

# Save the date INTERNATIONAL AUCTIONS 2016

## 33<sup>rd</sup> AUCTION

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## SPECIAL AUCTION IN NEW YORK

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## 34<sup>th</sup> AUCTION

June 10 - 11, 2016 / *coins & banknotes*

June 13 - 18, 2016 / *philately & picture postcards*

Closing date for consignments: April 10, 2016

## 35<sup>th</sup> AUCTION

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**C.G.**

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By George B. Shaver

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Patricia A. Kaufmann

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# The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

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**On Our Cover:** A mother and he son are intrigued by a single frame “Fun” exhibit at the 2015 St. Louis Stamp Expo. Photo by RN.

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March 5, June 5, Sept. 5, Dec. 5



## An example of how organized philately across America came out early to support World Stamp Show - NY 2016

There is virtually no way that an American international philatelic exhibition can even get off the ground without prior financing from sources from within the hobby. Though the latter practically did happen with the Washington 2006 "international" when the previous 1997 show failed to make a profit and, thus, provide seed money for the '06 event.

Not so this time. Above are some of the WESTPEX committee presenting a \$25,000 check to WSS NY 2016 president Wade Saadi. And of course, Washington 2006 was a jumbo donor. Godspeed, Mr. Saadi and your fine committee!

## A spring of excitement as we point toward May 28-June 4

*World Stamp Show - NY 2016 is on its final countdown to being a major historic event*

Philatelists and exhibitors in 2016 are certainly living in exciting times! It's that time again when the United States shines big in worldwide philately as it, once again, stages a precedent-setting international philatelic exhibition.

Steven Rod (above, at right), a member of the founding council of the American Association of Philatelic Exhibitors, has done a 10-part series in *The American Stamp Dealer & Collector* telling the hobby about how America's first ten international exhibitions were precedent-setting...almost all of them, successively, establishing attendance records for a world stamp exhibition. Among the things he has pointed out is the previous track record of New York City in setting the pace for our internationals from 1913 until 1956—and

the latter was a biggie of such magnitude that many in the world hobby at the time thought it would be a record never to be beaten—the huge FIPEX in '56 drew more than 150,000 attendees over nine days. Not until 1986 was that record topped when the outstanding Chicago philatelic community staged AMERIPEX—and of course, that record was soundly surpassed by Washington 2006 ten years ago.

Given the lightning fast response when WSS - NY 2016 unveiled its giant hotel room block in nearly 100 Big Apple hotels—and other factors like free admission and a new nearby subway stop—there is no reason in our view that this spring's extravaganza won't once again place New York City at an all time attendance record. What a boost for stamp collecting that will be!



### Zwilling's New Book...

As this issue of *TPE* goes to press, Steve Zwilling's *The Path To Gold: 175 Proven Stamp Exhibiting Tips* is moving toward completion and will be sent to the printer by the middle of March. You will see the very first advertisement for it in this issue of your journal. Lavishly illustrated (over 300 full color images), it is the very first book to encompass a virtually astounding array of actually-proven tips, ideas, techniques, and strategies to create effective, top award-winning exhibits in all established categories.

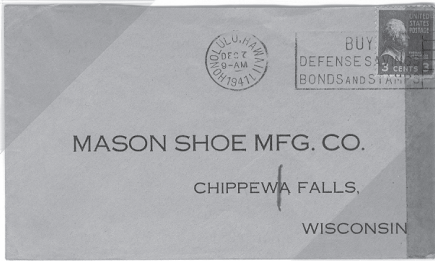
### What's up with the MOJ??

At this point, we can say that the newly written and totally updated *APS Manual of Philatelic Judging and Exhibiting* (note the change in title) is about halfway through the process to being ready for publication. It's also safe to remark that, never in this book's three-decade-plus history have so many people (from all walks of the exhibiting world) have so much to do with its preparation. CANEJ chairman David McNamee is making sure that nothing is being left to chance. For instance—read the paragraph at right...

### More on the MOJ

Expect the new *APS Manual of Philatelic Judging and Exhibiting* to be in the hands of the exhibiting community by this coming fall. But in the meantime—among the many precedent-setting efforts being made to assure its quality—we think the exhibitors in America will be pleased to learn that the last draft of the manual will be, before it goes to press, thoroughly reviewed by a sizable group who will eventually be using it. This is a highly thoughtful and professional move forward and we applaud it!

The Mails of the  
1938 Presidential Series



The rarest datestamp on a 1938 Presidential issue: HONOLULU, HAWAII • DEC 7 • 9-AM • 1941  
(Commercial Usage • U.S. Provisional Censor Tape)

**The Significance  
Of This Exhibit**

The rapidly changing mail services of the "Prexie" era (1938-57) combined with World War II to produce some of the most complicated, intriguing and elusive usages in all of U.S. postal history. Here is a tour through the myriad rate structures, forms of mail and routes—shown with numerous unusual (and sometimes unique) pieces of mail franked with the issues of the Fifth Bureau Issue.

**Notes For The Viewer**

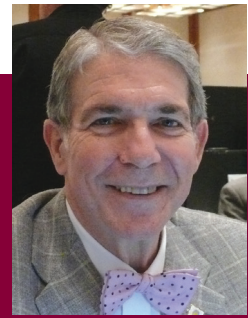
- Uncommon usages are used to describe the most significant rates & routes in effect during this period. Many examples shown are unique to specialists.
- There are no known "large multiple" usages of the \$2 value. The 50c and \$1 "large multiple" usages herein are the largest recorded.

- Examples are given in this exhibit of all forms of mail, and rate and route structures. It is, however, impossible to show every conceivable rate and route of this period. For instance, there are more than 300 known foreign air mail rates and routes, alone.

**Among The Most  
Important Items Are:**

- The only Prexie usage known on a cover mailed from Hawaii on Pearl Harbor day.
- A foreign insured parcel post cover from President Franklin D. Roosevelt.
- The only recorded Prexie usage on the most famous commercial airline disaster during World War II.
- Registered cover from CINCPAC (Admiral Chester Nimitz), and mailed from Pearl Harbor.
- A "turned" cover which was used again after being sent to Soviet-occupied Poland.

- Mixed franking U.S./Iceland usage from Lend-Lease base in Reykjavik.
- An unrecorded "Camp de Judes" handstamp on cover to French Foreign Legion officer interned in Vichy, France, Jewish internment facility.
- Privately-carried cover on short-lived Palestine Emergency Deliveries air mail operation in days right after the State of Israel was declared.
- Local "drop letter" rate on "Forwarded" cover from Morocco.
- Cover to Jewish internee held in special camp by British military on the Island of Mauritius.
- Usage from Danish Red Cross hospital ship in service during the Korean conflict.
- Repatriation mail from passenger during WWII on Swedish neutral vessel, S.S. Gripsholm.
- A hand-carried cover, of the only known Prexie usage from the isolated Johnston Island in the Pacific.



Randy L. Neil  
Editor  
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In the new  
**MOJ—**  
A silly little  
change that  
shouldn't  
be?

**ViewPoint**



The title page from the author's exhibit, *The Mails of the 1938 Presidential Series*. It is shown here in black and white because it's the only known image of it from an exhibit that first appeared in the early 1990s.

To me, like what a *MOJ* might have said 60 years ago, there are certain admonitions, sacred cows, and opinionated remarks that creep in to the *MOJ* of current times. I can't imagine an *MOJ* without them. A little phrase that, when read, jumps right out at the reader and implies, "Watch out, brother—don't ever do *this!*"

I say this: *It is perfectly all right to place a highly important philatelic item on one's title page.* It helps to establish an exhibit's importance and encourages the judge to consider that importance will be apparent in the exhibit that follows. It draws the viewer into the exhibit.

The above title page is a neat-o example. One of the most important '38 Prexie covers in existence (one of only two known uses postmarked at the Honolulu post office on 7 December 1941; this one cancelled between the first and second waves of the Japanese attack!).

That cover was taken from within the exhibit's chronology and brought to the title page to enhance the exhibit's impact on the viewer. An eyepopper like this belongs on the title page! I started espousing this concept 30 years ago in my exhibiting column in *The American Philatelist*. Soon, scores of exhibitors began adopting it. It's become a simple norm in title page prep. It was a wonderful way to have a key philatelic item right on a title page, whereas before, title pages had only lots of words.

But uh oh. "Watch out, brother!" Exhibiting, of course, is not rocket science. But I understand that such a concept is being pooh-poohed in the new *MOJ*. "If it ain't broke, don't fix it."

**B**y this time next year, the exhibiting community will have been introduced to the seventh edition of the *American Philatelic Society's Manual of Philatelic Judging*— a completely revised and updated version of the book that underpins our judging system. Inside will be the guidelines (rules) that govern a form of competition in which the awards are determined by a subjective method of judging—not too unlike gymnastics and iceskating. And like in years past, when the *MOJ* has been revised, there will be bits and pieces of it that will turn out to have some controversy. That's the nature of it.

Having been involved in competitive exhibiting since the 1950s, I've often wondered what it would have been like back in those days if we had been blessed with the well-conceived and well organized system of exhibiting we have today. For certain, one of the "rules" would have been, "Thou shalt not employ the typewriter in the preparation of writeups on exhibit pages." It might have gone on to further suggest various types of nibs to employ on one's India ink pen used to execute the writeups. Even today, I have nightmares about the times I would be almost finished with the writeup on an exhibit page—only to spot a dumb cluck error I had made... and which would, of course, cause me to tear up the page and start all over again. This after having spent two-plus hours on the original page!



## From Your President

By Patricia Stilwell Walker

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I hope that your holiday season was joyous, however you celebrated it and that your New Year is off to a healthy and happy start.

At the end of last year Denise Stotts, our Director of Meetings and Conventions and coordinator of our Awards program, retired from both positions. The AAPE has benefited from her attention to detail and expert management of two of our most visible programs for many years and she deserves the thanks of all members, not just mine. Our best wishes in whatever new endeavors she takes on.

I have appointed Mark Schwartz to assume the position of Director of Meetings and Conventions and Bill Johnson to handle the Awards Coordinator position.

Their contact details are on the “Working for You” page at the back of the issue. If you are involved with a stamp show committee please help out both of these guys by steering your meeting planner and show awards coordinator to the new folks in charge. My thanks to both Bill and Mark for their willingness to take on work for AAPE.

By now if you entered an exhibit in the NY2016 international show, you will have heard if it was ac-

cepted. Remember that the AAPE Exhibit Critique Service managed by Jerry Miller can be used to have an exhibit reviewed by an FIP judge; this might be especially helpful if you have had to reduce the size to five frames and you are not sure you made the right choices. Look for Vice President Liz Hisey’s report on AAPE plans for NY2016 and contact her if you are going to be spending some time at the show.

AAPE as an organization exists to encourage exhibitors and grow exhibiting. To that end we offer a Mentor Service; at the AAPE Open Forum in Chicago a very new exhibitor mentioned that when one is just starting out, diffidence or nervousness may inhibit someone from asking for assistance. He was very much encouraged because he was approached by Liz Hisey and assistance was offered – he didn’t have to ask for it. I would like all of us to remember this lesson and reach out to beginning exhibitors.

The AAPE’s Annual Members meeting will take place on Saturday, January 30, 2016 at Ameristamp-Expo in Atlanta, Georgia. I’m sure Sandeep Jaiswal, Coordinator of the One Frame Team Competition has managed to encourage a lot of entries. I hope to see many of you there. ☺

Why not sign up a **NEW** member today?

## 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 TPE, it’ll encourage others to help the AAPE, too! Drop us an email at [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net)

## Have you recruited a new member recently?

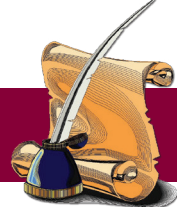
In the past 12 months, AAPE membership has experienced a growth in membership. That’s nice... but even nicer would be our growth if every member recruited a new member. Why not give it a try?

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

Email the Editor: [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net)

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

# Your 2¢ Worth



## Verbiage on title pages

It seems we often like to write about subjects we love to excess. I am concerned about the current tendency to develop over-expansive title pages—sometimes 500 words or more, and usually in a small font (10 or 11). These mini-thesis seem only directed to judges and not intended for the average collector.

Judges get title pages (and synopses) and may take their time to absorb them, check the literature, and develop a list of comments.

But look at our fellow collectors who attend shows and look at exhibits—60% of them were 66 or older. We are not a bunch of lads and lasses.

I looked at an “average” WSP show—SESCAL. They had 40 exhibits in 2014. Using a 400-word standard for title page and 200 words per page thereafter, I came up with 48,000 words. Should we expect a 70-year-old to read a small novel standing up?

I contend that lengthy exposition, especially on title pages, often followed by pages with large boxes of text dissuades the average collector from visiting the exhibits at all.

