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Journal of the American Association  
of Philatelic Exhibitors  
Volume 28 • No. 3 • Whole No. 111  
Third Quarter 2014



# The Philatelic EXHIBITOR

**LITERATURE COMPETITIONS**  
An urge to "Get on board!" as  
a brand new era in this form of  
philatelic exhibiting begins.  
See "ViewPoint" page 5

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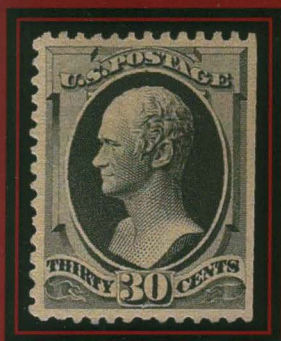
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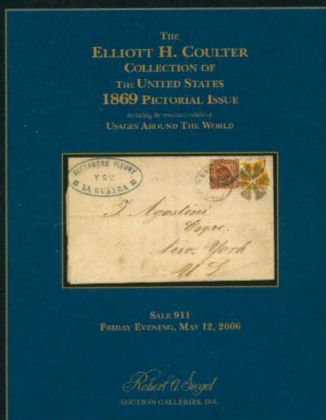
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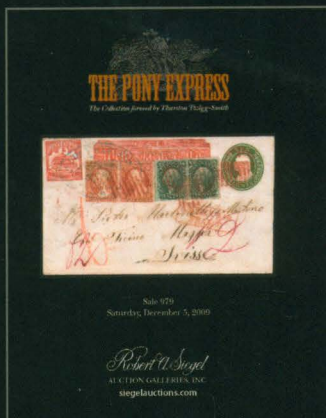


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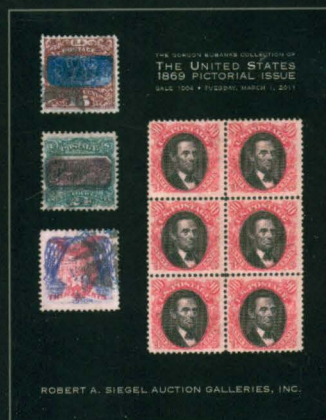
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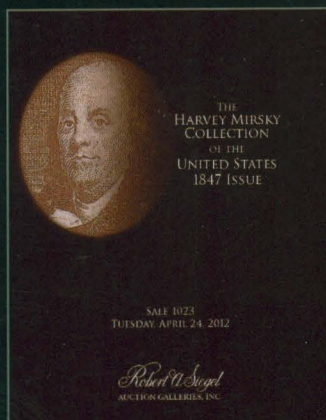
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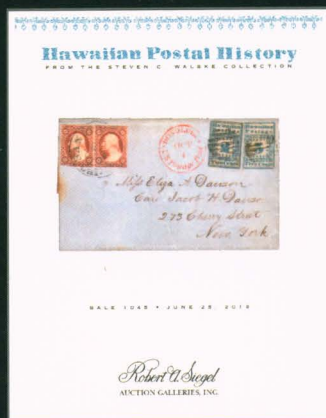
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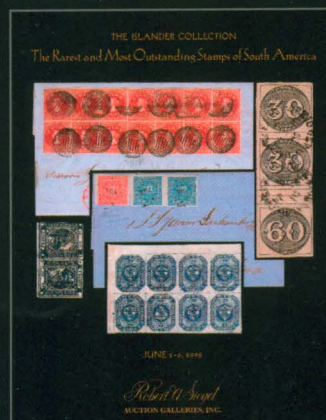
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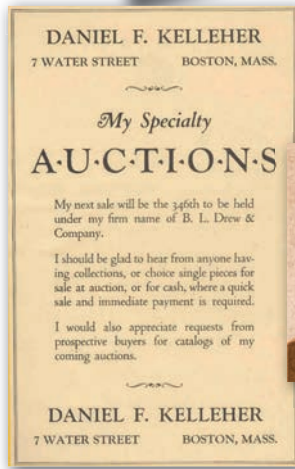
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"God bless you and your team!"  
**Alan O'Hern**  
California

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**Steven Gray**  
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# The Philatelic EXHIBITOR



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**On Our Cover:** The competitive philatelic literature section at NAPEX, where the entries are prominently displayed with regular philatelic exhibits. Photo: RN

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# Forward Motion



It's not a rumor anymore. **David McNamee**, chairman of the APS Committee for the Accreditation of National Exhibitions and Judges, has appointed a committee, headed by **Ed Andrews** (at left, above) to revise and publish (by 2016) a new edition of the *Manual of Philatelic Judging*. Input will be sought from the active exhibiting public for common sense ideas, solutions and positive revisions. One of the great innovations in recent years, for instance, has been the new policy of juries meeting exhibitors at the frames (as above, OKPEX 2012). One might hope for similar positive developments in the future.

## The evolution of the "entry-level" single-frame exhibit

*Now considered a generally difficult form of exhibit to master, it wasn't always that way.*

Single frame exhibits have been a part of this hobby's competitive process dating back to the early part of the last century. Mostly, in the earliest days, they were a category of exhibiting that offered a chance for a collector to get his/her feet wet as an exhibitor. Sometimes, of course, they rose to the highest level of specialization, such as in the Collectors Club of New York's one-frame competitions that date back decades.

But in the early 1990s, the APS decided to accredit single frame exhibits into their own special category—originally intending it to be a place where fledgling exhibitors could test the waters and develop their interest in competitive exhibiting. One may remember APS boards of directors discussing the category in this vein.



But something happened on the way to the unveiling of this form of exhibit in the first AmeriStamp Expo developed and sponsored by the Kansas City Collectors Club in 1993 (the latter, by the way, ended up "donating" the show title to the APS). Suddenly, though, one-framers had a platinum medal level and the approved judging criteria had become rather too sophisticated for the "entry-level" exhibitor.

Of course, the preceding is water under the bridge. But we have a question: Do you, as an exhibitor or judge, consider the recently-developed Display Class to now be the pre-eminent category for the fledgling exhibitor?...or do we now need a brand new kind of category for same? What's ***your*** opinion??

### We thank Gordon Eubanks

Your editor challenged our readership in our previous issue of *TPE* to step up and write for this journal a piece on the various types of paper stock that would be useful to exhibitors. As you can see from our letters to the editor pages, our recent Champion of Champions winner, Gordon Eubanks, stepped right up and did exactly that for us. Gordon has set a wonderful example! Hundreds of you might consider chiming in with thoughts and articles on various subject matter. What's on your mind?

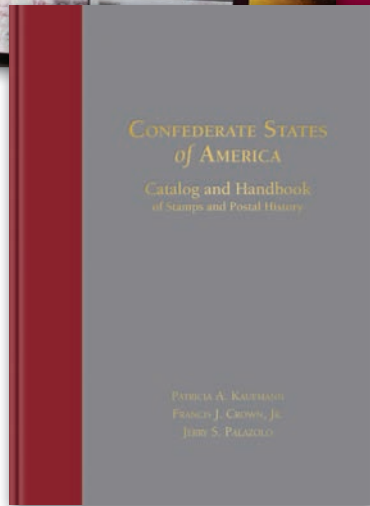
### Birth, Rebirth AND....

It's quite encouraging to see the work being done by a well-conceived group to develop a first rate new accredited national exhibition in Seattle—and to see the possibility that Kansas City may resurrect MIDAPHIL in several years. The latter are two more pieces of evidence that stamp shows are alive and healthy. Might one or both of those shows also consider installing new philatelic literature competitions in their events? Both shows are west of the Mississippi—where no such competition now exists. How 'bout it?

### Riverside makes sense

A sizable number of exhibitors cheered when the APS decided to return to Riverside, California, for another AmeriStamp Expo. This, of course, is an example of something the APS might consider doing more of—and that is, scheduling their shows in cities where there is a previous record of success. Places like Richmond, Virginia, Grand Rapids, Michigan (hooray...they're going back there!), Chicago, Illinois, and Hartford! All venues with reasonable prices and demographics that make sense, philatelically.





Randy L. Neil  
Editor  
neilmedia1@sbcglobal.net

## ViewPoint

Philatelic literature competitions help spur our hobby's researchers and writers to continue producing excellent publications of all kinds—not to mention honoring those whose work is especially important.

There is hardly a philatelic exhibitor in the world—nor an accredited judge, whether nationally or internationally accredited—who isn't concerned with the literature of our hobby. It's impossible to prepare fine philatelic exhibits without it, and quite unrealistic to think that any judge can ignore it when preparing to evaluate exhibits at a forthcoming show. Our literature is at the very heart of what we do as serious participants in our hobby.

Simultaneously, our national philatelic literature competitions here in the United States are the focal point for how we enhance and improve the quality and integrity of our books, journals, magazines and other printed and online matter. Each year, it's hard to count the number of such matter that is published for us. And yet, we have watched as philatelic literature competitions have dwindled down to only three important such events each year—the competitions at the American Philatelic Society's annual Stamp Show, CHICAGOPEX and NAPEX.

All three of these events are of the highest order. Well managed with good participation on the part of many authors and publishers. And yet, there are numerous of the latter who do not participate in them. In some ways (perhaps even many ways) we've seen the general

interest and enthusiasm for philatelic literature competitions wane in the past quarter century. Numerous such competitions have fallen by the wayside and, with the advent of new ways of publishing, our literature and periodicals have taken on new formats and imaginative new methods of dissemination. Concurrently, the judging rules for literature competitions have, for a long time, needed revision and updating. Personally, I'd love to see the criteria for judging periodicals take on a new kind of outlook.

Our readers have seen serious articles on this subject appear in these pages—most notably by Richard Drews and John Hotchner. There is new blood coursing through the veins of our literature community—new judging criteria is being developed and new energy is being devoted to giving greater importance to this side of our “sport.”

But can we, perhaps, issue a new challenge? For instance, an open letter...

"Dear Stamp Show Committees:

"Three well-run philatelic literature competitions in this country are not enough. We need more competitions—especially west of the Mississippi! They're not hard to set up and manage—but the benefit to the hobby is immense. Won't you consider starting one?"

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## From Your President



**John M. Hotchner**  
jmhstamp@verizon.net

### Appointments

I am pleased to announce that Liz Hisey is our Coordinator for AAPE activities at New York 2016. Beginning with the next issue, she will be previewing what the AAPE will be doing at the show. As this is being written, an appointment to replace Guy Dillaway as chair of the Committee that reviews and provides feedback on title and synopsis pages is pending. That appointment will be announced in the next issue.

**Board Meeting Notes** A lot of AAPE business was conducted at Hartford, and it is summarized in the Board notes on page 19 of this issue. I'm not going to repeat it all here, so please take a look at that feature to learn about some of our new initiatives.

**Election 2014** Also in this issue is our current election for leaders for the next two years (see page 38). Write-ins are permitted, but the candidates are otherwise unopposed. Why should you vote then? The answer is that a good turnout shows your interest in the future of the AAPE, and comments on the ballot card are always welcome to help guide the new officers. Note that all offices will be filled by new people this time. While all are experienced, qualified and enthusiastic to serve, they will be immensely more effective if you tell them what you expect them to do. Use the ballot card to do that.

**FDC Initiatives** For those interested in this growing area of exhibiting that I talked about in the last President's message, please see my follow-up on page 36 of this issue.

**Nominations Welcome** Nominations are always open for the Herdenberg Award for service to AAPE, and for the Hennig Award for excellence in judging. Criteria and past winners will be found on our website, [www.aape.org](http://www.aape.org). Our awards program tries to encourage the types of behavior; we would all like to see, through rewards, rather than by complaining about bad behavior. Please join us in this effort. You can also use Letters to the Editor to compliment those who have been especially diligent and helpful.

**Attention Local and Regional Shows** The members of the AAPE board, both incoming and outgoing, want to do more to help local and regional show committees to generate exhibits for your shows. Certainly one way to do that is to share ideas that have worked for you. For example, Houston's HOUPEX gets good participation from members by having a color theme each year. Several clubs allow for one page, two page and/or four page exhibits that are attractive ways for a beginner to get his or her feet wet. Other clubs allow showings of album pages, which get members used to the idea of showing their stamps and covers without the need to create a whole new exhibit.

What's your club do that's successful in attracting new exhibitors? Please address answers to the editor in the form of a letter to the editor, or an article.

We would also be interested in any ideas you have for how AAPE can help local and regional shows to be successful. We already provide AAPE awards. We have a regular column written by Tim Bartshe on the running of exhibitions which provides lessons applicable to all shows regardless of size. And we carry announcements of shows (see page 29 of this issue), but curiously most shows don't use this feature, and often those that do are so late with their announcement that it is too late to be used.

**Don't Miss An Issue of TPE** If you are going to be moving to a new location, either permanently or for a season, PLEASE let Secretary Liz Hisey know so that your magazine can be sent to the right location. Getting undeliverable issues returned causes extra work, costs you money to have the magazine resent, and delays your receipt of time-sensitive information. An email note to Liz at [lizhisey@comcast.net](mailto:lizhisey@comcast.net) avoids these difficulties.

That's all for this issue. Happy stamping! 📧

### 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



## Half the story...

Earlier this year there was a post on one of the philatelic bulletin boards from someone who had seen the exhibits at a WSP show.

