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The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

www.aape.org

October 2016 • Volume 30, No. 3 • Whole Number 119

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The Philatelic Exhibitor (ISSN: 0892-032X) is published in the first month of each quarter: January, April, July, and October by the American Association of Philatelic Exhibitors. For information on joining, see page 47.

Postmaster: Send address changes to: **The Philatelic Exhibitor**, c/o Mike Ley, 330 Sonja Dr., Doniphan, NE 68832

Editorial and Advertising Deadlines: See notation at far right.

Send YOUR Change of Address to: Mike Ley, 330 Sonja Drive, Doniphan, NE 68832 or via email to: giscougar@aol.com

On Our Cover: The show floor of Washington 2006, our huge international exhibition of ten years ago. How have things changed since then? See page 36.

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Deadlines:

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

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



Is this the sign of things to come, folks,—or is this IT???

More than one dealer gave us his opinion before World Stamp Show - NY 2016 took place last spring in the Big Apple: "After this show," they said. "this may be the last of the big ones. There won't be enough dealers to populate and make crowded the bourse of the next one." Do **YOU** believe that? Tell us! Write your editor an email and give us your opinion. But here's a corollary to that remark: Dealers were saying much the same thing after Washington 2006. And our 2016 show was a jumbo success! How 'bout dat?

Exhibiting & Judging At WSS - NY 2016 Raise Some Issues

That's to be expected from such an important, influential event!

As indicated by no fewer than four major articles in this issue of *The Philatelic Exhibitor* (by John Hotchner, Kees Adema, Bob Odenweller, Ken Nilsestuen and Steve Zwillinger), the exhibits and judging at World Stamp Show - NY 2016 has raised some interesting issues and even some causes for concern. We like all three of these articles because, separately and/or together, we think they are full of thoughts that advance the world of competitive philatelic exhibiting.

John Hotchner's "As I See It" column has no fewer than 15 solid thoughts, criticisms and/or suggestions he puts forth after his experience being on the WSS jury. They make sense for not only people competing on the international level, but in the lower levels of exhibitions, too.

Kees Adema's article "ENOUGH!" appeared first in

Linn's Stamp News—but we received so many comments about it that we asked Kees if we could republish it here so that it would receive a wider audience within the exhibiting community. Kees' thoughts are mirrored by numerous others seeking to upgrade and, to some extent, "modernize" the way F.I.P. shows are managed and judged. Bob Odenweller has further pertinent remarks about the "Future of the F.I.P." in his respected "Ask Odenweller" column.

Finally, Ken Nilsestuen and Steve Zwillinger show us that the exhibiting and judging world is a continually evolving set of entities—and that is reflected in the new *Manual of Philatelic Exhibiting & Judging...* a publication that, as ever, will generate some controversy. All of these things show that, yes, we continue to Move Forward.



Path to Gold Discounts!

See page 16 for news about how "Contributors" and "Patrons" can receive a nice discount on the purchase of Steve Zwillinger's *The Path To Gold: 175 Proven Stamp Exhibiting Tips*. Sales for this major handbook on competitive philatelic exhibits and their preparation have been vigorous with hundreds of copies of both the soft and hardbound editions having been sold. They're going not just to customers in the U.S., but from around the world as well. AAPE is delighted with its very first book.

APS does a wise thing...

We're now less than a year away from the American Philatelic Society's StampShow which, thankfully, will return to the **Richmond, Virginia Convention Center on August 3-6, 2017**. Many people believe that, when the biggest stamp show in America plunked itself down in Richmond back in 2010, it turned out to be one of the wisest locations ever for this key show of our hobby. From geographic location and amenities, to a huge attendance and lower costs, it is one of the Society's most sensible venues for their annual biggie.

Our Greatest Resource...

...NOW HAS A BRAND NEW HOME! We're talking about the recently-completed sparkling (and huge!) new facility for the American Philatelic Research Library in Bellefonte, Pa., which had its grand opening on the last weekend of October. The APRL, with the advent of this two-story giant of a philatelic library, is now the largest such facility in the entire world hobby. (Check it out at www.stamps.org/about-the-library and see for yourself.) And we exhibitors are among its biggest fans—'cause we use it all the time!

Holy Exhibit Page, Batman!! My, my how things have changed since



Randy L. Neil
Editor
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1955! ViewPoint

When I walked into the grand ballroom of The Conner Hotel in Joplin, Mo. in October 1955 with my two-frame junior exhibit of primitive handdrawn first day covers (I was a grade schooler), I was confronted with ten frames of pages of U.S. classics from what was then known as the #1 competitive philatelic exhibit in the country. One of the fancy schmanzy pages from that famous exhibit is shown here.

To say the least, I was duly impressed. I stood there while thinking my teeth might fall out of my mouth when an elderly gentleman came up behind me and asked, "Do you like it?" It was Dr. Don H. Silsby of Springfield, Mo., owner of the fabulous exhibit. It had recently been featured in an article written by Harry L. Lindquist in his *STAMPS Magazine*.

I told Dr. Silsby that I couldn't help but be amazed and rather dumbfounded that I was looking, for the first time ever, at a rather complete accounting of virtually every major U.S. classic stamp from the mid 19th century. I didn't realize it at the time, but it contained not only a plate position 7R1E of the one-cent 1851 issue, but all of the '69 inverts, not to mention incredible uses of most of the stamps being shown.

He took my dad and I on a tour of his exhibit...all the while very graciously answering our questions. Looking back, I realize that had Dr. Silsby not explained the contents of his exhibit I may not have realized the impor-

tance and rarity of what we were examining. And that brings up what I think is one of the key major changes that have occurred in the competitive exhibiting world since I began walking down that trail even long before I was in middle school. And that is—and as you can see—exhibits in those days (that is, the winning ones!) were always lavishly embellished with imposing graphic elements, not to mention also having hand-lettered writeups done in India ink. Yes, the words shown on the page at left were all done in meticulous tedium by the good doctor, himself.

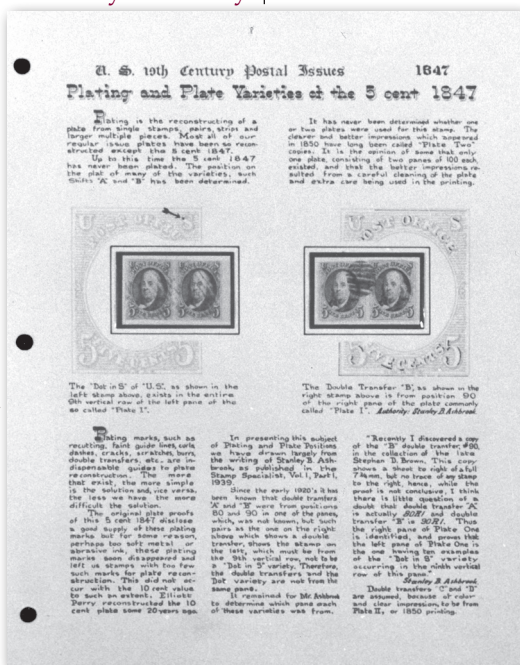
With exhibitors, it was a serious point of pride to have a knack for good graphic penmanship!

The stamps and covers in the prize-winning exhibits were sometimes lost in the midst

of heavy duty bric-a-brac! And yet, at that time they were hugely praised and awarded all sorts of cups, trinkets, nicnacs and even cash.

So...in grade school I taught myself how to use an India ink nib. Oh my goodness was I ever glad when, in the late '50s, the typewriter began to be "accepted" by judges.

See Ken Nilsestuen and Steve Zwillinger's chat about how exhibit/judging standards may have changed since 2006 on page 36. As for me, I marvel how they've evolved since my childhood. Talk about light years!





From Your President

By Patricia Stilwell Walker
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The AAPE Board of Directors held a productive meeting at Stampshow in Portland, even though your President was not able to be there except via a spotty phone connection. My doctor had told me not to fly as I had a nasty respiratory “thing” going on at the time.

Various reports and old business were discussed—of note the Trifold pamphlet on Exhibiting FDCs which AAPE co-designed with the AFDCS has been produced and is in circulation. Several are usually available at each Open Forum. We are close to producing an updated version of “Getting Started in Exhibiting.” Jerry Miller reports that Exhibit Critique services has been very active this year—possibly due to NY2016. Treasurer Ed Andrews reported that the AAPE books are healthy—income at NY2016 exceeded expenses. Steve Zwilling’s *Path to Gold* expenses were \$41,874 against sales of \$17,087 (more since that BOD report).

The Back Issues function for AAPE has moved to our Secretary Mike Ley (thanks Mike!)—price for overseas copies will be adjusted to reflect current mailing costs.

In the spirit of fostering more interest in exhibiting at more shows, thus fulfilling the underlying intent of our Diamond and Ruby Awards, Kathy Johnson suggested AAPE consider two additional awards: a Sapphire Award for an exhibitor who shows (one or more) multi-frame exhibits at 20 different WSP shows over a rolling 10 year period. It would not have to be the same exhibit each time and a gold medal would not have to be won. The time frame could begin 5 years in the past. This idea was well received and the consensus was the AAPE should move forward with this idea and seek a sponsor for the award pins.

The second suggestion was for an Emerald Award for exhibiting in a certain number of “classes”, possibly six. (Divisions, sort of; except does Postal Division have multiple types of exhibits?) This was seen as possibly problematic since Divisions are going away. There was some feeling that most exhibits would still often fall into one of the current types. The consensus was that this award should be tabled

for now. If you are at all interested in Kathy’s idea for the Emerald award please communicate with her as the problem is one of definitions as the 7th Edition of the *Manual of Philatelic Judging* becomes our standard as of 1 January 2017. Kathy’s email is KJ5217@aol.com.

I am pleased to report that the AAPE Nominating Committee of Past Presidents Peter McCann and Charles Verge submitted the following slate for election: President: Pat Stilwell Walker, Vice-President: Elizabeth Hisey, Secretary: Mike Ley, Treasurer: Ralph DeBoard, Directors at Large: Larry Fillion and Steve Zwilling. You will see candidate bios and a ballot in the next TPE (not this one).