Judges should consider whether text is CONCISE, given the subject and goal, and also viewers. Also, wasn't the original purpose of exhibiting sharing our material with other collectors and interested public? The goal now is high awards and “speaking to” the judges, to the detriment of average collectors. AAPE should consider a standard of no more than 250 words on the title page, and blocks of text no more than 100 words on pages. It took Abraham Lincoln just 275 words to eloquently summarize our national purpose. Seems like 250 words should be enough to summarize the purpose of one's exhibit.

Norris (Bob) Dyer  
nrdy@comcast.net.

## Title and Synopsis Pages

I wanted to weigh in on Tim Bartsche's column, particularly on the proposed requirement that shows not be allowed to accept exhibits until the title and synopsis pages are received. An exhibitor who fails to provide these is missing out on the opportunity to explain their exhibit and even sell the jury on it ahead of time. Lacking these pages can make preparation more difficult and less than it should be. However, I have no problem in chiding the exhibitor at the feedback session and at the frames for not doing what should have been done in advance.

I have even told an exhibitor who had a cutesy title that failed to provide a title page that I had no idea what the subject was going to be and did zero preparation. In general I don't think this proposal needs to be approved and the exhibitors who don't provide the pages as strongly recommended can just suffer the consequences.

As an exhibits chairman at a small WSP show, I am very much opposed to this being a mandatory requirement. At Omaha we are not dealing from a position of strength, although we have managed to have enough competitive frames without resorting to the the APS blast e-mails that Such and Such Show is still seeking exhibits. In 2013 and 2014 we even turned away exhibits because we were full. I have had requests to reserve x amount of frames ahead of time and I have replied that we would love to have the exhibit but it takes a completed application and a check to reserve frames. I have been asked what my deadline is for title and synopsis pages. In those cases I reply there is no requirement or deadline but if they expect the judges to look at them and make use of them the sooner the better. The later they are received the less likely a busy judge will even look at them. I, of course, point out that they can submit something and revise it later and I encourage electronic submission if need be.

It appears to me there are many shows who are struggling to fill frames based on the APS blast e-mails. They don't need to be saddled with this requirement unless they want to impose it. I imagine RMSS is going to be challenged next May to fill frames because of NY2016. Everyone can't be Westpex. Even Chicagopex did not fill up quite as early as normal this year and had an APS e-mail sent out. I am judging there and do not have all the title and synopsis pages as yet. Several weeks ago we received many of them and now, to his credit, Tim Wait sends them electronically as he receives them. I do think all shows should send out electronic pages as they can. It is quite a struggle for a judge when a show sends nothing in advance because they are trying to save on postage costs and then sends a priority mail envelope less than two weeks before the show stuffed with title and synopsis pages. I am quite fine with having electronic pages trickle in as received many weeks before the show. I can't prepare for all of them at once anyway.

Mike Ley  
gioscougar@aol.com

## *The Philatelic Exhibitor* takes 3rd Place Trophy in the prestigious C.G. International Philatelic Promotion competition in the category “Print, Digital Media and Promotion of Youth Philately”

President Pat Walker with the Gärtner Award and their nice check.

For those unfamiliar with the Awards they were initiated and funded by Auction House Christoph Gärtner three years ago. In 2015 the competition was open to all working groups, clubs, associations, societies and publishers of philatelic magazines and newsletters publishing a periodical anywhere in the world. In the competition, print media, digital media and the promotion of young talent/public relations were considered as a whole.

Our thanks go to Advertising Manager Don David Price who took the initiative to gather the needed information and to make the entry for AAPE.

The award ceremony was at the recently held Monacophil. AAPE Director Mark Schwartz had planned to attend and accept the trophy; unfortunately illness prevented him from traveling to Monaco. Instead, Past President Peter McCann accepted the trophy and facsimile check. I am pleased to report that third place came with a monetary award of €800 (about \$960).

Peter lives only a few doors away from me in University Park, FL and came by the day after returning from Europe to bring the trophy and check – happily we won’t have to try to cash it, our prize funds will be transferred electronically to the AAPE account.



## Chief Judges Forum



By John M. Hotchner  
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Falls Church, VA 22041

At the APS Committee for the Accreditation of National Exhibitions and Judges meeting at StampShow in Grand Rapids, one of the subjects of discussion was the need to create an information sharing mechanism where jury chairs can discuss the challenges of effectively running a jury; or “herding cats” as some have described it. No doubt, efficiency, consistency, effective training of apprentices, and helpfulness to exhibitors (not necessarily in that order) should be the outcome of our efforts, but it is not always simple to get there.

I have volunteered to moderate this continuing column in hopes that sharing experiences and questions will not only help us to do our jobs better, but will also inspire other judges who are not now chief judges to make their interest in accreditation known to David McNamee, the Chairman of CANEJ. After

all, we have had some retirements, and others of our number are likely to take that step in the next couple of years.

I don’t intend to write this column. It is up to you to do that by:

1. Writing in with your experiences about which you would like to comment, or from which you feel we can all learn.
2. Surfacing ideas for how we can do our job better.
3. Observing and surfacing problems in the process that need to be addressed, and
4. (Especially for non-accredited judges and exhibitors) What do you see as systemic problems and how would you suggest solving them?

Any other related issue is welcome also. Please write to me at one of the addresses noted above.



Any exhibitor can say “**FINEST KNOWN**”.  
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PSE population report by grade  
 See how many stamps of every grade

Scott #	Denom	Condition	10	20	30	40	50	85J	90	90J	95	95J	98	98J	100	100J	Total				
K12	30c on 15c	Used																1			
		NG/RG/D-POG																1			
		OG			1																24
		OGnh			1																41
			2	6	2	5	4	11	1	8	1	6	3	1	1	1					

Professional Stamp Experts follows very strict grading standards and maintains an on-line population report on every US stamp issue. Stamps are judged by centering and faults (established table for Fault Severity). PSE works with exhibitors to confirm what you have in a manner that validates your knowledge with worldwide accepted grading standards.

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*Enough Said!*

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# Q&A

By Patricia Stilwell Walker

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University Park, FL 34201  
Email: psw789@comcast.net

***“You should NOT erase docketing notations; by “docketing” I mean notes made (usually by the recipient) as to name of sender, date received, date answered or content.”***

Figure 1a.



Figure 3a.

**Question:** A lot of covers have pencil notations on the front or back. Kathy Johnson asks what is OK to erase and what should not be erased and why?

**Answer:** Well, before we discuss pencil notations, one of the “things” it is always OK to erase is dirt and grime. A nice soft eraser is great for surface dirt; for really fragile paper some people recommend bread (I’ve never tried this).

It is always OK to erase dealer’s prices – these always should be erased from whichever side of the cover you are showing (usually the front) but also from the back. If the price is what you paid, be sure to make a note of it if that’s part of your record keep-

ing system. Some folks like to leave the prices on the back for historical interest or because the handwriting is distinctive enough to tell you what dealer might have handled the item. Some dealers mark their items with a coded letter/number. It’s OK to erase these as well as long as you are sure what they are – see discussion below. Figure 1a is a typical early folded letter from Baltimore. Figure 1b shows the bottom of the reverse with a price and no less than four different sets of code letters or initials of previous owners. Since it’s the front being shown I have not erased any of these. It is also OK to erase any arrows drawn to point to an exceptional mark; hopefully that’s why you bought the item in the first

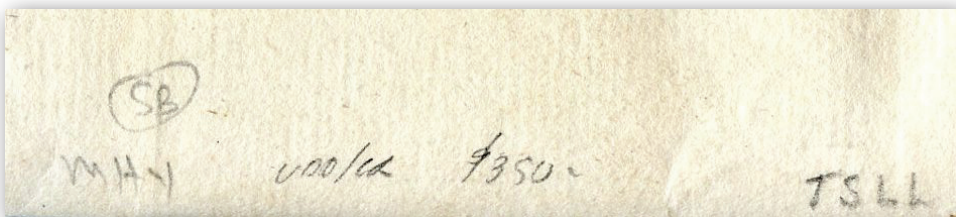
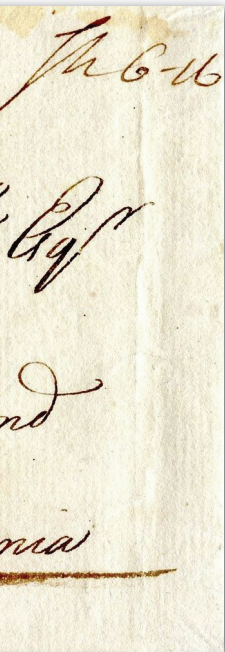


Figure 1b.

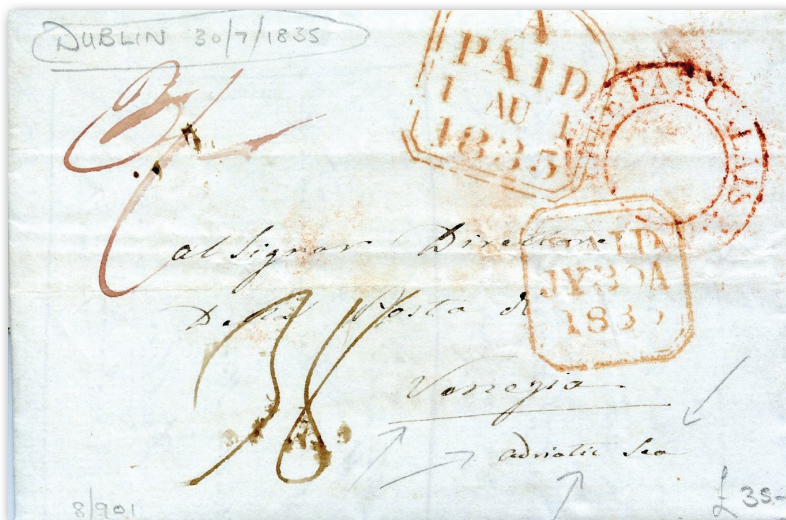


Figure 2.

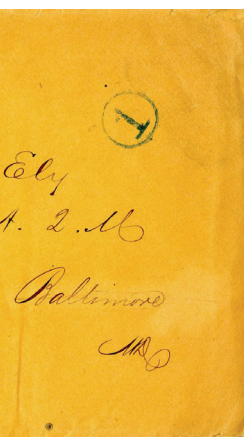


Figure 3b.

place. Figure 2 shows a cover from my Irish collection addressed to “Venezia (Venice) Adriatic Sea”, with four arrows, a price (£35) a notation of “DUBLIN 30/7/1835” – which is there for identification purposes because Dublin didn’t use a named stamp, also a pencil “8/901” at the bottom left. If this ever makes it onto an exhibit page all of these pencil notations will be erased.

Obviously, you should not erase pencil notations of rates or any evidence of mail handling – such as attempts to locate a person on a “not found” or “advertised” letter. Figure 3a shows a cover where a previous owner partially erased something I’d like to see better. Postmarked Nashville November 16, it

was sent to Baltimore where the post office marked it “NOT CALLED FOR” and advertised it (Circular 1). It has a blue pencil “Don’t Know him” in large parentheses – below which was once a set of initials or a number. Unfortunately even with enlargement I can’t read it. The back has some incomprehensible notes as well – see Figure 3b. In my opinion these are not dealer or owner notes and they are NOT getting erased until I can figure out what they mean. I will erase the tiny “100-“ price.

You should NOT erase docketing notations; by “docketing” I mean notes made (usually by the recipient) as to name of sender, date received, date answered or content. Sometimes if your item is a



Figure 4.

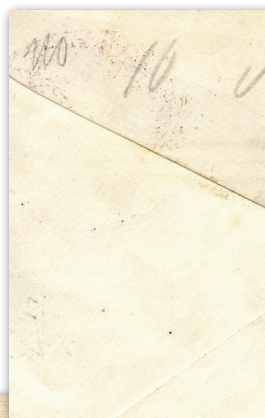


Figure 5.

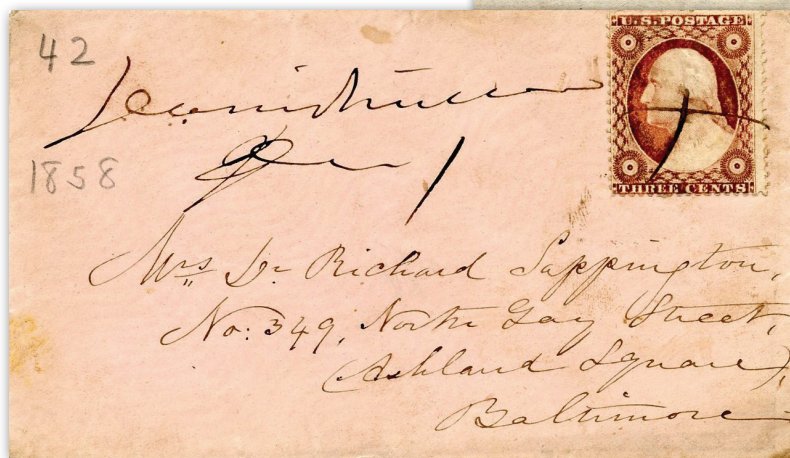


Figure 6.

folded letter that consists only of an outer address sheet, the docketing is the only information you might have about what was in the letter originally. If the item is old enough, docketing is in ink, so you can't erase it. Docketing is often on a letter flap that doesn't show so the point is moot. Later items might have the docketing in pencil – the most famous misunderstood docketing is that of the firm Lanman and Kemp—see Figure 4—which consists of multiple “squiggles.” The ones on this cover are quite colorful! Thanks to David D'Alessandris for this image.