The author of the post, using an anonymous screen name, wrote:

“I was disappointed with the quality of the exhibits. I got through the exhibit section in 10-12 minutes. Most were really boring, from my perspective. They were much more interesting in 2012; less so last year. Now, I realize a lot of work goes into making an exhibit and most will appeal to someone; just not to me the last 2 years.”

It is satisfying to know that he thinks 2012 was a good year and that most exhibits will “appeal to someone.”

I am dismayed, however, that a message being sent to the readers of the posting only tells half a story. It says he looked and he thought the exhibits were boring. Had it been an accurate description it would have communicated that he did not really look at the exhibits (and thus his judgment is suspect) and the failure to find a single non ‘boring’ exhibit was quite likely a reflection of his interests more than it was a statement of the quality exhibits. A more accurate description could have read like this:

I went through the 42 exhibits in about 10 minutes giving myself slightly less than 15 seconds to look at each exhibit – this includes the 12 one frame exhibits and the 30 multi-frame exhibits. Despite the range of exhibits covering US, Africa, India, Poland, Venice, Egypt, Britain, Switzerland, Sudan and Chile nothing interested me.

Exhibitors have an interest in exhibiting. We don’t usually post messages that say exhibits are interesting. Maybe we need to start saying that in bulletin boards so that non-exhibitors hear the positive half of the story.

We want to encourage exhibitors but if they hear things like this posting they may never want to start.

Steven Zwillinger  
steven.zwillinger@gmail.com

## Some thoughts on WESTPEX

Whenever an entity becomes successful, whether it is a multi-national company or a one person innovation that dominates its field, there are always questions asked. These questions are most often in the realm of trying to find the “magic key” to their success. This is also true for stamp shows.

Over the past 50 plus years, WESTPEX has grown into a primer world series of philately show.

With growing frequency, our Chairman is assailed with questions regarding the reasons for the success of WESTPEX. Last year the American Stamp Dealers Association requested that our Chairman give a talk on our success. Mr. Jarvis stressed in his presentation, the “business model” that is used in preparing for the annual WESTPEX show. He is fond of saying that “he does not only put on a stamp show, but also sells hotel rooms. This past year WESTPEX sold 1,017 room nights for the show. We have grown from a three day WSP show to a show that spans five days. We start off the festivities with a dinner on Wednesday night for the Collectors Club of San Francisco. Wednesday and Thursday we try and have an APS “on the road course”.

Friday is the opening of the show with a formal opening ceremony and then the “fun” begins, 75 plus dealers, a fantastic auction and a children’s area which sees use throughout the show, and wraps up with an awards banquet which is hard to duplicate.

A recent issue of *The Philatelic Exhibitor*, contained an article by “the Fly” in which he gave much of the credit for the success of the show to our web-site. True, our web-site is a masterpiece to behold, but it is just one aspect of the individual commitment that leads to the success of WESTPEX.

This “business” and “website” model is just a portion of the true success of WESTPEX.” The main ingredient, in my opinion, is not just the business model we use, but also the location of the show and mainly the human factor.

We not only have a solid business model but we also have a location in a fantastic hotel which allows us to basically take over the facilities for the duration of the show.

The success of WESTPEX is very much like the success of our form of democracy. It works for us but can never truly be duplicated, because we, as a people are unique. So is the WESTPEX “family”. Each of us brings a unique set of background assets to the table. These assets are skillfully blended to produce a unique balance that results in what others call the success of WESTPEX.

How does one become a member of this WESTPEX “family”?

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In most cases we are recruited by someone who is already on the committee. For some unknown reason, too many shows seem to be afraid to ask someone to join in the work, they sit around waiting for “volunteers”, and then complain that no one wants to be on their committee.

The following is not a condemnation of other shows, but an observation colored by a background in human psychology and motivation. When individuals work on a show, they just work. When the show is over, the bottom line is assessed and the pronouncement is made “we broke even, or made a little, but need to do better next year”. Individual workers never hear the most valuable words in the language “THANK YOU”. Fortunately for the workers at WESTPEX this word is used often, and one never gets tired of hearing it. Workers at WESTPEX are appreciated for the work they do, and are thanked for all their efforts. This leads one to produce even more, so that our chairman can proudly say that “he has a committee of overachievers”. Individuals work for a cause, but they also work for a live person. If that person appreciates their effort, and shows it, one works even harder.

So what makes WESTPEX such a success in a time when shows across the nation are having trouble?

The simple answer is that no other show is like WESTPEX, or will ever be like us. The WESTPEX family is a special blend of diverse individuals, under unique leadership, which has yet to be duplicated anywhere else. We are “American democracy” under the guise of a philatelic show.

Clyde J. Homen  
cjh1491@sbcglobal.net

### **Paper for exhibitions**

There are almost endless choices when it comes to paper to use for exhibits but only one major requirement that the paper should meet. That is the paper has to be acid free. Beyond that there are lots of choices for color, size and thickness expressed as weight that you might choose. Acid free paper has a pH of 7 or greater.

This seems simple but can easily be confused with archival paper that meets a higher standard than acid free paper.

The reason acid is bad is that it leads to paper becoming brittle and falling apart over time. Besides being acid free paper should have no or insignificant amounts of lignin. Lignin is a component in the cell walls of plants that causes paper to yellow with age and heat.

What does it mean to be truly archival? First of all the paper must not only be acid free and

lignin-free but buffered with a calcium carbonate or sodium ash to provide a buffer or reserve so that over time the pH remains above 7.0. The amount of buffering depends on the thickness of the paper. All this is to insure that over time there is no degradation. The calcium carbonate creates a paper that is alkaline. In other words it adds a ‘buffer’ to prevent the paper becoming acid when exposed to the environment.

The amount of buffering and the amount of allowable lignin determine if a paper is archival. There are both US (ANSI) and international (ISO) standards for archival paper. The U.S. Permanent Paper Law (P.L. 101-423) requires the use of acid free paper for public records etc.

Most paper available today and being used today for exhibits is high quality acid and lignin free paper that may not meet the published standards for archival paper.

The difference will be in the amount of buffering and the lignin in the paper. The paper I use and recommend is CLASSIC CRESTR with super smooth finish made by Neenah Paper. [www.neenah-paper.com](http://www.neenah-paper.com) This paper is acid free and buffered with calcium carbonate and limits lignin to less than 1% without meeting all the of the ANSI or ISO standards. It Cost about ten cents a sheet.

The weight of the paper used for exhibits will vary. However, exhibitors that I am aware of use 70 to 110 lb. paper. The choice depends to some extent on the bulkiness and weight of material. I find 80 lb. paper works well for classic US covers. I prefer 80 lb. over 110 lb. paper to reduce the volume and weight when traveling with the exhibit. For larger pages (8 ½ by 17 inches or larger) the 110 lb. paper works better, giving more support. When looking at different vendors paper it is usually classified as writing, text, or cover weights. Thus when you see 80T that means that the paper is 80 lb. paper meant for use as body text (including images) and 110C is intended as cover stock for a document.

The choice of color is one where there are strong opinions. I believe a bright white paper works best while others strongly favor a softer flatter look. The color I have picked is Solar White with a smooth finish.

There are many choices for paper and a lot of complicated issues but other than insuring that you are using paper that will remain acid free over the time of use, you should pick the paper that looks best with your material and prints consistently with your equipment.

Gordon Eubanks  
Via Email

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

**AD SPECIFICATIONS:** All ads should be submitted as PDF files or as image files in the jpg format at a minimum of 300 dpi resolution. For more information, contact our Advertising Manager: Don David Price at [ddprice98@hotmail.com](mailto:ddprice98@hotmail.com) Or Call Don at: 941-355-3339.

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



# Q & A

By Patricia Stilwell Walker

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Above right and at left. The colorful main entrance to PhilaKorea, the FIP international exhibition in Seoul this past August. At right: part of the large youth area where youngsters were learning how to put together elementary exhibits of their own.

In early August I attended the international stamp show PHILAKOREA in Seoul. My husband Dan was one of the U.S. Commissioners. For those who don't know, that means he was responsible for transporting the USA's exhibits to the show, and bringing them safely home. It's a lot of responsibility! I'm using this column to report a bit about the show and to use examples of exhibits there that illustrate points made in previous columns. Because the photos were taken of exhibits "in the frame," the picture quality is a bit less than you normally see in these pages.

PhilaKorea was a very large show; there were over 2,000 frames and one major difference from what most of us see at a U.S. World Series of Philately show was that there were 38 thematic and 39 Youth exhibits. Most of the dealer booths were Postal Administrations or vendors selling items with a connection to stamps, usually in the design. The show was well attended with lots of kids! The Philatelic Federation of Korea held a Welcome dinner and made a point of inviting all exhibitors and dealers who were attending the show; often exhibitors are not invited to any of the parties so this was a very nice gesture.



A great emphasis is placed in Korea on developing the interest of young people in philately—and even the basic tenets of good philatelic exhibiting. The essence of that emphasis is *FUN*. Above right are examples of the exhibit pages prepared by the kids. It was an exciting area to watch.



At stamp shows, especially when I get to look at lots of unfamiliar exhibits, I look for ideas to borrow for my own exhibits. This time I went looking for items I could report on to readers of this column.

**When others mount your exhibit:** As is typical for most international shows, the exhibits at PhilaKorea were mounted by volunteers recruited by the organizing committee; they were careful and neat but perhaps not exhibitors themselves. Although many of you do not exhibit internationally, you do sometimes mail an exhibit to a show and depend on other people to mount your exhibit.

Figure 1 shows a neat page arrangement, but really ugly page protector binder strips showing; the visual is not helped by the fact that the frame backing is not white. I'd recommend finding page protectors that do not have white strips for the holes, as you can't depend on getting them overlapped. As a point of information, other frames in the show did have

their pages overlapped when needed. Figure 2 shows a clever mounting technique “gone wrong”. The exhibitor has cut a window in his page to show only part of his cover, however, because the pages were not overlapped, the cover is visible anyway. Figure 3 shows a cover mounted through a page slit (handy technique!) which has slipped from its mount; sometimes the exhibitor's Commissioner can get permission to open the frame and correct this kind of problem, but not always. My advice is to make sure that whatever mounts are on the back of your page are well placed.

The problems mentioned are “cosmetic” and did not affect the medal earned, but to an exhibitor they can be annoying. If you do mail your exhibit (and shows love you for it!), and you depend on special care in mounting, please include explicit instructions with your pages. I mounted an exhibit for Millard Mack at Sarasota National Stamp Exhibition this





Figure 1: Page protectors with binder strips look unattractive when not overlapped.



Figure 2: Another problem when pages are not mounted in overlapped fashion

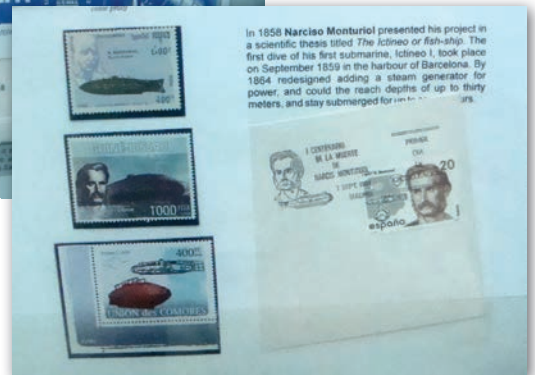


Figure 3: A slipped mount – what can happen when you don't put up your own exhibit



Figure 6: Using a map to set off the start of a Section – too colorful?

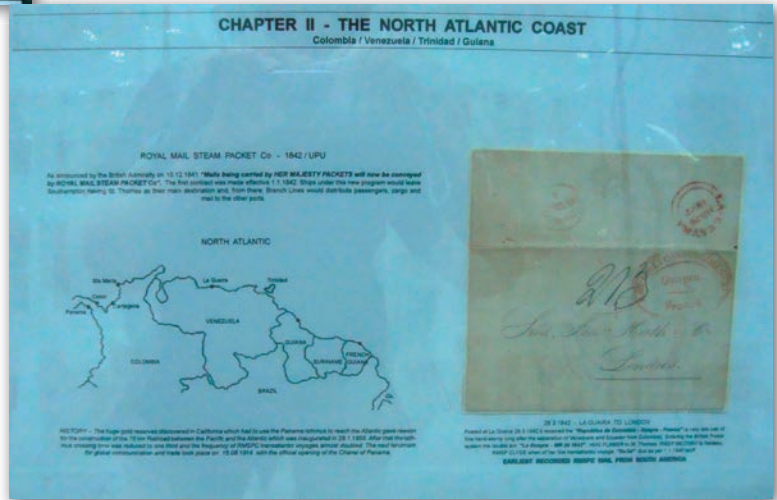


Figure 7: Using a map to set off the start of a Section – too bland?

past February, which included very clear instructions on how to handle a cover that had to overlap onto a second page – so it does work.

**A few no-no's:** Naturally with so much to see, I did spot a few things you should not copy!

Avoid pasting your basic write up text on the exhibit page – it presents a very cluttered appearance. If you have to do this for some reason, use the same paper as the exhibit page itself so it doesn't show; if you are going for contrast/emphasis to highlight certain text, that is a different matter entirely. Your pointer arrows should not be so large as to distract. Figure 4 shows exhibit pages guilty of both these no-no's.