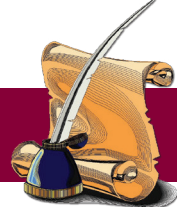
I am also extremely pleased to report (in case you have been living under a rock) that your Vice President Liz Hisey has been appointed by newly elected APS President Mick Zais to chair the Committee for Accreditation of National Exhibitions and Judges (CANEJ).

On that note, I should mention that CANEJ is looking for exhibitors who are interested in becoming judges. If you have been mulling this over or wondering if it’s for you, I strongly suggest you practice “shadow judging” at the next show you attend. Find a friend who is a judge (but NOT judging at the show) and walk through the exhibits making assessments as to medal levels and your reasons for same. Write them down.

I typically just use a show program when I do this. You can do it on your own but having a helper is more fun. Then compare your “results” with the jury’s when the medals are posted. Pay attention to those where your medals differ significantly from the official ones – either higher or lower – and go to the Feedback session to find out more. Yes, this will become more complicated as we all learn to work with three additional medal levels.

As I write this we have just experienced Hurricane Matthew—thankfully, the storm did not affect Florida’s west coast and as a result I would like to take this opportunity to wish you a healthy and prosperous upcoming holiday season with no weather related problems or scares. ☺

Your 2¢ Worth



Not happy with F.I.P. international exhibitions

To the Editor:

Reference: The Philatelic Exhibitor, Volume 30, No.3 Whole No.119:

These comments will address several issues concerning relations between the American Philatelic Society (APS) and the International Federation of Philately (FIP) as detailed in the above reference.

1. What quantifiable benefit does the APS receive from being a member of FIP? And at what cost? What quantifiable benefits did NY2016 receive for receiving FIP patronage? And at what cost?

These questions are especially pertinent in view of the corruption, cronyism, and incompetence at the highest levels of FIP as documented in Bob Odenweller's column, Kees Adema's comments in *Linn's*, and in Jim Mazepa's letter to people involved in organized exhibiting/judging.. See attachment if you have not already read it. [Editor's Note: *We have appended Jim's letter below.*]

I see no quantifiable benefits for U.S. membership in FIP. If anyone knows of any, please state them for our benefit.

2. Judging at NY2016.

Kees Adema accurately described the state of FIP judging in his *Linn's* article reprinted in TPE. My experience as a thematic exhibitor at NY2016 and other recent FIP shows is not much different. At the FIP shows I could not attend, the comments relayed to me through the U.S commissioner were useless and indicated that the responding judge did not read the exhibit. The comments I received at NY2016 on my own exhibit would be an embarrassment for a U.S. national level judge to give to an exhibitor. Most thematic exhibits that I examined, from Championship Class to open competition, contained obvious errors of fact to a knowledgeable observer. Treatment and factual accuracy were subservient to rarity and FIP politics. If anyone is interested in specific examples, please contact me.

Competent FIP judges exists in most disciplines, but they are outnumbered by political hacks and incompetents. Count me among those exhibitors who have no intention of wasting my money by exhibiting at another FIP exhibition.

3. Where do we go from here? The recent Jerusalem 2016 show is a good example of a show with exhibits from five different countries including the host country Israel. Could the APS StampShow be reconfigured to include a limited multi-national exhibition? Or the APS Winter Show? The upcoming U.N. themed national level show with Germany is another good precedent as were the two airmail shows sponsored by

the AAMS and APS. We in North America need not go alone in the international philatelic world but we need to chose our partners carefully.

Phil Stager

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[Editor's Note: There is widespread—and growing—wonderment and dissatisfaction among exhibitors and others who participate in and/or have something to do with, F.I.P.-sanctioned international philatelic exhibitions. As the chief forum in the United States and, to a large degree, the world (AAPE has members in many nations) for the opinions, news and candid discussions relating to philatelic exhibiting on any level, *The Philatelic Exhibitor* is publishing incoming comments from our readers on these issues. In addition to letters/email we welcome your articles on this subject. Elsewhere in this issue of *TPE* is a suggestion and proposal from one of our members saying that formal surveys need to be done by our organization to determine the overall opinions and positions our members have on this subject and others like it. In fact, the proposal has been formalized for the AAPE board to act on it.

Your editor further suggests that those philatelists with power to make changes in America's relationships on the international level of exhibiting give pause to the vigorous nature of our country's exhibitors' feelings on these matters. Our country was founded on the concept of "Change." It's hard to get an elephant to turn around in a bathroom, but it can be done!]

The thoughts of one with vast experience in the international exhibiting community

Dear Ladies and Gentlemen. [Ed.: *The salutation is Dr. Mazepa's own.*]

After the conclusion of the FIP Congress in Taipei, there has been a flurry of emails regarding what occurred in the Congress. Please allow me as Chair of the APS International Committee, an experienced international judge, and past president of FIAF, to share my thoughts and ideas.

Many of us have felt for a long time that the fundamental structure of the FIP is corrupt. We were hoping that change could begin with the election of Steve Reinhard (United States) and Chris King (Great Britain) to the FIP Board. However, Steve was not elected because the Asians and South Americans did not support him. The reason given for not voting for Steve was "the treatment of judges and commissioners in NY2016". To use the "treatment" of commissioners and judges at NY2016 as the reason for not voting for Steve Reinhard for the FIP Board is beyond bogus.

We now know that Mr. Tay spoke to his constituents and told them to use this as the “reason” to not support Steve and by extension, the United States. Also, we now know that Tay whipped up support for this bogus reason because individuals were coming up to Ross Towle, our commissioner to the exhibition, with the same complaint.

Together the Asian block and the South and Central American block agreed to vote for Mr. Samame and not for Steve. Prior to the Congress Mr. Tay had conversations with Peter McCann. Mr. Tay lied to Peter McCann by telling Peter that he supported Steve and by extension, the Asian Federations. Mr. Tay then lied to Peter again when Tay told Peter directly that he would not support Samame. This would have assured a victory for Steve. Then Mr. Tay told his constituents the evening before the election the “the South American would be the better choice”. Tay then promised additional perks for the exhibition in Brazil in exchange for the support of FIAF to vote for Samame. In the end the only FIAF federations to vote for Steve were Colombia and Chile, in addition to the United States and Canada.

The bottom line is Tay did not want Steve and Chris King from the UK on the FIP Board because he knew they would challenge him and so to limit his power and ability to grant favors. We now have a FIP Board comprised of those who will not seriously challenge Mr. Tay. Mr. Tay controls the Asian voting block which can and does determine by force of their numbers any voting outcome. It now seems apparent he has the South Americans in his pocket. There is no evidence that this will change in the future.

As a retired professor of psychology I can tell you I am not paranoid when in hind sight, I can unravel the strategy of Mr. Tay that goes back over a year. I am happy to detail this to anyone interested, but that would take several more pages. There was the series of calculated lies and deceit which the best of us bought into.

The result of all this collusion is that the United States and Great Britain, the two largest philatelic communities in the world in regard to exhibitors and judges, do not have a position or say on the FIP Board. We have been replaced by a Federation. Peru, which has two international exhibitors and one international judge. Father Tay has chosen to chastise the United States as if we are a recalcitrant child by keeping us off the FIP Board. If FIP was so upset by what happened in NY2016 they could put their Big-Boy pants on and added regulations in the GREX to detail that coffee and water should be in the jury and commissioner’s rooms. Certainly it is clear there was another agenda.

In addition prior to the Congress there was an agreement within most of the American Federations that Mr. Macedo would run for the FIP V.P. position unopposed. The United States supported this arrangement.

It is abundantly clear that the United States (the APS), in spite of all that we have done for international philately, have been manipulated by the Asians and South Americans for their own purposes, namely, to keep Mr. Tay in power. Words are merely words at this point, the question is what actions do we need to take.

The most immediate concern is the International Exhibition in Brazil next year. Mr. Macedo is the head of the organizing committee of the exhibition and is supported by the South American and Central American Federations of FIAF and the Asians.

While I do not advocate the United States withdraw from FIAF or FIP immediately, however, I do suggest, in the words of Dr. Kouri, that we support BRASILIA just as they supported not only us, but the possibility for positive change within the FIP, in short, that the United States serve notice that we will not support or participate in BRASILIA2017. It would be offensive to me, as I hope it is to you, that we roll over and do nothing. We need to take a stand. I can tell you there are other Federations in South American considering the same action. This is not “sour grapes” on the part of Steve Reinhard, but the fact that many of us had had enough of the manipulation of awards at FIP exhibitions and an organization that gives huge perks to its high ranking members and does little to promote philately. What has FIP done for you??

The United States needs to take the lead in the formation of an alternative International Federation that will have philatelists as the focus not perks for the elite. This is not a new idea. Here in the United States this has been explored, but put on the table in deference to NY2016. In Europe this has been discussed for some time.

To conclude, I propose the APS BOARD adopt the following:

1. The APS will not participate in BRASILIA2017. We will participate in future FIP exhibitions as determined on an individual basis.
2. At the APS Board meeting in December the Board explore the creation of an alternative international organization. This group will work with those in Europe who are already involved in the discussion of such an organization.
3. That an explanation of these actions be presented to our exhibitors in the Philatelic Exhibitor.

Thank you for your kind attention,
Dr. James Mazepa, RDP, RAHF, FRPSL.
Chairman APS International Committee
jpmazepa@gmail.com

[Editor’s Note: *We urge our readers to offer their thoughts on this important exhibiting issue. We welcome your emails at my email address as follows: neilmedia1@sbcglobal.net*]

An email to John Hotchner which he wishes to share...

Hi John.

I agree with you wholeheartedly on your comments about the basics of what people should keep an eye out for when showing especially an international level exhibit.

I have tried to hammer home similar thoughts when viewing exhibits at shows with or without the exhibitor.

You can really tell the difference when you see a very well done exhibit and one with several of the flaws you mentioned.

Even myself at my last National level show I tried to make changes to Title page, last page, framing various sections and be very critical of every aspect that I had time to prepare even right down to using bullet points for my synopsis rather than long paragraphs. Each word costs \$50.

There are still some areas I would love to improve such as simple timelines. Finding or producing these even with my skills is not the simplest thing to do. Maybe the AAPE could try to provide a few tools like timelines, maps, chart formats so that exhibitors could use them on their pages. Not that we want everyone using the same templates but I think you get my drift.

I doubt a good painter ever thinks they produced the perfect piece of art in their mind and is always striving for improvement.

