibiting.

I set about my new challenge systematically. First I developed a matrix for the silver bronze award level (Figure 1.) On the vertical axis, one can base his exhibit on either an intelligent concept or a less intelligent one. On the horizontal axis,

one can present his concept either well or poorly. An intelligent concept presented well tends to win the higher levels, gold, vermeil, or even silver (see “Silver Medal Exhibiting,” in the Winter 2013 issue of this journal). On the other hand, a less intelligent concept presented poorly will likely garner a bronze or a certificate. The matrix revealed that two other alternatives were open to me to shoot for a silver bronze. Either I could treat an intelligent concept poorly or I could present a less intelligent concept well. Since I enjoy good craftsmanship in exhibiting, I chose the second alternative.

The subject I chose for my exhibit was the U.S. 1938 Presidential Series, the “Prexies.” Since I had lots of really scarce material in my duplicate pile, I could put some top level material in my exhibit, without even touching my gold medal winner of the same subject. I could also do expert write-up, including some original research, since I have been studying this issue for years. So, I was in a good position to do an excellent job of presenting whatever less intelligent concepts my fertile brain could invent for this series.

To come up with some truly less than intelligent ideas for the material, I decided to focus on treatment, because treatment, more than the other criteria of philatelic exhibit evaluation listed in the Manual of Philatelic Judging, embodies the concepts which underlie an exhibit. After pushing some ideas around, I devised three of the most ineffective methods of treatment for the Prexies I could think of. The first ineffective method was to make the thread of the exhibit the date of issue for each value, rather than using the usual threads of stamp denominations or rates paid. Thus the values were presented in order by the dates issued. Original? Yes. Of philatelic significance? No, since all the stamps appeared over a ten month period in 1938 just to spread the work-

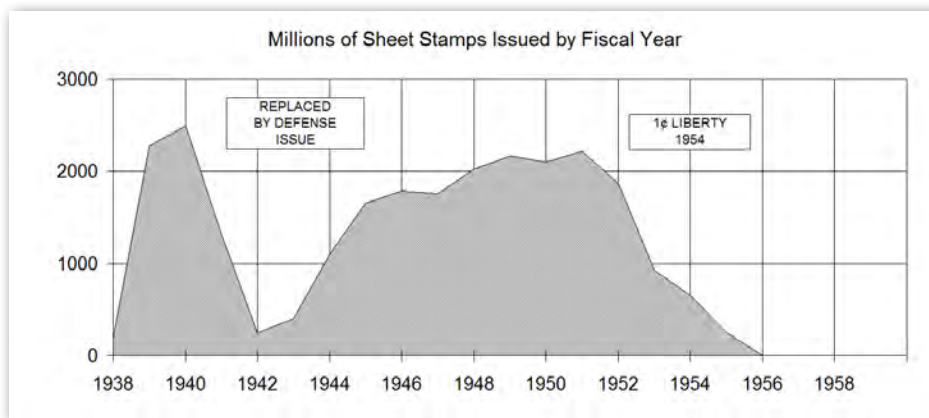


Figure 2. Sample Excel chart used for each value in silver bronze exhibit.

load for the Bureau of Engraving and Printing. The second ineffective method I chose was to show only one cover for each value and format (sheet, sidewise coil, endwise coil, booklet). The real excitement of Prexie exhibiting is the wonderful variety of uses, routes, rates, markings, conditions of dispatch, and covers with special features. This excitement was evaded in my toned down approach. The third ineffective method I chose was to accompany each cover with an MS Excel chart showing the number of stamps of that value issued by the Bureau per fiscal year (Figure 2).

These charts show patterns of use in a visual way not published before, and thus present original research. Unfortunately the patterns revealed do not relate to the covers shown, so the research does not contribute anything meaningful to the exhibit. Thus I had designed an exhibit in which each page presented scarce material and expert write-up put forward using three ineffective methods of treatment. I hoped that this balance of positive and negative factors would place the exhibit at the silver bronze level I was trying to achieve.

But what about the title? I chose "Prexies on Parade," in part because it conveyed no specific meaning, and in part because alliteration is always in fashion. To tie the title into the exhibit I added widgets of blue donkeys and red elephants at the top of every page, representing the idea of a parade. I formatted the exhibit as a three-frame mail-in, since there are 32 values to the series and 16 extra format stamps (coils, booklets), for a total of 48. You will note this leaves no room for a title page, which had to be "integrated" into the top of the page for the first value issued.

Of course, I had to exhibit under a pseudonym, lest the judges catch on to my whimsicality. I chose the name of Mozart's rival "Antonio Salieri," who,

according to the film *Amadeus*, was not noted for the excellence of his work.