I'm not sure I've mentioned this in a previous column, but there are times you should not let your computer do the work. Figure 5 shows an irregularly shaped philatelic item with a rectangular computer generated frame; all that blank space looks ugly, and moreover it draws the eye. If your piece is irregular because of condition issues, would you want that?? Solution: that's what we used pen, ink and a straight edge for, before computers were common. Yes, there are free hand computer drawing tools, but if using one is beyond your skill, just draw it by hand.

**Section start pages and running headings:** The design of the page you use to start a section in your exhibit should be distinctly different



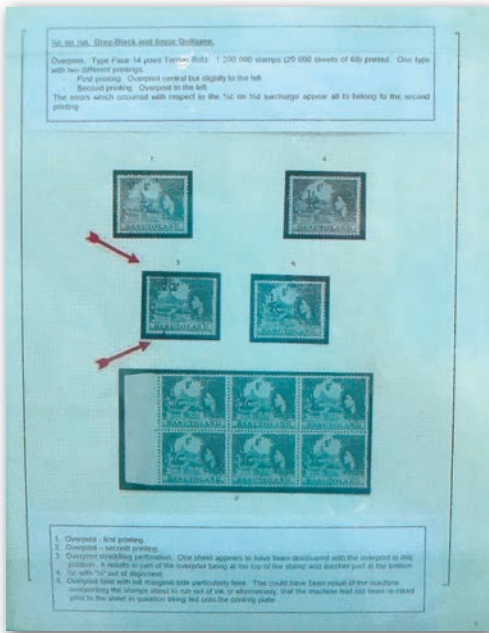


Figure 4: Distracting paste on write-up text and distracting pointers

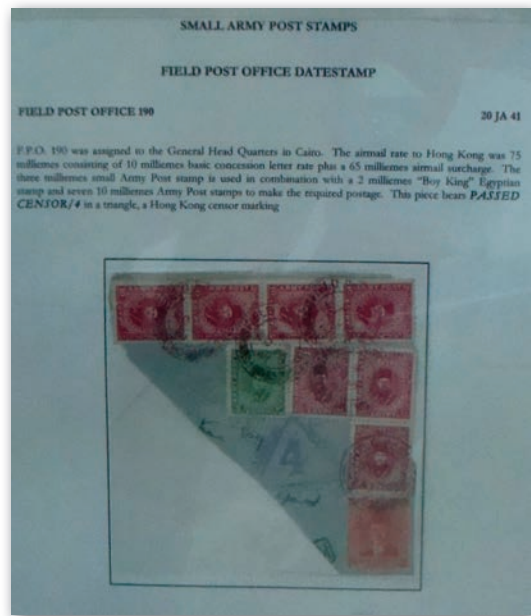


Figure 5: Please draw the angled border by hand



Figure 8: Distinctive color for page titles



Figure 9: Distracting header shading

from the other pages. One technique that works well if your exhibit is divided geographically is to use a map. Figures 6 and 7 show examples of this. I would recommend being cautious about using a lot of color (as the first example does) to be sure it enhances the look of your frame and is not a distraction.

When I discussed headers in the last column, I did not mention using color. Although, the section running headings in this exhibit were generally dark and a bit larger than I would recommend, in the example shown in Figure 8 the exhibitor has used a distinctive color (orange red) for the page title to make it stand out. The material tends to dominate the pages as it consists, for the most part, of large European size

envelopes, so using a technique that makes the page title “pop” off the page is to be commended. Another excellent example of the use of color in headings can be seen later in Figures 14a and 14b, which are included for a different discussion point. One thematic exhibit used a largish darkly shaded header area across the top of the page and a dark line across the bottom – these acted a bit like a frame for the material which can be a good idea; however I found that a frame full of pages with the strong headers quite distracting – see Figure 9.

**Larger pages:** Thematic exhibitors have embraced the double page; it clearly allows the exhibitor more flexibility and scope when mounting



Figures 10a to 10d at left: Thematic exhibitors take advantage of double page format when arranging material.

Figure 11: Using a triple page

a variety of very differently sized items – something Display Division exhibitors should note. See pages in Figure 10.

I noted a few exceptional examples of extra large pieces: Figure 11 shows a position analysis on a double pane of stamps across a triple page and Figure 12 shows what you need to do with a really, really long Japanese Courier document.

So what do you do if your material is consistently sized and fairly large (we are talking about postal

stationery here) and you've a lot that needs to be shown? Lennart Daun of Sweden whose exhibit, *1890-1942 The Second Period of the Postal Stationery in Sweden*, determined that he could mount 30 percent more items in the exhibit if he used a page size that allowed for three pages across a row. Lennart uses the non-standard "square A4" which is 29.7 cm a side, just slightly smaller than 12" by 12". Figure 13 shows about a frame and a half of the exhibit as shown in PhilaKorea so that you can



Figure 12: Mounting a Japanese Courier system document takes a whole row.

Figure 15a: Difficulty reading table in less than ideal light.

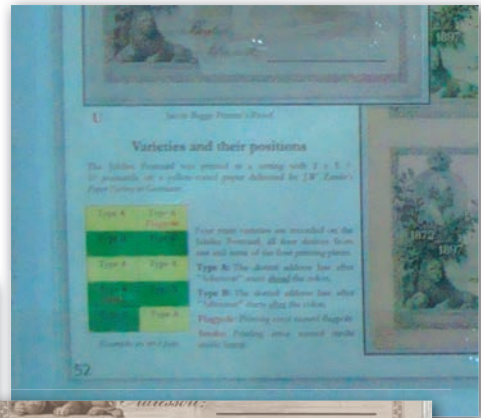


Figure 13: Using three pages to a row allows more material to be included.

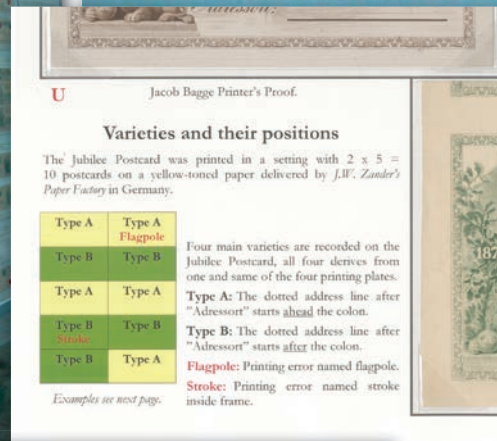


Figure 15b (above): Table as it appears in your stamp room!



Figure 14a: Avoiding overlapping by using a larger page – note excellent use of color in headings.

Figure 14b: Using overlapping for larger pieces.

get a good idea of how much material he has been able to include in a frame. Figure 14a is a scan of a page illustrating how overlap is avoided while 14b is an excellent example using overlapped material. In PhilaKorea this exhibit received a Gold with Special Prize.

**Using Color and the problems with lighting:** In Lennart Daun's admirable postal stationery exhibit discussed above, he uses a small table to explain card types. In the frame given the light-

ing in the exhibit hall, as seen in Figure 15a I found it very difficult to read. However, from the scan of the page directly, as shown in Figure 15b there is no problem. So do yourself a favor and check color you use in this manner in as many possible lights as you can – maybe especially indoor less bright ones! Next column we'll do some follow-ups from last quarter's column.

As always, comments, feedback and new questions to tackle are welcome. ☺



## Preparing Exhibits

By Steve Zwillinger  
steve@zwillinger.org

# Are exhibits political?

Figure 1.



One of the issues I struggle with is the extent to which politics and exhibiting mix. We say, and we believe, that politics and philatelic exhibiting are independent of each other and one should not affect the other. Philately is a pursuit that is largely removed from the world of politics. Yet, our exhibiting subjects may include items that are political.

But that is not the real thing that bothers me. The real issue is this: Can I exhibit material that might offend a fellow philatelist? One of my secondary collecting interests is the illustrated covers to commemorate the opening of Israeli post offices in 1957 of the then-occupied Gaza Strip. As you can see in Figures 1-3, some of them are quite attractive and can make an attention-grabbing illustrated mail exhibit.

Other commemorative covers from Gaza, such as those shown in Figures 4 and 5, convey a political

message that is as likely to evoke political feelings now as well. While some philatelists may support the political content of the messages on the covers, other philatelists may be equally opposed. Or, from the opposite perspective, Figs 6 and 7, showing stamps depicting Palestinian 'Resistance against [Israeli] Aggression on Gaza' or 'Revolutionary Martyrs', may find support among some philatelists while others are opposed to the message on the stamps.

There are differences between the world of exhibitors and the world of collectors. Not all attendees at stamp shows approach exhibits from a perspective of seeing how well a story is told and how well the title page conveys the content of the exhibit; many of them want to see the stamps and do not attend to the finer points of philatelic exhibiting. Does it matter if they see political stamps? From the perspective of



Figure 2.



Figure 3.



Figure 4.

preparing an exhibit, do I have any obligation to refrain from possibly antagonizing fellow philatelists?

Other exhibitors have faced this issue and have successfully addressed it. Ed Andrews, in his gold medal exhibit *Hitler Youth—The Generations of Lost Innocence* faced one of the greatest exhibiting challenges possible: addressing Nazism and a set of Nazi practices within the confines of a philatelic exhibit. Who among us does not find Nazism abhorrent? Ed treated his subject masterfully. On his title page (shown in Figure 8), in bold print, he stated,

*“This exhibit, and the artifacts and images, does not intend to offend the viewer, nor glorify or validate the actions of the Nazis. Rather, the exhibit is a historical accounting of the manipulation and exploitation of German youth, before and during WWII.”*

That’s clear. Unambiguous. Well done. The disclaimer makes it obvious the exhibit is a “historical accounting” and cannot be confused with a contemporary political philosophy or position. The exhibit is not reflecting a contemporary political position. The exhibit, like my cachets from Gaza, is neither for or against: it describes.

For my Gaza exhibit, therefore, as is the case with so much in exhibiting, context matters. If I spell out the context (the situation in the Middle East in 1957 and how cachets expressed the sentiments of segments of the Israeli population) there is no political message contained within the exhibit. Philatelic elements may display political context – think of U.S. or Confederate Patriotic covers– but that does not mean they are political. ☐

# Preparing Exhibits

Continued...

Figure 5.



Figure 8.

Figure 6.

## Hitler Youth - The Generations of Lost Innocence

This is a 10 frame Display exhibit detailing the creation, exploitation and demise of the Hitler Youth (Hitler Jugend or HJ), from its inception in 1922 to the end of World War II in 1945. The exhibit plan is comprised of six chapters detailed on the following page, and includes a Prologue, setting the stage for the rise of youth movements and socialism in Germany. The exhibit ends with an Epilogue detailing the demise of the Third Reich, denazification of the HJ and the resurgence of youth groups in post-war Germany.

As a display exhibit only original and historical elements are used including stamps, covers, picture post cards, photographs, newspaper/magazine clippings, various accoutrements to uniforms and other paraphernalia and ephemera. The balance between philatelic and non-philatelic elements is achieved with 55% of the total 641 elements being philatelic. The font used is Palatino linotype of varying size depending on the nature of the use. Elements are described using Calibri font 11 and philatelic/deliological details are provided in Arial font 8. Important items are outlined in blue and identified with bold text. Certified items are designated ©.

This exhibit, and the artifacts and images displayed therein, does not intend to offend the viewer, nor glorify or validate the actions of the Nazi regime. Rather, the exhibit is a historical accounting of the manipulation and exploitation of German youth, before and during WW II.

[HJ are required]... "to be swift as greyhounds, tough as leather, and hard as Krupp steel." – Adolf Hitler



October 1938, Führer and Reich Chancellor letter thanking the Rhine Westphalia Coal Industry Foundation for a donation of 1 Million Marks toward Sudeten German refugee work. Shortly after occupying the Sudetenland, German Sudeten youth were recruited into the HJ.

[Document, shown left] is behind the page with Hitler's signature windowed]



Figure 7.





# Highlights • Board of Directors Meeting StampShow, Hartford CT • Aug. 22, 2014

**PRESENT:** John Hotchner, Pat Walker, David McNamee, Liz Hisey, Tim Bartshe, Ed Andrews, Mark Banchik, Larry Fillion, Mark Schwartz, Charles Verge, Steve Zwilling

**EXCUSED:** Cheryl Edgcomb, Don David Price, Ed Fisher, Jerry Miller, Guy Dillaway, Kent Wilson, Joann Lenz, George DeKornfeld, and Ron Leshner. There was no quorum.