Gary Steele
Via Email

Response to letter written by Chief Judge Jim Graue and sent to the Editor of *The Philatelic Exhibitor*

Chief Judge Jim Graue's response to my article in the July issue of TPE is very welcome as it continues the discussion on what I believe is one of Exhibiting's most pressing problems. Jim's thoughts, as he has done many times over the years made me think hard.

A stubborn and tough old bulldog is an endearing label that I will be proud of for years to come. Jim says he is not persuaded by most of my rhetoric, but once in a while I have a point.

But then I am told some of my persistent themes are without merit.

My main persistent themes have been:

1. That modern material is not rewarded appropriately in the Champion of Champions competition. Mainly having Best in Show awards, versus Best in Class awards, I believe causes this.

Jim says that, "classical material should have an inherent advantage because it is the foundation of

exhibiting." That may be true for those who collect the classics, but surely that is just a small percentage of all exhibitors – how can it be a foundation for all? Further, there is nothing in the Manual of Judging that says that classical material should have an inherent advantage.

However, with this statement Jim puts his finger right on the main issue. What he says I believe is a common misunderstanding by Judges that leads to errors, and maybe why there are so many judging mistakes/problems, and particularly now after the New York Stamp Show.

Jim says that everyone recognizes the "apple, orange, and pear" problem, in selecting the Grand Award – so why do the Judges not do something about it, and once in a while give the Champion of Champions award to a Modern Tasty Pear?

2. That rarity is an extant number and modern items can often be far more rare than classical material. However, there is much misunderstanding by Judges regarding this. Good databases could do much to help resolve this issue.

3. That filing punch holes in exhibits not be treated as damaged postal history material that compromises the exhibit evaluation. This on the basis that the punch holes saved the material for collectors by being filed, and that punch holes by virtue of the judging condition evaluation lead to the fairly widespread destruction of valuable post history. Stationery with and without imprinted stamps on them are often destroyed by dealers and or thrown away by collectors if they have any punch holes and filing marks.

Is this because of CANEJ's questionable condition regulations and lack of concern for philatelic material and possibly valuable postal history material?

4. That the storyline should always trump condition, and in the allocation of points it does. If the condition of a stamp, envelope, or card is less than perfect and the exhibitor thinks it adds to the story, it should not in any way downgrade the exhibit. There is no point to making exceptions to the damaged/poor condition guidelines rules if the storyline is more important than condition. Consequently, condition should be retired as a judging criterion.

5. That importance as described is far too complicated for Judges and Exhibitors to fully understand. Further, it has been suggested that it may be a surrogate marks center to reward classical material. If true, is this to satisfy judges' opinions, like Jim Graue who believe, that classical material must "have an inherent advantage." Importance, like condition should be retired as a judging criterion and

replaced with extra marks for presentation research, and maybe even creativity.

6. That all Judges' scoring be made public.

Jim is not completely correct when he says that Folded Typewriter Postcards (FTPCs) are not postal stationery. I will agree that many are not postal stationery as defined by the United Postal Stationery Society (USPS). But a number of countries produced Stamped To Order (STO) FTPCs. These postal stationery items were available in, Germany, Switzerland, Austria and Spain. And after all FTPCs were produced solely for postal use. Also, if one adopts the non-restrictive definition of the word postal, then all Folded Typewriter Postcards are postal stationery! Used Folded Typewriter Postcards, Reprint Request Postcards, and Window Envelopes have all been used in the mails.

It could be argued that the use of postal to just describe postal stationery alone is incorrect. Stationery is stationery and if it has been through the mails or a post office it is postal stationery irrespective of whether it has an indicia indicating prior payment or not.

Finally, I have not been arguing for multiple Grand Awards, but I have been suggesting there be no Grand awards and in place there be a number of Class or even Period awards to help resolve many of the fairness issues. And yes, there may be other acceptable solutions.

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



Q&A

By Patricia Stilwell Walker

8403 Abingdon Court
University Park, FL 34201
Email: psw789@comcast.net

Question: I've been reading about (and seeing) a lot more double pages and a few quads and I have been wondering if there is any advantage to creating some even more odd sized pages to better display the rather eclectic stuff I want to put into some of my exhibits. What do you see as the advantages and disadvantages of this approach?

Answer: The advantage of non-standard size pages is that they allow placement of text and material in the precise position that you want them to be in the context of the story that your exhibit tells.

The first "disadvantage" is that you will have to really plan your entire frame fairly carefully. Essentially you will be creating a jigsaw puzzle – where the pieces are not interchangeable.

That said, as long as your pages fit within the overall dimensions of the standard frame (be sure you have the exact measurements if you need a tight/exact fit) you can have any size pages you want. I highly recommend that you use the page channels within the frame to your advantage—otherwise one of your challenges is fastening the page to the frame liner so that it stays in place. It will be fairly easy to divide a row into odd sizes all 11 inches tall but of different widths that suit the material and the story flow. Pages

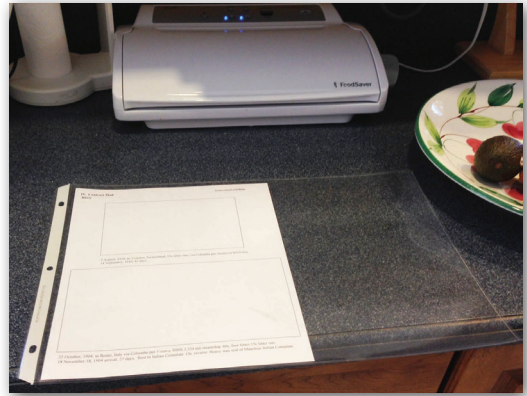


Figure 1a.



Figure 1b.

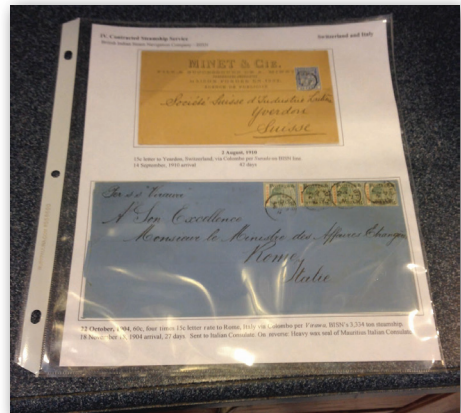


Figure 1c.

that need to be taller than normal, but standard width are a bit trickier. As I've noted in a previous column, to make this work it's best if you don't need to put it in the top row because then you can make the page above it in the frame shorter—leaving white space at the bottom for the tall page to overlap. If the tall page HAS to be in the top row, you have the "what do I do to hold the page in the frame" problem.

The second "disadvantage" is more of a consideration: supplies. Where do you get paper for your

GETTING PERMISSION

1968 Florida Public Hunt Management Area Tax Stamp Offset



1990 Idaho Upland Game Permit \$6.00
4 color offset

Illinois Permit Standby Permit and Daily Usage Stamp. Permit was free but hunter had to have a license. Daily Usage stamp cost \$10.00

Hunting licenses and stamps are required before a hunter can proceed to hunt. Various states have different regulations

Original. Fee: \$1.50
RESIDENT HUNTING LICENSE 137383
Coffeyville, KANSAS
Sept 1, 195*L*
 By virtue of this license
 Name: *Dick Claiborne Jr.*
 Street: *620 N Walnut* City of *Coffeyville*
 With the law until June 30, 1954. *DAVE LUTY, Director.*
Clay County County Clerk, **MONTGOMERY** County
 Description and signature of licensee. Age *47* Color of eyes *Blue*
 Color of hair *Brown* Weight *170* Height *5'9"* Occupation
 Signature: *Dick Claiborne Jr.*
 Anyone can break game laws but a Sportsman never does.

KANSAS
 Quail Stamp
 50c

Affix Duck Stamp Here
 If you are over 16 years of age and hunt migratory waterfowl, you must purchase from your postmaster a federal duck stamp
 23-7447-s 4-51-200M

1951 Kansas State License and Stamps Paid 50 ¢ for Quail Tax Stamp
Offset printed stamps

Illinois Department of Conservation
 life and land together

CONTROLLED QUAIL AND PHEASANT HUNTING AREA

Name: *JEFF SWIDER*
 City: *4221 So MAIN N. PEKIN 55001*

Illinois Department of Conservation
 CONTROLLED QUAIL & PHEASANT
DAILY USAGE STAMP
 126694

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non-standard page sizes and also what do you do for sheet protectors? For most pages the solution is to start with 11 by 17 and cut to width (or height) as needed. For pages that need to be both wider and taller at the same time, one can always use two pages and join them together. It is possible to obtain larger sheets of paper from a good supplier, for example The Paper Mill Store (www.thepapermillstore.com). As for sheet protectors starting with top loading 11 by 17 size, they can be cut to fit. Should you not want

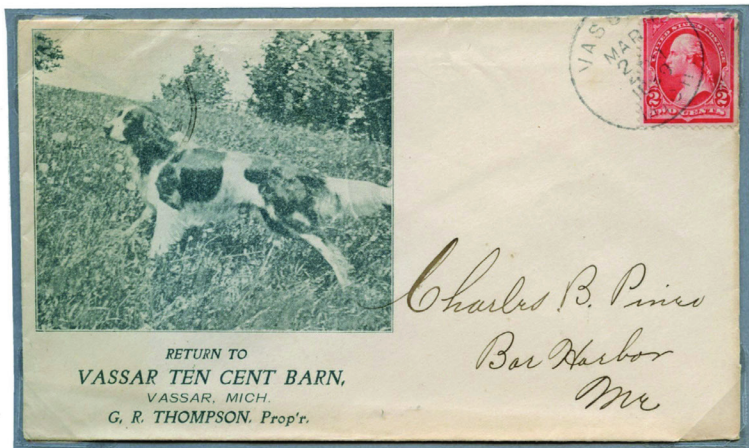
the side to be open, Kathy Johnson reports that the handy kitchen appliance known as the "Food Saver" can be used to make a seal. Start with a draft page on paper (not card stock for flexibility), insert in an 11 by 17 sheet protector, thus ensuring the exact size you need. Put the 11x17 sheet protector in the machine to make seal, then trim off excess plastic. Figures 1a and 1b show the process and Figure 1c shows the final product.