Yes, but what about the results? I submitted my prodigy to four WSP shows, RMSS, COLOPEX, Stampshow, and Philatelic Show. RMSS awarded it a bronze, a nice surprise, since I had never won a WSP bronze either. I stole an idea from Lester Lanphear's exhibit "U.S. Departments, 1873-1984" to better highlight the top material and sent the revised exhibit off to COLOPEX. This time I hit silver-copper-tin dirt and was awarded my targeted silver bronze. What a thrill! But things darkened at Stampshow. Although I had made no changes to the exhibit, the jury awarded it a silver medal. Talk about medal inflation! But still I was happy because I had won three different medal levels in three showings. The jury at Philatelic Show rebalanced the award levels by giving it a second silver bronze. With the progression B-SB-S-SB, I felt the exhibit had achieved a solid silver bronze level.

I was also pleased to receive helpful UEEF commentary from very distinguished judges at all four shows. Although I did not use their comments in this exhibit, I have applied their thoughtful ideas to other exhibits I am creating. So I want to thank them for their efforts in working with my exhibit.

In conclusion, there are always new challenges to be found in exhibiting without chasing a gold award. The paths to these challenges are not always direct, as my experience with this exhibit has shown. What could have been a negative experience was transformed into an exploration of new goals, new methods, and new techniques. Many of these new methods and techniques, with some tweaking, have proved useful in other exhibits. But most of all, I am delighted to have received that rare bird, my coveted silver bronze! ☑

AAPE Feedback Services

By Jerry Miller, Director of the Exhibitors Critique Service
P.O. Box 2142 • Glen Ellyn, Illinois 60138-2142
jhmnap@aol.com

Aside from offering AAPE members an outstanding publication and website to share ideas, techniques and potential guidelines in the preparation and assembly of new exhibits or the improvement of existing ones, one of the additional, often unrecognized, value benefits in AAPE membership is the opportunity to have an exhibit, or just the Title Page or Synopsis, evaluated by an APS-certified judge without having to enter an exhibit in a show at a significantly higher expense.

Two Feedback Services are available:

1. Title Page & Synopsis Evaluation.
2. Exhibit Evaluation (Title Page & Synopsis Pages must be furnished with a copy of the exhibit).

Complete information about both services is available by visiting the AAPE Website (www.aaape.org) under "Feedback Services" located in the top icon ribbon on the website. An application form for exhibits is available for downloading.

Some of the value benefits of utilizing the AAPE Feedback Service for Exhibits are in brief:

- A flat-rate low cost of \$15.00 (\$25.00 overseas) covers postage and mailing irrespective of whether an exhibit is one or more frames (photocopies of the entire exhibit must be included with the application. NO CDs).
- The Service selects an APS-Certified judge specialized in the exhibit topic or area of study.
- Evaluation of an exhibit by a judge averages between 2-5 hours versus a fraction of that time by a show jury.

- The exhibitor has an opportunity to potentially improve an exhibit's heretofore medal level, or to avoid a possible low or entry-level award for a new exhibit.

- The exhibitor can potentially avoid initial anguish or disappointment at a show feedback session in a public forum, since evaluation by the AAPE Service is confidential and communications are only between the evaluating judge and the exhibitor.

- Re-working an exhibit, based on evaluation comments by the AAPE judge, often enables an exhibitor to raise an award level by at least one grade, albeit without guarantee.

Two recent experiences by clients has shown the following dramatic results:

- Single Frame New Exhibit:

Owner re-worked exhibit, based on evaluation comments by the AAPE Feedback Judge and achieved a Gold Medal & a Reserve Grand Award at WESTPEX 2013.

- Multi-Frame International Exhibitor:

Owner re-worked exhibit, based on evaluation comments by the AAPE Feedback Judge and achieved a Gold Medal (92 Points!) at Australia 2013 (previously achieved a low Large Vermeil Award internationally).

It always benefits AAPE members to maximize their membership opportunities and, most especially, to consider utilizing the Feedback Services offered to assist them in improving their exhibit to achieve the highest possible medal level for what is being shown prior to showing a new or, again, a previously shown exhibit.

AAPE EXHIBIT AWARDS PROGRAM

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

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

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

AAPE also provides a Novice Award to all shows. This consists of one year's membership in AAPE and is enacted upon receipt of the report form following the show. Requests should arrive at least four weeks in advance of the show.

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

U.S. requests and other questions to: Denise Stotts, PO Box 690042, Houston, TX 77269-0042 or stottsjd@swbell.net



Denise Stotts
Director, Conventions,
Meetings & Awards

As I See It..How About You?