## 1. Reports.

a. President – Eliot Landau has had a major stroke. Suggested cards to be sent – Eliot Landau, 6436 Greene Rd, Woodridge, IL 60517. Guy Dillaway has asked to be replaced as chair of the Title Page and Synopsis Committee. Has asked Jim Herring to take the job, no reply (Subsequent to meeting he accepted). Reminded all candidates that Editor needs candidate statements ASAP. All other content for next issue is due by Sept 1. Noted that we still need an AAPE Events/Participation Coordinator for NY2106. (Subsequent to meeting Liz volunteered and was appointed). Noted that response to President's Message for FDC exhibitors has been excellent. First listing has been distributed. Also, Andrew McFarlane and Alan Warren are working on a first draft of a joint AAPE-AFDCS tri-fold on exhibiting FDCs. Read a letter from National Postal Museum thanking AAPE for support of the Gross Gallery and pledging further cooperation.

b. Treasurer --David McNamee reported we are in good shape. Have \$140,000+ to be used for educational purposes.

c. Secretary-- Liz Hisey reported membership now over 802. Still having problem with members not alerting her to change of address or being away.

d. Advertising-- Don David Price. Advertisers are paying in a timely manner. Ideal Stamp Company has taken a full page and several shows are also taking half pages to promote their shows. As of June issue we had 16 advertisers.

e. Editor- Randy Neil – Written report. Requests for material for current issue, deadline last week of August.

f. Youth Director—Vesma Grinfelds – Written report. 2014 Youth Champion was held at MNSE. Competition included ten exhibits (22 frames). Tim Wait and Rob Henak served as the Jury. A discussion was held about future of Youth Championship and need to further clarify awarding of the AAPE Youth Grand. Pat Walker and Liz Hisey will deal with the latter with new proposed language for the rules we distribute to shows.

Regarding location of Youth Championship, it was agreed that it would be good to bring it under StampShow umbrella and make it a featured event near youth area. In a later discussion with Alex Haimann, he agreed to raise this with the APS Staff as to practicality – starting next year. John will work with Vesma and Alex on this.

g. Web Master – Larry Fillion – reported that website being used, he is a few weeks behind in posting material but will catch up.

h. Publicity -- Ed Andrews. Prez thanked Ed for promoting *TPE* in various stamp related publications

i. Publicity – Ed Fisher – Prez thanked Ed for getting material into show programs

j. Exhibit Feedback Service – Jerry Miller. Written report. 20 applications were processed to the tune of 142 hours put in

by various judges. Use of service for first part of 2014 is more than all of 2013.

k. Title Page and Synopsis Feedback Service. More utilization of service would benefit members.

l. Meeting Director — Denise Stotts. Written report. Board members are providing support for Open Forums at shows.

m. Team Competition – Sandeep Jaiswal. Working on teams.

n. Mentor Service – Kent Wilson. No report

o. Outreach . Ed Andrews reported that seminars for StampShow are being offered, and he is working on seminars for AmeriStamp in Riverside.

p. Nominating - Tim Bartshe. Nothing new to report. Ballots in next issue of *TPE*.

## 2. Old Business.

a. By-Laws. Comments from 3 board members, John has a volunteer (J David Fine) to help.

b. Need another pamphlet. Proposed subject “Security Aspects of Showing exhibits”. Volunteers needed. Also need to update and reprint “Getting Started” Also need to review and reprint an old pamphlet by Randy Neil on developing an exhibit for those who have just begun.

c. Electronic TPE. Discussion. Decision to add box to dues notice to see whether there would be interest among the members to receive the TPE in electronic format. Final decision at Riverside.

d. AAPE and Social Media—Taken off the table for the present

e. Status of TPE Index – Thomas Johnston – Working on 2011, hoping to have 5 year index on website and available as an on demand hard copy document.

f. Handbook on Exhibiting. Steve Zwilling. Discussion re cost of printing, quantity, content and suggestions made regarding organization. Projected date for publication NY2016, so that AAPE will be able to sell them. Steve to make report at AmeriStamp.

g. YPLF candidate. Suggestion that candidate should be guided towards a show management track. Alex Haimann suggested that maybe a postgraduate might be the most suitable candidate. John to work with Alex on this.

## 3. New Business

a. Ideas from Alex Haimann. Alex talked about some ideas to promote AAPE and exhibiting at NY2016, in that AAPE set up a booth near the exhibits to promote exhibiting with hands on segments and possible *YouTube* videos to run as well. Liz and John to work with Alex on this possibility.

b. More ideas from Alex Haimann. Alex presented several concepts regarding joining AAPE-APS cooperation at APS Stamp Shows (Winter and Summer): Section for small exhibits (1, 2, 4 pages). Exhibitor hour to be available at frames and enhanced AAPE booth. After discussion Alex agreed to discuss with Steve and APS Staff. AAPE will cooperate if APS supports.

Discussion among Board Members for transition of materials after upcoming election. Meeting adjourned 5:55pm.

Respectfully submitted by Liz Hisey, AAPE Secretary.

Third Quarter 2014 • The Philatelic Exhibitor • 19



# What Does an Exhibit Cost?

By Steve Zwillinger  
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**W**e all know that there is a cost associated with an exhibit. Some exhibitors estimate that an exhibit can cost from \$100/frame up to \$1,000/frame or even more. There are single items on display in exhibition halls that cost in excess of \$50,000. That is certainly a lot of money. In reality, that is the cost of the collection that goes into the exhibit. What is the cost of the exhibit – everything involved from the transition from a collection of stamps to the philatelic materials mounted in a frame on the floor of a stamp show?

Let's look at these costs from a 'high cost' and a

'low cost' perspective. To make it more interesting, let's also look at the costs involved for a one frame exhibit, a five frame exhibit and a 10 frame exhibit.

What are components of exhibiting for which we can estimate costs? These costs include paper, mounts, page protectors and printing. Let's look at each in turn.

Paper types and costs vary. Many exhibitors use acid-free heavy-weight paper from one of the 'big-box' office supply stores. A package of 250 sheets of cover stock costs around \$15. That works out to about 6 cents per page. Other paper can cost over \$1 per page. One brand of advertised exhibition paper is

Table 1. Low Cost Estimates for Exhibiting (Dollars)

	One frame (x 16)	5 Frame (x 80)	10 Frame (x 160)
Paper @ 6¢ /page	.96	4.80	9.60
Printing B&W @ 3¢/page (75%)	.36	1.80	3.60
Printing Color @ 12¢/page (25%)	.48	2.40	4.80
Mounts for 10 stamps – pre-cut @ \$2.00/page (50%)	16.00	80.00	160.00
Mounts for 2 covers @ 6¢/page (50%)	.96	4.80	9.60
Page protectors @ 16¢/page	2.56	12.80	25.60
Sub-Total	21.32	106.60	213.20
Frame fees @ 15 for a single show	15.00	75.00	150.00
Total	\$36.32	\$181.60	\$363.20



roughly \$1.20 per page. Different exhibitors, or even different exhibits, merit different treatment. I once heard a judge remark upon the ‘respect’ with which an exhibitor treated his collection. I suspect there is a relationship between respect and the quality and cost of the materials associated with the exhibit.

Mounts fall into two categories: the strips, in black or clear, which are used for stamps, and corner mounts for covers and larger items. What do these cost? The sizes of mounts and the number of manufactures make it harder to generalize, but it is possible to identify some relevant cost figures.

From one manufacturer, pre-cut mounts in smaller sizes are ten cents apiece and in larger sizes are 13 cents apiece. Precut mounts for Plate Blocks and FDCs cost 80 cents apiece.

Corner mounts for covers have a large price range. Self-adhesive covers from a strip of mounts may cost as little as 3 cents apiece. The kind I prefer, with moisture activated gum, cost about 12 cents apiece.

Page protectors may have the greatest price spread. The lightweight page protectors from office supply stores with a 3-hole punched border can cost as little as 16 cents apiece. Heavier weight page protectors,

designed for exhibiting, can cost up to \$2 apiece.

Printing, as opposed to hand lettering for pages, is now ubiquitous in exhibiting. There is a cost associated with printing these pages. For black and white pages printed at home, the cost is roughly 3 cents per page. For color printing at home, the cost can vary between 8 cents and 16 cents per page. Some exhibitors print their pages from commercial services. The office supply store I use charges roughly 50 cents per page for black and white and \$1 per page for color.

Of course, once the exhibit is finished, there are frame fees to participate in a show.

The tables shown in Figure 1 and Figure 2 are an effort to show the costs associated with an exhibit as it looks in the frames. Some assumptions for describing costs:

- A page is either 10 stamps or 2 covers
- Half the pages are 10 stamps
- Half the pages are 2 covers
- Color printing is 25% of total
- Rework—errors in pages, poorly printed pages, mis-cut mounts – are excluded
- Special sizes—large paper, custom made page protectors—are excluded

**Table 2. High Cost Estimate for Exhibiting (Dollars)**

	One frame (x 16)	5 Frame (x 80)	10 Frame (x 160)
Paper @ \$1.00/page	16.00	80.00	160.00
Printing B&W @ 50¢/page (75%)	6.00	30.00	60.00
Printing Color @ \$1.00/page (25%)	4.00	20.00	40.00
Mounts for 10 stamps @ \$1.00/page (50%)	8.00	40.00	80.00
Mounts for 2 covers @ 80¢/page (50%)	6.40	32.00	64.00
Page protectors @ \$1.00/page	16.00	80.00	160.00
Sub-Total	56.40	282.00	564.00
Frame fees @ 20 - slightly higher cost show	25.00	100.00	200.00
<b>Total</b>	<b>\$81.40</b>	<b>\$382.00</b>	<b>\$764.00</b>

• Mailing costs – to and from the show – are excluded

These then, are a way of looking at the costs of an exhibit prepared in a very cost-conscious fashion. The next table reflects a higher cost way of looking at the cost elements of an exhibit.

There is a substantial difference between the lower-cost and the higher-cost exhibit materials. Is one better than the other? That is up to the exhibitor to determine. In my experience, I note that virtually all gold and vermeil exhibits I see are in stamp exhibit page protectors and not office supply page protectors.

Do the protectors themselves make a difference? Perhaps not, apart from rigidity which slightly decreases the risk of bending or creasing a page. The biggest difference is, I think, how the exhibitor approaches the hobby, the value he or she assigns to the exhibit and the respect given to the exhibit.

For international exhibitors there are additional expenses, which may be the subject of a different column.

Note that in these tables time is not counted as a cost. Exhibiting is a hobby. Regardless of our value in the marketplace or what we make in our jobs, we can't put a dollar cost on our hobby efforts. ☐

## AAPE Single Frame Team Competition Announcement

The AAPE, in partnership with the APS, will hold an annual Single-Frame Team Competition during the AmeriStamp Expo. We would like to encourage fellow collectors and exhibitors to participate in this exciting competition. The next competition will be held during AmeriStamp Expo, February 13-15, 2015 in Riverside, California.

Forming a "Team" to take part in the competition is as easy as rounding up five individuals. These individuals may share membership in a stamp club, a philatelic society or fraternity, or join together solely for this competition. A "Team" entry consists of five Single Frames (16 pages) exhibits. Participants in the 1-Frame Team competition may enter other exhibits at AmeriStamp Expo. There is no additional fee for participating in the Single-Frame Team competition.

A trophy, with the names of the winning teams and its respective members, dating back to 2006 when this competition was launched, engraved on it, will be on permanent display at the APS. For additional information please contact Sandeep Jaiswal: sj722@aol.com / 401-688-9473. The deadline for Team registration is November 20, 2014.

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# Youth Champion of Champions

By Vesma Grinfelds **Report**

**D**arren Corapcioglu, age 14, from Germantown, Maryland, was crowned as 2014 Youth Grand Champion at the AAPE Youth Champion of Champions (CofC) competition held during Minnesota Stamp Expo in Crystal, MA, July 18-20.

This year's event included 10 exhibits (22 frames) created by youth aged 10-17. Exhibitors qualified for the Championship by winning AAPE Youth Grand Awards at nationally accredited shows in the U.S. and Canada throughout the season (April 1, 2013-March 31, 2014). Besides the designation of "Grand Champion," many other donated awards were presented. In recognition of their high level of achievement, all participants received Fran Jennings memorial medals. Awards consisted of cash and memberships; all participants received Merit Certificates and ribbons.

