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Winter 2014



The Philatelic EXHIBITOR

INSIDE:
Richard Drews offers
something he's good at:
Candid thoughts on judging



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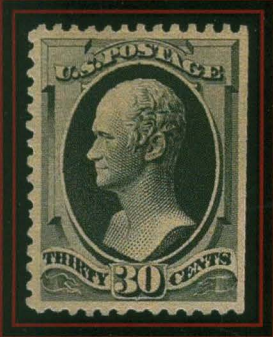
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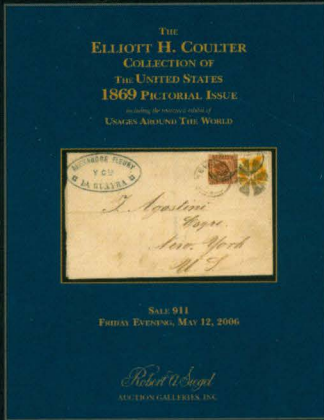
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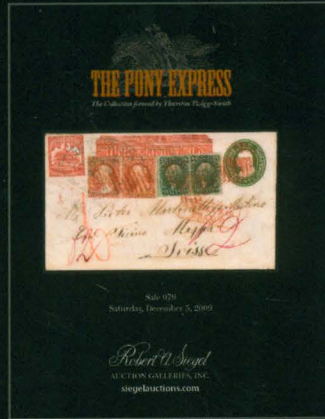


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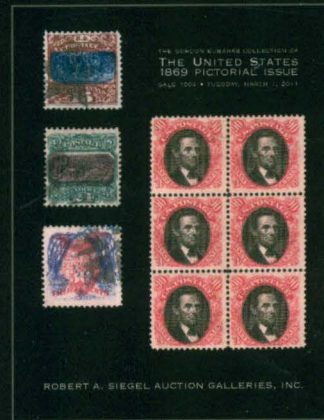
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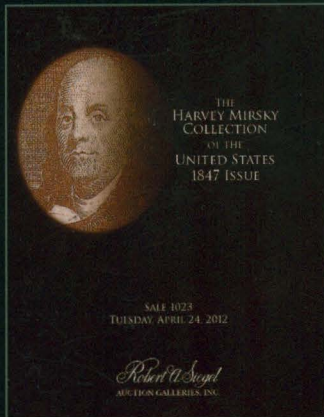
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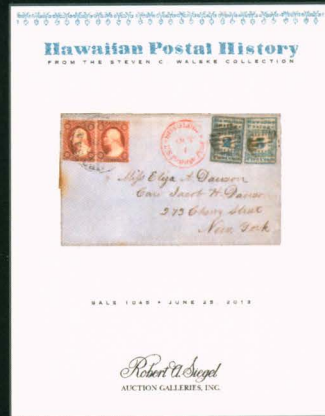
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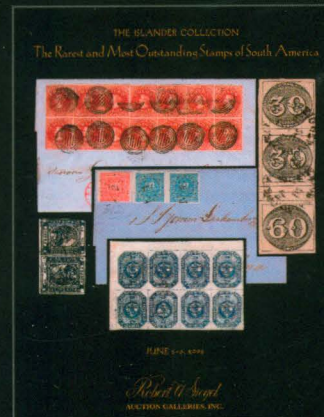
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• Table of Contents •

**Brasiliana 2013—
Part Two of a Two Part Examination of
the Craft of Exhibiting**

James Peter Gough.....16

Beyond Philately in Philatelic Exhibits

Jim Graue.....19

Highligh le Rock Board Meeting

Elizabeth Hisey.....25

What's the Point of Judging?

Richard Drews.....29

The Newfoundland 1898 Queen Victoria Revenues

John Walsh.....36

Exhibiting Excise Tax History

Ron Leshner.....37

• Departments •

Forward Motion.....4	An Exhibitor's Perspective.....24
Viewpoint	Not For Judges Only.....26
Randy L. Neil.....5	The Shows.....27
From Your President	Ask Odenweller
John Hotchner.....6	Robert Odenweller.....28
Your 2¢ Worth.....7	Show Administration.....34
Q and A.....10	The Philatelic Exhibiting Craft.....43
Youth Champions of Champions.23	Secretary's Report, Liz Hisey.....45

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On Our Cover: Elizabeth Ward Carter's wonderful smile is captured moments after she won the multi-frame Grand Award at AmeriStamp Expo in Little Rock. Photo: RN

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From the standpoint of demographics, it's always been obvious that stamp collecting is more popular—and thus, more vigorously active—in some regions than it is in others. Contrast, for instance, the diverse local crowds (from kids to seniors) that turned out in sizable numbers for St. Louis Stamp Expo (above) in March, with the much lighter crowds at the Little Rock AmeriStamp Expo the month before. When the AAPE next considers new outreach programs to attract newbies to exhibiting, why not start some imaginative “become an exhibitor” seminars at places where the crowds are? You'd be surprised at how many there are!

Stamp Collecting's about to get a JUMBO publicity boost!

The sale of the Penny Magenta (once in an exhibit!) to receive world attention.

The philatelic exhibiting world has never seen more frenzied crowds than when, during the past century, the World's Rarest Stamp was placed on display for all to see. To our knowledge, this happened only three times: at CIPEX in 1947, FIPEX in 1956, and smack in the middle of John DuPont's grand prix exhibit of early British Guiana at AMERIPEX in 1986. At all three, crowds lined up to view the great stamp past armed guards. It was always a sensation.

The sensation continues on June 17th when Sotheby's will auction the famous stamp at their galleries

in New York City. In the meantime, many among us will ponder what will happen to the stamp once it is sold again. Will it dive deep into oblivion as it did many times over the years—to be seen only once in a generation? Or— heaven help us—will it once again appear in a competitive exhibit owned by a philatelist who's a true specialist?

One thing is a cinch: once again, our hobby will be under a huge spotlight. Stories about philately and its greatest rarity will be in every kind of communication medium. The publicity can send a great image of how exciting philately truly is.



All sides of the issues...

An interesting letter to the editor is published on page 9, one from someone who appears ready to join our ranks—and much because of the controversy one can encounter from time to time reading this journal. This issue is no different. The exhibiting world is undergoing change (as usual?). And if the past is any indication, that change will affect us in a positive way. But it might not without you. Read this issue—then send us your candid thoughts. It's important that you do.

A nice encounter

Your AAPE board of directors recently voted to continue this organization's funding for the Youth Philatelic Leaders Fellowship, certainly one of the worthiest causes ever to come to fruition in this hobby. Your editor sat next to Sarah Chenevert, one of the current Youth Fellows, at the AmeriStamp Expo banquet. Her ideas were like opening a door and letting spring air billow into the room. The future of philately—and exhibiting, too—is really, *really* looking brighter with this successful YPLF program!

Iconoclastic Foodies

There's a small group of individuals who attend a particular national stamp show's annual banquet, but balk at consuming the dinner entree there because, as they say, it never changes, and it isn't especially good in the first place. So what do they do? They buy the ticket and sit through the entire affair then go out to a local diner for hamburgers. It's become an annual excursion for these showgoers. One might ponder who the guest speaker is over there at the burger place!



Bud Hennig (above) with Mae Vignola at WESTPEX in the 1990s. Below, a relaxed Mr. Hennig in the early 2000s.



Randy L. Neil
Editor
rjayhawk@mail.com

ViewPoint 

Bernard A. Hennig

There was a time when our hobby enjoyed the presence of numerous general interest periodicals that considered it almost a religion to make sure the passing of the great figures of philately were not only noted, but broadly described and honored. Today, with the exception of the broad group of specialty publications, this tradition is largely a thing of the past.

However, there comes a time—and quite rarely, by the way—when a giant among us leaves our world for a better one. And in so doing, the population of the pastime comes to a lengthy pause to reflect on the life of that person. It is greatly fitting, but never in a more important way than when **Bernard A. Hennig of Chicago** passed away at the end of March.

I have been asked by some of our leaders to compose a lengthy tribute to Bud inasmuch as I began my exhibiting career with an exhibit that was in frames not far from his at the Fifth International Philatelic Exhibition in 1956. Bud as a major gold medal recipient with his exhibit of Danzig, me as a fledgling junior with only one page. In my eyes, I *never* was anything but a fledgling exhibitor whenever I thought of myself in the same thoughts with Mr. Hennig.

The lengthy tribute will appear in these pages in the next *TPE*. This issue was going to press

when news of his passing reached us and we are reserving proper space for it in the second issue of this year. But allow me, if you will, to personally reflect on his passing.

To begin with, our AAPE would probably never have gotten off the ground without a smile and a serious word of encouragement from Bud Hennig. When the Association first opened its doors to charter members in the spring of 1986, Bud was Founding Member No. 9—his check being received after he had given its organizers his wholehearted personal encouragement before the founding process began. Without his firm support, we would have been reluctant to move ahead.

His firm support engendered the enthusiastic backing from virtually every leader in this hobby. AAPE took off like a skyrocket.

There are those who count Bud among the old guard of the hobby—after all, he was the person most instrumental in setting up the procedure for accrediting exhibition judges and even writing the first *Manual of Philatelic Judging*. But he was so much, much more. Whenever, wherever this hobby has made cutting edge moves forward for over six decades, Bernard Hennig was consistently at the very vanguard.

Godspeed, sir. ☞

From Your President



John M. Hotchner
jmhstamp@verizon.net

Awards and AAPE

I am pleased to announce the following winners of the Neil and Jennings Awards for the best articles published in *The Philatelic Exhibitor* during 2013:

The Randy L. Neil Award for the Best Article or Series in the 2013 issues of *TPE*: Richard Drews, for his article, "Literature Publishing, Exhibiting and Judging" in the Summer 2013 issue.

The Clyde Jennings Award for the Best Article or Series by an author who has not previously contributed an article to *TPE*: David Piercey, for his article, "The Power of Change in Transforming One's Exhibiting Style" also in the Summer 2013 issue.

There will soon be a separate article on this next award, but let me note here that the committee of the three immediate past presidents has selected Don David Price as the winner of the 2013 Herdenberg Award for service to the AAPE.

This brings up an interesting subject or perhaps it is more in the realm of a complaint. A couple of new members have mentioned in the past that it seemed to them that there is too much self-congratulation going on in the pages of *TPE*. I can understand how that might appear to be the case, and I have thought about whether we should change our approach. My conclusion is that we should not. Here is why:

Every philatelic society, especially those without a paid central office staff such as AAPE, lives or dies based on the ideas and efforts of a wide range of volunteers. Our officers devote untold hours to AAPE. This magazine has wonderful content because of the pro bono contributions of member-authors. A wide range of services and activities keeps AAPE vibrant and useful to our members and each has an appointed, active chair, and many also have supporting volunteer staff. While it is easy to take all of this effort for granted, my experience in other clubs is that to do so can be fatal.

We absolutely must publicly recognize our volunteers and others who go above and beyond to help make AAPE the resource it is to all members, and those who contribute to the health of the field of

philatelic exhibiting; be it in the realm of promoting the Association, innovating in the area of show administration, or in helping to set the standard for judging excellence.

How much of this is too much? Just enough? Too little? Opinions will differ. But I would ask that readers understand that saying thank you for service is essential, both to recognize and to encourage.

New Society Attorney. I am pleased to announce that long-time member Robert G. Zeigler of Indianapolis, Indiana, has agreed to serve as Society Attorney, replacing the late Joe Frasch. The Board hopes that Bob has little to do in this job, which would mean that the AAPE has no legal issues. But it is comforting to know that a person of his talent and accomplishment in exhibiting is on board should we need him.

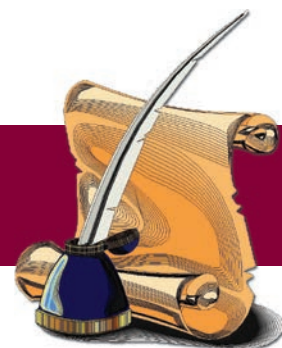
AAPE at NY2016. AAPE has joined World Stamp Expo New York 2016 as a Patron, which assures us a good booth location, and the opportunity to run seminars and meetings. We expect a high percentage of our members will attend at least some part of the show, and we also see this as a good opportunity to offer membership to a lot of people from overseas. We will need a member in the New York area to be the AAPE liaison with the show. If YOU could take on this task, please let me know. My contact points are at the top of this column.

Dues Due. Treasurer David McNamee reports that there are fewer than 100 members who still owe dues. If you put the dues notice aside to deal with later and it has gotten buried in a pile, please dig it out and send David your check (his address is on page 3) asap. ☐

AAPE Statement of Purpose

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

Your 2¢ Worth



Employing Others To Do Exhibits

I'm responding to Larry Nix's "On employing others to do one's exhibit" in the Fall 2013 *TPE*. Briefly, I agree that this practice is disagreeable to those of us who do our own work, but as a practical matter it provides an advantage that it would be impossible to prohibit if we could, or police if we tried. For all those who decry the lack of a level playing field in exhibiting, the fact is that exhibiting is unfair—as is virtually every other area of competition, worldwide. (As I sit here watching the Olympics, it is worth noting that those countries and competitors who can afford to pursue the science of their sport and have access to first class training facilities have an advantage.)

In exhibiting, money confers advantage—in what an exhibitor can afford for their exhibit, in buying first class exhibiting materials and preparation equipment, and yes, funding professional preparation. Maybe the terminally rich should self-identify and have their own competition, but it is true that some significant percentage of these people would not be exhibiting at all if they had to devote the time from what got them rich to acquisition and preparation. And their exhibits do contribute to the interest and knowledge base of the hobby.

I prefer not to get angry about this. Rather, I do the best I can with the mixture of knowledge I have acquired and the dollars I can spend. And I feel strongly that the work I do on my exhibits is its own reward. If I get a good medal, I earned it A to Z (with the help of prior feedback from judges), and if I get a medal below what I'd hoped for, I have no one to blame but myself.

John M. Hotchner
jmhstamp@verizon.net

Early Feedback to Rich Drews' Article on p. 29

Dear Rich. As usual, your reasoning is sound and your arguments are persuasive. The colored scores puzzled me as the only part I wondered about what point you were making with the colors.

I hope John will forward this to Randy for a feature article in *TPE*.

One troubling thing that is occurring: two FIP judges of great intellect and experience (Jamie Gough and Ross Towle) are adamant about doing away with the written comments. Your final paragraph seems to value the written feedback princi-

ples we are using. Admittedly, some judges are not taking the time to do it properly, but poor execution is not a reason to abandon the practice.

My belief is that the role of the judge is to coach the participant to reach whatever goals the participant seeks; this seems to have many adherents among our philatelic judges. However, there are still some who wish to don the black robes and powdered wig, seeing their role is strictly a function of the show committee to provide a reasonable distribution of ribbons. It is both sad and frustrating. Whilst I value diversity as a check on runaway thinking, the extreme resistance of some is holding us back. I see points as a means to improving our coaching abilities, but there are some that see points as a way of reducing their time investment—and then the small minority that see points as the work of the devil with no rational objections offered.

I hope your clear thinking as presented in this article will spark some useful debate—and by that, some learning.