The biggest disadvantage to having all the odd

YOUR DOG

Quail hunting dogs.

Most popular among hunting dogs are pointers.



G.R. Thompson, Dog Breeder, listed in American Kennel Club Stud Book 1898
 Screened photograph, litho printing.
 Hand stamp cancel.



"Quail Shooting in the Stubble. A Point—Look Out."
 Original black and white stereoscopic photograph
 Published by Underwood and Underwood. Established by Elmer and Burt Underwood, Ottawa, KS 1882, also known as Sun Sculpture Works and Studios

page sizes comes when you want to make changes to the exhibit—having shown it and gotten feedback from judges and fellow exhibitors—you are starting over with a new jigsaw puzzle! Flexibility is liberating but it has its price! Have fun.

Question: I've heard discussions at various Open Forums and Feedback Sessions about the value (or not) of internet references in a synopsis. Would you please comment on your latest thinking on this subject? Also is there any time when an in-

ternet reference belongs on the title page or in the exhibit itself?

Answer: It's an excellent idea to re-visit this topic from time to time as the information on the internet continues to expand.

As a judge, when I am informed that I will be judging a themed exhibit on a topic about which I have only basic knowledge, or perhaps none at all, my first step is to do an internet search. For example at the most recent SESCAL there was an excellent



Figure 3.



Figure 4.

new exhibit titled *The Day the Earth Shook* by novice exhibitor Hovhannes Koshkakarjian. Fortunately, we got a title page that told us that the earthquake in question was the one that devastated Armenia on 7 December 1988. The exhibitor's synopsis references were all in Armenian! However there is an excellent and lengthy Wikipedia entry that covers all aspects of the event from the science behind it, the quake itself, its aftermath and the worldwide relief efforts. That article definitely assisted the exhibitor to gain his award (a well-deserved Vermeil) because it let us, as judges, know how thoroughly the exhibit covered the event.

The exhibitor should do two things before showing the exhibit in the future – add the internet reference to the synopsis, and address any aspect of this event that is covered in the Wikipedia article but not by the exhibit.

In the example shown, there was only one good internet reference; in contrast other topics are broad enough that searching the internet yields many hits from a variety of sources. So which should we as judges read when prepping for a show? As an exhibitor I strongly recommend that you do a search and note the results. If there are any standouts, you might list them in your synopsis. If there are articles that you do not agree with, or that espouse theories not addressed by your exhibit approach, it behooves you to mention them. It is quite likely that you have better printed references for your topic, so that you don't need to consult the internet, just be keenly aware that the judges will go to the internet first! So some discussion on what is to be found on the internet is recommended for your synopsis.

For non-themed exhibits, it can be quite helpful to use the synopsis page to point to reference books

and articles, including census information that exist in electronic format. As more of these resources have become available in recent times, it becomes increasingly important to do that.

As for what might go into the exhibit proper – I’m in favor of using QR codes to allow readers of your exhibit to find additional information about your topic. The QR code could point to an existing article (e.g. the one about the 1988 Armenian earthquake) or to a page you make and maintain yourself.

Question: When I am writing up items for my display exhibit, I would like advice on how much philatelic information is recommended and also where to get the correct facts. Can you make a few recommendations please?

Answer: As always the first answer is “it depends”. When judges assess the “knowledge and personal study” aspect of a themed exhibit, half the points are earned with what you know about your theme and half are earned by the philatelic knowledge you show.

This knowledge is implicit (your choice of material) and explicit (your write ups). My answer is going to address the explicit component only. Firstly, you should be making remarks about your philatelic AND your non-philatelic items. For the non-philatelic ones, the internet has proved to be a vast resource for finding information about various vintage paper collectibles. I continue to be impressed when judging themed exhibits with both the extent and quality of remarks exhibits are making about their more esoteric items. Figure 2 shows a page from Liz Hisey’s single frame exhibit *Roast Quail: From Field to Plate* (all the pages are double sized). The left side of the page deals with hunting licenses and much of the philatelic information is naturally revenue related. Note that for the stereo photograph on the right, Liz has researched the history of the company that published it and not merely copied from the item itself.

Space on your exhibit page is at a premium. Your themed text needs to be easily readable and your items need “breathing” space, so one consideration on how much you write depends on how much space you have! Keeping in mind that you can adjust the font style and size to meet your requirements, long complex philatelic write-ups should be restricted to a few special items. For more standard items write-ups can be shorter or abbreviated. I definitely recommend this approach if you are showing a fair number of similar items—for example, if you include a variety of advertising covers from the latter part of the 19th century—your philatelic remarks might be reduced to simply identifying the manufacturer of the machine cancel, while you use more words to identi-

fy the printing process used to produce the envelope or the business history. This is nicely illustrated in Figure 3 which shows a half page from *Roast Quail* which illustrates the write-up for two covers—the top one includes information about the advertisement and about the rate and cancel. For the bottom one the philatelic information deals with the rate as its item is more unusual. Figure 4—another half page from *Roast Quail*—illustrates a less successful use of space for philatelic text. Liz was able to discover a lot of information about the company that produced the Chiris Olive Oil cinderella stamp and there isn’t quite enough breathing space allowed between the text and the meter for Salt below. Some re-arranging of the pieces which might allow slightly longer lines or shifting the text up or both would help.

So where do you get the philatelic information you need for your write ups? Nobody is an expert on all aspects of stamps, postal history, stationery, revenues, etc.

A good starting point may be the dealer who sells you the item, but as you progress your best resource is your friends and fellow exhibitors. Chances are, if the first friend you ask doesn’t know the answer, they can suggest someone else. So ask around while you are working on the exhibit, but also once it is in the frames, keep asking; the members of the juries who look at it can be helpful at steering you to sources of information and also with advising on the amount of write-up.

Exhibitors of themed topics are not the only ones who occasionally need help from some of their friends. For example, because of my long time collecting of Irish postal history dating back to my early philatelic exhibiting days, I’m something of an expert on analyzing the complex rates of Great Britain before 1839 and, even better, I have the key reference books! I’ve assisted a number of exhibitors of postal history of other geographies, who have letters travelling into Great Britain (usually as ship letters), on understanding the rates charged once the cover arrives in Britain.

Sometimes a friend you ask for help has expertise in an area you don’t expect. When Liz Hisey was first working on her gold medal post card exhibit titled *An Analysis of Edward H. Mitchell’s Production of his Exaggerated California Produce Postcards*, she asked Phil Stager to review it because of his expertise in deltiology—turned out he was also an expert on the railroading aspects of the cards (all the exaggerated fruit/vegetables are pictured on railroad cars). Who knew?

How exhibitors help each other is one of the great aspects of this hobby! ☺

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Youth Champion of Champions Report

By Vesma Grinfelds



[The first photo showing *Rebecca Liebson* at APS StampShow in Portland with her exhibit was taken by Ken Martin. The second shows how Rebecca took an early interest in philately—she is viewing an auction catalog. Vesma.]

The qualifying period for the 2017 AAPE Youth Championship has begun! The Champion of Champions event will take place at the APS StampShow being held in Richmond, Virginia August 3-6, 2017.

As part of the continuing series featuring new youth exhibitors, the following is an autobiography written by the first qualifier for the 2017 Championship. Rebecca Liebson qualified with a gold medal for her traditional exhibit entitled “The 8.4¢ Americana Piano Coil” at StampShow in Portland.

Here’s some background on Rebecca straight from the young lady, herself:

“Hello, my name is Rebecca Liebson. I am 13. I started collecting stamps around the age of 5, so I have been collecting for about 8 years now. My first collections were of Disney, butterflies, and flowers. Later, I started collecting material related to music. I play piano, and my first exhibit was called “The World of the Piano”. My interest in piano led me to the 8.4 Cent Americana Piano Coil, the subject of my last exhibit. That exhibit is my very first to qualify for the Youth Champion of Champions.

“I am also interested in science. I participate in Science Olympiad. My next exhibit might be related to the field of science.”



Bill Johnson
Director of Awards

AAPE EXHIBIT AWARDS PROGRAM

AAPE “Awards of Honor,” “Plan & Headings,” and “Creativity” Awards are made available to all World Series of Philately (WSP) Shows when mailing address is provided to the Awards chair.

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

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

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

Canadian requests to: Shirley Griff, 25 South St. South, Port Robinson, ON L0S 1K0 Canada — Email shirley@griffrealestate.com

U.S. requests and other questions to: Bill Johnson, 4449 NE Indian Creek Road Topeka, KS 66617. **Or Email at awards@AAPE.org**

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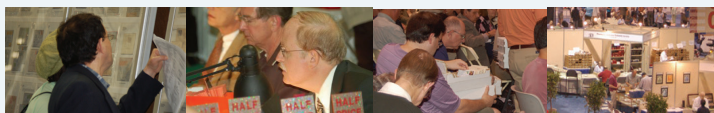
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THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



MID-CITIES STAMP EXPO • November 11-12, 2016

The Mid-Cities Stamp Club of North Texas is looking for a few more exhibits. We are especially geared for collectors who want to get a review by three WSP judges before venturing to a WSP Show. Frames are available for only \$6 each, either single or multiple frames. The show will be held at the Grapevine, Texas, convention center 1209 South Main Street with 27 dealers.

Another interesting aspect of exhibiting at this show is that there are also competitions for 1 page and 4 page exhibits. The entry fee is only \$1 for either of these with a suitable cash award to the best exhibit in each category. The closing date for exhibits is October 15th and the prospectus is available now at the club's website, www.mid-citiesstampclub.com. Entry forms are also available from the Exhibits Chair, Ray E. Cartier - 2509 Buffalo Dr. - Arlington, TX 76013. For Additional Information contact: Ralph Poore (817) 235-8472.

FILATELIC FIESTA 2016

November 12-13, 2016

San Jose, California

The San Jose Stamp Club will present its annual Filatelic Fiesta exhibition and bourse on the weekend of November 12-13. It will be held at the Santa Clara County Fairgrounds, 344 Tully Road, San Jose and feature 170+ frames of exhibits and over 30 dealers.

Exhibitors are invited to go to our website www.filatelicfiesta.org and download the exhibit prospectus. They may also contact the Exhibit Chairman, Ed Laveroni, P.O. Box 320997, Los Gatos, CA 95032 or ejp1a@comcast.net for a prospectus. Additional information can be obtained from the show website www.filatelicfiesta.org or by contacting the General Chairman, Steve Schumann sdsch@earthlink.net or 510-785-4794.