#### The complete listing of awards is as follows:

**Youth Champion of Champions** - the best youth exhibit shown in North America in 2013-2014. Donated by WESTPEX. Presented to Darren Corapcioglu (14), representing StampShow, *The Universe*

**Reserve Champion** – Donated by WESTPEX. Presented to Adam Mangold (15), representing INDYPEX 201, *Building a Nation...One State at a Time*

**Traditional Award** - Donated by WESTPEX. Best traditional exhibit. Presented to Haley Oswald (14), representing Omaha Stamp Show 2013, *The National Parks 5c Yellowstone Stamp*

**Postal History Award** - Best postal history exhibit. Donated by Alan Barasch. Presented to Annika Fillion (12), representing Philatelic Show 2013, *U.S. Domestic Rates for First Class Surface Postal and Post Cards between 1873 and Today*

**Howard Hotchner Award** - For the best portrayal of American History. Donated by John Hotchner. Presented to Adam Mangold (15), representing INDYPEX 201, *Building a Nation...One State at a Time*

**ISWSC Award** – Best use of worldwide stamps and material. Donated by International Society of Worldwide Stamp Collectors. Presented to Darren Corapcioglu (14), representing StampShow, *The Universe*

**American Topical Association Youth Award** – Best topical exhibit. Presented to Darren Corapcioglu (14), representing StampShow, *The Universe*

#### NAPEX Awards

• **A) NAPEX Global Theme Award** - Presented to Darren Corapcioglu (14), representing StampShow, *The Universe*

• **B) NAPEX Title Page Award** - Presented to Annika Fillion (12), representing Philatelic Show 2013, *U.S. Domestic Rates for First Class Surface Postal and Post Cards between 1873 and Today*

• **C) NAPEX Creativity Award** - Presented to Alexandra Fillion (13), representing Ameristamp Expo, *What a Princess Wants*

• **D) NAPEX Topical Award** – Presented to Alexandra Fillion (13), representing Ameristamp Expo, *What a Princess Wants*

• **E) NAPEX Thematic Award** – Presented to Mia Fillion (10), representing Philatelic Show 2012, *The Chinese Zodiac*

• **F) NAPEX Research Award** – Presented to Anubhav Jaiswal (17), representing AmeriStamp Expo 2014, *Alternate Forms of Energy in India*

#### WESTPEX Awards

• **A) WESTPEX Philatelic Write-up Award** – Presented to Emma Grabowski (13), representing Minnesota Stamp Expo 2013, *Eagle and U.S. Mail*

• **B) WESTPEX Flora and Fauna Award** - Presented to Nina Richards (14), representing ORAPEX 2013, *Cats*

• **C) WESTPEX Award of Excellence in Presentation Skills** – Presented to Adam Mangold (15), representing INDYPEX 201, *Building a Nation...One State at a Time*

# Youth Champion of Champions

## Report

...Continued

- **D) WESTPEX Progress Award** - Presented to Alexander Brown (14), representing Royal 2013 Royale, *Evolution of Aviation*
  - **E) WESTPEX Entertainment Award** - Presented to Alexandra Fillion (13), representing Ameristamp Expo, *What a Princess Wants*
  - **F) WESTPEX Judges' Choice Award** – Presented to Haley Oswald (14), representing Omaha Stamp Show, *The National Parks 5c Yellowstone Stamp*
  - **APS Membership Award** - Donated by Ken Martin. Presented to Emma Grabowski (13), representing Minnesota Stamp Expo 2013, *Eagle and U.S. Mail*
  - **ATA Membership Award** – Donated by Don Smith – Presented to Mia Fillion (10), representing Philatelic Show 2012, *The Chinese Zodiac*
  - **Potentiality Memorial Awards** in memory of Sid Nichols and Chet Allen - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Alexander Brown (14), representing Royal 2013 Royale, *Evolution of Aviation* and to Anubhav Jaiswal (17), representing AmeriStamp Expo 2014, *Alternate Forms of Energy in India*
  - **The Caring Award** in memory of Chris Winters, MD - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Nina Richards (14), representing ORAPEX 2013, *Cats*
- AAPE thanks all the generous individuals and organizations, which have so graciously donated these awards for our aspiring youth exhibitors.

## 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.

## What's New?

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



Denise Stotts  
Director, Conventions,  
Meetings & Awards

### AAPE EXHIBIT AWARDS PROGRAM

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

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

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

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

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

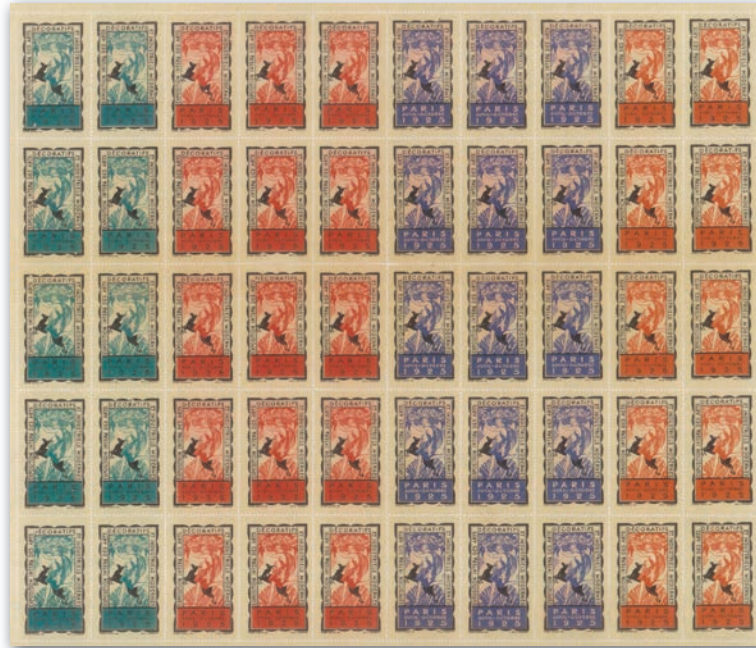
U.S. requests and other questions to: Denise Stotts, PO Box 690042, Houston, TX 77269-0042 or [stottsjd@swbell.net](mailto:stottsjd@swbell.net)



## An Exhibitor's Perspective...

Arthur H. Groten, M.D.

# StampShow at Hartford 2014



As I write this, I have just returned from the Hartford show. I think it was one of the best I've been to in a long time. The venue is convenient, clean and well lit. If there is an argument for holding the shows in a single venue in the east, midwest and west, this show is it: relatively easy to get to and not outrageously expensive to attend. The show was an ideal place to meet old friends and make new ones.

The exhibits, thanks to the lighting, were easy to view. And there were some fascinating ones that I had not seen before.

One of my favorite artistic styles is Art Deco. Tom Broadhead's exhibit and talk on the 1925 French issue was an eye-opener. I've been accumulating material from that show, particularly as it reflects my interest in Cinderellas, but there is no way I'll venture into the philately. It is always a good idea to know what the universe is before jumping into a new area. About the only thing I could add to his research was a scan of a full sheet of the famous Robert Bonfils

poster stamps based on his full-sized poster. It is not mine and not for sale but it does help explain the layout of the sheet and why some colors are scarcer than others. (See above)

I was pleased to see Liz Hisey's one-frame postcard exhibit in which she extends the purely thematic aspects to include technical data that helps us philatelists to understand what deltiologists look for: varieties not apparent to the unschooled.

Three outstanding Disney exhibits help explain their perennial appeal and, once again, one of them, Edgar Bergen's *Mickey Mouse*, won the most popular by ballot. These exhibits are one of the most powerful ways to attract new collectors.

And I must mention Benedict Termini's exhibit on the prostitute revenues of Rosario de Santa Fe. The acknowledgment of the oldest profession and the appropriate public health response is a powerful social statement besides being a truly well done display.

Kudos to all those involved in preparing, organizing and executing this terrific show. ☐



## Not For Judges Only

By David McNamee  
dmcnamee@aol.com

### Communication is Job One.

**W**hat we have here is a failure to communicate.” That is a line from *Cool Hand Luke*, a movie starring Paul Newman, but I use it to point out one of the serious problems keeping philatelic exhibitors from reaching their goals. It seems that after every WSP show, I get emails and letters from disappointed exhibitors. My colleagues on CANEJ have been wrestling with this phenomenon, and they have asked if my records show any patterns that we could address. I responded that there were two big problems:

1. Exhibitors failing to communicate effectively, and
2. Philatelic judges failing to communicate effectively.

I have been guilty certainly of the former – it is a lesson one does not forget. I have spent four decades collecting in one specialized area, so when I put together an exhibit of early postal markings, I assumed that the judges would read the standard works on my subject referred to in the synopsis and fully understand what I was trying to show. Well, they did, and they did not. They read the material, but some of the subtleties apparently were not absorbed. I used some shorthand methods of referring to various groups of cancels, and they did not understand. I got a disappointing Vermeil, simply because I used terms that were not in common use. Even though these terms were mentioned in the literature, it was a mistake to assume that someone not steeped in that material could not read my mind.

Back to square one. I decided to write a comprehensive article using my exhibit as the basis. Rather than use the language of specialized collectors, I substituted more commonplace terms. I also had a non-specialist read the text and provide feedback based on their understanding. Then I used the article to rewrite the exhibit using those same commonplace

words in place of the specialized language in my exhibit. The exhibit won a Grand after the article was published.

I hear from a number of exhibitors who complain that the judge did not understand their material. Perhaps it is they who have failed to make it easy for the non-specialist to understand. Believe it or not, material does not speak for itself. It needs to be explained (briefly). I know the hurt feeling when the result does not measure up to expectations, but often (as it was in my case) the hurt is from a self-inflicted wound.

On the other side of the street, a number of UEEFs are emailed to me that are beyond belief. Having spent 30 months going all over the country with a team of instructors reaching every active philatelic judge, I could not understand how a judge could award a medal less than gold and fail to offer any useful advice. The UEEFs were silent on improvement, yet it was obvious that the exhibitors needed to improve something for a higher award.

I should lump another batch of failed UEEFs here as well: illegible suggestions are in the same class as no suggestions at all. If you cannot write, please print. If printing takes too long, please put your email on the UEEF in case the exhibitor wants a translation of the hieroglyphs. This is falling on deaf ears, I know, because we have harped on this so many times before. One suggestion by Chief Philatelic Judge Ed Andrews is that all of the judges meet for 30 minutes prior to the Feedback Session and review each other’s UEEFs for clarity, content and readability. I tried this, and I found that it was very useful.

In summary, the complaints that I receive are not from over-inflated egos with unrealistic expectations, and they’re not aimed at some group of rogue judges. The complaints are largely based on a failure to communicate between two earnest parties doing the best they can. Both sides must do better. ☰

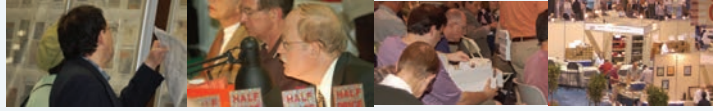
## Caught on Film...



Rich Drews and Mark Banchik seen enjoying a conversation at the AAPE table at Ameri-Stamp Expo last February in Little Rock, Arkansas.

# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **THAMESPEX 2014 • Nov. 2, 2014 • Waterford, Connecticut**

The exhibitors' prospectus is available for THAMESPEX 2014, the Thames Stamp Show, to be held Nov. 2, 2014 at the Clark Lane Middle School, 105 Clark Lane, Waterford, CT 06385. The show is sponsored annually by the Thames Stamp Club. The show will have 80 16 page frames for competitive exhibits. Exhibit prospectus available by e-mail request to [memurraypnc3@att.net](mailto:memurraypnc3@att.net) or by USPS mail to Bill McMurray, P.O. Box 342, Westerly, RI 02891.

### **MID-CITIES STAMP EXPO**

**November 8-9, 2014**

The Mid-Cities Stamp Club of North Texas is looking for a few more exhibits. We are especially geared for collectors who want to get a review by three WSP judges before venturing to a WSP Show. Frames are available for only \$6 each, either single or multiple frames. The show will be held at the Grapevine, Texas, convention center 1209 South Main Street with 29 dealers.

Another interesting aspect of exhibiting at this show is that there are also competitions for 1 page and 4 page exhibits. The entry fee is only \$1 for either of these with a suitable cash award to the best exhibit in each category. The closing date for exhibits is October 19th and the prospectus is available now at the club's website, [www.mid-citiesstampclub.com](http://www.mid-citiesstampclub.com). Entry forms are also available from the Exhibits Chair, Ray E. Cartier - 2509 Buffalo Dr. - Arlington, TX 76013.

### **FILATELIC FIESTA 2014**

**November 14-16, 2014**

**San Jose, California**

The San Jose Stamp Club will present its annual Filatelic Fiesta exhibition and bourse on the weekend of November 14-16. It will be held at the Santa Clara County Fairgrounds, 344 Tully Road, San Jose and feature 170+ frames of exhibits and over 30 dealers.

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

### **CHICAGOPEX 2014**

**Itasca, Illinois**

**November 21-23, 2014**

The Chicago Philatelic Society will hold its 126th Annual Philatelic Exhibition at the Westin Chicago Northwest, 400 Park Boulevard, Itasca, Illinois on the weekend of November 21-23. We welcome the Polonus Philatelic Society, the International Phillipine Philatelic Society, the U.S. Possessions Philatelic Society, the Ukrainian Philatelic and Numismatic Society and the Canal Zone Study Group, who will all hold their annual conventions with us this year. We will host a Philatelic Exhibition, a Philatelic Literature Exhibition, a Regency-Superior auction, and a Dealer Bourse. For addition info, including a banquet reservations, please visit our website, [www.chicagopex.com](http://www.chicagopex.com).

### **PENPEX 2014**

**Redwood City, California • December 6-7, 2014**

The Sequoia Stamp Club presents PENPEX 2014 for the 32nd consecutive year! The Show will take place December 6-7 at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood City, CA (about 30 minutes south of San Francisco). No parking fee or admission fee. All classes of exhibits are available to be shown in 16 page frames. THERE IS NO ENTRY FEE TO EXHIBIT; new exhibits and exhibitors are most welcome. An APS-accredited National Judge will be part of the jury; written critiques will be available. A prospectus is available at [www.penpex.org](http://www.penpex.org) OR from Vesma Grinfelds, Exhibiting Chairman, 3800 - 21st St., San Francisco, CA 94114.