David McNamee
Via Email

Comment from Rich Drews:

The colors were there to help me keep track of everything and to make sure that I grouped the scores correctly. They can be dropped for printing purposes. You are correct, I strongly value written feedback where feedback at the frames is not possible. In fact, I would actively resist using points without requiring written feedback. More strongly, I would drop any judge from the roles who did not provide detailed written feedback.

"All's Well That Ends Well"

Wm. Shakespeare.

After four years of research and layout work, and many negative comments and criticisms, I launched my display exhibit. I was happy to receive a medal, but more importantly, the People's Choice Award. This was my goal, to have an exhibit that would please the viewer. I was a non-collector who accompanied the collector to the shows, but who doesn't have a clue about what the frames were all about. The judges were kind to me, but more importantly, the public enjoyed what I had put together for their pleasure.

Winter 2014 • The Philatelic Exhibitor • 7

For anyone wishing to do a display exhibit, I offer the following advice: Read the exhibitor's rule book. Try to follow the parameters therein. When people start to criticize you, decide whether or not their comments are worthy of acceptance. Smile sweetly as they vent about your insanity. Go to a dealer's table and pour out your heart. (dealers make excellent listeners, somewhat like bartenders.) Go back to your exhibit and continue to develop your dream. Find a mentor, someone who will give you an accurate assessment of your work and help you to understand such things as Title Pages and Synopses. Keep enjoying what you are creating, and then put it up for the world to see.

You will still get criticism, and understandably so, because someone who has put 30 years into an exhibit, and has practically mortgaged their home for special stamps, will wonder why you were permitted to enter the hall at all. For this reason, may I humbly suggest a two tier judging program? One for the traditional exhibitor who has done all the necessary technical work beautifully, and another for the person who enjoys stamps, covers, postcards and other postal ephemera for the beauty and variety that they portray. I learned a lot through the research I had to do for my exhibit, but I know that it does not compare to the erudite presentations done by the traditionalists. Reaching out to the schools in the area, a teacher or two might make great judges for the display units. It might also serve to acquaint people to the joys of using stamps for topically generated educational assignments.

We need to excite a new generation of collectors. The display exhibit is a great way to entice people into the hobby.

Rosalie Bock
Via Email

Re: Mr. Zwillinger

We were delighted to see Steve Zwillinger's well argued piece in his Preparing Exhibits feature, entitled, "To What Extent Can You Get Help With Your Exhibit?" in the recent issue of *TPE*. Shown are two pages from Zwillinger's new exhibit that he did not completely prepare himself. The title question was answered by saying, "as far as you want." It was felt by the author that all and any help was allowable.

We recently published an article on the topic of Fairness in Philatelic Exhibiting in the *Asia Philatelic Exhibitor* 2013; 26(2):106 – a summary was provided in this Journal *TPE* 2013; 27(3):34 a few pages later to Zwillinger's article. This topic of using third party preparers brings once again to the forefront the issue of the fairness in exhibiting. Getting others to collect for you, provide informa-

8 • The Philatelic Exhibitor • Winter 2014

tion, recommend story lines, repair material, choose exhibition materials, and to professionally mount the exhibit to the highest standards is all proper, it is suggested.

On the surface it seems to us that if one exhibitor is paying hundreds, if not 1,000s of dollars, for these services for a 5 or 8 frame exhibit, and others cannot afford to do this, that the playing field is far less level for some. And it is already pretty uneven by virtue of the established judging system for the top prizes. Year after year this basic unfairness is vividly highlighted by the fact that a modern exhibit is yet to win the champion of champions award.

Would third-party help be fair and accepted at the 0% - 5% level but unfair at the 95 - 100% level? An Olympic marathon runner would not be allowed to substitute a more accomplished colleague to run the race! In the more extreme cases, to us, it begs the question, whose exhibit is this?

This issue is complex and we are not precisely sure what the answers are. But a number of ideas come to mind. For example, in *Science* "Ghost-authorships" have been essentially eliminated by stringent publication policies. So if there is a desire, change can occur.

In the above APE and TPE articles we suggested convening a National Conference of all interested parties, including exhibitors to address the fairness issue and develop policies and solutions. It would seem that a discussion of third-party exhibiting help could be discussed within this format.

We strongly believe that with more fairness introduced into the philatelic exhibiting system and judging that there would be a dramatic increase in the numbers who would be attracted to exhibiting.

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

Reuben A. Ramkissoon, M.D., FRPSL
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Transparency in Judging Scores

At the AAPE meeting at Aripex in Mesa, Arizona, last week there was a discussion about Transparency of scores in Judging.

One attendee knew of judges who would not exhibit if a certain judge was a member of the jury. Another always checked the jury because they exhibited in a particular class and felt that it was beneficial to know when certain judges would be present.

The discussion then moved to the benefits of publishing or not publishing judges' scores. Would complete transparency over time benefit or be detrimental to exhibiting? Benefits would seem to be discovering outliers and the degree of *Manual of Judging* compliance. Disadvantages would be

the possible loss of judges who disagreed with such a policy. There were already judges who disagreed with using the international points marking system.

It was then pointed out that the Winter Olympic Games had dealt with scoring problems in Figure Skating and there may be something to learn from those experiences. In Salt Lake City in 2002 there was a scandal where judges were alleged to have colluded in the Figure Skating Pairs competition with the scores of certain skaters. An investigation was undertaken which seemed to confirm the problem. Disciplinary action was taken with Gold medals awarded to two pairs and not one. Also, thereafter, judge's scores were made secret. This, not without criticism, in that secrecy it was argued only prevents the public and media from being able to identify cheating. At the recently completed Sochi Olympics there was yet another complaint and request for an investigation into the Women's Single Figure Skating marks.

Also, mentioned was the FIP Brasiliana Show, where there had been intense discussion about the top awards. This led to a request for an inquiry that has been turned down by the FIP.

Robert M. Bell, M.D., Ph.C.
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Mr. Gough's Brasiliana Report

Though I'm not nearly in the exhibitors' class that he is in, I've seen a number of follies over the 10+ years I have successfully exhibited. BUT never have I seen a better article on what goes on behind the scenes at FIP and U.S. shows. Really enjoyed Jamie Gough's piece, am looking forward to Part II. AND I will still keep putting them up, 16 x 16 x 16. See my next try at our March Party, April 11-13.

Roger Rhoads
Via Email

There's always more than two sides

As someone who has collected stamps from childhood over 50 years ago—but never having entered the world of exhibiting one's collection—I am now considering getting involved in the latter, much because of picking up a copy of your magazine at our stamp show in San Francisco. But I am probably considering doing this for reasons other than one might think. Your magazine is a living, breathing melting pot for the exchange of ideas and contrasting viewpoints where the "art of exhibiting," if one might call it that, is examined, hashed and rehashed and, thus, always being moved forward.

Allen Robbins
Via Email

Do You Have News?

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

The Philatelic EXHIBITOR



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

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Q&A



By Patricia Stilwell Walker

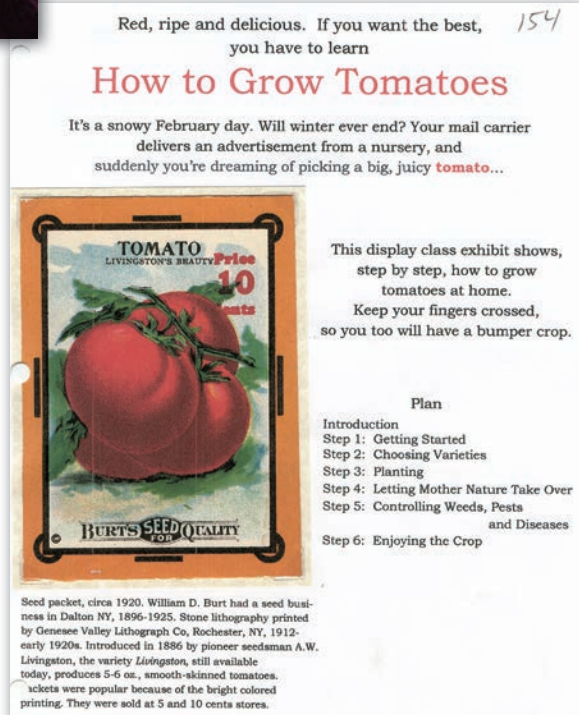
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Figure 1: Dawn Hammon's single frame display exhibit won the Most Popular Championship of Champions at AmeriStampExpo in Little Rock.

Rather than a straightforward Q&A, this column elaborates on a single aspect of the synopsis page. I re-worked the Synopsis Page presentation for AmeriStampExpo (by now it should be on the AAPE website) with a different approach. I started with asking why, for what reason, should an exhibitor supply a synopsis page in advance. The simple answer is "because it helps you get the best medal possible". So how does it do that?

As some of you may know who have heard me lecture about exhibiting, I have one, and only one, Commandment: Thou shalt not confuse the judges. The reason for this is that confused judges spend their *limited time* in front of your exhibit trying to unconfuse themselves and not in thoughtfully evaluating your effort. Therefore, anything that you can do to head off the potential for confusion in advance is highly desirable. When I was running this specific concept by the attendees at an AAPE Open Forum in Sandical, Ken Nilsesteun remarked that when he is preparing to judge an unfamiliar exhibit subject he has "natural expectations" about what will be included. These expectations are based on what he knows (or doesn't) about your subject; what similar subject exhibits might contain; and more important to the subject of this column, assumptions he makes because of your exhibit title and stated purpose. A good synopsis page will address possible points of confusion answering potential questions beforehand.

10 • The Philatelic Exhibitor • Winter 2014



Point 1: Material related: Exhibitors are often advised to note specific items that are not in their exhibit and why. Over and above that, some subjects require more detailed explanations. For example: Larry Haber's **The Half-Penny(decimal) Machin** concerns a relatively modern subject for which material is plentiful. Larry confronts this potential issue directly with the following commentary which nicely establishes the basis for rarity statements made in the exhibit:

Recognizing the lack of census data and other transparent measures on rarity for this material, in order to test and confirm my statements on rarity, this section of my synopsis has been shared with and confirmed by two different dealers (one in the US, the other in the UK) on a "blind" basis.

In the area of covers, determining rarity has been a major challenge since there really is no meaningful market by which to seek reference. The fact that the vast majority of Machin collectors and dealers do not handle covers (especially

those that are not philatelically contrived) has made this task especially difficult.

Philatelically contrived covers are, quite frankly, a dime a dozen, but obtaining “good” commercial covers of one of the most ordinary and mundane 20th century stamps has proven a challenge. Many tens of thousands of covers have been perused for acquisition and only a small percentage of those fit our standard. I would estimate that on average only one in every 15 to 20 thousand covers perused on eBay, for example, are typically worthwhile for our purpose. And, only a very small selection of those have made it into this exhibit.

Paul Larsen’s exhibit, **Leeward Islands Federal Postal Stationery of the King George V Reign: Registered Envelopes**, has a very specific potential point of confusion because it contains a quantity of rare material that appears common. Paul makes this statement:

Note – It may occur to the viewer that the relatively large number of British Virgin Islands uses may mean these were common; they are not. Exhibitor was lucky to have a BVI collector friend who provided a handful before selling his collection.

Point 2: How on earth can it fit? This question most often occurs to judges when confronted with a title and purpose statement for a one frame exhibit which on the surface seems impossibly large. As you know a well constructed single frame exhibit depends on a subject that does not require multiple frames to be developed properly. If the title of your exhibit, even limited by a subtitle which states scope, suggests that the subject is larger than what your exhibit will include, use your synopsis to both acknowledge the potential and clarify the true scope.

Bill Schultz states the purpose of his exhibit **The Pennsylvanian – NYC to Chicago - A Postal History** as “To portray the daily route of the Pennsylvanian utilizing postal covers reflecting the 28 RR towns along the route.” Is he kidding me? No, Bill’s approach allows him to not include one type of material that normally would be found in a railroad oriented postal history exhibit. He says in his synopsis – in a highlighted fashion:

This exhibit does not show RPO’s/Station Agent markings or numerous other Railway related markings.

If we were standing in front of the exhibit, it might be obvious that this type of material wouldn’t be appropriate for his approach, but as a judge preparing for a show we can’t see that.

Another single frame exhibit **First Day Covers & Early Uses of the Hudson Fulton Issue of 1909**, this

by Larry Haber again has a title with a built in pitfall – it invites the judge preparing to look at it to interpret “early uses” to any time frame that seems reasonable. Fortunately, Larry realizes this and defines “early uses” in the second paragraph of his synopsis:

“Early uses” has been constrained to the first 3 months following the issuance of the stamp on September 25, 1909. Why the restriction? The Hudson Fulton Celebration ran from September 25th to October 9th, and this time constraint is an attempt to limit the cover population to the time at which the Celebration and its atmosphere was truly fresh. Indeed, there was huge demand for the stamp at issuance and immediately beyond. Its third and last printing occurred in October 23rd. Hence, we wish to stick close to the date of the initial issuance.

I’m not entirely sure this is enough to justify fitting such a subject into a single frame but it’s a philatelically justified time period.

Dawn Hamman’s delightful single frame exhibit **How to Grow Tomatoes** title page can be seen in Figure 1. As a judge, the first reaction that I have to this subject is that it can’t possibly fit into a single frame. After all, the tomato growing is big business in many countries around the world. Dawn’s synopsis page addresses this. In the overview it states:

More than 150 million tons of tomatoes are grown worldwide each year. In the United States, most are grown in California and Florida; China is the world’s largest producer

The synopsis goes on to say:

This topic is potentially enormous; for this one-frame exhibit, I have limited the scope to growing tomatoes at home. The exhibit provides a step by step guide; it tells how to learn about tomato gardening, acquire tools, plants and seeds. Then we proceed to planting and tending the tomatoes. Finally, at the end, we see uses for the crop: a fresh sliced tomato, prepared dishes, canning, and entering the county fair.

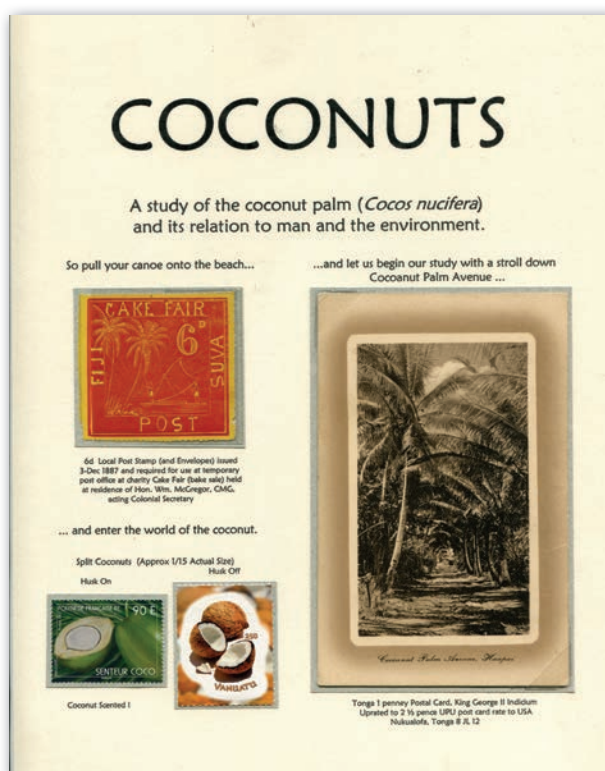
Notice that Dawn provides a mini-development statement as well as restricting the scope of her exhibit.