CHICAGOPEX 2016 Itasca, Illinois

November 18-20, 2016

The Chicago Philatelic Society will hold its 128th Annual Philatelic Exhibition at the Westin Chicago Northwest, 400 Park Boulevard, Itasca, Illinois on the weekend of November 18-20. We believe our show is one of the longest continually-running stamp events in the country. We welcome two convening societies this year: The American Air Mail Society and the Scandinavian Collectors Club. We will host a Philatelic Exhibition, a Philatelic Literature Exhibition, a Regency-Superior auction, and a Dealer Bourse. The CHICAGOPEX Awards Banquet will be at the show hotel on Saturday evening, Nov. 21; advance reservations are required. Information on all Chicagopex 2015 functions, including the banquet, scheduled meetings, participating postal administrations, and exhibits prospectus and application will be available on our web site- www.chicagopex.org. For addition info, including a banquet reservations, please visit our website, www.chicagopex.com.

PENPEX 2015

Redwood City, California • December 3-4, 2016

The Sequoia Stamp Club presents PENPEX 2016 for the 34th consecutive year! The Show will take place December 3-4 at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood City, CA (about 30 minutes south of San Francisco). No parking fee or admission fee. All classes of exhibits are available to be shown in 16 page frames. THERE IS NO ENTRY FEE TO EXHIBIT; new exhibits and exhibitors are most welcome. An APS-accredited National Judge will be part of the jury; written critiques will be available. A prospectus is available at www.penpex.org OR from Vesma Grinfelds, Exhibiting Chairman, 3800 - 21st St., San Francisco, CA 94114.

MARCH PARTY 2017- Garfield-Perry Stamp Club

Cleveland, Ohio

March 23-25, 2017

The Garfield-Perry Stamp Club will be celebrating their 126th annual show in our new location, the La Villa Conference and Banquet Center,

11500 Brookpark Road, Cleveland, OH (Near I-480 & West 130th); a lot more square footage and two acres of free parking. The new headquarters hotel is the Marriott Cleveland Airport, 4277 West 150th St., Cleveland OH (I-71 & West 150th). Special show rates are available. Shuttle service will be available from the airport to the hotel and from the hotel to the show. Both locations are readily available from major Interstates and the Cleveland airport.

Nearly 200 frames of exhibits will be shown at this WSP show along with 55+ dealers. Details and the prospectus can be found at www.garfieldperry.org.

THE PLYMOUTH SHOW 2017

Westland, Michigan • April 29-30, 2017

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 48th annual exhibition. Held at the Hellenic Cultural Center, 36375 Joy Road, Westland, MI, with free parking, air conditioning, carpeted floors, professionally catered refreshments and banquet (on site), a 40-dealer bourse, specialty society meetings, and a youth program.

Entry prospectus and forms may be found on the show's website: <http://plymouthshow.com>, or contact exhibit chairman Harry Winter via e-mail: harwin@umich.edu, 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 2017

April 28-30, 2017 • San Francisco, California

At the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, CA, just a mile south of the San Francisco International Airport. This World Series of Philately exhibition will offer 300 frames of exhibits. Founded nearly sixty years ago, WESTPEX enjoys a reputation of being one of the finest and most feature-packed stamp shows in America. The shows bourse includes 75 dealers in stamps, postal history and stationery along with a four-day auction by Schuyler Rumsey Auctions of San Francisco. Numerous specialty societies, clubs, and study groups will hold more than fifty meetings and seminars during the three-day event. On Sunday 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.

PHILATELIC SHOW 2017

May 6-7, 2017 • Boxborough, MA

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

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 our websites.

Email: Randy_Neil@neilmedia1@sbcglobal.net

Preparing Exhibits

By Steve Zwillinger
steven.zwillinger@gmail.com



What Kind of Story Does an Exhibit Tell?

We know that the foundation of an exhibit is the story we want to tell. Some of us begin our Title Page or our Synopsis Page with the words “This exhibit tells the story of” to emphasize the point that we are operating within the guidelines of what is expected in an exhibit.

To what extent is a story actually a story? To what extent is an exhibit a story? Is a catalog-like listing of philatelic material a story? Is a presentation of stamps issued in chronological order a story? Both types of exhibits have a beginning and an end. Both present material. What is the difference between an exhibit that is little more than an arrangement of stamps and one that engages and delights a viewer? Better yet, what is the successful narrative element in a first-rate exhibit that is missing from a less than first-rate exhibit?

I was forced to consider this issue not so long ago. I was giving a talk about some of the material I collect and I had put up several frames of material that showed the breadth of my collecting and exhibiting interest. I had prepared a PowerPoint presentation for the talk and when I was going over my slides, I cringed. Each slide, by itself, was, dare



Steve shown here in his
“Giving a talk” mode
during World Stamp Show
- NY 2016.

I say it, boring. My slides with captions on pictures of stamps looked like an old photo album: disconnected glimpses of something important that the photographer tried to capture but for which we’ve lost the meaning. Showing the stamps in order – like a catalog – was not going to effectively tell a story either. I was acting out the worst of the stamp collecting stereotypes: old guys collecting little squares of paper. I had to figure out a different way to tell the story of the stamps and what they represented and, at the same time, be interesting. It’s the same challenge we face when we prepare an exhibit.

Issue of 1902

Printed in England by De la Rue] in sheets of 240: two panes of 120 (12 x 10) separated by a gutter. These stamps were in service for 9 years; multiple shades of most values known. Watermarked Star, Comb Perforation 14.



Figure 1: Exhibit page of set of stamps

I recalled what we do when we make a really good exhibit. Using the knowledge we have gained in our collecting and in our supplementary research, we convey a world view as represented by stamps and other philatelic items. We know the paper, watermarks and printing processes and how they reflect their times. We know how the area we collect differs from the period that preceded it and that which followed it. And, for many of us, we understand the politics, the world events and even the geography that influenced the development or use of the material we exhibit

If we are successful, we create a world in miniature: a microcosm of the larger world illustrated through stamps or postal history. Viewers come away from our exhibit not only knowing about the philatelic material but also understanding the culture, era and society which our material represents.

Communicating this ‘microcosm’, this view of a world in miniature, is not the only difference between a successful exhibit and a catalog. In a catalog stamps follow each other in a sequence: stamps, semi-postal, airmail, and so forth. If we are to illustrate a geopolitical, cultural, historical, social or economic picture, or a combination of these perspectives, we need to be able to break away from the strict stamp type/chronological format. My first multi-frame exhibit was presented in strict chronological order in which I mixed together all different categories of stamps. The most useful comment I received from the judges’ feedback was “Chronology is not your friend.”

I exhibit Indian stamps of Edward VII. The challenge I faced in my presentation was how to present this material in a sense of anti-chronology: it was all occurring simultaneously, not sequentially. I did



Figure 2: Exhibit page showing design relationship between Victorian and Edwardian stamps.



not want to use a chapter by chapter approach that might have conveyed a sense of 'this after that, followed by these, and then those.' I hoped to create a sense of what it was like, from a philatelic perspective, in Edwardian India.

In the catalogs, we would see stamps, booklets, overprints for official use, military overprints, and overprints for the Convention States. These stamps overprinted for use in British Somaliland are listed in the catalogs as a different country and India Used Abroad (Persia, Iraq, Nepal, Tibet) are not listed in the Scott catalogs. A catalog approach could not, and did not, serve my needs. Figure 1 is an exhibit page showing the basic stamp issue. It is the basis for most of the exhibit. But, by itself, it is not very

interesting. Figures 2, 3, 4 make the stamp issue more interesting. Figure 2, showing how the stamp designs and colors are related to the Victorian issues that preceded them give some context to the stamp designs and colors. Figure 3 showing UPU guidelines for the colors of stamps paying certain rates, give a greater context to the selection of colors. Figure 4, with a color trials for might-have-been colors, adds even a little extra to the story of how these stamps came to be printed in these colors.

I did use chronology to the extent that philatelic material from Edward's coronation ceremony as King Emperor was near the beginning and philatelic souvenirs of his death were near the end. The final page of the exhibit was the last use of these stamps:

Figure 3: Exhibit page describing UPU standard stamp colors.

Universal Postal Union Color Requirements

color coding method for postage stamps for basic international use to simplify the handling of international mail. Colors of stamps (suggested in 1906) to be implemented by August 1899. In 1906 it was made mandatory. India was already in compliance and had been so since the reign of Queen Victoria.

was used as the basis of international

Stamp Denominations (British)	Stamp Denominations (Indian)
½ pence	½ anna
1 pence	1 anna
2 ½ pence	2 ½ annas

Printed Matter
Bombay to Norfolk, VA

21 April 1915

Newspaper inserted into too small envelope →

Postcard
India to Finland

5 December 1903

Letter
Calcutta GPO to Washington DC

11 May 1914

overprinted for use in Pakistan in 1947, 9 years after they were officially demonetized. The first nine frames described Edwardian postage stamps and their use in India and associated areas in the way I thought best.

My presentation did not follow the catalog order. The specific sequence I showed is not relevant to the discussion here because the manner in which I tried to show the philatelic world of Edwardian India would not be how you would show your exhibit (even if it were to be on Edwardian India.) I have seen several exhibits of Edwardian Canada. They are lovely but look nothing like mine – nor should they; Canada is not India. And, in fact, my most recent showing of my exhibit is changed, in both

content and sequencing, from the earlier showing I describe here. I like to think I keep getting better each time. I'm pretty sure the next version – with updated material and revised sequencing – will be better still.

There is a caution that we need to keep in mind as we prepare to tell our philatelic story whether it is verbally, as an article or monograph or in the pages of a stamp exhibit.

It is sometimes said that one's greatest strength is also one's greatest weakness. That is, a highly-developed skill set, knowledge base or a unique way of approaching issues may lead to an over reliance on these skills and limit our opportunities to see other approaches. In a very simplistic fashion,

Color Trials From the De La Rue Archives

Color trials on Appendix page of De la Rue archives with ½ anna green (issued design and color), 1 anna in purple on red on chalk paper in issued design but different color (issued in red), and 12 annas brown in issued design but different color (issued in purple on red.) Stamps are line perforated; issued stamps were comb perforated. These color trials are unique.