### **SOUTHEASTERN STAMP EXPO**

**Atlanta, Georgia**

**Jan. 30 - Feb. 1, 2015**

The Southeastern Stamp Expo is now accepting exhibit applications for our January 2015 show, to be held at the Atlanta Hilton Northeast, 5993 Peachtree Industrial Blvd, Norcross, GA, 30092, a beautiful business class hotel, with a great show rate of \$89/nt, and a personal invitation to our hospitality suite. The show is an APS World Series of Philately event with a 160 frame exhibition. All exhibit classes and divisions are welcome. Fees are \$15/frame for Multi-frame, and \$25 Single Frame. Awards banquet on Saturday evening. Diverse seminars and a 23 dealer bourse. Hosting a regional meeting of the American First Day Cover Society.

Come on down to Atlanta for the show, the aquarium, the World of Coca Cola, CNN Center, the brand new College Football Hall of Fame (our show theme this year), MLK Nat. Historic Site, and the pandas (Atl. zoo). Prospectus available on our website at [www.sefsc.org](http://www.sefsc.org), or from Bruce Roberts, Exhibits Chair, 6445 Sterchi Village Blvd., Knoxville, TN, 39718

### **MARCH PARTY - Garfield-Perry Stamp Club**

**Cleveland, Ohio**

**March 19-21, 2015**

The Garfield-Perry Stamp Club will be celebrating their 124th annual show in our new location, the La Villa Conference and Banquet Center, 11500 Brookpark Road, Cleveland, OH (Near I-480 & West 130th); a lot more square footage and two acres of free parking. The new headquarters hotel is the Marriott Cleveland Airport, 4277 West 150th St., Cleveland OH (I-71 & West 150th). Special show rates are available. Shuttle service will be available from the airport to the hotel and from the hotel to the show. Both locations are readily available from major Interstates and the Cleveland airport.

Nearly 200 frames of exhibits will be shown at this WSP show along with 55+ dealers. Details and the prospectus can be found at [www.garfieldperry.org](http://www.garfieldperry.org).

### **THE PLYMOUTH SHOW 2015**

**Westland, Michigan • April 25-26, 2015**

A World Series of Philately 2-day show sponsored by the West Suburban Stamp Club of Plymouth, Michigan, invites all exhibitors, including youth exhibitors, to enter its 46th annual exhibition. Held at 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, and a youth program.

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](mailto: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.

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

**Show committees who wish to fill their exhibit frames should be sure to list your show on this page in the key periodical that reaches exhibitors across America and around the world. We encourage show committees to send us (via email at [editor@aape.org](mailto:editor@aape.org), preferably) their complete show information soliciting exhibit entries. Please send it in a MS Word file—NOT a PDF file, please. Your show must be taking place within seven months of the cover date of this magazine. Exhibitors: most shows now have their entry forms available for free download from their websites.**

## Ask Odenweller

Robert P. Odenweller



## The Evolution of Exhibiting and Judging Over the Past 50 Years

**T**ime flies. Almost 50 years ago I was fortunate enough to be invited to join the Collectors Club. In attending every meeting that I could, I found that it was an education to be able to rub shoulders with the “old fogies” who could talk knowledgeably about a wide range of subjects. Slowly, over the years, fogiehood seems to have crept up behind me and somehow I may have become infected with whatever it must be to become one of them, like it or not.

It's not all bad. The perspective gained over those years has brought an appreciation of how change has affected philately. Most of all, judging criteria have matured from Herbie Bloch's dictum that the essence of what an exhibit must have is “material, material, and material, and it had better be rare.”

In the early 1970s, when I started judging, many top exhibitors would put numerous examples of the same rarity onto the pages with little or no information, expecting that “the exhibit will speak for itself.” That doesn't work any more.

Later in the '70s, when I was elected president of the F.I.P. Traditional Philately Commission, we had the job of codifying the elements of judging, amalgamating the many viewpoints of judging around the world. The results of that effort have remained fairly unchanged to this day.

Much of the language we developed at the international level has been incorporated into the U.S. judging system, which has remained the sole hold-out among countries worldwide from adopting the F.I.P. rules at the national level.

In spite of that, the two are not that much different any more. Both give a great deal of appreciation to an exhibit that develops its material in a logical way. At the same time, exhibits that may have received top awards internationally in the '60s and '70s, without the cohesive writeup and development we expect in today's exhibits, would struggle today to become fully appreciated on the basis of rarity alone.

In recent years I have seen two different exhibits that were probably unchanged since their first showings, one that was active in the '60s and '70s, and the other even earlier.

Years ago, each received modest results at the international level, not quite vermeil, but had occasional na-

tional gold medals, also in the earlier years, along with other awards. Each was trotted out for recent shows, apparently unchanged, on faded pages.

The older of the two had a plating study that had been much updated and corrected by other students in more recent years, showing that some positions of the plating had been changed from the earlier studies. The exhibitor was aware of these changes, but the only change he made to his exhibit was to state that his plating was presented as published in much earlier reference books. It was given an award that was higher than it deserved, and was classed as a “mercy” award by one of the judges.

The other is even more recent. First shown 50 years ago, it does not seem to have changed since, although that perception could be wrong. Nevertheless, for the recent showing, material on the pages needed some thread of treatment to hold it together, but had none. One judge commented that it was an “accumulation” of nice material rather than an exhibit. As such, it could be seen as worthy to receive its relatively modest awards of years past, but compared with the more carefully developed exhibits of today, it was lacking. The material was capable of the gold level, but the development was bronze.

The exhibitor wrote after the show, giving a full list of past awards, essentially demanding that it should have received the same award as it had received 30 years ago.

Although the new judging criteria and how they were essential in an exhibit was explained to the exhibitor, he apparently ignored the changes in evaluation that have happened in the last 50 years. I'd be guilty, too, if I had tried to show my grand prix exhibit as it was in 1980 without making any changes to it. Rightfully, in that case I'd be hammered, but would know better than to try.

There is no reason that a beautifully crafted exhibit of any era, from classic to modern material, cannot receive a gold medal and be a contender for top awards. Unfortunately, some exhibits with exceptional material can fail to bring them alive, almost as if the exhibitors were saying “I've got all the great stuff—now appreciate it!” If they continue to ignore the evolution of exhibiting and judging standards, they will have to suffer the consequences. ☐





## The Fly!

(Zzzzzap!)



Savvy show committees, like OKPEX, know that there's much more to promoting a show than traditional methods.

This edition of the column is being composed on your most favorite (or unfavorable, whichever!) insect's 16-year old Radio Shack computer so that I can be in the proper mood to discuss the websites that endeavor to promote (or wilt) the successful stamp shows in this country. As you might imagine, some of the show committees might be deserving of a....

**A FLYBITE!** Zzzzzzzzzt! Notice I said, "...might be." Listen up! Every few weeks, maybe even more often this time of year, we exhibitors in this hobby get a message with a subject heading that reads: *"Last Chance for Entering Exhibits in GNATPEX"*—or some such. It's an APS courtesy email message to its membership that simply announces that this show or that show still needs exhibits.

Personally, I think the exhibits are out there...definitely enough of 'em to fill the frames of all of our shows. This bug is always optimistic! But I also think that most, if not all, of our exhibitors refer continually to the websites that inform exhibitors and show goers, alike, and advertise and promote our various shows in order to attract both paying customers and exhibitors. I get bug-eyed when I see that some websites actually do the opposite of the preceding—and actually "turn off" the potential visitor and exhibitor.

The days of junky, primitive websites (they're called **websites** now, folks, not "web pages") were

over years ago when slick, cheap and easy to use software came out and gave amateurs the ability to design and implement good looking, sensible, easy-to-navigate, colorfully-illustrated sites.

A stamp show website need not be a slick, New York-style technical masterpiece, but simply an uncomplicated source of every kind of information a showgoer and exhibitor needs to make a decision to attend and/or participate. The benchmark for this, in the humble opinion of this insect, is [www.Westpex.org](http://www.Westpex.org), the site of one of America's premier shows. And yet, it isn't so much a designer's dream, but an uncomplex place where every piece of information necessary to attract supporters and visitors is presented in a concise, easy-to-grasp manner.

I'm making a big buzzzz about this because a website is the single most powerful promotional tool and success-maker any stamp show can have. Find a wonderful stamp show website and you will also have found a successful, well-attended show. And one that traditionally fills its frames!

One other thing, you show committees...

There's nothing as depressing and disappointing to a potential exhibitor-wanting-to-enter-your-show than a website that has not been updated to reflect your future show rather than your previous one. Nothing is more stale than a day-old newspaper. The same goes for websites! 'Nuff said...zzzzzzat! ☒

# Less Collected Stationery

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

Reuben A. Ramkissoon, M.D., FRPSL

## SUMMARY

Some stationery areas are not well collected by philatelists. These are areas that are often un-researched, often privately produced, and populated by items that are both scarce, and sufficiently inexpensive for most collectors. For those who plan to exhibit, this can create excellent opportunities for finding a collecting topic with good importance potential, with the opportunity for personal study and original research. This, plus the chance to find rare items can often lead to successful and rewarding exhibiting.

**I**ntroduction: The authors have been interested in Postal History and stamp collecting for many years. One started collecting from an early age all of Trinidad Philately, including stamps, postal stationery and air letter sheets/aerogrammes (1). The other collected mainly Postal History (2) when about 25 years ago a philatelist colleague asked what was this folded postcard from Romania he had found. With some research it turned out to be a folded typewriter postcard that was privately produced stationery (3) used in mainly Europe for over 90 years. For both of us the greater interest in stationery led to further research, writing, publishing, and exhibiting. One of us was collecting mainly postal stationery and the other mainly private stationery.

## CATEGORIES

Flat stationery, excluding items prepared for philatelists, can be roughly divided into three main categories:

- Postal Stationery.
- Covers. Envelopes and Postcards, including Postal History.
- All Other Private Stationery.

### 1. Postal Stationery

“Postal Stationery 101” from The United Postal Stationery Society (UPSS) web site (4) gives the following introductory information:

*“To most people, Postal Stationery means stamped envelopes and postal cards. However postal stationery includes all paper items that have a printed or implied monetary value when sold and retain their value until canceled when used or otherwise demonetized by the issuing authority.*

Figure 1.



*Postal Stationery includes items associated with the post, telephone or telegraph offices. The most common forms are: stamped envelopes, stamped letter sheets (including aerogrammes), postal cards, letter cards, and newspaper wrappers. But postal stationery also includes items such as postal savings forms, money order forms, or telegraph forms when they have value stamps printed on them.*

*Postal Stationery is older than the adhesive stamp. The Venetian “A-Q” letter sheets date from 1608; the Sardinia sheets from 1818; the revenue devices on British newspapers provided free postage after 1821; and the Sydney, New South Wales, letter sheets were issued in 1838. The first adhesive postage stamps were not issued until 1840.”*

Most Postal Stationery is well collected and the United Postal Stationery Society (UPSS) umbrellas the interests of collectors in the US with membership around the world. Postal Stationery Societies according to Wikipedia (5) in addition to the US are to be found in Australia, France, Germany, Great Britain/UK, Netherlands, and Switzerland. UPSS also lists Canada, Belgium, and Italy.

Although Postal Stationery is generally well sought after there are some areas, which for many different reasons are not. The following are a few examples:

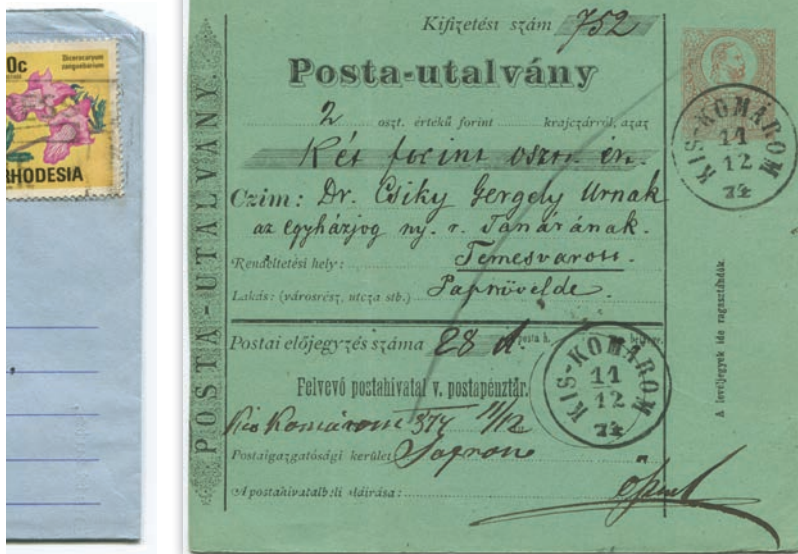


Figure 2.

- Post office savings forms, which are produced only by a few countries.

- Argentina is one country that has much available stationery at modest prices. They have some really rare and expensive items and types, but for the most part, if one is assiduous, 85% of their postal cards, envelopes, letter sheets, etc., are easily obtained on eBay and elsewhere.

- A few dozen countries issued Parcel Post Cards. These have imprinted indicia and are postal stationery, although most were issued as formular items (*envelopes, cards, and aerogrammes that are produced by postal authorities, or to their specification, but bearing no imprinted or embossed stamp or other indication of prepayment of postage*). The purists do not consider these Postal Stationery. Most have been cataloged in H&G and other catalogs, and most sell in the \$10-\$50 range, mint and/or used.