It’s not just single frame exhibits that can have size issues. Jeff Bennett’s 10 frame traditional FDC exhibit **Baseball Centennial** faces the problem that a judge researching potential material will soon realize that there are lots and lots of covers that might be included. Without guidance from Jeff, we would be left with the same reaction we have to single frame exhibits with potentially large subjects. Here’s what his synopsis says:

The 2006 Planty Photo Encyclopedia of Cacheted FDCs

Winter 2014 • The Philatelic Exhibitor • 11

Figure 2: Title page of Phil Stager's thematic exhibit on Coconuts.



for the Scott 855 3-cent baseball centennial stamp catalogues over 1200 different covers, enough covers for over 30 frames. However, over 800 of the covers have add-on cachets or are simple general purpose cachets/corner cards. All of the covers in the exhibit are of-the-period except for an add-on hand painted cachet made by Dorothy Knapp on the title page.

Notice how this statement not only addresses the size issue, but also points out that his selected covers are the more desirable ones.

Point 3: What's going on here? Development choices.

Questions about organization and development choices arise in judges minds about all types of exhibits and for a wide variety of reasons. Advanced warning about chosen sequence, and expected content reduces possible confusion. Here are a few examples.

Figure 2 shows the title page of Phil Stager's thematic exhibit **Coconuts** which has no detailed information because, as is required for multi-frame Thematic exhibits, there is a separate Plan Page (if you are curious you can refer to the last issue where it was illustrated). A judge preparing to evaluate a themed exhibit about any living thing, expects to see sections on: origins and ancestors, range or habitat, food/prey (if an animal), predators and other threats, interaction with man which can cover quite

a few things from cultural symbols, entertainment, commerce, etc. If for some reason your exhibit isn't going to include one of these, your synopsis needs to state why. Phil comments about two of these:

The origins of the coconut remain one of the 'abominable mysteries' of palm systemics and taxonomy, although most experts agree that its origins were in the western Pacific. You will not see anything on 'lethal yellows' (LY), the most serious coconut palm disease in the world, or many other palm diseases best illustrated in biology texts since *no philatelic elements exist that show phytoplasmas, fungi, and other disease organisms.*

I've added emphasis to one point because I wanted to mention that the problem exists because of the type of exhibit.

A Display exhibit could overcome this problem by using something non philatelic; this option is not available to a Thematic exhibit where the material allowed for illustration is restricted.

A slightly different problem faced Mike Bass when he decided how he wanted to develop his exhibit **French and Austrian Postal Operations in the Holy Land 1852-1914**—it was quite different from similar exhibits by past collectors and he wanted to make sure that the judges realized this in advance. His explanation has the added benefit of explaining the importance of his subject and his credentials as a collector in this area:

Organization Decisions

Over 30 years of accumulating, studying and exhibiting forerunners of Holy Land philately has challenged this philatelist to rethink the best way to tell the story of the foreign postal operations of France and Austria within the Ottoman Empire. Other Holy Land exhibitors adopted a storyline utilizing postmarks, with little regard for the rate or type of service, i.e., postcard or letter. Over the years, this exhibitor adopted similar study patterns until this new exhibit offered the opportunity to show newly acquired items that permit a more accurate picture of how rates, routes and markings evolved over two distinct postal periods; before and after the establishment of the UPU. To the knowledge of this passionate student of Holy Land philately, no previous Holy Land exhibit displayed the rate history of foreign post offices from the pre-UPU through UPU timespan. This exhibit organization is a groundbreaking display of how the two largest foreign posts competed from 1852 forward in the Holy Land.

The goal of the Gregory Scott Ward's exhibit **Use of U.S. Parcel Post Stamps 1913-1926** as stated on the title page is "to show the use of 17 values of the Parcel Post and Parcel Post Due Stamps." A helpful outline/plan of the exhibit is included. Even with this detail judges preparing for the exhibit might wonder a bit about a few possibilities. One is: "is this a detailed rate study"? Another is "how can items be identified as belonging to a particular rate period when parcel post cancelers were mute?" I'm sure Scott was asked these questions a few times, and as a result the following two paragraphs are in his synopsis:

Regarding dating [my emphasis added]:

Only first class mail was required to be canceled at the office of acceptance with the city, state, date and time, however per order, Parcel Post matter was only required to be cancelled with the city name and state. This had the intended benefit to obscure the delivery transit time of this mail matter (this also applied to the second and third class items shown during the Unrestricted Use Period). Such "mute" cancellation devices were supplied to the large post offices. Therefore, most usages of parcel post service stamps are undated. Small post offices at times overlooked this and dated the item when canceling the stamps. Consequently dating Parcel Post matter is done by other dated markings, e.g., transit and receiving markings, dated receipts for Insurance, COD, docketing or dating of contents or wrapper by the sender. This exhibit strives purposely to select fully dated Par-

cel Post usages or usages dated to a period range based upon the combination of information on or in the Parcel Post matter, the postage paid and the distance designated by the zone system.

Regarding the focus of the exhibit:

This exhibit focuses on the use of the 17 stamps; thus, there are neither essays nor proofs included. It is not a true rate study of parcel post or other classes of mail, but examples will demonstrate how to calculate Parcel Post postage rates and fees, show uses of all eight distance zones, local (single office) and the 4 oz and under not restricted by distance rates as well as providing an overview of the domestic and foreign rate structure. The exhibit has multiple examples of all 17 denominations used on all classes of mail and associated special services.

Jay Stott's multi-frame post card exhibit **The 1914 Summer Tours of the C. & B. Line** purpose as stated on both the title and synopsis page is:

This multi-frame post card exhibit showcases the summer vacation options available to upper class Midwestern American families in the last decade prior to the advent of automotive vacations. To provide a creditable framework for the storyline and cards selected, the exhibit uses a contemporary publication, **Summer Tours 1914** published by the C. & B. Line.

Background: The C. & B. Line, or Cleveland & Buffalo Transit Co. operated passenger steamships on Lake Erie, providing transportation between those two cities as well as Port Stanley, Ontario, and the Ohio resort of Put-In-Bay on South Bass Island in Lake Erie.

This seems quite straightforward except that the judge preparing for this exhibit is faced with the dilemma that the booklet cited is not available for consultation, which Jay states clearly as part of his synopsis. That's good as I won't waste my time trying to find a copy to look at. That's bad, because what do I look at instead. It is tempting to look at a map of the area served, note the larger ports of call and do some internet research on attractions. If I did this, I might or might not end up looking at the itineraries and attractions which are actually included in the exhibit.

To head off this potential for confusion, the synopsis makes two specific statements. In the section labeled **BALANCE**:

Some destinations, Detroit for example, were not developed in the tour book as tourist destinations, so they are not developed in the exhibit either. The assumption, at least in the case of Detroit, is that it was very similar to Cleveland and Buffalo and a very common destination for busi-

Philadelphia-Great Britain Mails

Purpose and Scope

This exhibit illustrates the evolution of Philadelphia's letter mails to, from, or through Great Britain from colonial times until the General Postal Union. Highlighted are changes in the mode, efficiency and cost to senders and recipients of transatlantic mails. Because Philadelphia was America's largest city for 140 years, its early postal history provides a good summary of the history of Anglo-American postal communication. Some of the key postal events documented are:

- Increased reliability as scheduled sailing packet service became available in 1755.
- Postal impacts of the War of Independence 1775-1783, and the War of 1812-1815.
- Onset of scheduled non-contract service via sailing-ship between Philadelphia and Liverpool in 1822.
- The advent of transatlantic steamship service in the 1850s.
- A "special arrangement" for expediting the inland leg of incoming British packet mails in the 1840s.
- The Inman Line's short-lived scheduled steamship service between Philadelphia and Liverpool in the 1850s.
- The 1854 opening of the Philadelphia Exchange Office for British mails under the 1848 postal convention.
- Rate reductions mandated by the subsequent postal conventions of 1867-1868 and 1869.
- Efficiency and cost advantages of Americans using British open mails for worldwide communication.

Both incoming and outgoing mail is shown, as well as letters for Philadelphia that arrived or departed via other American ports, and those that arrived at Philadelphia for transport to other cities.

Treatment

- Chapters are based on the governmental acts that set postage rates, beginning with the 1710 Act of Queen Anne and ending in 1875 when the General Postal Union treaty took effect.
- Early covers reflect British postal rates until the American revolution began in 1775.
- In the 74 years between the onset of revolution and the 1849 United States-Great Britain postal convention, covers are explained in terms of the changing postal regulations of both countries.
- Within each rate period are shown covers illustrating key events that influenced mail transport and processing.



Figure 3: Newly revised title page for John Barwis's postal history exhibit.

ness travel, for visiting relatives, etc., so not saleable as a vacation Mecca. The exhibit is true to the tour book in this regard. If well known or expected destinations don't appear in the exhibit, it's because they weren't promoted in the tour book.

In the section labeled CARD SELECTION:

Attractions not available to 1914 tourists are not shown in the exhibit. For example, the suspended aero car over the Whirlpool of the Niagara River opened in 1916, so is not shown.

Another potential area of confusion is in the organization – The title page tells me that the exhibit will showcase the 33 tours as they are presented in the book. That's a lot of places to cover in the space allotted. Again, the synopsis provides clarity:

Some destinations were included on several trips, but are only covered once. Montreal, for example was a destination stop on Trips #17, #23, #31 and #32. Such destinations are only covered once in the exhibit. In this case, since Trip #23 was specifically for Montreal, coverage of Montreal was ignored on the other three trips.

Figure 3 shows the title page for John Barwis's Grand Award winning postal history exhibit: *Philadelphia-Great Britain Mails*. The statement of purpose reads:

This exhibit illustrates the evolution of Philadelphia's letter mails to, from, or through Great

Britain from colonial times until the General Postal Union. Highlighted are changes in the mode, efficiency and cost to senders and recipients of transatlantic mails. Because Philadelphia was America's largest city for 140 years, its early postal history provides a good summary of the history of Anglo-American postal communication.

As a judge preparing for this exhibit, I can read the bulleted list of points, and know some of the aspects of this subject that John feels are important, but often a judge's first reaction to ANY exhibit topic that consists of mail between two political/geographic areas is to assume that a study of the rates involved and/or the markings used for the service will not only be important to the development of the exhibit, but also that either makes an excellent organizational method. Since this is not the approach that John took with his exhibit it behooves him to state this quite clearly and at the beginning of his synopsis, which he does quite nicely [my emphasis added]:

Purpose and Scope

This exhibit illustrates the treatment of letter mails between Great Britain and Philadelphia from colonial times until the General Postal Union took effect in 1875. The exhibit is not a treatise on transatlantic rates or Philadelphia postal markings per se, although these elements are discussed. Both incoming and outgoing letters are shown.

The intent is to highlight improvements in the mode and efficiency of mail handling, including both private ship letters and contract mails conveyed under the various U.S.-G.B postal treaties. The covers document the evolution of transatlantic services, culminating in the 1854-1875 operation of Philadelphia's Exchange Office and the advent of GPU.

In addition the synopsis makes clear how the exhibit is organized and also how it is not – both necessary to head off confusion [my emphasis added].

Exhibit Plan

The material is arranged according to the British and American legislative acts that set postal rates. Within each rate period, covers are arranged by usage, not always chronologically. A transport mode (e.g., Falmouth Packets) or a mail-handling procedure (e.g., the special arrangement with the Liverpool Postmaster) will thus appear in more than one rate period.

Although not denoted as chapters, five historical eras are plainly evident both within and overlapping the rate periods:

Pre 1775	Colonial Posts
1775-1792	Congressional and Confederation Posts
1792-1849	Pre U.S.-British Treaty of 1848
1849-1853	1848 treaty, Pre Philadelphia Exchange Office
1854-1875	Philadelphia Exchange Office

General advice relative to development: If your exhibit subject – as stated by your title and subtitle – does not conform to those “natural expectations” I wrote about at the beginning of this column, your synopsis needs to address this point. If you are not sure what “natural expectations” your own topic might have, just ask a few of your fellow exhibitors “Given an exhibit title of XYZ, what would you expect to see?” The answers won't need to be especially detailed to help you in this regard.

Summary: Each of these exhibitors is using his or

her synopsis to answer questions that judges might have and head off potential confusion. So, you might ask, how do I know what questions to answer? Pay close attention to the feedback you get both verbal and written, especially those remarks that are prefaced by: “have you ever considered...”. Sometimes the best way to present these in your synopsis is put them in a section by themselves. Kathy Johnson takes this approach with her exhibit **Ceylon's Economic Evolution from Coffee to Tea: 1836-1910**. The exhibit's purpose is “to trace the economic evolution of Ceylon through postal, fiscal and related materials while providing a focused look at the cancels.” Kathy takes a very straightforward approach to answering some of those pesky questions that might confuse judges by including these items in her synopsis.

What you will not find:

Revenue: Telegraph, Postal Commission, Judicial and are not included in the scope as the focus is on the business revenues. Consular issues followed after this time.

Things you might be looking for:

Wage stamps—not in this era. Tea bags—not in use at this time.

Things you might wonder about:

What happened to the coffee? It was killed by a disease called blister blight (*Hemileia vastatrix*) Did coffee ever come back? Yes, it is planted on a limited basis today.

What is the difference between the tea progression and the Ceylon tea era? These are general categories as follows: “Tea Agricultural Progression” was when the jungle was being cleared and the postal network grew to accommodate. “Ceylon's Tea Era” begins in the mid-1890s as the rail network expanded and the success of Ceylon's tea has exports growing dramatically and branding of Ceylon's tea is shown.

As always I am interested in feedback about this column and am always seeking additional topics that you want to see addressed. ☐



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BRASILIANA 2013

And Issues From the Exhibiting Perspective | Part Two

By James Peter Gough

Special Note:

This is the final of the two parts of this special article by Jamie Gough (over 7,000 words).

For instance, Americans in the Traditional Class tend to put up a few proofs, maybe essays too, along with some stamps and blocks representing the stamps covered in their exhibit—more as an introduction than anything else in a style that is reminiscent of the 1960s to early 1980s.

This ‘introduction’ of sorts may take up half of a frame (sometimes even the whole first frame!). And then the next seven are all postal history usages of those stamps; usually destinations, handstamps, rates, or anything else they’ve been able to acquire. To look Traditional, such exhibitors may also decorate some of the interim pages bearing covers with a few used singles of the stamps to show different shades and plate markings alongside those covers.

But the problem becomes worse for Americans when the exhibits are out of balance with too many covers having 1-cent and 3-cent value items. So out of the remaining seven frames, it is common for U.S. classical exhibits to fill about 3-4 frames of the two lower values—so now we’re halfway through the exhibit and haven’t yet seen a value above 3-cents.

If the exhibit is only a five framer, it is common to see about three of those frames with these lower, common values. Foreign judges see the 1-cent and 3-cent values on cover as common—no matter how pretty the advertising and patriotic covers are.