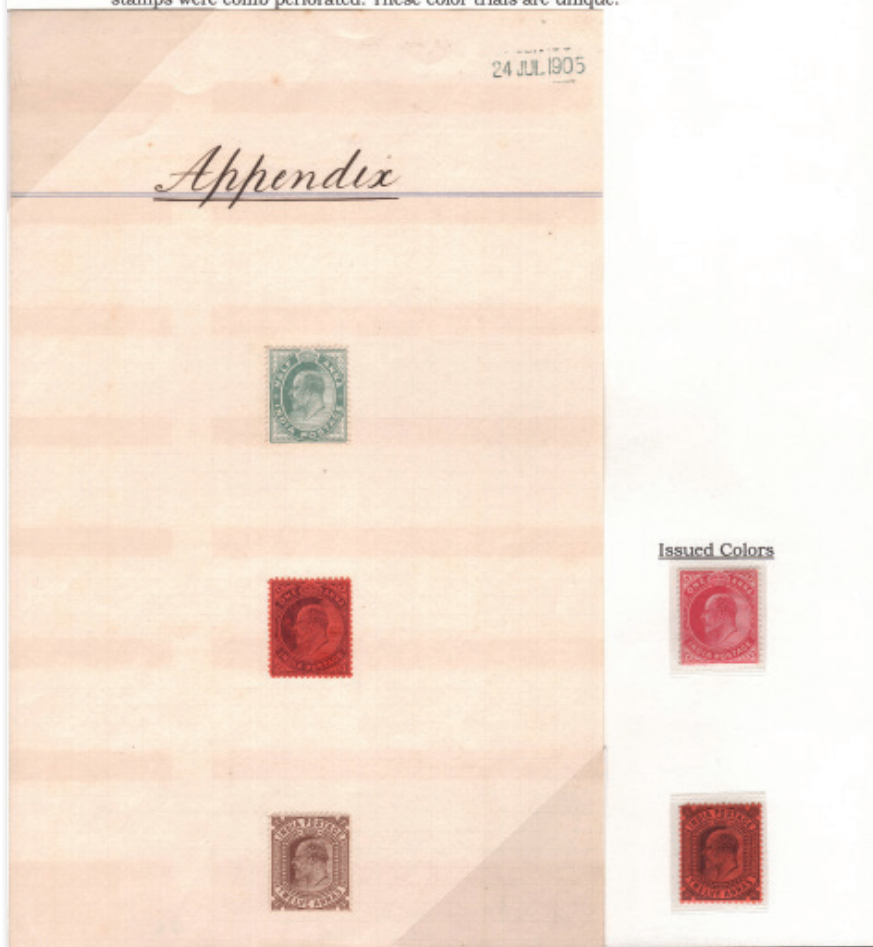


Figure 4: Exhibit page with color trials.

this is sometimes expressed as “to a hammer all problems are nails” or “for a porcupine, the answer to all problems is ‘throw quills.’”

I’ve been thinking that this is sometimes true in exhibiting as well: an exhibitor’s greatest strength can also be the exhibitor’s greatest weakness. What we do well can be used or focused upon to a disproportionate amount.

Most of us have greater strengths in some areas than in others. We may be an expert in deciphering postal markings on covers but not as good as researching printing information. Or we may have expert level knowledge of proofs and essays but have incomplete knowledge of postal rates during the period our exhibit covers. It is natural for us to do what we do well (and which is, frequently, what we enjoy) and to slight those areas that are hard and

or not much fun. This can lead to an imbalance in the information contained in our exhibit and can even adversely affect our medal level.

When I present my exhibit, either on pages or talking about it to an audience, I have to remember that I need to tell a story. If I don’t tell a story, that is, if I can’t engage the audience with something interesting and balanced so that it meets their needs, I’m not likely to be successful. When I can engage the audience (and if I do ‘engage’ the audience, it’s good) and present what’s interesting to them and not focus predominately in the areas in which I excel, it will most likely be very good.

It’s easy to focus on those things I know the most about. If I do that, however, I’m doing it for me; the exhibit or the talk about the exhibit is no longer for the audience. Narrative is king. ☐

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Ask Odenweller

Robert P. Odenweller



The Future of F.I.P.

Regular readers of my column will know that I've been involved with F.I.P. for the better part of fifty years. Over that time, many changes have happened, many of them good and most of them with good intentions.

In the early days, the F.I.P. Congress, by definition the "supreme body" of F.I.P., met every year. Our meetings were spirited discussions of matters that were sent out in advance, and often the three days of the Congress were not enough to cover everything. The sessions, like the United Nations, had simultaneous translation so speakers could use their native language for the arguments. Following the Congress, printed reports were made in the then-five official F.I.P. languages of all the remarks, verbatim.

Everyone had a chance to speak, and the general take-away was that all had been heard and that the vote had reflected the various points raised by the individuals involved. The Congress had functioned as it was intended to; free discussion and free voting on matters of concern to all members. A certain amount of lobbying took place, of course, but it was relatively modest.

Then, in the 1980s, a seemingly sensible proposition was put forward. Rather than continuing to have an annual Congress, with many of the member nations paying the expenses of their delegates, the idea of having a Congress every second year would "save money." Note, please, that that did not include the U.S. delegates, who paid their own way. In the two years between Congresses, the F.I.P. Board would take on the job of considering and deciding the various matters that arose. The cost factor won over enough nations to agree to the change.

In essence, the Congress disenfranchised itself to the Board. There was no provision for a "line-item veto" by the Congress, to handle possible cases where there might have been a decision that Congress might have considered to be overreaching by the Board. Usually, by the time the more attentive members of Congress found out about the change, it was too late to stuff the genie back into the bottle. The two years of Board activity were put to a vote to approve all Board actions, without discussion.

Then came the 1990s. Very few Asian countries had by this time joined F.I.P. and an effort was made by F.I.P. members to reach out to them to promote philately. Certain individuals offered to help the countries that had very few collectors and fewer exhibitors,

by paying their fee and agreeing to represent them at Congress. About the same time, continental federations evolved, with the Asians very active in FIAP, the Asian federation.

Even before this, however, the Asian nations that joined F.I.P. had been instructed that they must vote as a bloc if they were to have any power. I found this to have developed so well, that in 1991 when I spoke with a very close friend who was a delegate to Congress, I was told that even though a negative vote would make sense for his country, he had to vote with the Asian leader at the head table. All the voting cards of FIAP members raised in unison, following that lead, on every vote.

At the last Congress I attended as a delegate, matters of importance were distributed in the preliminary papers, but there was no discussion on the floor. In some cases, the announcement was made that the Board had considered the matters and had ruled on them so "no further discussion was necessary." The indication was that a vote was nothing more than a formality.

Today, the F.I.P. president has control of a bloc of more than half of the votes at any Congress. One can only wonder what might happen to the individual who might vote his conscience rather than the rote vote with the bloc.

This power extends beyond any normal matters related to exhibiting. It is a direct control over who may be elected to the F.I.P. Board. If the president tells his bloc to vote for one candidate, particularly if another is likely to "make waves" in the Board meetings, the Board will become a rubber stamp.

Change is not possible under these circumstances. Any motion to make matters more democratic will fail due to inability to overcome the bloc vote.

For a long time as I saw this trend happening, and that there was little anyone could do about it, I had held out hope that somehow philately would overcome the politics of the few.

Now I'm not so sure.

If things continue this way, then F.I.P. will, in my estimation, have become irrelevant. If the five countries that have the largest number of international exhibitors should feel that they have no voice in philatelic matters at the highest level, they may choose to abandon their connection with F.I.P. It may not be time now, but the clock is ticking.



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“ENOUGH!”

An article originally published by
Linn's Stamp News this past summer.

By Kees Adema

[Editor's Note: *The following article by Kees Adema appeared first in Linn's Stamp News and after receiving numerous emails and letters from our readers urging us to republish it here, Kees was gracious enough to provide it for us. It drew very heavy and positive response from nearly 70 Linn's readers. We would be grateful to have your thoughts on it as well. It is more than possible that the author has begun a conversation that should and must continue. What do YOU think? Thank you.*]

If proof were needed that the International Federation of Philately (FIP) jury system is broken, one has to look no further than last month's results from the philatelic extravaganza in New York. Some aspects beg for closer examination in bright sunlight.

A social gathering for members of Dutch philatelic groups took place the evening of the day exhibit awards were posted. Obviously this became the focus of many conversations. It soon became apparent that almost every exhibit of Dutch material, or by Dutch exhibitors, had been taken down one and sometimes two levels from awards earned at previous FIP shows. A few exhibits retained their previous levels but not one exhibit received a higher award. A similar pattern became apparent with exhibits that had previously been judged under Federation of European Philatelic Association's rules. What could be the cause?

My own exhibit on World War II mail handling in the Netherlands and Dutch colonies was demoted from a gold for five frames in Singapore (August 2015) to a large vermeil for eight frames in New York. This despite the fact that I had added choice items from two recently acquired collections. I and others knowledgeable felt it was a much stronger exhibit. But I was told by one jury official that the additional frames "looked a little thin." Such an analysis is hardly a basis for downgrading the more complex larger exhibit and I have to believe was a smoke screen to hide lack of knowledge about the subject.

One exhibitor with a three-time FIP large gold stationery exhibit (96, 97 and 96 points with special prizes) was dropped to a gold with 92 points in New

York. Checking the palmares showed that all three large gold awards in this category went to Australian exhibitors. Several other FIP large golds were reduced to gold.

Yet another Dutch exhibitor who had received a gold award at Portugal 2010 was reduced 10 points and two medal levels to a vermeil in New York. He had not been able to attend the show but he contacted the heads of the jury by email. He was told that FIP had no record of his previous accomplishment, but it turned out that the FIP had simply failed to post the result to its data base. Even so, why should judging have to depend on a data base if it were competent, fair and consistent?

It is my understanding that British exhibits in the postal history class were also badly treated. And there were said to have been many other examples.