- A type of postal stationery not well researched, is postal money orders (6), (Fig. 1). However, there is a small group who do collect these, and since many items are scarce to unique, the prices can be high (\$100 to \$2000) for the 80% of material that is difficult to obtain (which includes Great Britain, their colonies, France and Bulgaria). Seldom seen in exhibits, this is probably the most difficult material to obtain among the postal stationery items that we



Figure 3.

are mentioning here. Nonetheless, The Postal Order Society, a UK organization, also affiliated with the APS, USA (6) provides an example of the interest in this area. Further, it has recently been shown that Ecuador did produce Postal Money Orders (7).

- Wrappers/envelopes for magazines/printed matter (the UK, Switzerland and Austria, have a long history of printing-to-order private wrappers and other pre-paid postal stationery for individual private users. The rates and odd combinations of more than one imprinted stamp in the UK have been collected for many years.

- Most Stamped-To-Order (STO) material has impeccable bona fides, but some can be hard to find and are expensive. For example STO Folded Typewriter Postcards are only to be found in Switzerland, Germany, Austria, and Spain. Some are expensive and not particularly well collected. (Fig. 2).

- International Reply Coupons introduced in 1907 (8).

The following are not strictly Postal Stationery but get close.

- Formular stationery Aerogrammes of New Zealand, Hong Kong, Rhodesia, Trinidad, and Ireland amongst others exist (Fig. 3). Some of these formular items have printed on them “postmaster approved # xxx”, showing they were submitted to the PO for

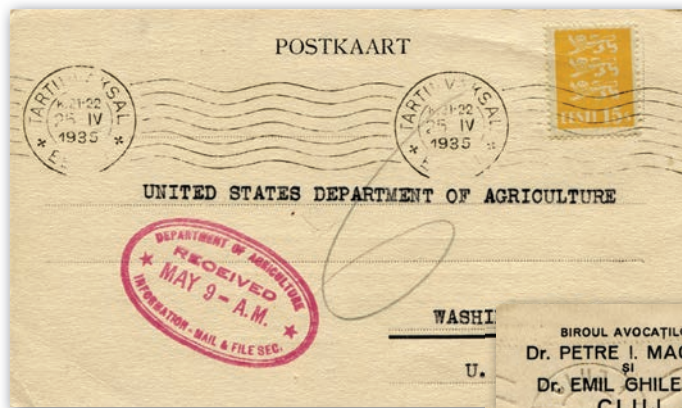


Figure 4.



Figure 5.

approval of their weight and size, and so eligible for sending at aerogram rates.

- Express Mail Service (EMS) is now offered in most countries. This almost always requires officially printed envelopes and address forms which do not have printed or implied monetary value. The forms and printed envelopes vary widely, and are normally provided free of charge. Many of the envelopes are large, so collecting them is cumbersome. A few countries (the US is one) permit payment of fees with postage stamps, while most collect the fees in cash/credit card and the data is entered into an online system.

## 2. Privately produced covers, envelopes, aerogramme letter sheets, and postcards

For letters the outer cover of the communication may be a sheet of covering paper, the letter sheet itself, or an envelope of many varieties. Wikipedia (10) states that in 1845, Edwin Hill and Warren De La Rue were granted a British patent for the first envelope-making machine. Prior to this hand made envelopes were available (9). The patent led to envelopes of many types and uses. There are many more defined categories that could be added to the following lists, but it is hoped that the following examples will illustrate the many opportunities available.

- Window envelopes (Fig. 4) that have become exceedingly popular in commerce in recent years,

being economical and helping reduce addressing errors. According to Wikipedia, Americus F. Callahan of Chicago, Illinois, USA, received the first patent for windowed envelopes on 10 June 1902 (11). And there have been rules relating to envelopes with windows, varying from country to country. In the UK it was common for window envelopes to lack the glassine window. However, these were not allowed for international use. There are also window envelopes used over a long period by the Dutch post office to enclose postcards with postage due prior to delivering them, the idea being that the postman could still read the address but the message could not be read until the postage due had been paid and the envelope opened. There were two kinds, one with a half window (for divided-back cards), and the other with full window for cards with the address filled on side.

- Security envelopes where printing inside makes the contents less easy to see. Some of these are quite elaborate, depicting hotels, ships, airplanes, zeppelins and tourist attractions.

- Advertising envelopes of many types. These are seen from Victorian times right through today. Subdivisions would include, Commercial, Civic authorities, Patriotic, Political candidates, propaganda, advocacy, and political causes, etc.

- Folded Typewriter Postcards (3), (Fig.5) used mainly in Europe, North Africa, and the Middle East.



Figure 6.

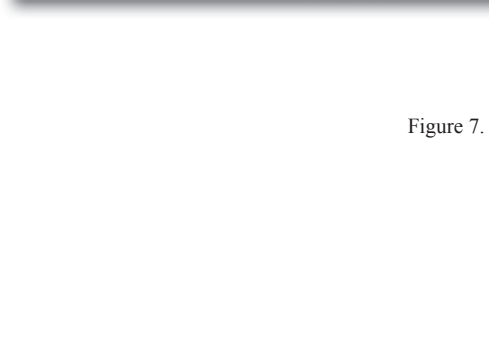


Figure 7.



Used for over 90 years as economical workhorses for commerce and industry they have a very rich history and provide many research opportunities.

- Reprint Request Postcards, where one academic asks another for a reprint of the latest published scientific publication (Fig. 6) are seen in most countries of the world. They are still occasionally being used – the system having been in operation for some 130+ years.
- Mourning, black edged envelopes (Fig. 7). There is a Mourning Stamps and Cover Club (12). A book written by Ernest A. Mosher about Mourning Covers is said to be a comprehensive guide to the field.
- Economy envelopes that were made from other material such as wallpaper (on the Confederate side in the US civil war), and old legal documents fashioned by prisoners in Rhodesia during WWII.
- Privately printed envelopes and postcards printed for soldiers during wars, where no stamp would be required. Typically, these are sponsored by service organizations.
- The picture postcard (PPC) in all its varieties. A number of areas of these, including large sized postcards are not well collected.
- Commercially used postcards of many, many types.
- Cash on Delivery Cards (C.O.D.). - in German nachnahme. These services are associated with com-

mercial enterprises.. In the USA “Pay on Demand” is offered by the USPS for amounts up to \$1000.00.

- Amateur Radio QSL cards (13), which are used to confirm two way radio contact between stations. The cards are sent directly through the mails or via amateur radio associations and are readily found at post card bourses. The authors are not aware of a philatelic support group.
- Dear Doctor Postcards (14), (Fig. 11). In the 1950s Physicians in the US began receiving colorful postcards from around the world advertising Pentothal® Sodium, a popular anesthetic drug marketed by Abbott pharmaceuticals. Other companies followed this form of advertising in the years following. Each card started with the greeting, “Dear Doctor....” This website, hosted by Tom Fortunato, provides much information for collectors.
- Thematic collectors can also occasionally find items in the form of logos or photos on commercial postcard mail.
- Within each major category/topic there are sub-categories in which one can become involved. These include Postage dues, censorship markings, pneumatic mail, paquebot mail, undercover addresses, perfins, etc., and are to be seen across many stationery categories—all being readily collectible.

(...continued next issue)



## Stamp Show Administration

By Tim Bartshe

### Keeping it vibrant and fun!

Where do we go from here? That is a question that many of us are asking, not the least of which is CANEJ. We have 45 years of the WSP system and the Champion of Champions competition under our belt which was recently held at Hartford. What will the system look like in the next 45 years or 10 years or 2? Will we have over 30 national shows from which to select the best of the best? Will we even have 20 shows with competitive exhibits and what will they look like?

At present we have a group in the greater Seattle metroplex that is attempting to gain accreditation as a WSP member. So far so good after a few missteps and venue issues they are gaining steam and will achieve the goal of SEAPEX, World Series of Philately show in the next couple of years. They will have had their next to last qualifying show by the time you read this. That is the good news. Further good news from Oklahoma is that OKPEX has found a new home, the best they have ever had according to Joe Crosby. Their dealer base is stable and the frames keep coming in now that they have the last qualifying slot for the C of C competition. These examples display the success that can be achieved through sheer strength of will and hard work and kudos to all of those who have worked so hard to make them successful.

The less glowing facts are that so many local shows have either become a bourse without exhibits or have gone the way of the dodo bird, bludgeoned by the club of shrinking volunteers and aging populations. Here on the eastern slope of the Rockies there once were over a half dozen local shows full of dealers and competitive exhibits from Wyoming to Colorado Springs and west into the middle of the state in Buena Vista (Bananapex). There is now only a single bourse and that situation occurred in only 20 years' time.

Rocky Mountain Stamp Show's new president, Steve McGill, has taken his executive background in private industry as a problem solver and addressed the issue head on. The focus will be on reinvigorating the local clubs via a few new initiatives which hopefully will work to solve some problems that most of us face as show managers and organizers. A few of the ideas being discussed are as follows:

1) While national shows sometimes lack enough

volunteers to safely handle all of the duties needed for a WSP show, many times the frame put up and take down along with mounting of exhibits does not lack for volunteers. If necessary, even paid help can be found in the nature of youth groups and others. By lending assistance in this manner, a few shows may be able to reinstitute exhibits where the volunteer network is much thinner. Most national shows have a large enough population base to support a few local shows and by pitching in could reinvigorate the smaller ones to carry on. Even by underwriting the costs of hired help, this may increase the frequency of the bourse/exhibiting shows around the country. More shows mean a larger base of interest in philately.

2) Exhibits are more difficult to come by for the local shows coming from a much smaller universe than the national show gene pool. While all kids play soccer or baseball in their youth creating a "farm" system of players up and down the skill levels, there isn't one for exhibiting. Many people collect, but few exhibit. The why is unimportant for this discussion but a possible solution is to hold exhibiting seminars and encourage mentoring and teaching through the clubs themselves. We have discussed this in prior columns, the clothes-lines, the one- or four-page exhibits, etc. These would be more sophisticated work shops and in the past have been successful in a one-on-one situation. Our more focused approach for all the clubs meeting in the area might have a greater success in fomenting interest in starting to put stamps to a page. We are fortunate enough to have a number of specialty groups affiliated with larger national or international societies such as the aerophilatelic, Great Britain and Commonwealth or Latin America groups that meet at the Rocky Mountain Philatelic Library on a regular basis. This makes for a ready made situation to hold programs on the how to's.

3) Lastly, and I cannot stress this enough, is the ability to exhibit at our national shows in a less intimidating environment than the competitive environment required for continued certification. As I have said before, once the WSP show meets their minimum requirement for frames, what they do with the rest of their frames is strictly a local decision. National judges would not be expected to "judge" noncompetitive or local exhibits nor would they be

expected to fill out UEEF forms.

But just as all local/regional shows can or should be able to field a group of exhibitors and even judges for their competitive exhibits, so could be found one or more persons to give feedback to the local exhibits and exhibitors.

I would like to expand on the last two points in my next column here in *The Philatelic Exhibitor* and share with you what it is we are going to be trying

Kansas City collectors were pleasantly surprised and encouraged by the brand new, rather large bourse produced for the community on Sept. 13. A bourse large enough to help resurrect the city's MIDAPHIL national stamp show.



Enjoying himself at left is Rodger McReynolds, past president of MPS, and at right, Anne Smith of dealer,



Will a new MIDAPHIL happen? Talks with a number of Kansas City collectors and dealers who are members of the city's Midwest Philatelic Society seem to indicate it's highly possible. Stay tuned!

to do in the next six months in preparation for our show in 2015. If you have tried this or have any ideas to share, I would love to hear from you to give another view as to what we can do to make sure we keep this art form alive and well. The revolution and evolution of exhibiting that has taken place in North America over the last 10 years needs time to grow and expand if we hope to keep our hobby vibrant and fun. ☐

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# As I see it.... Now, How About You?

By John Hotchner

## Listing Awards In The Synopsis?



A member recently wrote to ask, "Is listing prior awards in synopsis pages considered to be in bad taste?" He asked because he had attended a feedback session in which a judge said that he stops reading a synopsis if the exhibitor lists prior awards.

First, let me say that if prior awards are listed, it should be done at the end. It is much less important information for a judge to know than what the exhibitor has to say about the treatment, content, research, and organization. But I have no objection to the exhibitor including it if he is proud of his accomplishment.

That said, judges can't take this information as a reliable guide to what the exhibit should get when it is shown again. Exhibitors sometimes add and subtract material, and reorganize from one showing to the next. While these are almost always intended to be improvements, the intention may not be realized, and the exhibit can fall a medal level or more.

I also have no problem for the reasons stated if a judge wants to ignore the award information. But I think most judges simply note it and move on to an independent evaluation.

If one chooses to include such information, I would recommend that the synopsis state simply (e.g. "7 straight golds, including two one frame grands") rather than listing in detail an endless string of specials. I am also careful to say (if appropriate) in a section titled "Changes since last showing" that for example, "x and y scarce covers have been added to strengthen section z; otherwise the exhibit remains as before."

What do YOU think? 

## Commemorative FDC Exhibitors - An Update **By John M. Hotchner**

Lloyd deVries noted in a January 27, 2014 Linn's article titled "FDC exhibits are on increase in numbers and in acceptance" that exhibiting First Day Covers more than doubled between 2010 and 2013. Indeed a half dozen well done FDC exhibits were on display at the recent APS show in Hartford.