When Americans do this treatment internationally, they tend not to win the GP’s because the world looks at such exhibits as not adhering to the standards—besides being boring to them. *After all, if you’re going to play the game, you need to know the rules and play by them.*

U.S. exhibits can win Large Golds with American-style Treatment when they include utterly expensive material that blows through the barriers of its poor Treatment. In addition to poor Treatment, such exhibits lose support because they are: loaded with common low-value covers; too many decorative envelopes that don’t actually connect to the exhibit’s topic⁹; and expensive but dull covers.

Many U.S. classical exhibits suffer from what foreigners view as padding. Because of this, such exhib-

its typically lose any support in the voting process for not meeting the basic standards of what a Grand Prix exhibit should look like.

But this problem cannot be solved simply by turning a Traditional exhibit into a Postal History exhibit by eliminating those first eight to 16 pages (first frame) of proofs and stamps. There were several other destination collections (centered on only a few classical or near-classical stamps) of considerable value that did not make it to candidate in Brazil – even though one had been a candidate in Australia.

That former candidate exhibit failed to make it to nomination this time in Brazil, I believe, because it had a limited scope of stamps (4) and a limited period of use. (Wow.... Does that sound familiar for any other exhibits?) Those factors made it challenging in the scope of philatelic importance. And these issues became more of a focus since most of the jury got to see the exhibit for a second time and think about the pros and cons more clearly.

Furthermore, seeing the same stamps on *relatively similar covers* just going to different destinations (with often the same rates because of being in the same global neighborhood) made this a somewhat “ho-hum” but very expensive exhibit. *The exhibit lacked what is now being called “texture”¹⁰ which in turn took away any chance of the exhibit having “Impact.”*

Another destinations exhibit, which was a candidate, fell down on the absence of interesting and unusual destinations. The fact that such interesting destinations don’t exist simply highlighted the exhibit’s lack of global philatelic importance. Ten years ago, that issue (lack of interesting destinations and the lack of texture) would have been ignored being totally offset by the preponderance of utterly classical nature of the material.

But “quantity” is not today’s game in exhibiting

The trend since 2010 (in exhibiting) has been to move away from fawning on expensive exhibits based on only 2-4 stamps, which are then replicated throughout 8 frames with the over-padding. This is

especially the case when many plating varieties are presented which are frequently not visible to the viewer's naked eye and certainly not complete in any sense or logical in their selection.

These types of classical exhibits are now seen as having heavy concentrations of similar, often low-value usages which are frequently not all that exciting to look at, since so many of the usages look alike to the non-specialist. They fail to engage most viewers in anything other than a cursory look.

I made a comment at London 2010 that seems to have energized many members of the international judging corps since then:

"The same exhibit has won London every 10 years for the last 130 years. The only difference every ten years is the owner."

While the material hasn't always been 100% the same (as if sold intact), the statement is essentially true and resonated afterwards with many exhibitors and judges worldwide. In response, a specialist in the field of GB Line Engraved would angrily disagree with my statement by pointing out the different emphasis given by each owner.

But having been to London '70, '80, '90, '00 and '10, it all looked the same to me: eight frames of black and blue stamps with many of the same identical proofs, part sheets and covers. No room for innovation. And I used to collect the material (used in Ireland, though).

Today's focus is more and more on philately's innovative aspects. I use the parallel concept of music. Just like in music with a fixed number of possible notes, in philately there are a fixed number of competitive stamps and covers (particularly the Grand Prix level).

The challenge to song-writers is how to combine musical notes, in new ways, to make new and exciting music. Similarly in philately, are we condemned to repeat the same songs all the time, adhering to predetermined criteria as if caught in a never-ending classical ballet? Or can we come up with new approaches to combine philatelic material (essays, proofs, stamps, blocks, covers, postal stationery, etc.) from different issues, countries and even historical times to create new and exciting philatelic compositions?

Competitive exhibiting, in today's trends, is not aimed at the expert in the field. Presumably, experts do and can meet to share material more personally. Exhibiting is for the non-expert viewer who would like to "see some pretty stuff" and "learn something along the way." This is the result of the last 20 years of evolving exhibit standards.

I am always stunned when I hear the implied rationale that we all need to line up and salute the great

exhibit BECAUSE THE MATERIAL IS EMOTIONALLY EVOCATIVE as being "GREAT"—and then only because it was a country's "FIRST." *I thought we put the rest the concept that the money-wins-all in philatelic exhibiting...*

Lessons From Brasiliana 2013

I am saddened that the great news from Brazil got lost in the post-exhibition blogging: that George Kramer won the Grand Prix d'Honneur because of his outstanding Postal History Treatment (storyline) and selection of American material.

The Kramer exhibit ran on a two-dimensional matrix, making it both **more interesting and more challenging** in both the storyline and the selection of the material. George's exhibit told the:

(1) Development of the U.S. postal service from July 4, 1776 through 1869;

(2) Political history of the USA in the chosen period.

George's material represented some of the finest postal items from famous Americans in that rather large period of just under 100 years. Even though two-tracked, George's exhibit was easy to understand and utterly impressive in originality and selection of choice material, all of which was difficult to assemble.

The Kramer exhibit screamed: IMPACT.

The fact is: what Kramer did will probably never be replicated again. His work showed both genius and persistence—*representing the highest qualities expected of Grand Prix.*

And Kramer did all this despite the fact that the world really does NOT know much about American history...and what foreigners think they know about our history is usually wrong. Foreigners (even those who have lived here at some point) are far less well-informed about the USA than they (or we) think.

In all of my extensive world travels for business and philately, I have never seen our country as despised, resented and distrusted as it is today (if you've been reading Internet blogs and newspapers *only this year*, the reasons don't need to be listed here).

But despite those widely-held feelings around the world, AMERICAN EXHIBITS DID EXCEEDINGLY WELL. Kramer's exhibit—an unabashed tribute to American history -- won against severe headwinds of global bad feelings toward the USA and anything American these days.¹¹

I think this result in an international jury strongly speaks to the fact that philately's culture of fraternity is able to overcome the daily challenges of world political events and moods.

But Kramer needed more than just philatelic fraternity to win. **Remember that exhibiting is con-**

stantly evolving. Kramer's exhibit shows that he is an early-adopter of a whole new approach to exhibiting through his treatment and selection of a wide-range of different but beautiful material (not just rare and expensive: "shock and awe").

Appreciation (among a growing number of judges) for exhibits of the #1 and #2 stamps of many countries is rapidly declining despite the high checkbook status of such exhibits: USA, France, Great Britain, Imperial Germany, Brazil, Denmark, etc. But later issues, where there are many values within the set, are being appreciated for their complexity (such as Drews and Koury) and texture (such as Woo and Kewriga).

Visual IMPACT is critically important. *Where visual impact combines with a checkbook, victory is usually assured (Kramer and Walske).*

Other Observations From Brasiliana 2013

I should note that *the diverse linguistic and diplomatic skills of the American jurors at Brazil helped all American exhibits.* The old joke did not hold up this time: "What do you call someone who only speaks one language? Answer: an American." The difference this time was that the Americans were able to persuade non-native-English-speaking jurors frequently in THEIR native languages.

While that was a help certainly, the story here is that the Latin American, European and Asian jurors were open to change their initial reactions and perceptions. The non-American judges overwhelmingly had enough personal integrity to uphold a clean process.

And this is clearly demonstrated by the number of American Gold and Large Gold medals. But the clincher for the integrity of the Brazil jury is that they even voted for an American to win a GP – against-all-odds of that happening (given the unusual political atmosphere between the USA and most other countries today).

Lessons to Remember

First, philatelic exhibiting is not a math or a science. And it is no longer based (since the 1970s) on the absolute size and value of the collection.

When dealers talk about "value" and "rarity" they usually are way off today's exhibiting standards as they tie these words to their knowledge of "how much it costs." If "cost" were to be the criteria, exhibits should also include a miniaturized photocopy of the cancelled check on the exhibit page next to each item. It would then help the jury if they totaled all of those checks so we wouldn't have to do so on the floor with handheld calculators.

Let's face it...dealers use a criteria radically differ-

ent than that which has evolved in philatelic exhibiting over the last couple of decades.

As an aside to "cost," at Istanbul '95, an American exhibitor had placed the cancelled checks for his purchases in the back of each exhibit page protector. When his exhibit was put up by the Turkish boy scouts, they were far more impressed with the checks, and the amounts on them, than with the stamps and covers.

So the boy scouts mounted the exhibit with the backs of the pages facing outward so that the viewers could see the checks. They thoughtfully fanned out the checks for easier reading of the dollar amounts (using tape to spread out and hold in place the multiple checks representing time payments for single items).¹²

The boy scouts voiced to a Turkish friend of mine that this exhibit was the best on the floor by far! That exhibit was across the aisle from mine and the improper mounting was not corrected for two days.

Exhibiting takes constant change and steely determination along with a sense of marketing savvy. While money does help—getting most expensive exhibits to the range of 90-95—money does not drive the selection of champions because other elements need to be present. The system has been intentionally designed this way over the last 20-30 years.

Multi-million dollar covers do not swing a jury. Rarity is not measured in dollars, pounds or euros. And money-spent does not assure IMPACT – which is the single most important element for someone to win a Grand Prix today.

Personal passion—measured by one's unbalanced commitment of time, effort and resources in seeking one's vision of perfection—is the single greatest contributor to having IMPACT. And that is where today's game is played. ☐

Notes:

⁹Outside the USA, there is very low appreciation for advertising and patriotic covers. Foreigners do not understand why Americans think such decorative features are so germane to the issues being covered by the exhibit.

¹⁰Texture is a term coined by Chris Harman of the United Kingdom and presented at the last Malmö Philatelic Summit. Chris explained it as the ability to capture visual interest through the use of beautiful and diverse material that adds a sense of wonder, intrigue, comprehensiveness and dedicated effort in aggregating material.

¹¹Wow! I think we should be throwing a champagne party at the next StampShow!

¹²There is so much in life that one just cannot make up!

Beyond Philately in Philatelic Exhibits

By Jim Graue



Philatelic exhibiting is a continuing evolutionary process. By its very nature, it invites creativity. A philatelist is free to choose what and how to collect, and there is equal freedom in expressing that choice in an exhibit. In exhibiting, the treatment of the chosen subject is the key challenge: how to present and develop it in a well balanced comprehensive progression that conveys to the viewer its essentials, its importance, and even its excitement with sharpness and clarity. The intent of any exhibit is to present the subject as viewer friendly: clear, easy to follow and understand, attractive and enticing.

Those collectors that choose to engage in exhibiting find new horizons in their hobby that were never dreamed of in the early stages of collecting. Knowledge (learning) becomes an increasingly higher priority, challenging acquisition as the most exciting and fruitful aspect of engagement in the hobby. Responding to the “why” and “how” questions challenge the collector-exhibitor to provide substantive, meaningful and correct responses, and to integrate them into their exhibits with succinctness and clarity that enlightens the viewer.

All of this said, it is imperative in creating an exhibit to always bear in mind, and therefore within the exhibit, the foundation principle: the objective is a philatelic exhibit. It is imperative that this focus not be lost, lest the philatelic exhibit be seen as or actually becomes something else.

Breakthrough

One of the major evolutions – or revolutions – in philatelic exhibiting has been the expansion and acceptance of new “classes” of exhibits that opened the way for the inclusion of non-philatelic items within a philatelic exhibit. Another is the acceptance of non-philatelic exhibits in philatelic exhibitions, in the interest of being “more inclusive.” Looking back, the path that brought us here is clear to see.

Philatelic exhibiting was once “pure” in that only philatelic material was acceptable in an exhibit, and exhibits were almost exclusively “classic traditional” in approach and content, which made that “purity” natural.



The advent and evolution of postal history changed the game. The focus shifted to “routes, rates, means and markings” and away from stamps, a point strongly expressed by the statement that “an adhesive is just another marking to a postal historian; to a stamp collector it is a fetish object.” (Taos Philatelic Rendezvous, September 2011). In particular, a postal history focus on the development and expansion of routes virtually mandates the inclusion of maps in the exhibit. Maps, obviously non-philatelic per se, were seen and accepted as directly related supporting collateral items essential to making the exhibit clear, quickly and easily seen, and readily understood. The absolute bar on non-philatelic content in a philatelic exhibit was lifted! But the real key was the under-

Winter 2014 • The Philatelic Exhibitor • 19

standing that the collateral item supported the role and significance of the philatelic item that it accompanied.

Aerophilately – the development and operations of the transport of mail by air – was a branch of postal history that earned recognition as a separate area in the increasingly broad expanse of philately. Since aerophilately is inseparable from “means” by definition, it demands attention to the technological development and progress of aviation: range, speed, reliability and capacity, the capabilities of the “means.” The clarity, understanding and appreciation that maps brought to “routes” in postal history exhibits was largely achieved by aircraft photographs illustrating “means” in aerophilatelic exhibits. Again, directly related supporting collateral items that made viewing with clear understanding infinitely easier. The acceptance of photographs in philatelic exhibits of any kind was a far more difficult hurdle than maps, but the undeniable clarity and understanding they give to “means” made their eventual acceptance inevitable.

Two aspects of postal history – routes and means – opened the way for the inclusion of (non-philatelic) supporting collateral items in philatelic exhibiting because they were demonstrably superior in making specific points within the exhibit clear, quickly seen and easily understood.

Supporting the Philatelic Item

Before proceeding further, it is appropriate to pause here to bring this discussion into context, to consider exactly what was happening and why. The first steps in accepting non-philatelic items as just described was really just simple implementation of “a picture is worth a thousand words.” The achieved objective was enhancement of clarity pursuant to easy understanding. The essential point for this acceptance of collateral items is their directly related support of the displayed philatelic item in its exhibit subject development role. It is a simple concept: the collateral item is directly related to and supporting the philatelic item displayed. The philatelic item is the focal point, the superior item on the page and in the advancement of exhibit development. The collateral item is subservient, there simply to assist by quickly and clearly conveying the role of the philatelic item in the context and progression of the exhibit subject.

The emphasis on the role of the collateral as supporting the philatelic material is intentional. That allowance for collateral items, however, opened a floodgate where included collateral items soon began taking on a life of their own. Almost unnoticed at first, non-philatelic items were given lead roles in the

exhibit subject development rather than subservient and supporting roles to the philatelic items displayed.

When non-philatelic items become a focus point, it marks a departure from the limited role they are intended and allowed to have in a philatelic exhibit. It is a philatelic exhibit, not an exhibit of everything one might see as related to the subject. The relationship of the collateral item must be directly to and in support of the role and significance of the displayed philatelic item, not to the exhibit subject directly. This is not to say that non-philatelic items cannot take that direct primary role, but when they do it is a departure from philately. The exhibit becomes something else, outside the arena of philatelic exhibiting.

Display Class

In the interest of becoming “more inclusive” in philatelic exhibitions, affirmative action was taken by the acceptance of exhibits inclusive of a wide and diverse range of non-philatelic items that related to and illustrated the subject directly. The creation was the “Display Class.” What had been collateral now became primary. The range and diversity of non-philatelic items assumed equal, or even superior, standing with the range and diversity of the philatelic items used to convey the subject.