Any other writing on your cover needs to be researched before making a decision.

Previous dealer/owner non-coded notes such as dates or origins need to be investigated as to accuracy.

Sometimes these are merely the dates or locations that are inside a folded letter (I call these the date-line) and have been noted so that one doesn't keep having to open it up to see. Once checked, these can be erased. Figure 5 is an example on a 1730 letter from Dundalk to Maryborough in Ireland. In contrast, Figure 6 shows an envelope on which someone has written 1858 (also a mysterious 42). Maybe there was once an enclosure; now the date will need to be approximated by an expert in the perforated 1857 3¢ stamp. A county notation for a town, or a Scott number or plating information for a stamp can be erased, once verified. Keep in mind that such information might be incorrect or it might have been made to improve the marketability of an item and not be true! I



Figure 7b.



Figure 7a.



Figure 8a.



Figure 8b.

have several that are noted as “Unlisted”; they don’t say where and for some I’m not impressed anyway as the known “listings” are quite ancient. If they are on the front, they need to be erased before showing an item – although I’d make a copy first.

If there are notations that are numbers or look like numbers I recommend NOT erasing them unless you can absolutely prove they are irrelevant. Too often they could turn out to be quite important, such as being a weight or a charge box number or something similar that matters when trying to analyze what happened to your cover. It’s quite OK to ignore them when writing up until you establish what they mean. In fact, exhibiting them is sometimes an excellent source of new insight as a judge or fellow exhibitor

will know and be happy to tell you. As an example I have no idea what the numbers on the bottom left above the firm name or the notation on the back of “no 10 Marke!” mean on the cover in Figures 7a and 7b. I suspect that the one on the front relates to the correspondence and the one on the back is a remark by a dealer or a former owner, but ....

If you collect covers from Europe with classic stamps, there may be expertising marks (usually initials) in notation near the stamp(s). Obviously you do not want to erase these, unless you have a more recent certificate, and maybe not even then. Figure 8a is a cover with a Friedl certificate with the notation “I have signed it”. Figure 8b is a close-up of the signature.



Figure 9a.



Figure 9b.

Previous owner/dealer marks on back—usually in code—are likely to be inventory information or coded prices. I do not recommend indiscriminately erasing any of these until you have looked into what they are, and if you care about them. I collect US postal history relating to Baltimore; it's sort of cool to have an item that was owned or expertised by Ashbrook for example! I'm sure similar cover histories exist in other fields of postal history.

**Question:** I have a cover with a hole or ragged edge – is there any trick to mounting it so that

the defect is not glaringly obvious? I want to use a mat for my covers and this is a problem. This question was prompted by a discussion at the frames at the recent FLOREX.

**Answer:** If you exhibit mostly stampless items, you can use a neutral color backing paper underneath the offending area that disguises or softens the immediate impact of the problem area. Figure 9a is my version of this.

Tony Dewey told me he scans the cover with the “hole” and prints the result so that he has a match-



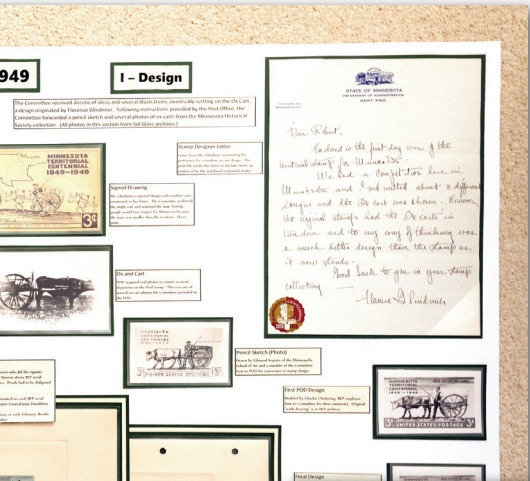


Figure 10.



Figure 11.

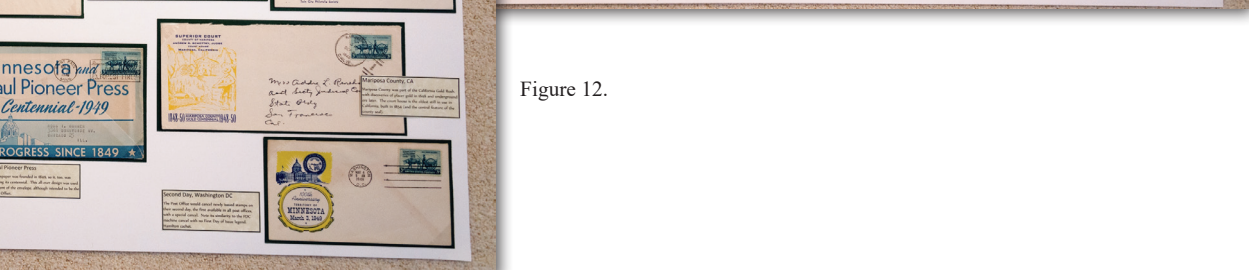


Figure 12.

ing image of an undamaged area that can be used to place behind his cover. Provided your color printer produces “true” color this could work excellently. Even without an exact match from my printer, the result illustrated as Figure 9b is superior to the neutral paper.

**Follow-up on Oversize pages:** At Stampshow in Grand Rapids, Michigan, this past August, Ken Nilsestuen showed his first day cover exhibit *Minnesota Territorial Centennial Stamp 1949* using pages that were half a frame in size. All the writeups

were printed in text boxes in narrow frames, cut out and pasted on the large half-frame sheets together with the covers and other items. This allowed a maximum of flexibility in the arrangement. See Figures 10, 11 and 12.

Several exhibitors have sent me examples of fore-runners and epilogs which will appear in a future column. I’m still interested in receiving these as well as other questions to address. This column is very hard to write when I also have to think up what to write about! ☐

# Show Program Anemia?

By Jack Ketch



As one can easily see, the show programs from philately's past are colorful keepsakes of our major events.

One of the more amazing circumstances in the hobby of stamp collecting is the weird history and evolution, if you will, of stamp exhibitions in this country. Mind you, I'm remarking on such events here in the United States. I don't know if the thoughts expressed below hold true for shows in other countries.

Today, it is safe to say that we have almost as many national stamp shows in America as we have ever had before. We probably had a few more about ten years ago, but in 2016, the field of stamp exhibitions is as healthy as it has ever been. I say this with a few reservations. We even have a brand new WSP show in Seattle: SEAPEX! Some show committees out there will say they have trouble filling their bourses or that it's hard to fill all of the exhibit frames—but by and large, these are minor headaches that show committees have always experienced.

It's harder than ever to find good venues for our shows, small and large. Hotels are not as well-suited as they once were for these events, either in price or in the facilities they offer. But again, these are problems that have been with us since Hector was a pup.

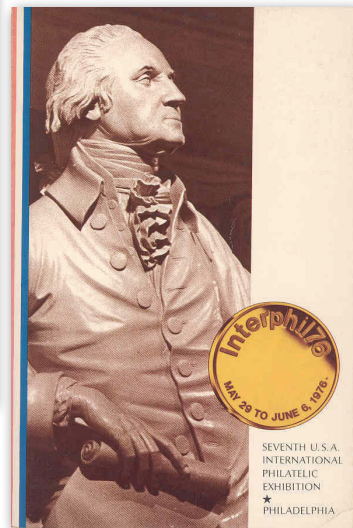
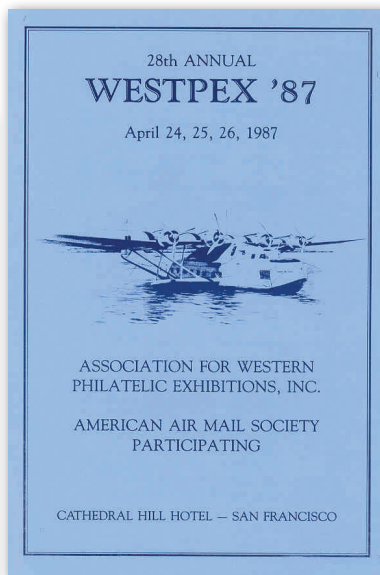
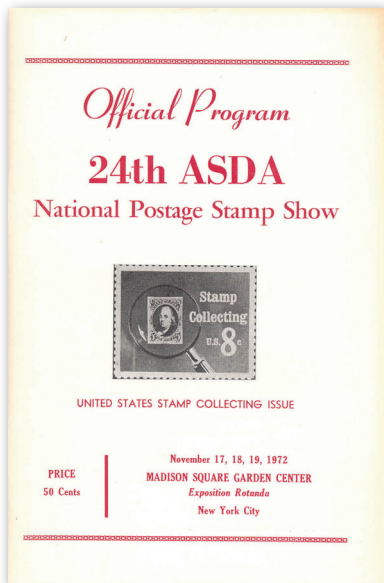
It's nice to point out that our great oldtime shows,

the ones founded decades ago, are in fine shape—from all outward appearances. People are always talking about the granddaddies of them all: WESTPEX in San Francisco and The March Party in Cleveland. Other major shows like CHICAGOPEX, NAPEX, FLOREX, St. Louis Stamp Expo and others are thriving—all of these are excellent symbols of the hobby's robust condition. And get this: our shows survive and prosper in spite of what naysayers were moaning ten years ago when many thought the Internet would be their death knell.

All this leads to a good question: If our shows are so bright and chipper, then what, pray tell, has happened to the state of our stamp show printed programs? Five examples from past events are shown on these pages.

Today's show programs, with ultra rare exception, are merely folders offering event calendars, exhibits lists, and bourse table locations. They're not the wonderful pieces of true literature they used to be. For instance, the '72 ASDA National Postage Stamp Show program has over 100 pages filled with ads and articles about stamps and stamp people. The WESTPEX program is always a good read—and so were so

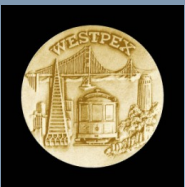




many others (COMPEX, for instance).

Of course, international programs (shown here are CIPEX from 1947 and INTERPHIL '76) always are large, fun to read and filled with stuff.


It would be wonderful to see a stamp show decide (like APS's big StampShow every year) to make their program a real booklet—with real meaty material in it. Such tomes are major hobby souvenirs.)



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## Preparing Exhibits

By Steve Zwilling  
steven.zwilling@gmail.com

# Planning starts with an outline, even if some topics are too complicated

Most of us learned how to prepare outlines in school: Define your topic (the title), choose your main levels (Roman Numerals I, II, III, IV, and so on), identify a minimum of two points for each category (with each point labelled with a capitol letter A, B, C), insert sub-points for a third level (numbered 1,2,3) and as far down as many levels as you need to go with lowercase Roman numerals (i, ii, iii, iv), and lower case letters (a, b, c) with at least two elements in each level used.

Wow! It's not often that an exhibitor can place material neatly into levels where each level has two points and each point has at least two sub-points. Or maybe it is for other people. I'm one of the exhibitors that does not find it easy to fit my exhibit into an artificial formulaic model of organization.

I see exhibits as representations of a historical or cultural reality that we try to capture with philatelic material. I don't know any history or any culture that is easily understood as a sequential series of major and minor points. I view the contents of exhibits as relationships more than as discrete items.

Let's imagine a hypothetical exhibit of the British Colony of British Bechuanaland in which the exhibitor wants to begin with forerunners and conclude with a final chapter about the current status of the colony. The relationships inherent in the story of British Bechuanaland might be understood as shown in Figure 1. Or we can imagine an exhibit of the historical setting of the British African colony of Rhodesia as shown in Figure 2. A couple of points:

1. Most exhibitors don't take on a challenge as large as this, and
2. The very first row of entities in both figures appear to be a natural organization for the main levels of an outline – but any approach to a sequential listing of main points and subsidiary points does not appear to do justice to the complexity of philatelic events that occurred simultaneously in different places.