Discussing the judging process and jury appointments in public has long been taboo, especially when the commentary is critical. And for the unfortunate person who does this, the "reward" is likely to bring an end to having his or her exhibits accepted at FIP shows; and if an FIP judge, no more invitations to judge at FIP shows. In this way the FIP insiders have been remarkably successful in silencing critics, which prevents people watching the parade from seeing the king in his naked state. And yet it is well known by those who must work with FIP that there is great dissatisfaction with the way that FIP operates and makes demands on international shows. And there is much frustration among exhibitors with FIP judging.

While the New York show was still going on and based on what happened in the exhibiting segment, I sent an email to jury president Peter McCann, jury secretary Steve Reinhard, honorary jury chairman Bob Odenweller and commissioner general Steve Schumann, requesting clarification about the drastic reductions in medal levels and furthermore if there was a parallel with exhibits from other countries. To their credit Odenweller and especially Reinhard tried to address the many questions created by the questionable judging.

In my view, the judging problems are caused by several factors: First, some FIP judges with FIP posi-

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Collectors often discuss the benefits of stamp collecting, asking themselves, “Why do we collect stamps?” Of course, we encourage others to engage in stamp collecting. The rewards are numerous, we say, ranging from learning geography, history, and heads of state to mastering manual dexterity to categorization skills to portable income in a microcosm of free economy. However, I have not heard collectors talk as often about “Why do we exhibit philately?”

Instead, discussions focus on judging and guidelines. The personal benefits of publicly exhibiting our collecting interests are also great reasons to encourage newcomers to accept the challenge of creating exhibits. I offer here a countdown of my own ten top reasons to exhibit philately (first shared at the Milcopex 2015 banquet):

10. Exhibiting keeps us off the streets! When I lived in Washington, D.C., I learned that most crime is late at night and in the early morning hours when the taverns close. Not too many exhibitors are out at 3 a.m. staggering home! In fact, if we are awake at 3 a.m., exhibiting helps us deal with insomnia

exhibit. Our minds are constantly working, which probably helps us preserve our memories as we age. I am always amazed that I can look at a stamp or cover and recall if I own a similar one or not or even need to upgrade for the exhibit page. *Philately is an anti-aging pill.*

7. Exhibiting allows us to share what is meaningful to us. Subjects might relate to work, travel, or hobbies. They might also offer a chance to share our pride in ethnic or racial heritage. Freedom and opportunity for all have secured the greatness of the United States. Many of us exhibit U.S. stamps to honor that greatness. Except for Native Americans, we are all migrants or the descendants of migrants. I am a mix of five ethnic heritages and proud of each one of them. Even through my exhibits of zeppelin mail, I connect to my European homelands. I love that I can be a proud American and also cherish the customs and lands of my ancestors. *The exhibits at stamp shows are a great example of ethnic pride on display by proud Americans.*

6. Exhibiting makes us better story tellers. Exhibiting has changed in the four decades since my first silver-bronze award. When I was a young

Ten Reasons to Exhibit Philately

because conceptualizing, researching, and preparing an exhibit is a great stress buster that takes us into a focused zone and away from the stress in our lives. *As a result, exhibitors live healthy, enriched lives.*

9. Exhibiting helps us understand the difference between a collection and an exhibit. We must define scope, organize our collections in new ways, determine balance, and determine gaps to fill. In the process, we think more deeply about philatelic elements, from proofs to postmarks and about ephemera from timetables to postcards. Exhibiting presents new questions to ask and debate. *To our fulfillment, exhibiting sustains the excitement of a collection.*

8. Through exhibiting, we share lifelong learning. When I was a child and people asked what my favorite subject in school was, I always answered “show and tell.” Exhibitors are all about sharing, reciprocal learning, and building on the knowledge of philatelists who came before us. We cherish the names and histories of philatelic greats such as Luff, Steinway, Klein, and Lichtenstein as if they were on our own family tree! I love how we all get so excited about a new find and seek every detail that we can find about it as we plan its niche in an

exhibitor, someone told me that I collected and exhibited like a girl. I did not understand. He explained that most collectors looked at transportation technology, routes, and markings. Instead, I wanted to know about the people behind the card or cover—the senders, recipients, postal clerks, the zeppelin crew, etc. Perhaps that is the modern, from the ground-up historian in me more than my being a woman. My interests and education predisposed me to “leave no stone unturned,” so every element of an envelope or card is fair game for research. My decades of research and collecting in my own style paid off when display class exhibits became officially recognized, and that first season (2001-02) my *Come Take a Ride on the Hindenburg* exhibit took the first display gold, best in class/division, and national grand. That exhibit was later shown in the Washington 2006 World Philatelic Exhibition in the Court of Honor next to Queen Elizabeth’s collection. Michael Sefi, the keeper of Her Majesty’s collection, told me that visitors spent more time reading and studying my exhibit than the Queen’s. My exhibit had a story! It connected with people’s lives. *Developing a strong narrative is a key element and reward of exhibiting successfully.*

5. Exhibits help us maintain humility. We show our exhibits before our family, friends, colleagues, and judges. We often exhibit with no certainty of the results, and we feel anxious moments. I try to keep low expectations and learn for the experience. Like Olympians, exhibitors experience the agony and the ecstasy. *Some call this personal growth!*

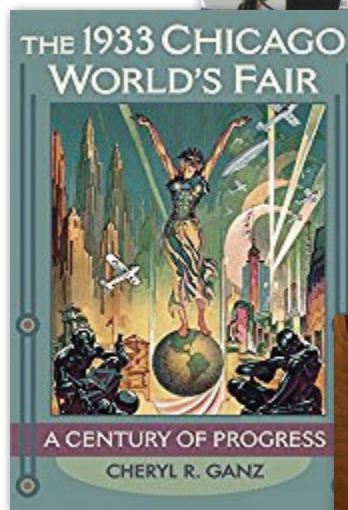
4. Sometimes exhibiting allows us to beam with pride of accomplishment. My friend Pat Haines was dying of cancer. She had shown locally and received ribbons. Her final bucket list included exhibiting for a national-level medal. She received a bronze for her single frame exhibit. Oh, how her face lit up as she showed her medal and shared that joy of accomplishment in philately with everyone who came to see her those final weeks.

3. Exhibiting helps improve our listening skills. We know there is a difference between hearing and listening. We need to listen to advice from judges, fellow exhibitors, and authors of articles in *The Philatelic Exhibitor*. We need to see what others have done with their exhibits and evaluate what works best. Most importantly, we need to accept responsibility if judges do not get what we are trying to express. How can we better help them understand what and how we are exhibiting? *We need to be sure the communication works for us.*

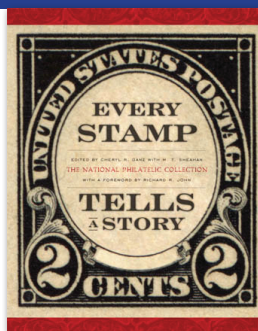
2. Exhibiting develops lifelong friendships. I love how I can go to a stamp show anywhere and meet philatelic friends. Standing in front of the frames is a great place to find them. At a recent StampShow, I stood in front of an exhibit and read every word. Then I kept returning to that aisle until I “bumped into” the owner. He had re-envisioned a subject that I care about and made me rethink it. *Now we are corresponding, sending each other scans, and even presented together in a seminar.*

1. Exhibiting is fun! Everyone has a different idea of fun. When I was young, I collected coins, kitchen tools, books, postcards, and other ephemera and collectibles. I went to many collector shows. At these shows, the “exhibitors” were the dealers. At stamp shows, the exhibitor is front and center. That sealed the deal for me. *I recognized that philately is my passion, and I wanted to be an exhibitor.*

Exhibiting offers choices, goal setting, competition, social engagement, and participation in the world of philately at new levels. For me, sharing my passion with others through exhibits is fun. Think and reflect about how to define your fun in exhibiting. No doubt, many of you will have additional reasons for exhibiting or prioritize differently. Without hesitation, I hope you all agree that our shared experience is deeply rewarding.



By Cheryl Ganz



Shown here: a couple of Cheryl Ganz's books, a recent portrait photo and a shot of her doing one of the things she likes most: addressing a philatelic audience.

[Editor's Note: Cheryl Ganz is certainly familiar with the many facets of the philatelic exhibiting world. We remember her back in the early 1980s as a tireless worker for the Chicago Philatelic Society's CHICAGOPEX show—doing so many different jobs, but most of all, helping her late husband Felix when he was chairman of exhibits. Since then she has amassed a series of high achievements in our hobby that are virtually unmatched—from achieving her doctoral degree in 2005 to her rising to become Chief Curator of Philately at the Smithsonian's National Postal Museum. She knows of what she speaks. We're honored to have her here.]

Would doing surveys with philatelic exhibitors be helpful?

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



INTRODUCTION

For some 20 years or more I have been politely writing about philatelic exhibiting with the overall thrust being to make the exhibiting experience a little fairer.

Recently, after attending the World Stamp-NY 2016 I have been in contact with many philatelists and some Judges who were unhappy with the Judging in New York. There have been reports that exhibits compared to previous shows had the Medal levels reduced by two levels, despite some exhibits having material added and the exhibit being completely or partially re-worked.

It is difficult for exhibits to be compared from one show to the next because of so many confusing factors. There has always been the admonition to assess the medal level of your exhibit over several/many shows because of all the differences from show to show that include judges lighting and many other subtleties.

And also because of differing judges from all parts of the world, there are likely to be differences from National to International judging. (Judging at the New York Show was under control of the Fédération Internationale de Philatélie [FIP]).

Nevertheless, the general level of comment and controversy in New York seemed to be far greater than previous International Shows. Is this all part of the basic national and international problems that many have been aware of for years. National exhibiting manuals owe their existence to basic premises and rules and regulations set by the FIP and then modified by the nation concerned.

I have attempted to find previous Surveys that have been undertaken or published but I have not been successful. I would welcome readers drawing my attention to any survey publications with exhibitors that have been undertaken on any subject. Rmsbell200@yahoo.com

EXHIBITING

Exhibiting seems stressed nationally with a number of shows requesting exhibits be submitted, and one President of a specialty society advocating that philatelists not exhibit because of Judging problems and high frame fees.

Fairness problems seem highlighted by the fact that there never has been in the U.S. for 48 years a Champion of Champions award to either a modern,

or postal stationery exhibit, with there being nothing in the rules and regulations to prevent this.