Encouraged exhibitors quickly broadened the range of the permissible within philatelic exhibiting, so some means of control was deemed necessary to arguably validate the assertion that the exhibit was still primarily philatelic in character. The first imposed control was on the actual count of non-philatelic items included, which was not to exceed one-third of the total items displayed. The inclusion of numerous large non-philatelic pieces literally overwhelmed the relatively tiny stamps in exhibits, so the “control” was quickly modified to the simple requirement that the “overall exhibit” had to be seen as philatelic rather than an assemblage of anything and everything that related in some way to the subject.

The major casualty in philatelic exhibiting brought on by the creation of the Display Class was the Thematic Class. Historically, the Thematic Class was an outgrowth of “topical” collecting, the collecting of stamps by their design subject. Thematic collecting/exhibiting took topicals far beyond the varieties of the simple stamp design subject. Thematics undertook a showing of everything about the chosen subject, making the demand for thorough subject knowledge arguably more important than the philatelic knowledge and diversity used to show it. The rigid constant in thematics, however, was the requirement that everything displayed be purely philatelic. No collateral items were allowed, period. This constrained the the-

matic exhibitor by disallowing the inclusion of any non-philatelic item, regardless of any consideration of how it might enhance the clarity and understanding of the exhibit subject.

The Display Class removed the thematic restraints and the majority of thematic collectors exited to take up the more inclusive and liberal provisions of the Display Class. The thematic purists who adamantly resisted opening the way for including any collateral items apparently were foresighted enough to see that the philatelic character of their exhibits would suffer substantially if not fatally under the wave of non-philatelic material. They were right in that respect, but the strict exclusion of any collateral items within a thematic was a denial of the will of the majority.

“Collateral” Becomes Primary

The pursuit of inclusiveness has now opened the way to “philatelic” exhibits utilizing non-philatelic items in primary roles. This is, indeed, a departure from the traditional requirement for purely philatelic content. The limited acceptance of collateral items strictly in directly related support of displayed philatelic items unquestionably enhanced the clarity, understanding and importance of the exhibits where they were utilized in that support role. So far, so good.

But it was not enough. If a little is good, more must be better, so now we have exhibits, and have created classes for them, that rest as firmly, if not more so, on non-philatelic items as they do on philatelic items. The philatelic foundation in philatelic exhibiting has been compromised, probably irrevocably.

The question that now comes before us is: what are the qualitative and quantitative limits to the inclusion of non-philatelic elements in a philatelic exhibit? A strong case can be made that the role of non-philatelic items must be limited to those that directly relate to and support the specific associated displayed philatelic items. No non-philatelic item can take a primary role or any role at all that is directly subject related rather than related to and supportive of the associated philatelic item displayed. Anything more compromises the basic character and principle of the philatelic exhibit. This strict view, however, is unlikely to find great reception at this point in time.

New Non-Philatelic Intrusions

The diversion away from philately in philatelic exhibiting may be seen as desired “inclusiveness” but in reality it is simply a departure from philatelic exhibiting to subject exhibiting. The most recent incursions, both of which have received positive commentary within the philatelic community as either “a philatelic appreciation for electronics” or a natural addition

that allows access to additional (subject) information through new technologies. Lets look at these more closely.

The potentially most pervasive of these electronic technologies is the inclusion of the QR (“quick response”) code within the exhibit. This is a means by which a viewer armed with a “smart phone” or other magical electronic device can access further subject information from the internet. The exhibitor controls the substance of the QR-accessed program, and actually could give it exclusively philatelic focus, but that does not appear to be the intent of the majority. Aside from the fact that smart phones and tablets, while very popular, are far from universal, a major departure is made away from philately to a reference dwelling on the subject and, with rare exception, no reference to philately in any form or way.

We began by wishing to create a philatelic exhibit and if that is the true intent, it is imperative to maintain exclusive focus there. If a viewer becomes enchanted with the subject rather than the displayed philately, let them access an internet search engine or an encyclopedia. We need not be party to that pursuit. Our focus is philately, not a broad based general reference on the subject.

The other recent “creative” addition to a purportedly philatelic exhibit is the provision of a video program on the subject of a Display Class exhibit. How far from philately can we get? Videos on the subject have absolutely nothing to do with philately, so what place can they rightfully have in a philatelic exhibition? None. Might the video be interesting? Yes, certainly, on the subject, but it is light years away from philately, so it has no place in a philatelic exhibition.

Conclusion

The liberalization of “philatelic” exhibiting in the interest of “being more inclusive” has gone too far out of bounds. It is time to refocus and return to the principles of philately and postal history. Exhibits which assign “collateral” items primary roles should be redirected into the Display Class or a variation of it where this treatment is integral to it.

There is no rational reason to compromise the principles of philatelic exhibits. Philatelic exhibitions should be exhibitions of philately. Other exhibits that some may see as “associated” with or “closely related” to philately – Display Class, Picture Postcard Class – stand apart today, and rightfully so. “Philatelic” exhibits that are diluted by the inclusion of non-philatelic items in primary roles need to join the “associated” group. ☐

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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.

Youth Champion of Champions

By Vesma Grinfelds

Report

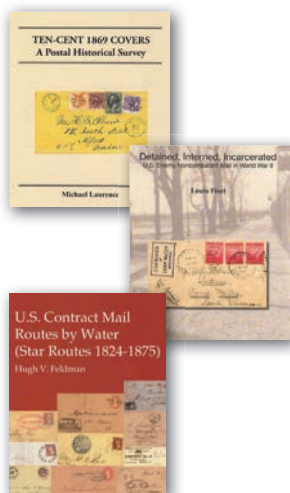
The AAPE Youth Champion of Champions will be taking place at Minnesota Stamp Expo, July 18-20, 2014. At the Championship, the exhibitors vie for the title of Grand Champion, as well as a wide array of cash prizes donated by various individuals and societies to encourage them to continue accumulating material and improving their exhibiting skills. So far, 11 youth have qualified for the Championship for the current year. It is hoped that an additional two will qualify at the last two remaining WSP events before the 2013-2014 seasons comes to an end! News about the winners from this year's competition will appear in the Summer edition of *The Philatelic Exhibitor*. If you would like further information on this special program sponsored by the AAPE, contact me at: vesmag@gmail.com.

The following have qualified to date:

- "The Chinese Zodiac" by Mia Fillion (WESTPEX 2013)
- "U.S. Domestic Rates for First Class Surface Postal and Post Cards Between 1873 and Today" by Annika Fillion (Philatelic Show 2013)
- "Cats" by Nina Richards (ORAPEX 2013)
- "What A Princess Wants" by Alexandra Fillion (NTSS 2013)
- "Evolution of Aviation" by Alexander Brown (Royal 2013 Royale)
- "The Universe" by Darren Corapcioglu (StampShow 2013)
- "National Parks 5 Cent Stamp 1934" by Haley Oswald (Omaha Stamp Show 2013)
- "Building a Nation...One State at a Time" by Adam Mangold (INDYPEX 2013)
- "Eagles and U.S. Mail" by Emma Grabowski (Minnesota Stamp Show 2013)
- "Flying Machines & Communications" by Ian Gazdacko (ARIPEX 2014)
- "Alternate Forms of Energy in India" by Anubhav Jaiswal (AMERISTAMP EXPO 2014)



AAPE Members! Take 20% off these prices on Collectors Club of Chicago publications!



- **Chicago's Mail** An anthology of postal history articles focusing upon the community's growth, its interests, and its attitudes by Harvey M. Karlen **\$39.95**
- **Canada's Registered Mail, 1802-1909** by H. W. Harrison, G. Arfken and Dr. K. G. Scringour **\$80.00**
- **The Hungarian Hyperinflation of 1945-1946**—Postage rates and postal history of history's most Impressive Inflation period. by Robert B. Morgan **\$50.00**
- **First Perforated U.S. Issue, 1857** by Jon Rose **\$37.50**
- **U.S. Contract Mail Routes by Water, Star Routes 1824-1875** by Hugh V. Feldman **\$75.00**
- **TEN-CENT 1869 Covers, A Postal History Survey** by Michael Laurence **\$75.00**
- **Detained, Interned, Incarcerated U.S. Noncombatant Internee Mail in World War II** by Louis Fiset **\$65.00**

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Winter 2014 • The Philatelic Exhibitor • 23



Arthur H. Groten, M.D.

Brasiliana 2013



Figure 2.

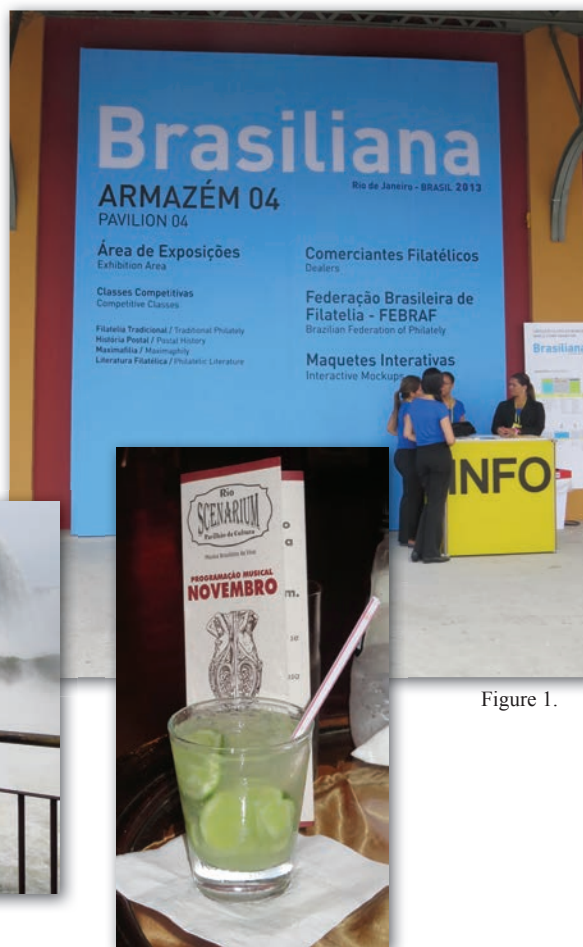


Figure 1.

The show in Rio last November is the first FIP international exhibition I had attended since Washington 2006. To say that it was different is an understatement.

The previous internationals I attended in Canada, the U.S and Britain were all vibrant with an endless number of lectures, workshops, society meetings and so forth as well as plenty of activities for non-collecting spouses. Such was not the case in Brazil. There were the FIP seminars on the various classes of exhibiting. On the positive side, there were two daily sessions aimed at children, a welcome sign. The venue (Figure 1), while enormous but very poorly lit so that many exhibits required a flashlight to view. It was located downtown while the show hotels were 10-14 kms. from it on the other side of the city requiring road transport through the entire city during rush hour. There were only 25 or so dealers instead of the usual 150+ which offered little incentive for the collector to attend unless he or she was actually competing. The banquet was 4 kms. from other show hotels. It was easy enough to get there but virtually impossible, at 11 pm, to get a taxi for the return trip. Had I not been an intrepid New Yorker I'd probably still be waiting. The actual meal was not served until

10:30 PM because all the awards were presented and speeches made first.

I mention all of this not to cast aspersions but to suggest that future shows be more user-friendly. Granted, each country has its own style, but certain amenities and attractions of an International exhibition should be met.

All that said, Marge and I had a lovely time, first going to the famous Iguassu Falls (Figure 2) where I was surprised to find a statue dedicated to the famous Brazilian pioneer airman, Alberto Santos-Dumont for whom a small airport in Rio is named. In Rio we found a marvelous guide to take us around the city into the nooks and crannies we never would have found ourselves. I started a new "collection": photos of interesting mailboxes. Marge even joined me in perusing the exhibits where we met a number of old friends and made some new ones. We shared the great pleasure of sitting with George and Barbara Kramer when he won his Grand Prix International.

Rio is a city of marvelous restaurants but our best discovery was their national drink, the caipirinha, a mixture of Brazilian cachaca, brown sugar and lime. (See photo) Now THAT made the trip additionally worthwhile! The recipe may be found online. ☺

Highlights • Board of Directors Meeting AmeriStamp Expo, Little Rock • Feb. 14, 2014



President: Nothing to report other than what is covered in later agenda

Treasurer: David McNamee reported that AAPE costs were higher than previous year, but Board committed to purposely invest in an expanded *TPE*.

Secretary: Liz Hisey reported that membership is up over 820, but this does not include those who have not yet renewed. Still having problems with members not advising their change of address.

Advertising: Don David Price reported that advertising is going well. Now have several National shows advertising in *TPE*. Philatelic Foundation has renewed as well as DelCampe.

Editor: Randy Neil reported latest issue was largest ever. Getting some lively action in the "Letters to the Editor." More advertisers more pages.

Youth Director: MSNE to be venue for CofC Youth 2014. Ten youths have qualified for CofC, possibility of two or three more.

Webmaster: No report.

Publicity: Ed Andrews. President thanked Ed for getting material into national publications and noted nice review of new *TPE* in Mekeels.

More Publicity: Ed Fisher. President thanked Ed for his work in getting material into show programs.

Feedback Service: Jerry Miller. Written report. Service is being well utilized.

Title Page and Synopsis Feedback: Guy Dillaway. More utilization of service would benefit members.

Meetings Director: Denise Stotts reported that board members covered most of the AAPE Open Forums at WSP shows. She has noticed that there have been lower numbers of new members at the forums.

Team Competition: Tony Dewey. Four teams took part this year.

Diamond/Ruby Awards: Ron Leshner. No report.

Old Business:

- **By-Laws.** Comments from 3 board members, John and J David Fine to work on them.
- **Need another pamphlet.** Proposed subject "Security Aspects of Showing Exhibits". Volunteers needed. Also need to update and reprint "Getting Started". Also need to review an old pamphlet by Randy Neil on developing an exhibit for those who have just begun.
- **Electronic *TPE*.** No report.
- **AAPE and Social Media.** Take off the table for the present.
- **Status of *TPE* Index.** Thomas Johnson, working on 2011, hoping to have five-year index on website and available as an on demand hard copy document.

New Business:

- Hennig Award – 2014 awardee has been chosen and kept secret until award is presented. Committee working on finding a site where award can be presented in person.
- Herdenberg Award – for service to AAPE, awarded to Don David Price.
- Neil Award – Best 2013 article in *TPE*, to Rich Drews for "Literature Publications and Judging"
- Jennings Award – for best article by a new author in *TPE* during 2013, to David Piercy "The Power of Change in Transforming Exhibiting Style"



Not For Judges Only

By David McNamee

When Change Does Not Matter

There are puzzles to be solved in the philatelic exhibiting world. Here are three scenarios likely to be familiar to everyone.

Scenario one: During a discussion at the frames after the formal feedback session, the judge says to the exhibitor that he ought to have a particular item or items: _____ (fill in the blank). The same is said less frequently at the formal feedback session, but nevertheless, it is said there as well. What to do?

Scenario two: The exhibitor has been trying for a better medal (or a higher gold to shoot for the Grand). As good fortune would have it, the exhibitor has found a dozen really nice pieces for the exhibit in question, and weaker pieces have been discarded in favor of the new finds, all properly written up. The jury results are in, and the exhibit is awarded the same medal as before. What happened?