By John M. Hotchner

jmhstamp@verizon.net

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

Eight Basics

Some years ago I wrote a critique for an exhibitor who presented the list below. It is a statement in different terms of the criteria against which our exhibits are evaluated. I'm hopeful that it may help some of our members at the newer end of the exhibiting scale to understand what it takes to earn your way to a Gold.

The Eight Basic Things An Exhibit Should Do

1. Be a worthy philatelic challenge: The harder it is to put together your exhibit, the more respect it will get from the judges.

2. Be logical: Make the exhibit story easy to follow and understand.

3. Be comprehensive: Everything needed to tell the story you set out to tell is present.

4. Be lean: Nothing that is not essential to your story is present.

5. Be scholarly: Accuracy counts, and so does the development of new conclusions and knowledge you gain from the study of your material.

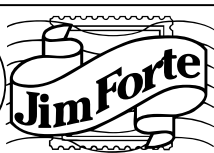
6. Be balanced: Assure that every section of the story is represented according to its importance to the story. With thematic, that includes equal development of the thematic and philatelic content.

7. Contain scarce material: Include material that is not easily found (not necessarily expensive).

8. Contain a high level of quality: Ideally the material – even the routine exemplars used – should be the best of what exists.

This is not intended to be a new set of rules, of course, but rather a restatement of what exists (and maybe has always existed, that you can use as a checklist as you evaluate the level of accomplishment your exhibit has attained.

Postal History



**United States -- Worldwide
Military -- Postal Markings
Airmail -- Usages**

- Over 120,000 covers in stock
- Strength in 20th Century
- Most priced from \$10 to \$200
- Free shipping over \$50.00

Please ask for color photocopies of your areas of interest or visit me online

<http://www.postalhistory.com>

**P.O. Box 94822
Las Vegas, NV 89193
800-594-3837 or 702-791-6828
FAX 702-369-9139**

Here They Are!

Special Anniversary Lapel Pins



These lovely gold cloisonné lapel pins were made available at our 25th Anniversary convention in 2011 at CHICAGOPEX:

- The "MEMBER 25 YEARS" pin is for all Founding Members who joined the AAPE in 1986 and is distributed free at various stamp shows.
- The 'SILVER ANNIVERSARY' pin is available to all members of the AAPE no matter when you joined. Simply gorgeous! **\$5.00 postpaid.**

Send your check to:
Elizabeth Hisey, Secy.
7203 St Johns Way
University Park, FL 34201



David Feldman
GENEVA • HONG KONG • NEW YORK

Buy, Exhibit & Sell GLOBALLY

Our decades of experience selling exhibition collections for maximum value have strengthened our position as the world leader in philatelic auctions.



With offices in Geneva, New York and Hong Kong, we offer an important option worthy of consideration: selling your collections where they are likely to obtain the best price.

Your results really matter to us, as much as they matter to you - so please **contact us** today and let us get to work for you.

Geneva

175, Route de Chancy, P.O. Box 81
1213 Onex, Geneva,
Switzerland
T +41 (0)22 727 07 77
info@davidfeldman.com

Hong Kong

Suite 704 (7th Floor)
Two Chinachem Exchange Square
338 King's Road, North Point, Hong Kong
T + 852 3595 0128
asiainfo@davidfeldman.com

New York

230 Park Avenue, 10th Floor
New York
NY 10169
T +1 212-997-9200
infousa@davidfeldman.com

www.davidfeldman.com

Perspectives on Exhibiting (Generally)

James Peter Gough RDP, FRPSL
Editor Jonas Hällström

Philatelic Summit Papers
Number 5



Exhibiting Paradigms and Perspectives in Jamie Gough's two books for Sweden's Postiljonen

Jamie Gough shown in lecture mode at the Second Malmo International Philatelic Summit in Malmo, Sweden in 2012.



Shown above left is the second of two publications, written by one of America's foremost international philatelic exhibitors—James Peter Gough, the philatelist, exhibitor and judge better known on this side of the Big Pond as Jamie—and offering his views on the present and future state of competitive exhibiting. Inside the 70 pages of *Perspectives on Exhibiting (Generally)*, you'll find Jamie's thoughts are especially cogent and there isn't an exhibitor on this planet who wouldn't benefit from his words. Both books are key publications to come out of Swedish auction firm Postiljonen's well-organized Second Philatelic Summit in Malmo, Sweden, an annual program that began in 2011.