That article led me to include in my president's message in the last issue of TPE a request for those who are collecting single U.S. commemoratives toward an exhibit to contact me so that we might band together to help each other find the elusive material at the front and back ends of such exhibits – especially the very difficult commercial usages which are not nearly as available as the FDCs themselves.

I want to thank the couple of dozen people who

responded. The result is a list of nearly 50 collectors who are either exhibiting or accumulating material toward an exhibit. The list is being converted to a computerized data base by D.A. Lux, and will be available to those on the list. If you would like to be included, send your name, email address, and the Scott # of "your" stamps(s) to him at: [dalux2041@gmail.com](mailto:dalux2041@gmail.com).

In a parallel initiative, AFDCS and AAPE are preparing a flyer on how to do FDC exhibits. The primary authors are experienced FDC exhibitors Andrew McFarlane and Alan Warren. We all believe that this will help many of us who have gotten into this realm and encourage more to give it a try.

Watch for more information on availability in future issues of TPE.

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# AAPE 2014 Election

## Your vote counts!



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

**For President: Patricia Stilwell Walker**—I am a founding member of AAPE and have been exhibiting almost as long as I have collected—since INTERPHIL in 1976! I have been a director and President of the Éire Philatelic Association, I served as Secretary, Vice President and President of the U.S. Philatelic Classics Society. I am a life member of APS and served two terms on the Board of Vice Presidents. I am currently the Vice President of the APRL.

I'm an APS accredited judge and a past member of the Accreditation of Judges Committee. I was involved as a member of the BALPEX committee serving for many years as Chairman of Judges and Exhibits selection.

I have served AAPE as a Director, as Treasurer and currently as Vice President. It would be my privilege to serve the members of AAPE as President.

**For Vice President: Elizabeth Hisey.** In the 10 years I have exhibited at national and international shows, I have received the AAPE Novice, AAPE Most Creative, several AAPE Award of Honor and Most Popular for several of my exhibits. I am an accredited APS Chief Judge, a member of CANEJ and also sit on the Council of Philatelists at the National Postal Museum. I am also the current Chairman of the Women Exhibitors group.

I feel as Vice President I can give back to the Association and also help future exhibitors to have the confidence to start exhibiting. My volunteer background has included managing a hospital gift shop for 18 years, working my way up the ladder of a state association for hospital volunteers and serving as President for the Association of Florida Hospital Auxiliary/Volunteers in 2000. My goals as Vice President will be to continue to support the President in her endeavors, to encourage new collectors that exhibiting can be fun and rewarding.

**For Secretary: Mike Ley.** When I started reading *Linn's* there were many letters to the editor complaining about judging. For whatever reason I ignored all the negativity and thought exhibiting sounded like something that I would like to do. About this time the AAPE was founded and I joined right away and have membership number 455. In addition I have served as a club president, become an accredited APS judge, and am currently the exhibit chairman of the Omaha Stamp Show.

Over the years I've used the critique service and the title and synopsis page service. I have benefited greatly by my membership in the AAPE and serving as secretary would be a small way for me to give back to AAPE.

**For Treasurer: Dr. Edwin J. Andrews.** Today as a seasoned exhibitor I focus on traditional (U.S. classics, revenues and Poland), Display, Thematic, Single Frame, some Aerophilately, Post Cards and whatever else strikes my fancy. As a Chief Philatelic Judge I enjoy trying new exhibit classes to test my skills in both exhibiting and judging. I am currently a member of the APS, AAPE, ARA, ATA, USPCS, MPHS, PHS, The Collectors Club (NY), GPS and Polonus Philatelic Society. Currently I am serving as a member of CANEJ.

For AAPE I have served several years as the public relations outreach person providing press releases several times each year. I also coordinate educational seminars for AAPE at various stamp shows. As someone with an executive background I am grounded in financial management and budgeting and would be honored to serve AAPE as Treasurer.

**For Director - Mark Banchik, M.D.** Have been involved with local, national, and international exhibiting for over 20 years, also am a credentialed judge with experience at local, national, and international levels.

I have won bronze through grand awards, and appreciate how both expectations and realities for exhibiting have evolved over time. My challenge is to recognize what ongoing trends are, and to assist AAPE in meeting them. Representing you, the exhibitor, (or future exhibitor) is an ongoing challenge which requires us adapt our actions to maintain relevancy.

As a past APS officer, current Collectors Club treasurer, and leader of several National societies I have seen how each comes to terms with changing circumstance.

**For Director: Mark Schwartz.** Mark began exhibiting in 2008, with a SFE at the Philatelic Show at Boxborough. Since then, he has exhibited four multi frame exhibits, three of which have won grand awards; and four additional SFES, two of which have won the single frame C of C.

Mark has written articles for the *Congress Book*, the *Chronicle of U.S. Classic Postal Issues*, the *Collectors Club Philatelist*, the *India Post* and the *Massachusetts Spy*. He is a member of the APS, the New York Collectors Club, Greater Philadelphia Stamp & Collectors Club and the Carriers & Locals Society; also a member of the Council of Philatelists of the National Postal Museum; and is on the boards of the U.S. Philatelic Classics Society, the Philatelic Foundation and the Institute for Analytical Philately.

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# 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](http://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, and a round of applause to the following people:

**July 2014: Minnesota Stamp Expo 2014**, for hosting our Youth Exhibiting Championship this year, and **Tim Wait** and **Rob Henak** for judging the competition.

**August 2014: Guy Dillaway**, for his many years of service as Chair of the Title Page and Synopsis Committee.

**September 2014: Ron Leshner**, who will be retiring from the Board as a Director, serving with distinction from 2005-2014. He continues as Chairman of the Diamond and Ruby Award Committee.

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

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

## Tell it like it is!

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



## Still Available!

### Special Commemorative Lapel Pins

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

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

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

# The Philatelic Exhibiting Craft

What we are doing at PIPEX,  
a WSP show.

By Tony Wawrukiewicz



At PIPEX 2014, a WSP show in Portland Oregon, we attempted two activities that I believe represent two fairly new approaches to exhibiting, the acceptance and actual promotion of two-frame exhibits, and the placement of the Title Pages for the accepted exhibits on our website.

In an early 2012 article for the AAPE I discussed the virtue of two-, three- and four-frame exhibits. In that article I suggested that at one time or another (many times for me) an exhibitor that has shown a one-frame exhibit is told that his or her story is best told in two, three, four, or even more frames.

That is, the story that has breadth and depth often won't fit into one frame. I then suggested that there are subjects where the story and its material are so well-circumscribed that it will fit only in two, three, or four frames. If such is the case, I would argue that the exhibitor then has every right to exhibit only that number of frames.

More to the point, I saw no reason why such an exhibit, if it tells the story well, in breadth and depth, with outstanding material, should not receive a gold medal. In fact it is my understanding that that is exactly what happened with a three-frame exhibit at a recent Sarasota show.

For better or worse, three exhibits at the PIPEX 2014 WSP show were of the two-frame variety, one a display exhibit, and two postal history exhibits. The exhibit, "Domestic uses of Star Die Postal Entires and Wrappers -1860-69" not only received a gold medal, but also the United Postal Stationery Society Marcus White Award as well as the U.S. Philatelic Classics Society Medal.

A second two-frame exhibit entitled "A.P.M.C. Flag cancels: Chicago 1895-99" received a multi-frame silver medal, while the two-frame display exhibit "Bells and the Sea" received both a silver-bronze medal as well as the AAPE novice award.

Although I wasn't one of the judges at this show, I did have conversations with each of the exhibitors, and each was pleased with the results attained by their exhibit. Basically, I was pleased to see that the judges appeared to evaluate each exhibit as they should. That is, the awards appeared to be commensurate with the exhibit quality itself, where the number of frames was not an issue.

Over the past year, I personally have developed an exhibit entitled "Unmailable and Undeliverable US Domestic First-Class Cards." Because examples of postal and post cards that fit these criteria are few and far between, I have only been able to find enough of them to barely fill two frames.

In addition, I have been pleased to find that some of the usages I have located are so difficult to locate that they fit the rare category. Therefore, I eventually hope that this two-frame exhibit will attain gold status.

Another innovation that we tried at PIPEX 2014 was in response to an idea first put forward by John Hotchner and actually implemented at the British North American Philatelic Exposition 2013 by John Walsh of Canada. John Walsh, at John Hotchner's suggestion, placed the Title Pages of the show's exhibits on the website of their show.

We, in turn, placed the PIPEX 2014 Title Pages of our exhibits on our website. I believe that we were the first U.S. show to do this (in May of 2014).

The Title Pages were placed in the PDF format where the files were OCR readable. They were linked so that they could be easily downloaded or just viewed directly on the site.

I am not certain of the benefits this presents but we hope that this will encourage some people to look at them and learn techniques from these examples. Louis Fiset, in particular, has complimented us because he thinks (a) that it will do this, and (b) he likes to know ahead what exhibits will be at a show so he can plan his exhibit viewing ahead of time.

In the hope that placing future Title Pages on our website will be of benefit to exhibitors and others, we plan to continue this process in 2015. By the way, the show SEAPEX 2015, a show that is in the process of qualifying as a new WSP show, also has placed their Title Pages on their website. ☐

[Editor's Note: *Tony's column in our previous Second Quarter edition left the final sentence truncated. The full sentence is as follows: Finally, I emphasize that the instances referred to in this column are not common ones, but they do occur with some regularity and then tend to discourage exhibitors, sometimes to the point that they leave exhibiting. We, as judges, need to be on our toes so as to help prevent this from happening.*]

## 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.



Denise Stotts  
Director, Conventions,  
Meetings & Awards

### AAPE EXHIBIT AWARDS PROGRAM

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

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

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

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

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

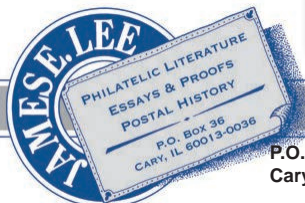
U.S. requests and other questions to: Denise Stotts, PO Box 690042, Houston, TX 77269-0042 or stottsjd@swbell.net

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The  
**American**  
 Association of  
**Philatelic Exhibitors**



Quarterly Membership Report  
 Liz Hisey, Secretary

**MEMBERSHIP STATUS AS OF SEPTEMBER 18, 2014**

<b>U.S. MEMBERSHIP</b>		<b>FOREIGN MEMBERSHIP</b>	
ACTIVE AND PAID UP	708	ACTIVE AND PAID UP	96
LIFE MEMBERS	79	FOREIGN LIFE MEMBERS	12
2014 NEW MEMBERS June-Aug	13	NEW FOREIGN MEMBERS	1
		<b>TOTAL MEMBERSHIP</b>	<b>804</b>

**Welcome to new members: June thru August 2014**

James Inverarity, Bellingham, WA  
 Bradley Wilde, Brownsville, TX  
 Michael Zelenak, East Setauket, NY  
 Juan Farah, Miami, FL  
 Carol A. Costa, Kettering, OH  
 Francois Guillotin, Cranberry Twp., PA  
 Ed Dubin, Belleville, MI

Jaime Danies, Rye Brook, NY  
 Susan B. Jones, Pingree Grove, IL  
 Norman H. Pence, Hugo, OK  
 Bernie Finkelstein, Belleville, ON,  
 Patrick Pollock, Melbourne Beach, FL  
 William Latzko, North Bergen, NJ

Congratulations to our novice winner:  
 James Weigant, Cushing OK, Novice Okpex 2014.

Four letters were written to acknowledge Creativity, Gold and Silver pin awards. In cases where the recipient was a non member, back issues of *TPE* were included, and they were encouraged to join AAPE. This has resulted in several new members.

We have been advised that James K. Kenny of Haverton, PA has died. Our sincerest condolences to his family.

Respectfully submitted,  
 Liz Hisey  
 AAPE Secretary



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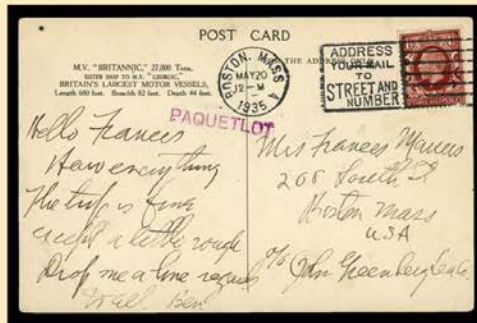
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Contact these fine people for answers, information, and help:

## Director of Exhibitors Feedback Service

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

## Director of Publicity

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

## AAPE Youth Championship Director

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

## Feedback Service For Title And Synopsis Pages

Guy Dillaway has retired from this position and we are awaiting the appointment of a new director of this important service.

## Director of Conventions, Meetings and Awards

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

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Kent Wilson  
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turgon96@bresnan.net

## Diamond and Ruby Awards

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

## Outreach & Education Seminars

Edwin J. Andrews  
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Chapel Hill, NC 27516-0389

## Join Us!

### The American Association of Philatelic Exhibitors

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

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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

#### Need More Information?

Visit our website at:  
[www.aape.org](http://www.aape.org)

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

#### Meet Fellow Members

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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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\*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 "1<sup>st</sup>" 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!**

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