Scenario three: In the synopsis, the exhibitor pointed out the new pieces added since the last showing, but the medal results are the same. Now the exhibitor is really at a loss of what to do, and a sneaking suspicion creeps in that the judges are all incompetents, so why the heck continue to exhibit my beauties to an obtuse and uncaring crowd? [Check out some of the Letters to the Editor – these thoughts are not uncommon.]

In scenario one, if this discussion is not handled with some skill and common sense, it leads to scenario two – the addition of the missing items or upgrading the items already shown. If such a conversation starts, the exhibitor needs to explore the comment in depth. Will the changes of material make a difference in medal level? Or is it that the judge believes that the exhibit would be enhanced, but without any assurance that it will make a difference? A discussion should ensue at the frames to clarify the essential question: what is it that must be done to have this exhibit rated higher?

The addition of new pieces may have little or no effect on the medal level, unless the exhibit suffers from significant condition and rarity issues (30% of the total weight). There could be issues with the previous choice of items that make up the treatment, but in all the cases which I have heard so far, it is a swap

of a better item for a suitable but less nifty item. By exploring the suggestion in depth, the conversation likely will begin to zero in on issues of knowledge and treatment. Perhaps the exhibit can be upgraded without investing in any new material.

Failing to explore the comment in depth, or receiving such a comment on the UEEF without the benefit of conversation, the exhibitor likely will focus on acquiring the items identified by the judge to bring the medal level up. This is likely to bring about scenario two.

In scenario two, the exhibitor has acquired new items to upgrade the exhibit, either at the suggestion of a judge, or perhaps just a belief that better stuff = better medals. Treatment is not changed, but the write-up is altered to fit the new items into the exhibit in place of, or in addition to, existing items. The medals are announced, and the exhibit fared no better than the previous outing. The exhibitor gets the UEEF back with no mention of the upgrades made to the exhibit.

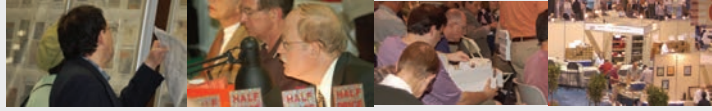
The exhibitor's belief is that the judges did not give appropriate weight to these new items, so the next time the exhibit is shown, the exhibitor will make certain that the judges see these items for what they are by going into some detail in the synopsis, complete with frame and page numbers. This sets the stage for scenario three.

The third scenario is the same as the second, except now the exhibitor has announced the upgrades in the synopsis, and the exhibitor naturally forms an expectation that a different result will be achieved. In the second scenario, the exhibitor believes the judge will notice the addition of nifty items and reward the exhibitor, but perhaps the judge overlooked them. In the third scenario, the now wary exhibitor uses a cudgel (synopsis) to make the point of the changes made.

But unless and until the exhibitor arranges to have a thorough conversation in depth with a judge (or the AAPE Feedback Service), changing a few items in the exhibit may not matter. Frustration, especially for a new exhibitor, could cause them to exit exhibiting altogether. ☹

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



THE PLYMOUTH SHOW 2014 • Westland, Michigan April 26-27, 2014

The Plymouth Show, a World Series of Philately 2-day show sponsored by the West Suburban Stamp Club of Plymouth, MI, invites all exhibitors, including youth exhibitors, to enter its 45th annual exhibition (31st as a qualifying WSP show). The show is now in its third year in its great new location, the Hellenic Cultural Center, 36375 Joy Road, Westland, MI, with free parking, air conditioning, carpeted floors, professionally catered refreshments and banquet (on site), a 40-dealer bourse, specialty society meetings (inquire about your society meeting at our show in the future), and a youth program. Exhibit set-up is Friday, April 25, 5-9 pm, and the show is open Saturday, April 26 10am-5:30pm and Sunday the 27th from 10am-4pm, followed immediately by exhibit take-down.

Entry prospectus and forms may be found on the show's website: <http://plymouthshow.com>, or contact exhibit chairman Harry Winter via e-mail: harwin@umich.edu, phone: 734 761-5859, or in writing: Plymouth Show, WSSC, PO Box 700049, Plymouth, MI 48170.

Our headquarters hotel, The Comfort Inn - Plymouth, located just off I-275 at Ann Arbor Road, near the Plymouth-Westland border, is about 2 miles from the show site. A special, very reasonable show rate is available, and we will have a hospitality room Friday evening after set-up, and Saturday evening after the banquet.

WESTPEX 2014 • April 25-27, 2014 • San Francisco, California

At the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, CA, just a mile south of the San Francisco International Airport. This World Series of Philately exhibition will offer 300 frames of exhibits, including participation by the Canal Zone Study Group, Rossica Society of Russian Philately and the Colombia Panama Philatelic Study Group.

The shows bourse includes 75 dealers in stamps, postal history and stationery along with a four-day auction by Schuyler Rumsey Auctions of San Francisco. Numerous specialty societies, clubs, and study groups will hold more than fifty meetings and seminars during the three-day event. On Sunday April 27th a Boy Scout Merit Badge program is scheduled.

A pre-show event at the hotel on Wednesday April 23, 2014 will feature the Collectors Club of San Francisco dinner meeting and they will be hosting Cheryl Ganz, curator of the National Postal Museum whose talk is titled "Zeppelin Mail." The American Philatelic Society in conjunction with WESTPEX, Inc. will conduct a special pre-show course "On the Road" titled "Collecting Western U.S. Postal History," led by a team of eight expert instructors and moderated by Fred Gregory on April 23-24.

The exhibitor's prospectus and entry forms are available from Ross Towle, 400 Clayton Street, San Francisco, CA 94117 or at www.westpex.org.

PHILATELIC SHOW 2014 • May 2-4, 2014 • Boxborough, MA

The Northeastern Federation of Stamps Clubs will present Philatelic Show, its annual national bourse and exhibit (an APS World Series of Philately Show) at the Boxborough Woods Holiday Inn, located at the junction of I-495 and Route 111 (Exit 28) in Boxborough, Mass., approximately 25 miles northwest of Boston, with 70 dealers plus over 240 exhibit frames available. Costs for multi-frames are \$10 per frame for adults, \$5 for youth, \$25 for single frame exhibits. An exhibit prospectus can be downloaded online from www.philatelicshow.org or from Guy Dillaway, Exhibits Chair, P.O. Box 181, Weston, MA 02493. A special reduced hotel rate is available—see show web-site for details. Questions to Jeff Shapiro, Show Chair, P.O. Box 3211, Fayville, MA 01745 or coverlover@gmail.com.

Rocky Mountain Stamp Show May 16-18, 2014 • Denver, Colorado

The RMSS, a World Series of Philately show sponsored by a consortium of Colorado stamp clubs is celebrating its 65th annual show

is seeking exhibitors for its show. We welcome the United Postal Stationery Society (UPSS), the Postal History Society and SOSSI (Scouts on Stamps). Nearly 300 frames of exhibits along with 35+ dealers. Entry prospectus and forms may be found at website: www.rockymountainstampshow.com or request information from Exhibits Chairman, RMSS, PO Box 371373, Denver CO 80237-1373. Additional information about the show, the show location, room availability and more can be found on our website.

This year's show is being held at Crowne Plaza Hotel, Denver International Airport, 15500 E. 40th Ave., Denver, Co 80239 which offer free parking, spacious exhibition facilities. Special show hotel rates are available. Free shuttle service is available between the airport and the show. Our location is readily accessible from major Interstates and from Denver International Airport.

Additional information from our President, Steve McGill, Steve.mcgill@comcast.net, 303-594-7029.

NOJEX 2014 - MAY 30-June 1, 2014 Empire Meadowlands Hotel & Suites • Secaucus, New Jersey

This World Series of Philately Show will host the annual meetings of the United States Stamp Society, the Society for Czechoslovak Philately and the New Jersey Postal History Society. Please make note that this will be the weekend after the Memorial Day weekend.

In addition to multi-frame exhibits, the show will also include a one-frame competition and youth exhibits. The multi-frame Grand Award winner will be eligible to compete in the APS Champion of Champions Competition to be held in Hartford, Conn., in August, 2014, while the single frame Grand Award winner will be eligible to compete in the Single Frame C of C at the AmeriStamp Expo in January of 2015. The Exhibit Prospectus and Application are available from Exhibits Chair Glenn Spies, P.O. Box 1740, Bayonne, NJ 07002, by e-mail to glsp@verizon.net or by visiting the NOJEX website at www.nojex.org. The banquet reservation form is also available on the website. Keep in mind that NOJEX is the only Champion of Champions qualifying show in the tri-state (NJ-NY-CT) area. Also, exhibiting at NOJEX will give you the opportunity to qualify your exhibit for the next U.S. international show, New York 2016, which is fast approaching. The bourse will be home to more than 40 dealers offering a full range of philatelic material.

Both the show and the banquet are on-site at the host hotel, which also offers free parking. The hotel is offering a special rate of \$135 per night for a single and \$145 for a double. To obtain this room rate contact the hotel at (201) 348-6900 and request the special NOJEX rate or make your reservations online directly from the NOJEX website. You will automatically receive the special NOJEX room rate.

Be sure to check the NOJEX website at www.nojex.org to get additional information about the show as it becomes available.

MINNESOTA STAMP EXPO Minneapolis, Minnesota July 18-20, 2014

The exhibitor's prospectus and entry forms are now available for Minnesota Stamp Expo 2014 to be held at the Crystal Community Center in suburban Minneapolis, Minn., a beautiful suburban location with plenty of free parking. The show is a World of Philately event. 200 sixteen page frames of exhibit space are available. Exhibitors from all of the APS classes and divisions are welcome to compete. Youth exhibits are especially welcomed, and there is no charge for the first three frames of an exhibit by a youth exhibitor. Adult exhibits are \$10.00 per frame, with a minimum exhibit fee of \$20.00.

All WSP rules apply to the show, including the use of five APS accredited judges, five levels of medals, plus grand, reserve grand and numerous special awards. Exhibit prospectus is available from: Todd Ronnei, 9251 Amsden Way, Eden Prairie, MN 55347, by email from: tronnei@gmail.com. Additional information on the show is available from bnorberg@gvstamps.com.

Ask Odenweller

Robert P. Odenweller



Decisions for the Championship Class

Two different exhibitors have written asking about their concerns regarding the Championship Class and New York 2016. The first of them wants to avoid getting pushed into the class, and he is not alone in this. Some exhibitors prefer to keep their exhibits “alive” in the competitive world, but qualifying for the Championship Class can stop that.

Many will not be familiar with the rules, which are covered in Article 9 of the “GREX” (General Regulations of the FIP for Exhibitions). A short version is as follows:

Any exhibit that receives a FIP large gold medal (or higher, such as a grand prix) in any three different years within a ten year span will be moved to the Championship Class starting January 1 of the year after that third qualifying year. Note that an exhibit may win more than one large gold in a single year, and that such medals count only for that one year of the three needed to qualify. The FIP Board prepares a list of qualified exhibits at the end of each year.

Once qualified for the Championship Class, the exhibitor may compete in up to five of the next ten years, starting with the first year after qualifying. Again, multiple shows in a given calendar year count as only one of those five years.

Unlike other exhibits, if a Championship Class exhibit applies to a show, it must be accepted.

Once eligible for the Championship Class, an exhibit may not be shown in any other class. Also, any material that is in a Championship Class exhibit may not be used in another exhibit until five years after eligibility has expired, and then only up to 10% of the philatelic items may be used in a substantially different exhibit.

Eligibility may end in one of three ways:

- The exhibit may win the Grand Prix d’Honneur;
- The exhibit may have used up its five years of eligibility;

•Ten years have passed since the exhibit was qualified, whether shown or not.

Staying Alive

Now to the questions. One exhibitor showed in Washington 2006 and again at London 2010, and wants to keep his exhibit “alive” for future exhibiting rather than undergoing the restrictions of the Championship Class. He wondered if he could show in NY2016 without being forced into the Championship Class, and the answer is yes. That’s because 2006 is “year one,” and the tenth year would be 2015. More than a few exhibitors follow the practice of showing only twice in a “rolling” ten years, to keep eligibility for the full eight frames. Be aware that showing only once in ten years, such as only in 2006 and then for 2016, could mean the need to requalify for 2016, or it might be reduced to five frames.

Augmenting the Exhibit

The other question regarded a currently qualified Championship Class exhibit. The exhibitor has other exhibits that have material that could boost its chances for the Grand Prix, but they are in some of his other large gold medal level exhibits, which he would like to keep active. The answer is a choice. If he transfers those pieces to the CC exhibit, they may not be used in another exhibit (Article 9.5), even though they were once part of those exhibits. Unless the exhibit is seen as a strong contender for the Grand Prix and it is worth “sacrificing” the large gold medal capabilities of his other exhibits, he should, in my opinion, leave all alone.

And finally there is some good news for Championship Class exhibitors. The extra frame fee or surcharge, levied in recent years to participants, has given a significant extra cost to participate. Some observers have viewed it as a move that limits the participants to the “serious” contenders, but that was not its intention. The recent FIP Board meeting in Rio voted to reduce the fee by half. That might encourage a few more to exhibit. ☐

The AAPE Award for the Best Title Page

The American Association of Philatelic Exhibitors Best Title Page award began appearing at all World Series of Philately and Canadian stamp exhibitions at ARIPEX in Tucson, Arizona, in January 2011. The Best Title Page Award is open to any medal level. It is being sponsored by an anonymous donor who feels strongly that there is room for improvement on all levels. The purpose of the Award is to encourage exhibitors to meet the CANEJ judging principles relating to the Universal Exhibit Evaluation Form, and also to educate other exhibitors and visitors as to what constitutes an effective title page. A rather beautiful award and ribbon are offered. Further information, contact: Denise Stotts, Awards Chair, P.O. Box 690042, Houston, TX 77269-0042.

Whats The Point of Judging?



By Richard Drews

Communication. As judges we evaluate exhibits, then reward and encourage exhibitors. To do this well, both judges and exhibitors need to communicate clearly and accurately. The Uniform Exhibit Evaluation Form (UEEF) is designed to help judges evaluate exhibits, arrive at appropriate medal levels and give useful feedback. The form is divided into 4 sections: Treatment (including the title page) and Importance (20% + 10%), Knowledge and Research (25% + 10%), Rarity and Condition (20% + 10%) and Presentation (5%).

We don't report points in the U. S. but the percentages are the same as the F.I.P. points. For about 25 years we judged traditional and postal history exhibits without points but used points for thematic, youth, single frame and other classes as they were created and nurtured. The system was chaotic with 8 different score sheets, a platinum medal and up to 2 bonus points for single frame exhibits and no standard method of giving feedback to the exhibitor. When an exhibit had to be transferred to a different division or class the judges had to hunt for the appropriate score sheet for judging the exhibit.

The UEEF is now a uniform standard for judging, but it is not always consistently applied and fails totally when only a medal is reported to the exhibitor with little or no written feedback. Some judges even refuse to write constructive feedback or just dash off a few useless, illegible words. If we adopt points, the problem could become worse. If we report our points with full a breakdown, a lazy judge has a readymade excuse: "Work on the areas where you lost the most points." Points can create an unfounded expectation of precision. They are only as reliable as the judges who award them.