His first book, published in 2012 and from the First Malmo Summit, *The Ever-Changing Paradigm of Philatelic Exhibiting*, offered his opinions on how the exhibiting world must "open up" its philosophy of philatelic exhibiting to expanding its horizons. Jamie firmly believes this new form of thinking must include a more imaginative, less rigid set of regulations (rules, if you will) in order to present the full "art of the possible" in competitive exhibiting. There is much to be gained by consulting Jamie's books along with reading (or viewing online) Art Groten's presentation at the Collectors Club on March 20th (see page 23). As Postiljonen's editor Jonas Hallstrom says: "When one reads Jamie's groundbreaking papers together, they combine to form a baseline with theories and practices for philatelic exhibiting that are useful for most—but are also entertaining."

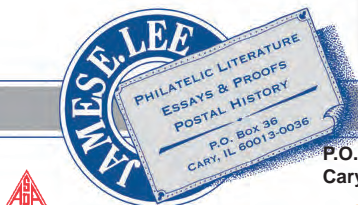
Not only that, but more than anything else, Jamie Gough's well-thought-out approach to exhibiting might point, very directly, to the world of exhibiting as it will be on into the future...entertaining! —RN

Spring 2013 • The Philatelic Exhibitor • 35

Without any doubt,
we are America's key
buyer of the kind of
material you see here.



WANTED!
U.S. Essays & Proofs,
Postal History,
Fancy Cancels &
Civil War Letters & Covers.
Call, write or email.



P.O. Box 36 Phone: (847) 462-9130
Cary, IL 60013 Email: jim@jameslee.com

www.JamesLee.com

Wanted!

We've talked to enough exhibitors and judges over the years to know that every one of you has a viewpoint of some kind that, from time to time, needs to be aired. Most articles that appear here fall into this category.

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

Want to write? Send an article or just a question or two to your editor: rjayhawk@mail.com...today!



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

Advertising Rates

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

• **FULL PAGE SPECIAL POSITIONS:** Inside Front Cover Per insertion: \$450. Contract Rate: \$400. Inside Back Cover: \$425/\$390. Outside Back Cover: \$425/\$390.

• **FULL PAGE AD:** \$310. Contract Rate: \$275. Size: 5 1/2" Wide x 8 1/2" High.

• **CENTERSPREAD FULL PAGES** (across the center two pages): \$600—single issue or yearly contract. Size: 12 1/2" Wide x 8 1/2" High.

• **HALF PAGE AD:** \$165 Contract Rate: \$150 Size: 5 1/2" Wide x 4 1/8" High.

• **ONE FOURTH PAGE AD:** \$90. Contract Rates \$75. Size: 5 1/2" Wide x 2 5/8" High.

MARKETPLACE ADS:

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

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

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



The
American
 Association of
Philatelic Exhibitors



Quarterly Membership Report
 Liz Hisey, Secretary

MEMBERSHIP STATUS AS OF JUNE 19, 2013

U.S. MEMBERSHIP		FOREIGN MEMBERSHIP	
ACTIVE AND PAID UP	693*	ACTIVE AND PAID UP	109
LIFE MEMBERS	76	FOREIGN LIFE MEMBERS	12
2013 NEW MEMBERS TO DATE	14	NEW FOREIGN MEMBERS	2
DECEASED	1	TOTAL MEMBERSHIP	802

Welcome to new members: March-June 2013

Macario Sarreal, Cherry Hill, NJ
 Tom Bodem, Alexandria, VA
 Gloria Loungeway, Martinez, GA
 Deepak Haritwal, Long Beach, CA

Jeremy Boroughoff, Milwaukee, WI
 John Bereuter, South Windsor, CT
 Rob Faux, Tripoli, IA
 Bradley Fritts, Jacksonville, OR

Novice Award Winners: Marcus Woodward, Redding CA, Novapex 2013; Richard Ortlip, Philadelphia, PA, PNSE 2013; John Walker, Sutton, UK, Garfield-Perry 2013; Hermann Ivester, Little Rock, AR, Aripex 2013; Rosalie Bock, Sedona, AZ, RMSS 2013; Richard Livingston, Vienna, VA, Westpex 2013; Richard Debney, Garden City, NY, NOJEX 2013; and Michael Anderson, Missasauga ON, ROPEX 2013.

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

Deceased Member: Don Vorhis. The American Association of Philatelic Exhibitors extends its deepest sympathy to Don's family.

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

An important part of your membership are the four issues of **The Philatelic Exhibitor**. If you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. They come back to me and AAPE has to pay \$1.92 for each returned copy. 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.