These are extreme examples but the principles

Philatelic Outline (Not exhibit outline, but philatelic aspects to include)

I. Early Scottish Post 1711-1839

Act of Union united Parliaments of Scotland and England, postal service

Britain

A. Scottish Post: 1711-1800 structure based on Scottish (shorter) miles (used in Scotland)

1. 1711-1765 – 2d under 50 miles, 3d 50-80 miles
2. 1765-1784 – 1d one post stage, 2d under 50 miles
3. 1784-1796 – 2d one post stage, 3d under 50 miles
4. 1796-1800 – 3d one post stage, 4d under 50 miles

B. General Post: 1801-1838 - Scottish rates made same as English rates (used in England)

1. 1801-1804 - 3d 15 miles, 5d 30-50 miles
2. 1805-1811 - 4d 15 miles, 6d 30-50 miles
3. 1812-1837 - 4d 15 miles, 7d 30-50 miles
4. Wheel Tax – 1813-1839 -Paying for Infrastructure through Postal Rates
5. 1838 – 2d 8 miles, 4d 8-15 miles

C. Expansion of Local Posts: City Post Expansion (Namestamps, Timestamps, and other markings)

1. City Penny Posts – 1d rate within the city
2. City Receiving Houses -
3. District Receiving Houses
4. 2d "in the country" rates

Then she worked on her page heading design at this early stage of planning to ensure the layout would accommodate the plan she was developing

**Headings Model**

Chapter	Aspect
Sub Chapter	Aspect b

**Headings Example**

I. Scotland's Early Mail	No Postal
A. Scottish Post 1711-1800	Private M

apply to a great many exhibits. How can an outline properly address different things happening at the same time? I don't think I recall seeing an exhibit page with the heading "Meanwhile..." or with a heading that reads "At the same time all that happened all these other things were happening"

Of course, whether one uses a sequential listing of major and minor points or one has a larger 're-

# n outline— topics appear d for an outline.

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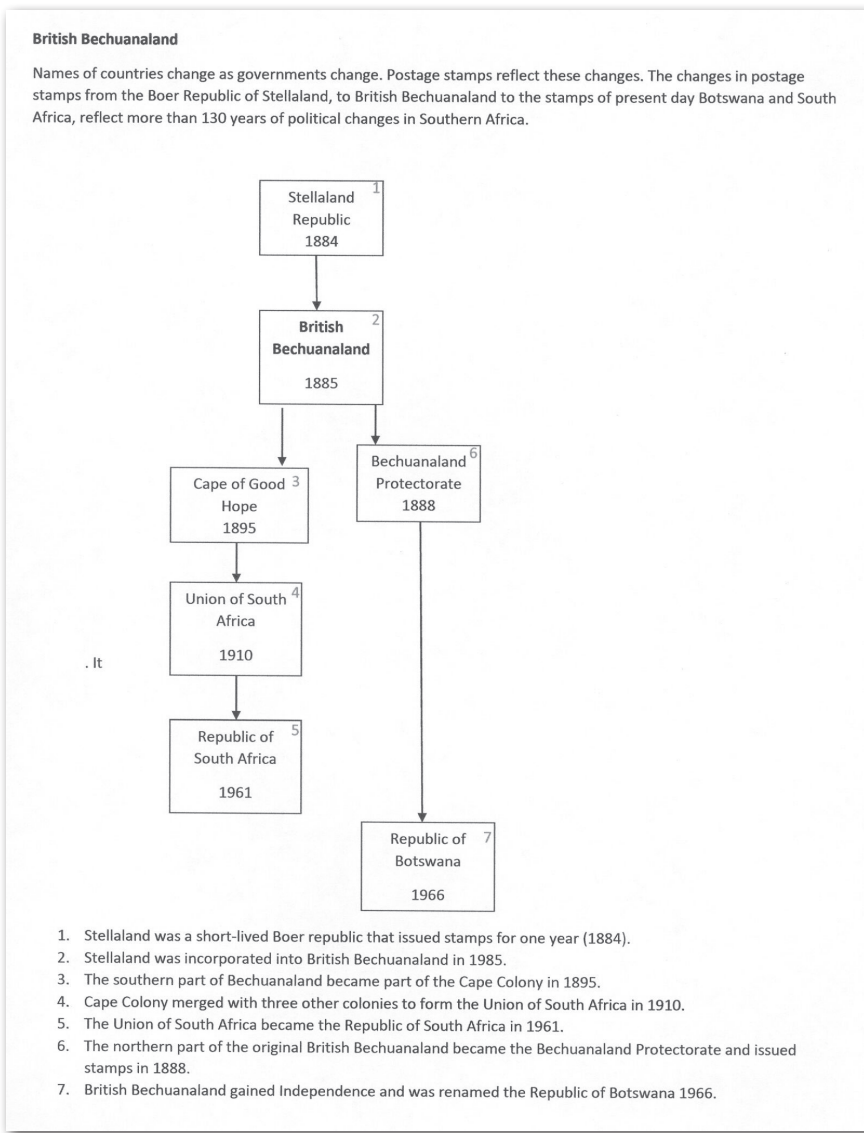


Figure 1.

relationship' focus, the same questions remain as you approach the exhibit: What page goes first?; which page goes last?; and what is the sequence of pages in the middle? This is the crux of treatment – how do you treat a complicated subject? How does one present complicated and sometimes non-linear material in a meaningful intelligible fashion? It's what distinguishes the masters from the rest of us.

I know how Kathy Johnson goes about addressing the issue in at least one case. Kathy, a prolific exhibitor in a variety of areas, was kind enough to share with me some of her planning notes for an exhibit she wants to construct. I'd like to share them here as an example of the thoughts –and the importance she places upon outlines – which she brings to her exhibit planning work.

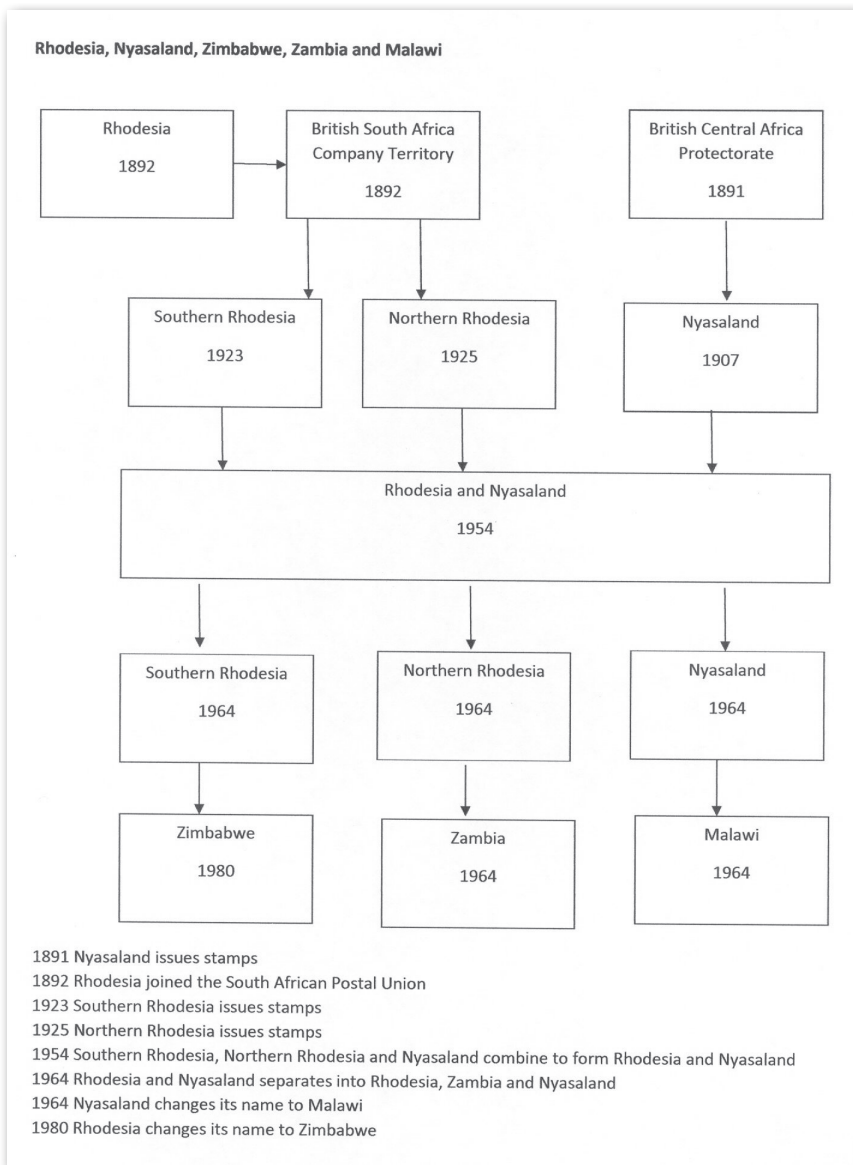


Figure 2.

Philatelic C  
 I. Scotland'  
 II. The Gen  
 Exp  
 Inla  
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 Inw  
 III. Postal R  
 A.  
 B. I

Kathy likes compound subject exhibits. That is, she likes to prepare exhibits of subject x and, in parallel subject y. This exhibit she is currently planning (see the illustration on page 18) will address “Scottish postal history from 1711 until 1898 as a microcosm of the British Isles postal system, while providing a parallel description of the economic, political and social considerations impact of and on the postal system of the time.”

Wow. What a challenge. What a complicated non-linear subject. (When I say non-linear I mean she isn't planning on having chapter 1 be postal history, chapter 2 British Isles postal system, chapter 3 economic impact, chapter 4 political considerations, one after the other; she wants to discuss them at the same time.) By the way, I am sure the exhibit will have a

shorter title than this when she is done. Knowing the scope of the exhibit is far more important to planning a successful exhibit than is figuring out what the title will eventually be. Kathy is a master of ‘first things first’.

Kathy prepared a philatelic outline as part of her planning. A portion of this is shown in Figure 3.

Kathy also prepared a summary Exhibit Outline as part of her planning as shown in Figure 4.

I don't know when she will begin mounting material on pages or how much more planning she will do before she feels she is ready. But I am sure that when she does begin mounting material on pages she will feel ready and be confident that she knows what she wants to do.

After she finished all this, she began her Exhibit

Outline of time period (partial)		
Early Mail	1711-1800	1 frame
General Post – English System & Rates: 1801-1838		2 frames
Expansion of Local Posts		
and letters between towns		
Outward mail		
Inward mail		
Reforms	1839-1840	½ frame
Uniform Domestic Rate 1839 4d rate		
Uniform Domestic Penny Post 1840 1d rate		

Figure 4.

Figure 3.

Exhibit Outline	
Migration of Scots shown in postal history	
1. Scotland's early mail 1711 – 1801	
Internal mail – movement of people, development of industries	
Clearing Highlands	
Industrialization	
Mail Scotland/England/Ireland	
2. Foreign Mail – Empire and Migration	
Canada	
US	
West Indies – and balance empire	
European Mail – Trade Partners and Network	

Tentative Exhibit Plan				
Geography	Working	Frame	By Page	Comment
Title Page	1	1	1	Montrose 1600s early letter
Bishop	8	1	9	1711 unified, Scots life local & w/Eng.
Within Scotland	32	2-3	41	Scots internal migration, poor
UK	4	3	45	Scot and English trade/connection/mig
Europe	22	4-5	67	trading partners
Canada	10	5	77	
US	22	6	99	
West Indies	6	7	105	
South America	4	7	109	trading partners
Africa	3	7	112	
Asia	8	8	120	trading partners
Australia/NZ	8	8	128	Nice map in mig book
Working Total	83			
shortfall				
Goal	128			

Figure 5.

Plan (Figure 5). She has undertaken as thorough a planning process for her exhibit as any I have ever heard of.

There is no neat easy ‘Three secret steps’ to making complicated things simple. You have to work your way through them. This is one of the reasons why high awards go to complicated and difficult subjects.

The exhibitors have thought through complex subjects and have invented the way to present the material so it is understandable and interpretable. There are many exhibitors still struggling with how to present their material so it communicates a powerful story. The solution is not, as we like to think, buy more material. Rather it is to go back to our plan and revisit our outline with an emphasis on the flow of concepts, instead of focusing on the sequence of

material. The material supports the concepts. Kathy is able to work complicated exhibits out by a series of outlines that build toward a final picture of what she wants to achieve. It works for her.

We have all heard that the words on the page are subordinate to the philatelic material. It is not too great a stretch to say the philatelic material is subordinate to the concepts – or what we sometimes call the story. Without a conceptual underpinning or a well-developed story we are showing pages from a collection – not a full-fledged exhibit.

Her planning document is 16 typewritten pages. As I consider the efforts Kathy goes to in planning her exhibits, it makes me think my next column should be about Barriers to Exhibiting and why some of the rest of us (or at least me) have difficulties doing this. ☹️

# Personal Study and Research in Exhibits



By David Piercy

The UEEF assigns a weighting of 35 per cent in the general area of “Knowledge, Study and Research”, and further breaks it down into two areas for consideration: Philatelic/General Knowledge, and Personal Study and Research. It also indicates that 10 per cent of the total weighting to be considered in the judges’ evaluation of our exhibits should specifically be in the area of Personal Study and Research. Our *Manual of Philatelic Judging (MPJ)* further subdivides Personal Study and Research into “study and research” and “analysis and evaluation”, with guidelines for how each of these sub-areas are to be considered.

Although Personal Study and Research (at 10%) is weighted less than Philatelic and Related Knowledge (at 25%), it is nevertheless an important topic in its own right, and which I believe deserves greater consideration and attention in any formation, or evaluation, of a philatelic exhibit.