We must also realize that the four sections (seven subsections) of the UEEF are artificial divisions that in practice impact the other sections. If we are to adopt points we need to explore how they can be employed to assess the strengths and weaknesses of an exhibit using the four sections of the UEEF. Then we need to understand how the points arrived at while evaluating the seven subsections, when totaled, can be reasonably converted into a medal level.

When judging with or without points we first read the title page to understand what the exhibitor is attempting to achieve. We then try to understand how the exhibit plan is organized and how well the exhibitor follows the plan (treatment). We rank it in the context of world, regional, national or thematic philately (importance). We then proceed through the exhibit to see how well the material is used to advance the story line of the exhibit, how well it is described (knowledge) and what original and secondary research is demonstrated (research).

The items in the exhibit are then evaluated for difficulty of acquisition (rarity) and state of preservation and eye appeal related to what exists (condition). We then step back for an overall appraisal of the aesthetic appeal (presentation). If we are not using points we balance the strengths and weaknesses in our minds and come up with a medal level. If we are using points we assign a numerical evaluation to each of the 7 subsections, total the points given to each subsection and translate the total into a medal level.

In effect we are awarding medal levels to each subsection and using the points that correspond to those subsection medal levels to arrive at a total for the final medal level.

Many judges use points at WSP shows for their convenience but just report the medal level. The following grid relates the points assigned to the 7 subsections to an equivalent medal level. In totaling the points we are then averaging the weighted medal level assigned to each of the seven subsections. Beneath the grid are ranges of total points that correspond to strong, typical and weak medal scores.

With this grid neither the points nor the medal level come first. If you are regularly judging with points and you look at an exhibit and think it has gold medal material, then the points that go into condition and rarity must add up to between 85% and 100% of the 35 available points. I have just broken each section down to a range of points for each aspect of an exhibit. Points can give a false sense of exactitude, but the grid is meant as a simple reality check. When we have a maximum of 10 points for impor-

Medal	Gold	Vermeil	Silver	SilverBrnz	Bronze	Certificate
Point Range	85-100	75-84	65-74	60-64	55-59	0-54
Category Importance						
10	9-10	8	7	6	5-6	0-5
Treatment						
20	17-20	15-16	13-14	12	11	0-10
Knowledge						
25	21-25	19-20	16-18	15	14	0-13
Research						
10	9-10	8	7	6	6	0-5
Condition						
10	9-10	8	7	6	6	0-5
Rarity						
20	17-20	15-16	13-14	12	11	0-10
Presentation						
5	5	4	4	3	3	0-2
	G+ 95-100	V+ 83-84	S+ 73-74	S/B+ 64	B+ 59	
	G 88-94	V 77-82	S 67-72	S/B 61- 63	B 56-58	
	G- 85-87	V- 75-76	S- 65-66	S/B- 60	B- 55	

Figure 1.

415 total exhibits, no youth or literature	Total	Percent	Expected
Red scores, one below next medal, 4 or 9	8	1.93%	20%
Orange scores, two below next medal, 3 or 8	90	21.69%	20%
Purple scores, two above medal, 2 or 7	81	19.52%	20%
Blue scores, one above medal, 1 or 6	74	17.83%	20%
Green scores minimum for medal, 0 or 5	162	39.04%	20%
	415	100.00%	

Figure 2.

	T & I	K & R	R & C	Pres.	
Total Points	922	1171	938	151	3183
Average Score	25.611	32.528	26.056	4.1944	88.4
% of Available Points	0.8537	0.9294	0.8685	0.8389	88.4

Figure 3.

tance, as long as someone comes up with something worth studying, they have to receive a minimum of 6 points. For treatment of a one frame exhibit where the subject should encompass 8 frames, I can't see taking off more than 7 points for that "fault". If the subject could be part of a larger exhibit but need not be, I just look to see if it has been well defined in a philatelically defensible manner to restrict it to one frame.

If someone gives a point score of 6 for condition, they need to know that they are saying the material is so tatty, that on the average it is almost not worth showing. The grid is an attempt to create an understanding of how medal levels and points need to parallel each other in evaluating each aspect of an exhibit. A single exhibit could have minor subject that is rated 7 out of 10 (**silver** for importance), excellent treatment for 18 out of 20 (**gold** medal treatment), very good skill in identifying and using material properly in the exhibit, but not exceptional knowledge for 19 out of 25 (**vermeil** for knowledge), no claims of original research in a relatively unstudied field and only a few references noted for 6 out of 10 (**silver bronze** for research), reasonable but unexceptional condition based on the subject but with a couple of tatty items for 7 out of 10 (silver for condition), few claims to difficulty of acquisition and no census data upon which to base numerical rarity statements for 12 out of 20 (silver bronze for rarity) and excellent presentation for 5 out of 5 (**gold** for presentation).

This totals to 74, just one point shy of vermeil.

It should immediately trigger a mental comparison with all the other silvers and vermeils and cause the judge to check his or her points, especially the 12 out of 20 for rarity. If the knowledge shown in the exhibit was strong enough to make that portion score 19 out of 25, perhaps the exhibitor underplayed the difficulty of acquisition or the judge was being a little harsh. A similar check should be made on any exhibit that just points to the bottom of a medal range.

The spreadsheet is a tool to check and calibrate the feel of the exhibit against a numerical assessment. The first time we had score sheets to point the philatelic truck exhibit we assiduously applied the points and arrived at a solid vermeil. We were slightly surprised that we had scored it that high, went back and looked carefully and decided the exhibit was better than we had expected and the points had not led us astray. Using points takes practice and takes a bit more time until you get comfortable with them. This grid is just my reality check tool. It is also useful in double checking exhibits that were not pointed and have a 3-2 split in the jury. Going back to the frames and pointing the exhibit will often result in an agreement on points that settles the discussion.

The danger in using points is that exhibitors may regard points as an absolute. They are not. They are just somewhat objective representations of a subjective process. Even certificates of authenticity from expert groups are only opinions. An exhibit that varies between vermeil and silver may just as easily point out as 74, 76, 75 and 73 with 4 different juries. The F. I. P. resists giving full point breakdowns and

	T & I	K & R	R & C	Pres.	
Total Points	802	1005	840	132	2779
Average Score	25.063	31.406	26.25	4.125	86.8
% of Available Points	0.8354	0.8973	0.875	0.825	86.8

Figure 4.

	T & I	K & R	R & C	Pres.	
Total Points	2133	2724	2190	345	7392
Average Score	25.393	32.429	26.071	4.1071	88
% of Available Points	0.8464	0.9265	0.869	0.8214	88

Figure 5.

detailed feedback to the exhibitors. You only receive the 4 section totals, not the 7 subsection scores, making it harder to see where the judges deducted points. The F. I. P has 7 levels of awards which start at large gold (95-100) and go down in 5 point increments. They have virtually done away with point totals that end in a 4 or a 9. At the F.I.P. show in Rio (November of 2013) the last digit of the final scores demonstrated a clear aversion to any point total that is one below the next medal level. The evidence is shown in Figure 2.

In forcing the totals up to the next medal level (a score ending in 0 or 5) or down to 2 points below the next medal level (a score ending in 3 or 8) the integrity of the section and subsection scores are, by necessity, compromised.

The most obvious place where F.I.P. judges could adjust the points is in Presentation, but if done here, it begins by starting with 4 out of 5. In several communications with Bob Odenweller, who headed up the traditional committee and was instrumental in developing the point system, the 5 points for presentation was intended to be automatic in the absence of seriously unattractive exhibits. This is the analysis of the scores by the 4 sections we use, since the F.I.P.

As U.S. judges we need to be concerned about being far more open in reporting all 7 subsection scores and in giving valid reasons for deducting points and specific suggestions for improving the exhibit. One of the earliest lessons I learned when apprenticing to judge over 30 years ago was that if all a judge had to say was about a minor presentation issue, it was wise to say nothing at all. Better to remain silent and be thought a fool than to speak up and remove all doubt. We must be aware of what each point subtotal means and avoid arriving at completely indefensible point breakdowns.

One simple example leaps to mind and should suffice. In Rio the incomprehensible score in Figure 6 was posted.

This 1847 exhibit is universally acknowledged to represent the greatest assemblage of material from the first U.S. issue that has ever been formed. It contains the finest condition and the highest degree of rarity and yet the only two points deducted were for rarity and condition.

A score of 98 that took away one point for Treatment and one point for Research could have been defended. A deduction of two points for Rarity and Condition is unthinkable, but it happened.

		United States:								
Gross, William	USA	The 1847 Issue"	30	35	28	5	98	LG	SP, GPIC	

Figure 6.

does not normally divulge the subsection scores to the exhibitors. These are from Traditional (Americas), Class 2 B (Figure 3).

The F.I.P. judges were harsher on Presentation than on any section where you actually have to know something about what you are judging. A similar pattern of averaging close to 4 out of 5 for presentation holds for Traditional (Europe), Class 2 C (Figure 4).

And the pattern holds for Postal History (Europe) Class 3 C (Figure 5).

All the raw data came from the Brasiliana 2013 website if anyone wishes to do their own analysis.

Our challenge, if we decide to use points on a national level, is to realize that either every point matters or points don't matter at all. Every time a point score is recorded, that score tells a story about the exhibit and the jury.

If we, as judges, record scores that add up to a desired medal level or point total, without concern for what the individual scores say, we reveal our own incompetence or intellectual dishonesty. A detailed training program for judges is required and substantive written feedback will be necessary on all UEEFs. ☹

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Philatelic Exhibitor 02/14

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C.G.



Stamp Show Administration

By Tim Bartshe

Filling those exhibit frames...

We always seem to come back to exhibits; maybe because we are the Association of Philatelic Exhibitors, but mainly because there seems to be issues with many shows over filling frames not only for maximum effect but in order to fill them to meet the minimum requirements for WSP designation. How can this be?

With so many exhibitors that are members why should we be having this problem? (Yes, it could be that almost 5,000 frames are required each year including the APS shows.) Once again let's revisit a few possible measures to alleviate this.

The main source of exhibits comes from visiting societies at our shows. That works fine if you have an active society that has an individual within the organization coordinating the exhibit side of the society. That doesn't always work and the exhibits chair needs to take matters into their own hands by reviewing the palmares for all the most recent shows on the WSP website and personally inviting each exhibitor that shows the specialty whether they are members or not.

This is useful particularly if the society is a general category one and not a specialized group of countries or single entity. One can get the mailing addresses of members of the APS by requesting them as well as requesting the same from the AAPE. Certain procedures are necessary to maintain privacy but it can be done. What does a show have to lose except for time and maybe postage? This is better than calling in markers from friends all the time.

What if you don't have a society or societies meeting at your show? Well, invent a reason to come. Whether it may be a theme like World War II or a maritime mail or continental (think Central America or Africa), again the palmares are wonderful areas to mine for exhibitors that may be interested in coming or showing if there is something special at the show to get them interested. The program and/or activities chair may help in creating talks, seminars and even field trips to areas of interest, like a special exhibit at a museum.

What if you hold a party and no one comes? Well, they won't if you don't invite them; think of it as a pot luck dinner, BYOF or BYOB.

34 • The Philatelic Exhibitor • Winter 2014

Ameristamp Expo finished this last week as I write and while it was a very nice venue and show in general, attendance and exhibits were somewhat down. During the show as happens at the APS winter and fall show, a judges roundtable was held where various judges and interested parties show up and discuss the pronouncements and goings on of the most recent CANEJ meeting by the chairman (presently David McNamee our treasurer), as well as other ideas.

One comment that came up was based on erroneous facts about picture post card exhibits and the limitations of same; if a show could encourage 15 exhibits of PPC to make their frame count, good for them. There are no limitations to any class or division within the General Class except for the One Frame Class which does have a maximum at present (more on that at a later date). A single exhibitor is allowed to submit up to two one frame and two multi-frame exhibits for a total of 22 frames maximum, restricted only by the show committee and frame availability.

Remember that once you have made your minimum of required competitive frames, what you do with the rest is up to you. If you want to have a special group of ephemera exhibits or anything else that may be or may not be judged, the only thing stopping you is yourself. There are no specific restrictions as to how you fill the rest of your space if it is not judged.

Another idea was discussed about a new special non-competitive "class" being created, but there is no need to wait for such a thing and you can fill frames now with what ever you want to show, honest; read the MOPJ chapter 33 on rules for shows.

Now get out there and start thinking outside the box. Just as exhibitors are evolving to what they put into the frames for judges to ponder, show committees must also be creative in getting competitive and non-competitive exhibits to show off. ☺

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Endeavoring Adventures of the Newfoundland 1898 Queen Victoria First Revenue Issue Documents

by John M. (Big Doc) Walsh

And a fine adventure it is turning out to be. A bit of background. Legal documents by common observation and generally from obvious common sense are usually much larger than a #8 or #10 envelope. Our size approaches and even exceeds 8.5 inches x 14 inches. We are usually referred to as legal size. Often times we do measure 11 inches x 18 inches and larger (huge is mentioned beneath observers breath).

Yes, you can find us at that comfortable and handleable size of 5 inch x 8 inch; but you will look long and hard to find me because I am usually a birth certificate or a death certificate. So now that my size has been presented let me start us on our journey into philatelic exhibiting madness!

I made my magnificent appearance in 2006. I didn't exactly fill to the brim all that white space inside my real estate area because in actual terminology I was 4 sheets wide by 3 sheets high to the frame, not to the wind! But I mostly filled the frame with different size pages with just some white areas in between each vertical sheet.

I was dressed up and I made sure no large white area of mine was showing. Why so? Because judges are always known to pounce on such a faux pas.

Well, talk about the oohing and aahing that took place in front of me! It seemed as though I had stepped into a wonderful netherworld portal. I was talked about, fawned over and just enjoyed. Bliss, I thought, I have reached it. Then came that much anticipated 'judge's informational critique.'

Heaven help me, because no one else seemed to step forth. The words they used to talk about me! "Why are you so big? Why not fold yourself into that

easily handled letter size? Couldn't you expose your stamps instead of photocopying them?" Just so you, dear reader, know, I did tell them the reasons none of that could occur. They also told me that I had too many frames. Talk about Beelzebub on a pogo stick.

I was devastated even though I went home with gold between my pages.

So I told myself I can do better. I moved heaven and earth to get those inside embedded stamps to the forefront. Bending, prodding and using an axe were of no use.

They seemed to say "we'll stay where we's to till yea comes to where we's at". I looked at the page I was exposing for all to look upon. No reason to hide it or make it smaller because on it was all that information thoughtfully provided that would enable the not so knowledgeable reader to understand my *raison d'être*.

And in those boilerplate areas I could place reduced copies of those now dreaded nonmovable embedded stamps.

Reducing the frame quantities without throwing out the baby was somewhat of a challenge, but I did it. Not one of my mates was discarded. We just got closer together and didn't fight.

Again I exposed myself to another try into the wilderness.

Heaven help me if they didn't come after me again with a vengeance. What with so big, white space showing, yadda. yadda. However, they forgot that I had reduced myself.