Respectfully submitted,
 Liz Hisey
 AAPE Secretary

Atlantic Protective Pouches

PAGE PROTECTORS FOR EXHIBITORS

Made from Archival Grade Mylar D Polyester in Any Size or Style

P.O. Box 1191
 Toms River, NJ 08754
 Phone: (732) 240-3871
 Fax: (732) 240-4306
 Email: APP1191@aol.com

AtlanticProtectivePouches.com



**OUR NEXT AUCTION
SEPTEMBER 2013**

Worldwide Stamps and Postal History

**Featuring R.C.A. Payne FRPSL
St. Helena Postal History &
“The Perkins Bacon Story”**



**For further information contact
James Grimwood-Taylor or Joseph Iredale**

Email: stamps@cavendish-auctions.com

www.cavendish-auctions.com

**Cavendish House, 153-157 London Road,
DERBY DE1 2SY U.K.**

Fax: +44 01332 294440 Phone: +44 01332 250970

• Working For You •

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

Director of Exhibitors Critique Service

Jerry Miller
P.O. Box 2142
Glen Ellyn, Illinois 60138-2142
jhmnap@aol.com

Director of Publicity

Edward Fisher
1033 Putney
Birmingham, MI 48009-5688
efisherco@earthlink.net

AAPE Youth Championship Director

Vesma Grinfelds
3800 21st St.
San Francisco, CA 94114
dzvesma@sprintmail.com

Critique Service For Title And Synopsis Pages

Guy Dillaway
P.O. Box 181
Weston, MA 02493
phbrit@comcast.net

Director of Conventions, Meetings and Awards

Denise Stotts
P.O. Box 690042
Houston, TX 77269-0042

Webmaster

Larry Fillion
18 Arlington Street
Acton, MA 01720
webmaster@aape.org

Computers in Exhibiting

Jerry Jensen
10900 Ewing Ave. S.
Bloomington, MN 55431
jerry@gps.nu

Mentor Center Manager

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

Diamond and Ruby Awards

Ron Leshner
P.O. Box 1663
Eastern, MD 21601
revenueer@atlanticbb.net

Outreach & Education Seminars

Edwin J. Andrews
278 Serenity Hill Circle
Chapel Hill, NC 27516-0389
afacinc@yahoo.com

Join Us!

The American Association of Philatelic Exhibitors

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

Joining Is Easy!

Simply fill out, then tear out or photocopy, the application at right and send it today with your check to Elizabeth Hisey, Secretary, AAPE, 7203 St. John's Place University Park, FL 34201

Need More Information?

Visit our website at:
www.aape.org

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

Meet Fellow Members

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



Mail AAPE MEMBERSHIP APPLICATION TO:

Elizabeth Hisey, Secretary
7203 St. John's Place
University Park, FL 34201

Enclosed are my dues of \$25.00* (US & Canada) or \$35.00 (all foreign mailing addresses) and application for my membership in the AAPE, which includes \$17.00 annual subscription to The Philatelic Exhibitor. Paypal is available for an additional \$1.00. Either use the electronic application or indicate on this form and I will contact you. Foreign airmail is an additional charge, please inquire if interested. Please make checks payable to AAPE, Inc.

NAME: _____
ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

COUNTRY: _____

eMAIL: _____

PHONE: _____

PAYPAL: Yes: _____ No: _____ PHILATELIC MEMBERSHIPS: APS _____

OTHER: _____

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

SIGNATURE: _____ DATE: _____

*Premium membership levels are also available—All amounts over the annual dues are a tax free donation. Members at these premium levels (Contributing, Sustaining, Patron) will be listed on the website and in TPE (if so desired). Thank you for supporting AAPE. Contributing Membership: \$45 per year. Sustaining Membership: \$60 per year. Patron Membership: \$100 per year. (All preceding for U.S. & Canada members.)

LIFE MEMBERSHIP: Those under 65 will pay \$500, under 70 - \$400, under 75 - \$300, and 75+ - \$200. (Foreign life members \$100 more at each step.)

Multiple memberships are available at all levels. Up to 4 additional years may be paid in advance. PayPal Convenience Fee (\$1) applies only once at the basic level of \$25.00 per year (US & Canada) or \$35 per year (all other foreign addresses).

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

* **Spouse Membership:** \$12.50 annually—TPE not included.

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!

Henry Gitner Philatelists, Inc. *Philately - The Quiet Excitement!*

53 Highland Ave., P.O. Box 3077, Middletown, NY 10940 Toll-Free: 1-800-947-8267 • Tel: 845-343-5151 • Fax: 845-343-0068

E-mail: hgitner@hgitner.com • <http://www.hgitner.com>