In our own minds, Philatelic and Related Knowledge may well blend into Personal Study and Research, to the point where Philatelic and Related Knowledge may seem synonymous in our minds, and perhaps in the minds of those judging our exhibits, with Personal Study and Research. That is, we may be led to believe that, depending on how well our philatelic knowledge is demonstrated in our exhibits, our “score” for Personal Study and Research should be similarly determined.

I would, however, like to point out that this need not be the case. The two areas are not synonymous, and require some careful separation in order to give a more thorough consideration to the construction (and evaluation) of our exhibits.

In the current *MPJ*, Philatelic and Related Knowledge is evaluated based upon the “selection, application, brevity and correctness” of the material shown and its accompanying textual information. Items chosen are appropriate for the development of the story line, and “a high degree of knowledge in the chosen subject is expected”. So far so good.

Personal Study and Research, on the other hand, is evaluated based upon both “study and research” (i.e., how well we have taken into consideration the full range of extant information on our topic, plus whether we have been able to integrate any new facts into the philatelic understanding of our topic), as well as “analysis and evaluation” (i.e., how well we have

analyzed our chosen material, in effect integrating it into the context of the exhibit.)

There is thus, I believe, a quite substantive difference between an exhibit that, however perfectly it communicates already known information, with another equally comprehensive exhibit on the same topic that somehow manages to break new ground. The latter exhibit, with new information adding to our knowledge of the topic, is simply a much better exhibit, and advances philately in its area. The *MPJ* is clear here: “Evidence of definitive original philatelic or non-philatelic research about the subject or material presented is of substantial importance” (p. 16 - my italics). Yet what are we to make of the *MPJ*’s comment, immediately following and identified as a March 2010 revision, that “subjects that have been extensively researched previously should show evidence of significant personal study to compensate”? It seems to overrule the previous guideline, placing our two imaginary exhibits on about equal footing in their evaluation, though the one that breaks new ground should still win out – all else being equal, and should the judges notice its unique contributions.

As a person who received substantial graduate training on research methodology, I was taught a distinction between “primary research” and “secondary research.” The former adds new information and may reach new conclusions about our topic. The latter “condenses, clarifies or corrects previously presented information” (*MOJ*), summarizing it but without adding much anything substantially new. I was also taught a distinction between “normal science”, which is by far the majority of all scientific inquiry, and “extraordinary science” (what Thomas Kuhn calls “revolutionary science”) which occurs only very, very occasionally, and is much in the minority within all fields of scientific endeavor.

I believe such distinctions can be applied even in the realm of our philatelic exhibiting world, for our pastime is but a microcosm of research and inquiry in our specialized areas, very much like scientific research and inquiry is in any field of science.

Yet the majority of our best exhibits are, at base, but splendid examples of our collector’s impulse to categorize and organize from what is already known and already described in the literature on our subjects. To coin a term, they are the best examples of “normal philately”, and few may be said to be break-

ing substantially new ground. And that, in and of itself, is perfectly fine, since we are but stamp collectors, though with a penchant for describing in our exhibits, to the best of our abilities, the items we collect.

Truth be told, there are probably very few exhibits out there that are truly innovative, that employ original research, and contribute greatly to the philatelic advancement of their subject matter. By logical definition, such exhibits would be few and far between. For it is the case that, as with any human endeavor, real innovation and discovery is a rare and wonderful commodity.

Many of our very best exhibits, in any Division, are, however, quite naturally examples of a thorough description, with an excellent showing, of most all that may be currently known and shown about the subject or topic. Think, for example, of the best showing of the 1847's, or the Banknotes (or of any classic issue of any other major country, or of any exemplary Thematic or Display exhibit) and you will realize such exhibits have the great benefit of a large body of published research and well-substantiated information, "discovered" incrementally by many different philatelists over many, many years, and with a literature for which we naturally turn to in demonstrating our philatelic knowledge.

Such exemplary exhibits are peppered with philatelic gems – discovery copies, largest known multiples, only known usages, exotic pre-production material, uncommon destinations, and the like. Indeed, they load very favorably on the "Condition and Rarity" and Importance factors on the UEEF, and are meant to make us sit up and take notice of the incredible challenges such exhibits have faced in their acquisition.

Such exhibits are our "war horses", the heavy hitters that demonstrate the state of the art in philatelic acquisition and description of their material, and they are quite rightly brought out to compete against one another in the zero-sum, winner take all, game of competitive exhibiting at all its varying levels.

Such "normal philately" exhibits will naturally load very well on both Philatelic and Related Knowledge and on Personal Study and Research as well. And, while they are state of the art in terms of what is currently known, they rarely take us out of this comfort zone and into innovative areas of hypothesis, speculation, or new knowledge.

But what of any such exhibit that may involve "definitive original research"? How do we put them together? How do judges recognize them at the frames, and how do we then choose to recognize them in our awards structure? Is there even a level playing

field for their fair competition in and amongst the acknowledged "war horses"?

I am simply arguing here for greater consideration for methods to incorporate and acknowledge really original research in exhibits. I believe there is a clear onus on exhibitors to demonstrate more explicitly the research behind our exhibits. The *MOJ* provides advice here: "The exhibitor should draw the viewer's attention to such research lest it be overlooked."

As exhibitors then, we need to signal the nature and extent of our personal study and research so that our efforts are fairly recognized and appreciated. We can do this by not only outlining in the Synopsis the sort of research we pursued in developing the exhibit, but also by highlighting on the relevant exhibit pages any new information we may have discovered. By both methods, we find a way to "toot our own horn" so that our research can be more fully appreciated.

In other words, just as we have learned to call attention to the rarest and most important material on our pages with some sort of judicious use of different colored mattes and/or highlighted text (and thus we try to influence our "scores" in the "Condition and Rarity" dimension on the UEEF), we could also find similar ways to highlight our research, our hypotheses, and previously unrecorded information to influence our "scores" in Personal Study and Research. (Here, of course, we would then also have to indicate on the Title Page the "key" for how the viewer is to notice our research.)

I am suggesting here that there is a necessity to tweak our exhibits, so that Personal Study and Research can be more clearly evaluated and in similar fashion as to how Condition and Rarity is evaluated. In all this, I am arguing not only from a position that wants to call attention to the importance of inculcating in the minds of our viewers the Knowledge, Study and Research that may have gone into the formation of our exhibits, but also for the possibility of recognizing truly innovative exhibits within the judging criteria for recognizing such research.

Finally, if we really have discovered something original, there is an additional onus to write about our topic and publish any such research in our specialist journals so that we can make a lasting contribution to the knowledge base on our subject. Then, in our exhibits we can also judicially reference any such publications we may have produced, further demonstrating the extent we have researched our subjects.

Exhibits, after all, are mostly only transitory; whereas published articles in philatelic journals or books stand a greater chance of existing well beyond the lifespan (and ownership) of any particular exhibit and its material. ☐





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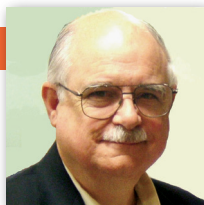
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## Our AAPEs of the MONTH



During the earliest days of this journal back in 1986, our Founding Editor, John Hotchner, initiated the tradition of honoring our “AAPes of the Month.” It is a signal tribute that was and is the hallmark of our caring first editor. We are proud he is continuing this regular feature.

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:

**October 2015: Denise Stotts**, who has been a board member and Awards Coordinator and Convention and Meetings Director for 15 years; one of the quiet unsung heroes of AAPE! She is retiring from her role as our Awards Coordinator with our sincere thanks and appreciation for her hard work.

**November 2015: Mark Schwartz**, one of our Directors, who has taken on the Convention and Meetings position, and **Bill Johnson**, new to our leadership team, who is now handling the Awards Coordinator position. Once more, we see fine people stepping forward when, suddenly, positions become vacant.

**December 2015: Don David Price**, who took the initiative to enter AAPE/TPE in the Gärtner Promotional Literature competition where we won Third Place and a significant cash award.

Suggestions for AAPE of the Month? Email John Hotchner at [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net)





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## On Losing Your Judging Notes

There is no substitute for study and preparation for philatelic judging. From that basic principle, there is a bad dream that plagues many new philatelic judges, and it goes like this:

- You spent hours each day for weeks preparing to judge an exhibition.
- You have compiled notes on every exhibit, carefully filing them in a binder with a tab for each exhibit.
- The binder is heavy, and carrying it on the airplane along with everything else is not going to work, so you place the binder in checked luggage.
- You arrive at your destination, but your checked luggage does not, so you are left to judge the show without all of your carefully gathered notes. You will have to rely on memory and experience. Panic sets in, and you awake from your dream in a cold sweat.

So far, it is only a bad dream – I have not experienced this scenario. I have experienced something similar, however, like being drafted to fill in for a judge that had to deal with a family emergency at the last minute. The experience underscored something very important to me that I wish to share: I learned that all exhibits, regardless of format or style, share a common set of features which can be judged based solely on the criteria of the Uniform Exhibit Evaluation Form (UEEF). That is the foundation of our system, but we sometimes forget that premise.

Using just those criteria can get you most of the way there. Every exhibit should communicate its purpose, define its scope, and provide some plan of organization on how that purpose will be fulfilled. Every exhibit should demonstrate an understanding of basic knowledge of philately and sufficient knowledge of the subject so that I come away knowing more about the subject than before I started. The material should be in good condition considering the context of the time and place of use, and the exhibit should point out the items that are special or rare and why this is so. Lastly, the exhibit should present itself without unnecessary distractions.

What I might miss by judging the exhibit without notes are two important criteria: the importance of

the exhibit and whether the material presented is complete or if there are important pieces missing. These weaknesses are mitigated by three factors:

1. Your knowledge of the subject gained when compiling the (now lost) notes.
2. Your knowledge and experience with this exhibit subject from viewing prior philatelic shows.
3. The collective knowledge of your colleagues on the jury.

The broader lesson here is that every exhibit has (or should have) the same basic characteristics. This has implications for training new philatelic judges and working with inexperienced exhibitors. A decade ago, we had one-hour seminars at stamp shows that were billed as “Judging and Exhibiting (x),” where (x) equals any number of exhibiting styles from Aerophilately to Traditional. We accepted that there were different criteria or rules depending upon what style the exhibitor chose, and that is the way that we wrote the sixth edition of the *Manual of Philatelic Judging*. For example, exhibitors were dinged if they included mint stamps in a Postal History exhibit. We now see that this approach was not focusing on the right stuff: whether what was included in the exhibit supported the fulfillment of the exhibit’s purpose or it did not.

The seventh edition corrects this misplaced emphasis. The seventh edition will focus the judge’s attention to the basic criteria all exhibits must fulfill. There will be Appendices to the *MOJ* that will serve as guidelines for exhibitors for each of the recognized exhibit formats/styles and what is usually expected for success. It will underscore the demotion of these expectations from implied rules to their proper place as only guidelines. Through this, we hope to promote more creativity while still providing a framework for those exhibitors that need some guidance on treatment and structure.

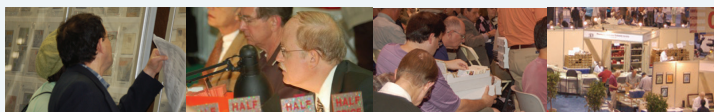
This was the original intent of the sixth edition. Now we are making the *Manual* explicit. We want the judges to put away their red pens and focus on the important criteria and how they are fulfilled by the exhibit as it develops its “story.” ☐

### More Accredited Judges Are Needed.

If you’re an exhibitor who has won at least a vermeil medal on the national level, why not make plans to give something back to this wonderful hobby and become an APS accredited judge? For an application, contact: David McNamee, Chairman, Committee for the Accreditation of National Judges & Exhibitions • dmcnamee@aol.com

# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **MARCH PARTY – Garfield-Perry Stamp Club Cleveland, Ohio • March 10-12, 2016, Thursday thru Saturday**

The Garfield-Perry Stamp Club will be celebrating their 126th annual show at the La Villa Conference and Banquet Center, 11500 Brookpark Road, Cleveland, OH (Near I-480 & West 130th); a lot of square footage and two acres of free parking. The 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.

The Éire Philatelic Association and Plate Number Coil Collectors will be the special guests. Nearly 200 frames of exhibits will be shown at this WSP show along with 60 dealers. Details and the prospectus can be found at [www.garfieldperry.org](http://www.garfieldperry.org).

Note: the show will be from Thursday through Saturday, not Friday through Sunday.

### **THE PLYMOUTH SHOW 2016 Westland, Michigan • April 16-17, 2016**

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: [www.plymouthshow.com](http://www.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.

### **WESTPEX 2016 April 29- May 1, 2016 • San Francisco, California**

WESTPEX will hold its 56th annual Philatelic Exhibition April 29 – May 1, 2016 at the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Baysshore Highway, Burlingame, California, just a mile south of the San Francisco International Airport with free 24-hour free shuttle to the airport. This World Series of Philately open exhibition will feature over 300+ frames of exhibits including participation by the United Postal Stationery Society, International Society for Portuguese Philately and Portuguese Philatelic Society.