Instead they told me I was now too full of myself. Where is a feather when you need to beat sense into somebody! ☹️

Caught on Film...



Imagination is wonderful. A perfect adjunct—and highly relevant—addition to Scott Ward's *U.S. Parcel Post 1913-1926* exhibit is this early package scale. Photo from St. Louis Stamp Expo 2014.

Exhibiting Excise Tax History



By
Ron
Lesher

Figures 1a and 1b
(at far right).



In the past year I have begun exhibiting a one frame exhibit that I have described as a fiscal history exhibit. The exhibit is a study of the little known and appreciated taxation of 3.2 wine, a product that hit the markets quickly after May 1, 1933 and disappeared just as quickly when National Prohibition ended on December 5, 1933. One of the judges commented that the exhibit was a cancellation study and should more directly acknowledge so (in the synopsis?).

Taxes can be logically divided into two broad categories: (1) excise taxes imposed on consumable products, such as tobacco and alcohol and (2) taxes imposed on financial transactions, such as sales of real property, mortgages, sale of stocks, and agreements to sell a given commodity for an agreed upon price at some future date, to name just a few. The exhibit described above belongs to the excise tax category.

Short of a special exhibit frame that permits three dimensional objects, it is not possible to show how the stamps to pay the tax on 3.2 wine were used, as they were required to be placed upon individual bottles (Figure 1). One rate was used throughout the brief period when this unusual beverage was marketed, so of necessity a tax history of these special stamps must focus on the cancellations on the stamps. The underlying story of this brief period is that both well established vineyards and some opportunistic producers leaped at the opportunity to satisfy the needs of what they thought was an eager, thirsty public. But, alas, the beverage never caught on with the public. But that does not mean that the subject is short of interest. Some producers marketed their beverage in several bottle sizes.

The Joseph Triner firm of Chicago marketed 4, 12, 13, and 29 ounce bottles; the opposite extreme is Mission Dry Corporation, which marketed only 12



Figure 2.

ounce bottles. The latter Mission Dry Corporation was one of the first permit holders in May, 1933, but by the beginning of September they turned in their permit and sought more profitable ventures.

Let's turn to the beer stamps and what might be included in a tax history of beer. I cannot recall an exhibit that focused on the beer tax history. They have been treated very traditionally, starting with pre-production material and they are showing us all the great and scarce denominations and even some of the scarce provisional overprints that were at the time of tax rate changes.

The exhibits were visually appealing, an easy challenge as U.S. beer stamps are large and, prior to 1909, are bicolored. But if you lean toward telling the story of taxation, one cannot ignore the Brewer's Permits (Figure 2). Many beer stamp collectors might say, "What are they?" Or if they know that there were three designs used from 1872 until 1918, these same collectors do not seem to know their purpose. These stamps were applied to barrels of beer shipped from a brewery free of tax to a bonded warehouse in another city.

The brewers in upstate New York used these stamps on their ales and beers to ship to New York City for their consumption there at a later time. Only when they left the bonded warehouse to be consumed in a tavern did the beer tax have to be paid. The deferment of the tax payment until the beer was actually sold for consumption was a very important part of the brewery business and an important element in the details of collecting the taxes on beer. I would think that any exhibit of the history of the beer tax would require examples of the Brewer's Permits.

The reason why many beer stamp collectors and exhibitors have ignored these stamps surely is that they are not currently listed in Scott's Specialized Catalogue of U.S. Stamps & Covers. Their lack of catalog listing is no excuse for omitting them from an exhibit of the history of taxing beer.

Consider the Series of 1891 Export Fermented Liquor Stamp (Figure 3). This stamp was in use for about twenty years and was used for shipments of beer being exported with no need to pay the domestic tax and then later applying for a drawback for the taxes. It was an efficiency that was introduced to



Figure 3.



Figure 4.

eliminate government paper work in refunding the domestic taxes that were required to be paid when beer left the brewery.

Breweries also benefitted from having to tie up their capital in payment of taxes and then waiting for the government to refund them. This is another example of a stamp that needs to be present in an exhibit of the history of the taxation of beer. And apart from its scarcity, I again suspect that most collectors/exhibitors have never included these stamps is that they have not been given catalog recognition in the Scott's Specialized Catalogue of U.S. Stamps & Covers.

All the examples of the taxation of beer that I have shown so far were used in the nineteenth and early twentieth century. There was another development that is evidenced in some beer stamps first issued in 1911. From that time stamps were issued to document the payment of the tax on beer shipped from the breweries in bottles for retail sale; the stamps are denominated 5, 10, and 25 gallons. I do not know just when breweries started marketing bottled beer, but it is certainly prior to 1900. How did the government

account for the taxes collected prior to the issuing of stamps denominated 5, 10, and 25 gallons in 1911?

Frankly, I do not know. The surviving examples suggest that the centers were cut out of the stamps and left with the breweries. The remaining portion of the stamps were stapled to government forms. To the best of my knowledge, none of these government forms with attached stamps (with centers removed) are in collector hands. Likely they were destroyed after the records were audited.

The center cutout in Figure 4 is of a one barrel stamp (not the 5, 10 or 25 gallon described above!) doubly surcharged—raising the tax collected to \$6.00 and used to document the collection of the tax on bottled beer. Collectors have tended to shun these cutouts, especially when a complete stamp is available. Exhibitors in my experience usually would not include this in an exhibit, because it is an incomplete stamp. But in an exhibit of the history of the beer tax, I think these cutouts demand their inclusion to show how the taxes were collected on bottled beer.

What else might be included in such tax history exhibits will need to wait for the next issue.

Announcing: An International-Level Exhibition at 2014's National Postage Stamp Show

Publishers of
The **American**
Stamp Dealer
& **Collector**

100 Year Anniversary

American Stamp Dealers
Association, Inc.

1914-2014

We have just received word of a rather glittering new addition to the schedule of national-level philatelic exhibitions in 2014. It's the year that the venerable ASDA will celebrate the 100th anniversary of its founding—capping off the observance with a brand new (and impressive) venue for their 66th Annual fall New York City show. In addition to an imaginative array of philatelic activities and events, they have announced the following...

The American Stamp Dealers Association, Inc. (ASDA), which celebrates its centenary in 2014, will host a giant exhibition hall of competitive exhibits at its **100th Anniversary National Postage Stamp Show** to be held October 23 to 26 at the New York Hilton, 1335 Avenue of the Americas.

The purpose of the competition will be to provide exhibitors with a trial run with international rules prior to the New York 2016 International Exhibition and to give exhibitors an opportunity to improve their exhibits for that show.

Judging will be undertaken by experienced, F.I.P.-qualified judges providing extensive feedback in both personal one-on-one encounters and seminar formats. The internationally recognized point system will be used for judging.

Medals based on the international standards will be awarded and two Grand Awards will be given. A National Grand Award will be given for the "Best United States and Related Areas" exhibit and an

International Grand Award will be given for the best exhibit on a worldwide (non-U.S.) subject. Each of these two grand awards will consist of a 1914 \$20 gold piece appropriately mounted—commemorating the year of the ASDA's founding. Four reserve grand awards, each comprising a 1914 \$10 gold piece, will also be awarded. These reserve grand awards will be sponsored by *The American Stamp Dealer & Collector* Magazine.

The application forms, a list of judges, frame fees and further details will be announced shortly. The number of frames is limited to approximately 300 sides.

For details, please contact:

Stanley M. Piller
P.O. Box 559
Alamo, CA 94507
stmpdlr@aol.com

Colin Fraser
P.O. Box 335
Woodstock, NY 12498
Fraserstamps@cs.com



Have you recruited a new member recently?

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

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 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.aape.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 \$20.00 (\$35.00 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.



Our AAPEs of the MONTH

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

October 2013: John M. Walsh, our member in St. John's, Newfoundland, who is spearheading a project, working with Vesma Grinfelds, and Larry Fillion, to gather and put on the AAPE website the exhibits of as many youth exhibitors as are willing to participate.

November 2013: David Piercey, Judging Chairman of the Royal Philatelic Society of Canada, who not only wrote an excellent article in the last issue of *TPE*, but did a "Let's Talk Exhibiting" article in *RPSC's Canadian Philatelist*, in which he pitched AAPE to all of RPSC's members. A very nice way to spread the word about exhibiting to those who haven't as yet tried it.

December 2013: Ed Andrews, who has been doing regular press releases for us. Our editor informs us that Ed is especially efficient in putting the word out.

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The Philatelic Exhibiting Craft

By Tony Wawrukiewicz



The Effectiveness of the Uniform Exhibit Evaluation Form and its Effect on Judging

As an introduction to this column, let me say that I have been exhibiting seriously since 1989 and I was accredited as a judge in 1997. During this period of time it has been my pleasure to see a marked improvement in both the quality of the judging and the willingness to consider a wider range of exhibit types and to judge them by newer and more flexible criteria.

For instance, it is my opinion that the introduction of the Uniform Exhibit Evaluation Form is an invaluable addition to the judging and exhibiting process. It is my belief that if it is filled out effectively, the UEEF functions as a resource that allows the judges to communicate to the exhibitor how to improve his or her exhibit.

However, I still see some issues concerning the UEEF and to some extent how this document affects contemporary judging. What now follows represents my opinion and only mine about these issues.

Over the years I have been frustrated because I believe that some of the criteria listed on this form are either incorrect, incomplete or placed in the wrong location. By changing them as I now indicate, in ways that I believe do not change the inherent content of the form, I find that I'm better able to fill out the UEEF and thus make it easier for me to make the comments that will help the exhibitor.

All of the changes are in the Title and Treatment section. First, I add the word plan to the Title Page line because I expect to see this in an exhibit as (a) an outline of the exhibit's organization on the Title Page and (b) a tool to develop the running headings in the exhibit that aid in following the development of the exhibit.

Second, I remove relevance from this section and place it in Philatelic/General Knowledge section, where, as I suggested in a prior column, it belongs because where it is presently causes double-dinging (for me) as relevance is de facto already in the Philatelic/General Knowledge section.

Third, I make two changes in the Importance line. I remove the word completeness because it already is present in the Treatment line, and I add the phrase exhibit importance since this important concept, although present in the Manual of Philatelic Judging, is not found in the present UEEF.

With these changes, I find the UEEF even more

useful as I, as a judge, fill it out and make my, I hope effective, suggestions available to the exhibitor.

Now, another issue with the UEEF. Unfortunately, in my discussion with a number of exhibitors, it appears that occasionally the comments of the responding judges in the UEEF are not helpful.

This is frustrating to me and exhibitors affected by this failing because it is my opinion that if one is the first respondent, one should always be able to give helpful advice to an exhibitor as regards to improving their exhibit, especially if the medal level is below a gold. After all, aren't there supposed to be good reasons why an exhibit did not achieve a gold medal? For that matter, I'm always able to make what I hope are helpful suggestions for even a gold medal exhibit, if I'm the first respondent.

Another factor concerning the adequacy of the UEEF is whether it is legible. Isn't it the responsibility of the chief judge to make sure that (a) the UEEF contains useful information, and (b) is readable? It is a fact that this important task is not always performed by our chief judges.

Concerning this responsibility of the chief judge – where there is a show such as Stampshow or Westpex, where the UEEF-checking task may be onerous, couldn't the chief delegate some of this responsibility to one or more of the other judges he trusts to do this?

In conclusion, it is my opinion that the UEEF is a valuable document if (a) it is clearly written, and (b) it contains legible, useful information. ☐

Your Viewpoint?

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. Do it today!

News From Our Nominating Committee

The Nominating Committee for the upcoming General Elections for AAPE has found volunteers for each of the positions up for election. The general membership may nominate or volunteer to stand for any of these positions by simply submitting their name to Tim Bartshe, chair of the committee prior to deadline of the Fall Issue of *TPE* at timbartshe@aol.com.

The persons for the positions are:

President	Patricia Stilwell Walker
Vice-President	Elizabeth Hisey
Secretary	Mike Ley
Treasurer	Dr. Ed Andrews
Directors at Large	Dr. Mark Banchik



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:

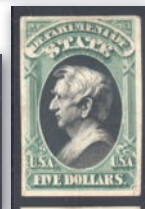
January 2014: Dr. Everett L. Parker, who gave us six column inches of space for a very positive review of *TPE* in his Feb. 7, 2014 "This Week in Literature" column in *Mekeel's and Stamps*.

February 2014: Liz Hisey, our hard-working Secretary, who has done that job for eight years; keeping the membership list up to date, providing mailing labels, mailing out samples, dealing with returned copies, setting up and taking notes at Board meetings, etc. She will be leaving the job next year as she is running for Vice President of AAPE.

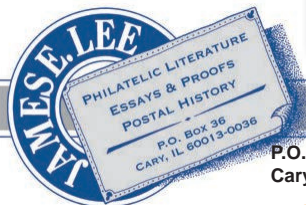
March 2014: Tim Bartshe, our immediate Past President, who chaired the Nominating Committee for our 2015-2016 officers. See above.

NOTE: We also thank our advertisers for what we sincerely hope are mutually beneficial ads in *TPE*, and we hope that our members will patronize them and mention that their ads are noticed.

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Quarterly Membership Report
 Liz Hisey, Secretary

MEMBERSHIP STATUS AS OF MARCH 10, 2014

U.S. MEMBERSHIP		FOREIGN MEMBERSHIP	
ACTIVE AND PAID UP	732	ACTIVE AND PAID UP	115
LIFE MEMBERS	78	FOREIGN LIFE MEMBERS	12
2013 NEW MEMBERS Jan-March	7	NEW FOREIGN MEMBERS	1
		TOTAL MEMBERSHIP	847

Welcome to new members: October-December 2013

Heinz Wagner, Rio Rancho, NM
 Robert Pildes, Evanston, IL
 Kris McIntosh, Forth Worth, TX
 David Wallman, Lincoln, NE

Nasser Bin Abudllatif Alskerka, Dubai
 Timothy O'Conner, Boston, MA
 Francis Ferguson, Plymouth, FL

Five letters were written to recipients to congratulate and 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.

The AAPE database has been updated as changes of addresses have been received.

An important part of your membership are the four issues of *The Philatelic Exhibitor*. If you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing permit does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$2.02 for each returned copy.

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

Respectfully submitted,
 Liz Hisey
 AAPE Secretary



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Cavendish's London Manager

Ben Palmer, the renowned philatelic expert and author, has been appointed Manager of the Cavendish Gallery in London with effect from 1st Jan. 2014. Ben has extensive experience as a full-time philatelic describer; he has authored the definitive works on Pre-UPU Overseas Mail of Victoria (2009) and the Sydney Views on Cover (2013) along with numerous philatelic research articles. Ben has 6 International Gold Medals, and has served as a National Philatelic Judge and Commissioner for several years. His collecting interests currently include the NSW 1888/9 Commemorative Issues (from Proofs/Essays to major multiples) and NSW Postal Rates 1850-1912.



Please email ben@cavendish-auctions.com

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Glen Ellyn, Illinois 60138-2142
jhmnap@aol.com

Director of Publicity

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

AAPE Youth Championship Director

Vesma Grinfelds
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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

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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.

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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.

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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!

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