The show's bourse includes seventy-five dealers in stamps, postal history along with a four-day auction by Schuyler Rumsey Auctions of San Francisco. Numerous specialty societies, clubs, and study groups will hold more than 50 meetings and seminars during the three-day event. There is a WESTPEX sponsored Youth Area with free stamps and supplies for young collectors. Admission is \$5, good for all three days and \$5 validated parking. On Sunday May 1st a Boy Scout Merit Badge program is scheduled. The exhibitor's prospectus and entry forms are available from Ross Towle, 400 Clayton Street, San Francisco, CA 94117 or at [www.westpex.org](http://www.westpex.org). Complete show details, reservations, schedules, and theme story may be found at [www.westpex.org](http://www.westpex.org).

### **PHILATELIC SHOW 2016 May 6-8, 2016 • Boxborough, MA**

The Northeastern Federation of Stamps Clubs will present Philatelic Show, its annual national bourse and exhibit (an APS World Series of Philately Show) at the Boxborough Woods Holiday Inn, located at the junction of I-495 and Route 111 (Exit 28) in Boxborough, Mass., approximately 25 miles northwest of Boston, with 70 dealers plus over 240 exhibit frames available. Costs for multi-frames are \$10 per frame for adults, \$5 for youth, \$25 for single frame exhibits. An exhibit prospectus

can be downloaded online from [www.philatelicshow.org](http://www.philatelicshow.org) or from Guy Dillaway, Exhibits Chair, P.O. Box 181, Weston, MA 02493. A special reduced hotel rate is available—see show web-site for details. Questions to Jeff Shapiro, Show Chair, P.O. Box 3211, Fayville, MA 01745 or [coverlover@gmail.com](mailto:coverlover@gmail.com).

### **Rocky Mountain Stamp Show May 13-15, 2016 • Denver, Colorado**

The RMSS, a World Series of Philately show sponsored by a consortium of Colorado stamp clubs is celebrating its 67th annual show is seeking exhibitors for its show. We welcome the Society for Czechoslovak Philately and the Colorado Postal History Society. Nearly 300 frames of exhibits along with 35+ dealers. Entry prospectus and forms may be found at website: [www.rockymountainstampshow.com](http://www.rockymountainstampshow.com) or request information from Exhibits Chairman, RMSS, PO Box 371373, Denver CO 80237-1373. Additional information about the show, the show location, room availability and more can be found on our website.

This year's show is being held at Crowne Plaza Hotel, Denver International Airport, 15500 E. 40th Ave., Denver, Co 80239 which offers free parking, spacious exhibition facilities. Special show hotel rates are available. Free shuttle service is available between the airport and the show. Additional information from our President, Steve McGill, [mcgill@comcast.net](mailto:mcgill@comcast.net), 303-594 -7029.

### **OKPEX 2016 June 17-18, 2016 • Midwest City, Oklahoma.**

The Oklahoma City Stamp Club will present , its 42nd annual national bourse and exhibition at the Reed Conference Center, located at 5800 Will Rogers Road, in Midwest City, Oklahoma. The show is a two-day World Series of Philately event with 125 sixteen page frames of exhibit space available, with a maximum of 10 being single frame exhibits. Exhibits from all of the APS classes and divisions are welcome to compete. Costs for multi-frames are \$10 per frame and \$25 for single frame exhibits. An exhibit prospectus can be downloaded online from [www.okpsc.org/okpex](http://www.okpsc.org/okpex) or from Ralph DeBoard, Exhibits Chairman, P.O. Box 3015, Edmond, OK. 73083. This is the finest venue with free parking, air conditioning, carpeted floors and modern spacious meeting rooms. The Oklahoma Philatelic Society will hold its annual meeting and several specialty groups will hold meetings and seminars during the event. A very reasonable reduced hotel rate is available at the Sheraton Midwest City which adjoins the Reed Centre—See show website for details. Questions to Joe Crosby, Show Chairman, 5009 Barnsteep Court, Oklahoma City, OK, or [joecrosby@cox.net](mailto:joecrosby@cox.net)

### **Minnesota Stamp Expo 2016 Minneapolis, Minnesota July 15-17, 2016**

Join us for the 75th production of the Minnesota Stamp Expo, a WSP show held at in suburban Minneapolis at the Crystal Community Center, 4800 N. Douglas Dr., Crystal, MN. Sponsored by the Twin City Philatelic Society, Lake Minnetonka Stamp Club, Maplewood Stamp Club and the Minnesota Stamp Dealers Association. This year we're pleased to host the annual meeting of the Germany Philatelic Society.

200 16-page frames available at \$10 per frame, \$20 minimum per exhibit; youth exhibits free up to 3 frames and \$5 per frame thereafter. All classes of exhibits welcomed. Free parking and admission, youth table, seminars and meetings, 25+ dealers, USPS and UN booths. Download the prospectus and entry form from our website, [www.stampsminnesota.com](http://www.stampsminnesota.com), or contact exhibits chair Todd Ronnei at [tronnei@gmail.com](mailto:tronnei@gmail.com) or by mail at 9251 Amsden Way, Eden Prairie, MN 55347.

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

**We encourage show committees to send us their complete show information soliciting exhibit entries. Please send it in a MS Word file—NOT a PDF file, please. Exhibitors: most shows now have their entry forms available for free download from their websites.**

**Email: Randy Neil at [neilmia1@sbcglobal.net](mailto:neilmia1@sbcglobal.net)**

# Ask Odenweller

Robert P. Odenweller



# Judging and Communication

Words appear regularly in this journal about communication, dealing in both directions between the judge and the exhibitor. It should come as no surprise that things have changed greatly since I first judged my first U.S. national show in 1971. In those days, we had no communication between judges and exhibitors, unless the exhibitor managed to corral a judge to ask for suggestions as to how to improve his exhibit.

At that time, I had exhibited since my first exhibit (youth class at CENJEX) in 1954, where I did not get even a certificate of participation, to ultimately get a large vermeil medal at the international (non-FIP) show, Philymphia London in 1970. When I asked for comments, one of the judges at that show told me that initially it had been a gold medal, but the chairman had told the jury to reduce the number of golds. Mine went away, he said, because I was one of the youngest exhibitors.

## So much for early critiques.

In 1974, I had entered my second FIP show, at Basel, Switzerland, but it was the first with my exhibit of early New Zealand. Dr. Enzo Diena, who had been my mentor and with whom I had many long discussions in Rome about the philosophy and practice of judging, asked if I would wish to be an apprentice jury member at the show. I was happy to do so, and removed my exhibit from competition. The show organizers were nice enough to give it a (non-FIP) show gold medal plus special prize, on recommendation of the jury.

At that show I worked on the team of Dr. Soichi Ichida of Japan, who ultimately would become a FIP vice president. He had “chapter and verse” on all exhibits from Japan, previous awards, what material of significance had been added, and other details. On one of the exhibitors, we apprentices felt that his judgement was “hard.” He said “he’s a puppy.” Ultimately the puppy did extremely well, but not at that show where someone “sat on” him. I doubt that anything of substance was relayed to the exhibitor.

The two other apprentices in Basel were Alan Huggins, of the UK, and Kurt Kimmel, of Switzerland. We arrived at the show an hour or more before the rest of the jury, where we spent time looking at the exhibits with nobody else around except the guards, and workers who carried garden water sprinklers to keep the carpet wet

and humidity high. This was to avoid the problems that a show in Munich a couple of years earlier had encountered with the very low humidity in the exhibition hall.

One exhibit, which went on to win the Grand Prix International, disregarded the concept that the frames, one meter on a side, a form used regularly in Germany and Switzerland, could hold only 12 pages. The exhibitor in this case chose to overlap 16 pages to fill the frames. Dr. Ichida stepped back and observed “looks like a dealer’s window.” Still it won the grand prix for the sheer volume and rarity of the material shown. How could you give a critique on that?

One useful bit of information I noticed from Dr. Ichida’s notes was that not only he, but other judges, had lists of information about their own country’s exhibits. These were very useful for a jury member to defend an award. Also, they made sure to check each exhibit from their country’s exhibitors to be sure that they achieved the proper award. Although I made a suggestion many years ago to Jim deVoss that we adopt those techniques, they were largely ignored. Our exhibitors have been the ones who have suffered in some cases where our judges could have helped.

## The Beginning of the Shift to Today

In the early 1980s, the presidents of the FIP commissions were asked by FIP president Ladislav Dvoracek to meet in Lugano, Switzerland, to standardize the judging process. “Ladi” was a strong proponent of the use of points. As the president of the Traditional Philately Commission, I was made well aware of the negative feeling in the U.S. about such use of points. At the same time, it was obvious that this was going to be the future process in judging, whether we liked it or not.

After the various disciplines had discussed the elements of good exhibits and had come up with a uniform set of regulations, the president of the thematic commission said that he could not accept them, and retained Thematic’s very well established point system instead. The rest of us ironed out the language that remains fairly well unchanged to this day, other than some subsequent tweaking that was intended to address minor problems.

When put into practice, the judges had to use the points to justify higher (or, more rarely, lower) evaluations. Prior to their use, some judges were accustomed to pushing for higher awards for exhibits from their countrymen. With points, the judges were obliged to

It might be surmised that when hockey players Rich Drews and Kathy Johnson were disguised as judges it surely must have eased the communications 'tween judges and exhibitors! How could it not?



show which points were needed to justify the awards. The various criteria, as smaller parts of the total evaluation, left little room for claims that could not be substantiated. Any discussion of the award level required justification by the points.

In the U.S., of course, we have long had our own mature judging system. Many of the louder and more “important” voices saw no need for us to go the way of the rest of the world, and also objected to some of the terminology used. By adhering to the U.S. concept, however, some international exhibits from here started to find that they did not do very well in FIP competition. For this reason, I initiated a process called the “FIP Option,” in which an exhibitor (at Stampshow) could ask to have a special second evaluation of the exhibit, with a written critique sheet, by FIP qualified judges.

To counter the idea that other exhibits might be “contaminated” by such judging, the applicants also had to pay a fee per frame, which was the only compensation for the participating FIP Option judges. Although serious international exhibitors chose to use this service, it was also requested by some who had no international interest, merely because they wanted a written critique. Sound familiar?

### Judging Today

Although we still have our unique judging system in place, there is very little difference between it and what is found on the international scene. We use different words, but that’s about all. Where we lead is in the use of pre-education of the judges. Sending title pages and synopses to the judges was invented here, but is still trying to gain traction overseas.

When I first started judging, we went out to the frames, looked at the first frame and then became aware of what we would be judging. Usually the title page was nothing more than an identification of the subject matter

in only a few brief words.

As Herbert Bloch, our great expert, once said of judging, an exhibit should have “material, material and material, and it had better be rare.” A few examples of great rarities were considered to be better than one, and were not considered to be duplication. What a change from today.

There is some danger in giving the judges title pages and synopses before the show. Those who may never have heard of a country could study it in the months before the show and might then be able to give the impression that they really know the area. Study is fine, but a strong dose of humility is needed to avoid making stupid statements, such as criticizing the exhibit for having a stamp that doesn’t exist. It has happened.

The critique is another innovation that started largely on our shores. It has migrated slowly to use in FIP shows, but judges from other countries often have a difficult time with it. On the one hand, it’s a cultural problem, where it is considered to be bad form to offer criticism, especially in public.

At the same time, the techniques of emphasizing the positive and of making suggestions about how an exhibit may be made more effective, are skills yet to be learned by those who have not used them before. This reluctance also manifests itself in a lack of willingness to give one point less than the next medal level, such as an 89 for a large vermeil medal.

The perceived problem is that the exhibitor, rather than being encouraged that he’s “almost there,” would ask “why didn’t you find the extra point?” Some judges would want to avoid that confrontation, and the easy way is to remove another point if the total gets too close. It’s sad to see that some jury members also find that they have something else to do when it’s time for the critique. ☐

# Thank you!

## AAPE's Donor List for 2015



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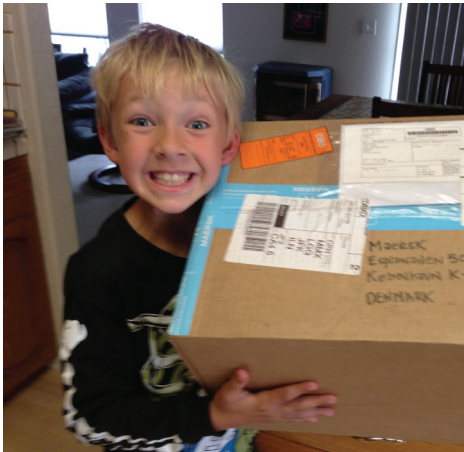
# Youth Champion of Champions Report

Vesma Grinfelds

To date, five youth have qualified for the 2016 AAPE Youth Championship. For the second year, the Youth Champion will be determined at the APS StampShow being held in Portland, Oregon August 4-7, 2016. The qualifying season ends on June 30, 2016. The current list of qualifiers and the WSP Shows they represent includes:

“Building a Nation: One Step at a Time” by Adam Mangold (Minnesota Stamp Show 2015); “Dairy Products of the Cow” by Alex Fillion (APS StampShow, 2015); “The Universe” by Darren Corapcioglu (BALPEX 2015); “My Pre-Historic Zoo” Spencer Stahl (INDYPEX 2015); and “Maersk Group” Jeffrey Varga (Filatelic Fiesta)

As part of a new feature, I have requested first time qualifiers to tell us about their exhibiting experience. This first “auto-bio” in his own words is written by **Jeffrey Varga**, age 10, who qualified for the Championship last month. Surely, we will look forward to viewing his exhibit in Portland!



**M**y name is Jeffrey Varga. I have been stamp collecting for three years now. I first put together my Maersk Group project for a local show in February of 2015. However, I have been collecting Maersk stuff since I first learned about them on a family trip to Denmark in 2011.

I reached out to Maersk when I was seven years old. I wanted to have a Maersk themed birthday party. They sent me posters, hats, and all kinds of things. Other than the packages I have received directly from Maersk, I mostly purchase on eBay because we live in a very small town.

It is pretty challenging to find philatelic material specific to Maersk (with the exception of paquebots). Often, the covers are really rare and thereby expensive. I think that is what I like about stamp collecting—it is like a scavenger hunt.

# New Topics in Postal History: Window Envelopes

By Robert M. Bell, M.D.  
rmsbell200@yahoo.com



Figure 1.

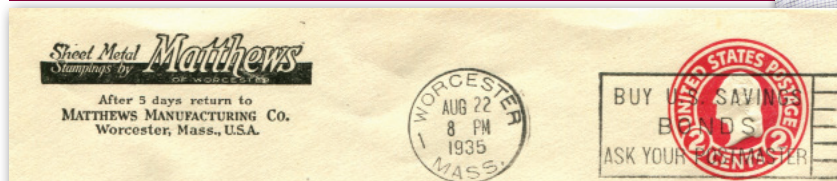


Figure 2.

**I**ntroduction: Recently I have started collecting Window Envelopes, and thought that it would help to put down on paper my early thinking and ideas regarding this new challenge.

I have always liked exploring brand new collecting areas. First I was collecting the postal history of Romania, Rhodesia (where I lived for some years) and also Great Britain. I was asked constantly, “Why Romania?” The answer was that I was recommended to collect the material by a postal history auction house owner (Brian Rigby-Hall) in Bournemouth, England. The material, I was told, was, at that time, easy to obtain, fairly inexpensive, and the history of the country was interesting!

After about 30 years of collecting this material, as well as editing the *Romanian Postal History Bulletin* for 15 years, I reluctantly decided to sell the collections. But then after that and feeling that I should collect something, I decided on Folded Typewriter

Postcards that were used for about 90 years in mainly Europe.

With Folded Typewriter Postcard collecting, I became aware that selected Private Stationery was likely to be the next frontier for stationery/postal history collecting – at least that was my hope! There was so much to learn and discover in that area.

Then, I decided to start collecting Reprint Request Postcards, which no one seemed to be interested in, and there were few articles or books published. Here one academic writes to another academic using a postcard and asking for a reprint copy of a recent publication. This was a no charge honor system that seems to have worked well and being in existence for 100 years. So much to research with all the different types of cards, uses, rates, and the occasional discovery of a Nobel Prize winner’s signature. And then there was the opportunity to understand the scientist’s work and the occasional amazing discoveries.

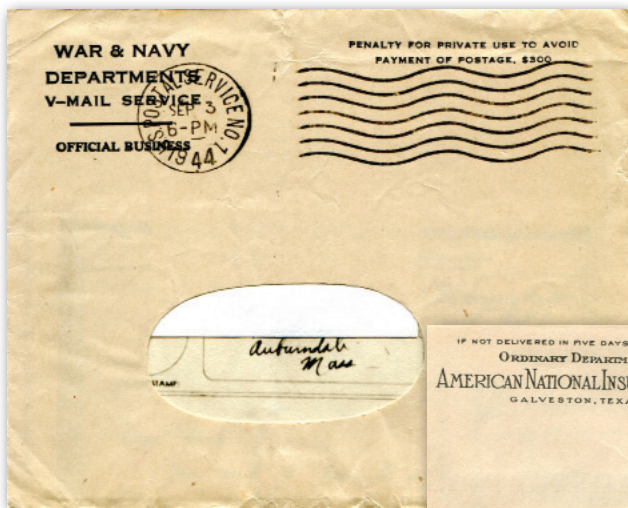


Figure 3.

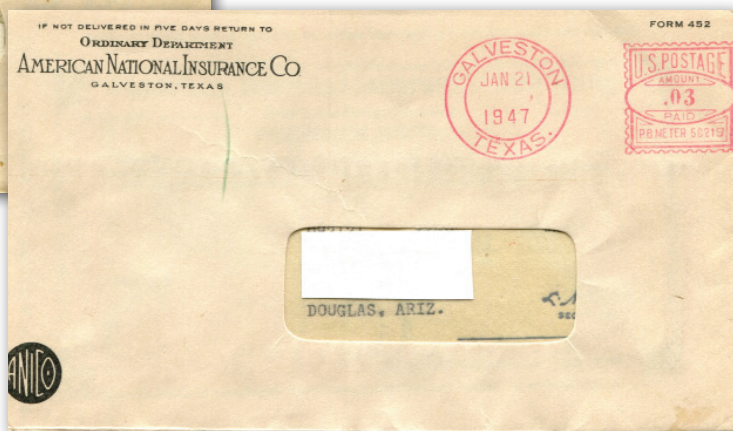


Figure 4.

The Postal Stationery experts and the UPPS (United Postal Stationery Society) have been caring well, and setting norms, for all those postal stationery items that have been issued/released by postal authorities around the world. But now for me, with private stationery, there was a whole new area to explore.

With this background I have now decided to collect window envelopes that are again not well collected, and as far as I could find out so far, again little is published.

Patents filed in December 1901 by Americus F. Callahan of Chicago started the Window Envelope story. The U.S. Patent (701, 839) was approved on June 10, 1902. One asks if there are any other patents filed around the world for advances in Win-

dow Envelopes themselves? And also are there any Trademarks officially registered in the US and other countries?

The window in the envelope was a simple way to use the typed name and address of the recipient and name and address of the sender so as not to type this information again on the envelope. Overall, this was thought to be a time saving advance and also a way to reduce errors associated with misaddressing the mail.

**Rationale for Collecting Window Envelopes**

- **Not Collected Widely.** This is probably the most important reason for me as I like investigating topics that are not well researched.
- **Prices Low.** With lesser-collected material the prices are often much lower, and this has been my

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experience so far with window envelopes.

• **The advantages of reasonable cost.** With limited investment one can buy material more quickly and build a sizeable collection in a relatively short period of time.

• **The disadvantages of reasonable cost.** These include window envelopes not being seen too often in auction catalogues, and other collectors and some judges erroneously thinking that certain items are not rare. That, despite a rarity database you may have, the exhibit is downgraded because the occasional judge thinks that all/most of the material originated from dollar boxes at stamp shows.

Lower prices and the associated collecting rarity means that there are fewer experts to help and guide you along the way. And fewer articles to give judges better information. Hence the importance of a good bibliography and details of your rarity database in one's Exhibit Synopsis. With the widespread generosity of philatelists, postal history for me has been a team sport. However, with lower prices and limited collecting it may be a little more difficult to find and build a team of enthusiasts!

• **Unfettered Research.** A new essentially un-researched topic can be a lot of fun. But in some ways a new area can make the task harder, as the road has not been well travelled by other philatelists. Also, don't be surprised if you find some fact or understanding from early research that is completely erroneous as you move along.

### Preliminary Research Findings

You have purchased a few covers and start looking at what you have so that you can start organizing and moving forward with a collection plan. Those envelopes that I have collected so far are as follows:

- 141 US (a few windowed telegram delivery envelopes are included),
- 11 V-mail,
- 1 Austria,
- 1 Canada,

- 2 Germany,
- 1 Hungary,
- 1 Mexico,
- 1 Switzerland.

**159 in total.**

This is obviously a very U.S. oriented sample (Germany for example is not well represented), but it does provide basic information of window covers, to allow further inquiry.

### Library Searching and Search terms - what words are printed on the envelopes or are to be found in the literature?

In general, other than logos and corner cards additional printed markings on Window Envelopes seem to be rare, at least in the early sample collected. Window Envelope names and additional envelope printing that have been found to date are as follows:

- 1902 "Outlook envelopes" – this was the name Callahan used in the original Patent Application.
- 1911 Self-Addressed envelope which is copyrighted. Samuel Cupples Envelope Co. St Louis, New York, Chicago.
- 1913 PAT. 6-10-1902 OUTLOOK ENVELOPE CO., MFRS., RAND MCNALLY BLDG., CHICAGO
- 1933 An arrow in red pointing to the window with the words in red. "Note the Clear Vision."

"Outlook" was a trademark for the Outlook Envelope Company that was approved December 3, 1903 (No. 70041751), but is now expired. There is obviously a great deal of patent and trademark researching to be undertaken.

Library searching is not always easy, and having a few key words if the library has a searchable computer system, can make a great deal of difference. So

*Editor's Note: Part Two of Rob Bell's article will appear in the next (March) issue of The Philatelic Exhibitor...*

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# A Revenuer Looks at Treatment: What should be included in a philatelic exhibit?



By  
Ronald E. Lesher



Figure 1.  
The first Utah paper liquor seal.

Not so amazingly, it is difficult to look back through the mists of a decade and a half of time to a committee which examined what may be included in a philatelic exhibit. The formation of the committee was motivated by an inquiry by the late Clyde Jennings, whose exhibit “The Half” was beaten out for the grand award at a show by an exhibit of Christmas Seals. The answer today to that question of what may be included in a philatelic exhibit is quite different than it was a decade and a half ago.

Today treatment is the beginning point for examining and evaluating a philatelic exhibit. Treatment starts with the exhibitor’s framing a story for the exhibit. What is the exhibit’s purpose? Is there a logical beginning, development, and conclusion? Yes, producing an exhibit is very much like writing a story. We gather the materials and arrange them to tell our story. If the material helps move the story along, I suspect we would all agree that it belongs in the exhibit.

What I am about to show is firmly within the bounds of the revenue stamp field (which readers of this column expect), but should have some parallels in postage stamps as well. A principal influence on my thinking comes from outside the philatelic community, but not my biological family.

My oldest son was a history major and is now the Chief Curator of the Chesapeake Bay Maritime Museum. He has told me a number of times that the goal of a museum exhibit is not about completeness. Rather, the objects in an exhibit are selected to tell the story about where we have been, how we have come to the present, and possibly hint at where we are headed into the future. Isn’t that what we all do when we create a philatelic exhibit?

I would like to illustrate the thinking that goes into the development of an exhibit a concrete example of an exhibit that I have begun to ruminate on. Consider a subject that was once a hot button issue in our society, but now is safely an accepted aspect of our American society (but not necessarily a settled issue in such countries as Saudi Arabia), namely the sale of beverage alcohol.

The early 1930s witnessed a battle to repeal the 18th Amendment, which forbade the making, importing, and sale of alcohol for human consumption. By early 1933, it was well known that by December 5, the final vote would take place in Utah to repeal the 18th Amendment. How do we know this? Because the permits to produce 3.2 wine all expired on December 5, 1933!

The legalization of beverage alcohol posed an opportunity for states to regulate how beverage alcohol would be sold in their state. A good number of states chose to establish liquor control commis-



Figures 2a and 2b. The second Utah paper liquor seals, thought to have been used beginning in 1936.



Figures 3a, 3b, and 3c. The federal red bottle stamps overprinted for use in Utah, in lieu of the state liquor seals.

sions with their own stores to sell beverage alcohol, these states being called the liquor monopoly states. So how do we present the fiscal history of the state liquor monopolies? I will illustrate the development of one of the state liquor monopolies and examine the breadth of material that might be assembled to tell the story.

Utah, the state that put the final nail in the coffin of National Prohibition, would not establish its state liquor control commission until 1935. Utah, like the other control states, used liquor seals, stamps that have no monetary value indicated, but served to show that the bottle of wine or spirits was sold by the Utah Liquor Control Commission (prima facie

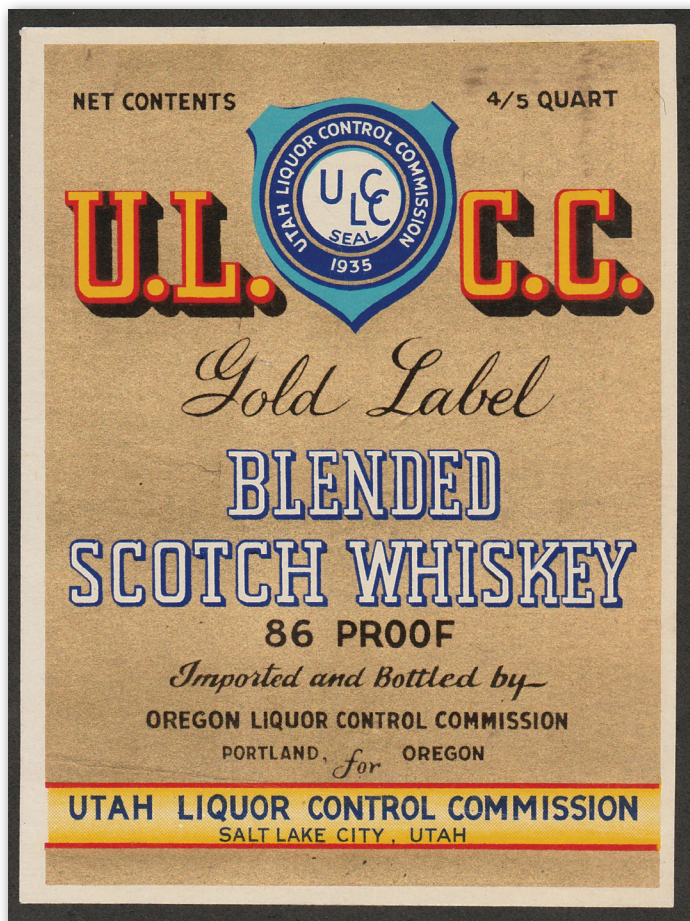


Figure 4. A bottle label with the Utah Liquor Control Commission indicia.

evidence that the bottle was not brought in from outside the state without paying the state taxes on beverage alcohol). One might say that these seals were a revenue protection mechanism and Utah was following the path previously established by the first five liquor control states (Michigan, Montana, Ohio, Oregon, and Pennsylvania) that opened their doors January 1, 1934, just under a month after the repeal of the 18th amendment.

In telling the story of the Liquor Control States, material from Utah is a natural essential. Like many other states, the first liquor seals were stamp-like, printed on paper (Figure 1). These were succeeded by two die-cut paper seals in 1936 (Figures 2a-2b). We have begun with what most stamp collectors would recognize, state-issued paper stamps.

Like many of the other liquor control states, Utah provided an alternative to the labor intensive application of the paper liquor seals by distillers and rectifiers (blenders) of distilled spirits. Beginning February 10, 1934, it was a federal requirement that all distilled spirits not bottled in bond should have a federal liquor seal applied over the top of the bottle, the familiar red bottle stamps that would be dis-

continued in the mid-1980's. Since these red bottle stamps were already required, many states allowed the distillers and rectifiers to print "Utah Liquor Control Commission" on the red bottle stamps and thus exempting them from the application of the separate state paper liquor seals. Utah followed the example of many states by permitting these overprinted federal red bottle stamps (Figures 3a-c). These overprinted red bottle stamps for spirits sold in Utah are enormously chal-

lenging to find and add greatly to the story. Their inclusion gives great opportunity to demonstrate philatelic knowledge. The three examples in Figure 3 are from three different federal collection districts, as shown by the prefix numbers 4 (First Collection District of California), 22 (District of Massachusetts), and 49 (First District of Pennsylvania, headquartered in Philadelphia). To date I have not been able to establish the identity of the federal distiller number D-18. However, the rectifiers, R-174 and R-252 are Ben Burk of Boston and Silver Swan Liquor of San Francisco. So, were I to exhibit this material, there is still some additional opportunity to improve the points allotted for philatelic knowledge.

Utah seems unique among the liquor control states to provide a second alternative to the state's paper liquor control stamps, namely, a bottle label whose design includes the Utah Liquor Control indicia (Figure 4). Not many of these bottle labels have survived, but an examination of the label reveals a tie to the Oregon Liquor Control Commission! Are we at the end of this story?

If this Scotch whiskey was bottled by the Oregon Liquor Control Commission then they should





Figure 5. A federal bottle stamp cancelled by the Oregon Liquor Control Commission and possibly used on a bottle sold by the Utah Liquor Control Commission!

have used the federal red bottle stamps with prefix number 48 (the number of the Oregon collection district). While I have seen such stamps, every one that I have encountered has been cancelled Oregon Liquor Control Commission (Figure 5). The federal regulations required that importers include the name of the importer and the city. So it is entirely possible that the bottles of Scotch with the Utah Liquor Control indicia had a federal red bottle stamp with the cancel of the Oregon Liquor Control Commission. Oh, my. Does that mean that I would have to include a stamp currently listed under Oregon in the

new State Revenue Catalog edited by Dave Wrisley to tell the story of the Utah Liquor Control Commission. I rather think so.

If I were to develop such an exhibit, I would be advised to alert the judges to some of these funky developments in the synopsis - expect to see a federal red bottle stamp cancelled by the Oregon Liquor Control Commission in the story of the Utah Liquor Control Commission. To all exhibitors, be advised that the synopsis is the place to defend the material you include. It is also the place to brag about your story and all its intricacies. ☺



## AAPE Update for World Stamp Show - NY 2016

**W** e now have confirmation that we have the four booths that we requested for this great international exhibition coming up in New York City's Jacob Javits Convention Center on May 28-June 4, 2016. They are right beside the exhibits so we should attract a lot of attention. Plans are afoot to set up an educational area using computers with exhibiting You Tube videos and DVDs of other presentations by AAPE members. Also planned is a sitting area where you will be able to charge your cell phone and rest and chat with other visitors.

AAPE will also be presenting five workshops as follows: May 31 11:00-12 noon in Room 1E20; "Exhibiting First Day Covers"; May 31 1:00 - 2:00 Room 1E18; "Exhibiting Postal History"; May 31 3:00 - 4:00 Room 1E06 "Panel discussion on Display and Open Class"; June 1 11:00 -12 noon Room 1E18 "One Frame Exhibiting"; June 1 1:00 - 2:00 Room 1E18; "Exhibiting Picture Postcards". June 2 1:00-2:00 Room 1E18; "Fun of Exhibiting"; June 3 3:00 - 4:00 Room 1E06: "AAPE Open Forum". So there will be plenty to do.

Now that all of you who are planning on exhibiting have received notification that your exhibit/exhibits have been accepted, I am sure you are making plans to attend the show. May I ask for a few hours of your time during your visit to New York? We have to operate our AAPE table for seven hours a day, so we will need several volunteers each day. Please let me know when you are planning on attending and I will fit you into the schedule.

Liz Hisey, AAPE NY 2016 Coordinator

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# The AAPE Award of Excellence for “Plan and Headings”

The purpose of this award is to encourage excellence and help exhibitors achieve a more effective plan and subsequent headings. Different divisions have different “styles” of plans, formats and this will in some cases include a second page. Important factors are clarity, organization and balance and the ability to guide viewers through the exhibits.

This award is to be selected by the Jury at each WSP Show. All exhibits are qualified to be judged. The decision of the Jury is final.

An exhibitor may only win the award once. A list of winners will be sent with award and is also on the AAPE website. With this new criteria, previous winners of the Title Page Award are eligible for consideration.

The actual award will be given at the Palmares Banquet/Breakfast. Award ribbon is to be placed alongside and at the same time as the medal ribbons for the show, so that viewers will have the opportunity to review plan and headings excellence.

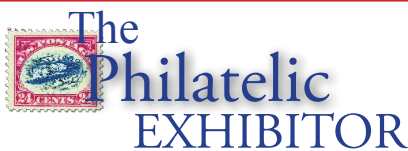
In some cases a plan might be a simple statement that the exhibit is presented chronologically (in which case the headings are consecutive dates) or it might be a bullet pointed list, or even an elaborate outline – the following suggestions are offered as a guide to judging the effectiveness of plan and headings.

- Do the headings match the plan development of the exhibit subject?
- Does the plan lay out a balanced exhibit that makes sense of the topic?
- Is there a clear and consistent format for the headings used?
- Do the headings guide the story as well as describe the key items shown on individual pages?

Running headings do not dominate after first appearance.

- Is the “Organization” clear and in keeping with the defined scope and limits?
- Does the plan make viewers want to proceed through the exhibit?

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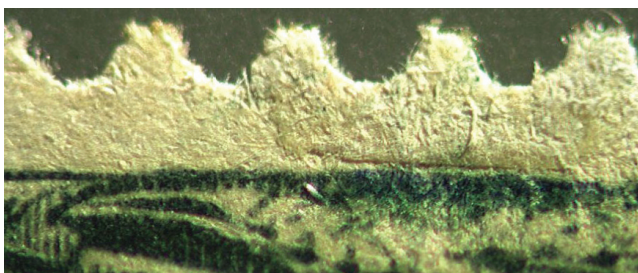
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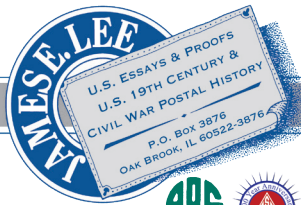
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 Mike Ley, Secretary

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By Jerry Miller, Director of the Exhibitors Critique Service P.O. Box 2142 • Glen Ellyn, Illinois 60138-2142  
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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 Headquarters: [www.aape.org](http://www.aape.org)



**Eric Jackson Revenue Stamps**  
P.O. Box 726 - Leasport PA 15533-0726  
(610) 926-8300 - Fax: (610) 926-0120  
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# • Working For You •

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

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**Chairman**  
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## Join Us!

### The American Association of Philatelic Exhibitors

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

### Joining Is Easy!

Simply fill out, then tear out or photocopy, the application at right and send it today with your check to Mike Ley  
330 Sonya Drive  
Doniphan, NE 68832

### Need More Information?

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

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

### Meet Fellow Members

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



Mail AAPE MEMBERSHIP APPLICATION TO:

Mike Ley, Secretary  
330 Sonya Drive  
Doniphan, NE 68832

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

NAME: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

COUNTRY: \_\_\_\_\_

eMAIL: \_\_\_\_\_

PHONE: \_\_\_\_\_

PAYPAL: Yes: \_\_\_\_\_ No: \_\_\_\_\_ PHILATELIC MEMBERSHIPS: APS \_\_\_\_\_

OTHER: \_\_\_\_\_

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

SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_\_

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

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

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

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

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

## US Issue Collectors and Topical Collectors!

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

### Cachet Artwork

#### Artmaster Archives

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. 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, Washington Press 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. The majority of these are the final drawings for the cachets

#### 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.

### FDC's

We have a vast array of unusual cachets, cancels and usages.

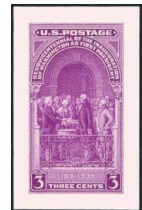
#### Autographed FDC's & Covers

The bulk of our stock is FDC's signed by the designers and engravers. What is interesting about this lot of designer and engravers is that the owner of the collection had several FDC's made - each signed at the center to lower right by someone involved with the issue, designer, letterer, engravers etc. The covers are sold as sets which are typically 3 or 4 covers. They have proved to be very popular among exhibitors of FDC's and US issue collectors! Other covers listed are the more traditionally seen covers; that is covers signed by just the designer or all signatures of designer(s) and engravers on one cover. Also included on this list are covers signed by other notable individuals that are associated with issue such as Governors, dignitaries and other statesmen, Postmasters, heads of organizations as well as artists, athletes, Nobel prize winners. *Price list available on request!*

### 19th and 20th Century U.S.

Large and Small Die Proofs, vast stock of errors, freaks and varieties for both definitives and commemoratives, from singles to sheets.. *Large stock of Prexy errors!*

**Let us know your areas of Interest!**



854 small die proof \$1250.

### US Trust Territory - Marshall Islands 1989-2006 Rarities

Perfed gutter pairs and Imperfs are available from the Press sheet archives. HGPI is the sole owner of these previously unknown gems which were never sold to the public! Virtually every issue in this time period can be supplied. Singles, pairs, gutter pairs, blocks and large multiples are available. Limited quantities were produced with as little as 5 x exist so contact us today with your interest! Great for Topical exhibits! Free price list available on request or check out our web site



*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 many are signed by the designer or engraver. *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. *Price list available on request!*

### U.S. Dignitary Presentation Albums

These specially prepared albums were given to dignitaries, prominent legislators, and high postal officials and were produced in very small quantities. Presented by postal authorities, each contains a sheet of the newly released stamps or postal stationery. Earlier issues (the 1950's into the 1960's) were autographed by the Postmaster General. In addition, the name of the recipient is inscribed in gold or silver on the cover. Many contain an accompanying letter specially related to the issue which will be noted. Most for 1988-2009 were presented to (Ret) Congressman, Gary Ackerman

### And Much More!

Including: Photographs used for design, Souvenir Programs, Press Releases, Letters relating to the issue, USPS sheet pad and box issue labels, , 20<sup>th</sup> century Fancy Cancels, Postal History, Errors and the unusual!

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

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