TYPES OF SURVEYS

Surveys that are undertaken are usually written, interview (perhaps at a stamp show), telephone, and the Internet (e.g. SurveyMonkey).

Which one is best for philatelists? Would a survey professional be worthwhile?

SOME PROBLEMS WITH SURVEYS

Too small a sample, differing rating scales, questions suggesting an answer, not having compound questions that ask more than one question, having unnecessary questions, having excessive open ended questions, the survey being too lengthy. Respect the survey responder with short well designed surveys as time is money and too long a survey will diminish the number of responses.

This brings up the question of having a series of surveys to collect all the information required.

THOSE TO BE SURVEYED

Non-exhibiting philatelists, exhibiting philatelists, Judges, Show Directors.

MANUAL OF PHILATELIC JUDGING AND EXHIBITING

One can ask: would it be valuable to do a broad survey prior to the issuance of a new Manual? Having the draft of the 7th Manual available for comment prior to finalization and issuance was a welcome addition to the Manual review process.

TYPES OF QUESTIONS TO ASK

Age, sex, times exhibited in last 5 years, exhibiting now?

Reasons for not exhibiting now? Would like to exhibit again?

Age of exhibiting material - early - to 1878, intermediate - 1879 - 1945, modern - post 1945. Fairness issues, Regulations not well understood. Etc.

Help and advice needed? ☒

[Editor's Note: *Following the great New York show this past May and June, a flurry of discussion points, criticisms (see Kees Adema's article in this issue on page 30) and suggested changes in the exhibiting world have made the rounds via email and in our pages. We asked Rob to bring forth the very valid idea we see on this page. Your ideas?]*

An interesting exchange of letters...

Received here at TPE from David McNamee when he was CANEJ Chairman

Hi David,

If an exhibit fits nicely into an FIP division should it get the same points whether WSP or full blown FIP show? In others should the same exhibit get say 91 points in both even though the WSP show would award large gold while the FIP show would award gold? Or do you think the WSP would or should be more generous on points?

Twice recently I have received points higher than I think I would have received at FIP. I should be happy, and I am, but I am curious.

Mike Ley

David McNamee's Response:

A good question—probably suitable for Letter to the Editor at *TPE*.

In theory, there should be no statistical difference between the two scores for exhibits that conform to FIP SREVs in a particular division. In practice, that does not always hold true.

Points will vary slightly from jury to jury, and the variations are greater if the juries have huge differences in experience in awarding points, which will likely be the case for several years in the WSP circuit. Also, the bias toward material (Rarity & Condition) at FIP is opposite from the bias toward Treatment in the WSP. Knowledge and Presentation are roughly

the same emphasis in both. Importance has a slightly different approach for WSP than for FIP judges.

There are small differences in Title Page requirements, and FIP judges from outside North America tend to ignore Synopses if the exhibition committee hands them out (sometimes at FIP they do not).

All of these differences will likely result in small differences in total score -- more critical if you are on the cusp of a medal level: the tendency of FIP is not to award "-4" or "-9" and either reduce the score by 1 or add 1 to the score to make it come out cleanly one medal or the other.

In general, I expect our WSP judges to be very close in numerical score to what an international jury would award. At the highest level (Large Gold), there is a difference of 5 points on our national scale vs. FIP, which is consistent with other countries' national shows. I hope the spirit of fairness and consistency pervades WSP, and that generosity, especially at the higher competitive levels, plays no part. I will admit that I have been generous to newcomers at the lowest level who show promise but lack instruction on technique. Even then, there are still 5 judges, so several others have to go along with whatever scores are suggested.

David



Our AAPEs of the MONTH

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.

July, 2016: Bill DiPaolo, who has taken on the job of Ad Manager effective immediately.

August, 2016: Mike Ley, who has taken over the job of fulfilling orders for *TPE* back issues. Mike is our Secretary, so his address is on page 3.

September, 2016: Thanks to our members who have waded into the surf and signed up as Apprentice APS Judges. AAPE's leadership wishes you every success. Judging is not for everyone, but it is an essential service, and one that has its own rewards in knowledge gained, the joy of service, and friendships that develop as you help and encourage new exhibitors. We need more people to step forward as the last several years have seen many judges leave the program due to age, infirmity and even displeasure with new requirements (like completing the UEEF). We have dropped from over 200 judges to just over 80. If YOU have a desire to try judging and are ready to take the plunge, contact Liz Hisey, Chair of the Committee on the Accreditation of National Exhibitions and Judges (CANEJ). Liz is also our Vice President, so her address is also on page 3.

Yes, there's still time for you to do it..

Have you been thinking of writing an article for *The Philatelic Exhibitor*? We encourage every member to write about your experiences and opinions on exhibiting. Deadline for the next issue: January 1st, 2017!

Have Expectations or Exhibiting Standards



Ken



Steve

By Ken Nilstestuen
& Steve Zwilling

Figure 1.

Steve Zwilling and Ken Nilstestuen began a conversation as a result of Steve asking this question: “Have standards / judges’ expectations been rising over the past 10 years?” Our immediate answer was “yes.”

Ken: The first show I attended, probably 40 years ago now, had exhibits of stamps on album pages. I don’t remember clearly that there was anything else (it was a small show in Duluth, MN).

Still in the late 1970s, my first exhibit was on quadrule, three-hole punched pages (Figure 1). It was different than many other contemporary exhibits because I used calligraphy rather than a typewriter, the only other way at the time to create a page. All exhibit pages were three hole punched unless they came straight from a loose-leaf album. Most exhibits had some form of title page and some cohesion to the exhibit, but there was no “golden thread” or real treatment as we now use the term.

By the late 1980s we were seeing some exhibits done on computers, paper without holes, vinyl (not yet Mylar) page protectors, and an expectation that there should be some story line. There was not as much focus on treatment then as there is today, but clearly an exhibit needed cohesion. The growing expectation among judges was that exhibit pages would no longer have holes or pre-printed lines. Computers even allowed centering and right justification, which had been a true struggle with typewriters.



Judges have always seen great exhibits, with evidence of personal research, excellent treatment, rarity, and so on. But among other changes since the 1980s, those great exhibits have evolved to include a broader view of history, rather than just postal history. Traditional exhibits have also delved more deeply

for Exhibits Standards Changed?



Elizabeth II Silver EIR Jubilee

On February 7, 1977, Elizabeth the Second, by the Grace of God, of the United Kingdom of Great Britain and Northern Ireland and of her other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith, completed the twenty fifth year of her reign.

Of the many nations that issued stamps to commemorate this event, one of the most historically informative is the set of twelve St. Vincent stamps picturing the English monarchs from 1066 to the present.

In addition, twenty four colonies and members of the Commonwealth joined together to produce an omnibus issue of commemorative stamps. Each country issued

information. The result is that those top exhibits have raised judges' expectations for all exhibits.

Imagine, for a moment, if I were to show my quadrille page, calligraphed exhibit in today's environment. Judges would be unhappy that the pages were old and discolored, had holes and lines, and they would see that the exhibit had a very loose story. Certificate only! But 40 years ago I think I earned a silver medal.

I am conflating changes in technology with changes in expectations, but I really think they go together. These changes lead to higher expectations of really good exhibits, and therefore for all exhibits.

Steve: Technology has lowered the barriers to doing more in terms of finding and presenting information, preparing graphics, using colors, incorporating scans, and so forth. Since the barriers to use technology are lower, we—as judges—tend to expect it. For example, before we had affordable home-based 11 x 17 printers, judges did not recommend an exhibitor try 11 x 17 pages. Now they do.

In a similar manner, when we see excellent treatment, a clever idea or a great presentation technique, we want to see more of it. Think about your first day cover exhibit, where you added a picture post card of the hotel where the stamp was issued. You had an idea to include something “extra” in your exhibit and found a post card that filled the bill. I liked your idea so I did it in my FDC exhibit as well. Jay Stotts seems to have liked what we did, and he said he wants to

into stamp production. So those exhibits have set a higher standard for other exhibitors than we might have seen at the first C-of-C competition. We see the “golden thread” that holds the exhibit together and new and innovative ways to use computers (and other techniques) to improve how exhibitors convey

try it. Maybe in five years it will be a regular component of FDC exhibits. It's a minor example of the diffusion of an idea, but it shows how an easily replicated technique often spreads through the exhibiting community. Charles O'Brien started another trend in FDC exhibits. He included a scan of a complete press sheet (from the National Postal Museum) in his exhibit of the 1953 Ohio Sesquicentennial stamp. Now other exhibitors are including scans of press sheets in their exhibits.

Once this happens, judges begin to expect to see that new (or no longer new) technique in similar exhibits. This has happened with the use of a synopsis, use of page headings and their alignment with the exhibit plan, the integration of postal uses throughout an exhibit instead of mounting stamps in the front and covers in the back of an exhibit, and other now widely accepted elements of exhibits. The effect is to raise expectations for every exhibit.

Ken: So that means we see exhibitors trying to mimic or adapt the best exhibit features to their own exhibits. Yet it is clear from the MJE7 that exhibitors should not be in the business of creating cookie cutter exhibits, nor are judges evaluating exhibits against a single standard. The new manual is instead encouraging exhibitors to choose a means to convey their story in the best manner possible.

Steve: I just remounted a five frame revenue exhibit so it had headings of the sort that judges are asking for nowadays instead of headlines on every page. It was complicated because many of the revenue documents have stamps at the top. The "headings" appeared on the bottom of the pages and looked a little odd. I felt obligated to address what I thought I heard judges saying they want to see on exhibit pages (The AAPE Title Page Award has been replaced by the Plan and Headings Award) so I did it. This is not so different from other exhibitors who redo their pages after hearing comments at a feedback session.

To shift topics somewhat, I alternate between thinking about judges as "us" and as "them." Just above I referred to "us" having expectations and to me "conforming to judges' expectations." I think it's a function of whatever role I am playing – whether as a judge or as an exhibitor. I've been an exhibitor about ten times longer than I have been a judge.

Ken: That's interesting, Steve. As a long time judge, I still think of myself as one of the corps, even when I am an exhibitor. I find that more often I think of exhibitors as "them" when I read their synopses.

Another comment about judging that I tend not to make in public very often is this: I think modern exhibiting requires different preparation for the judges than it did ten or twenty years ago. I think the judges'

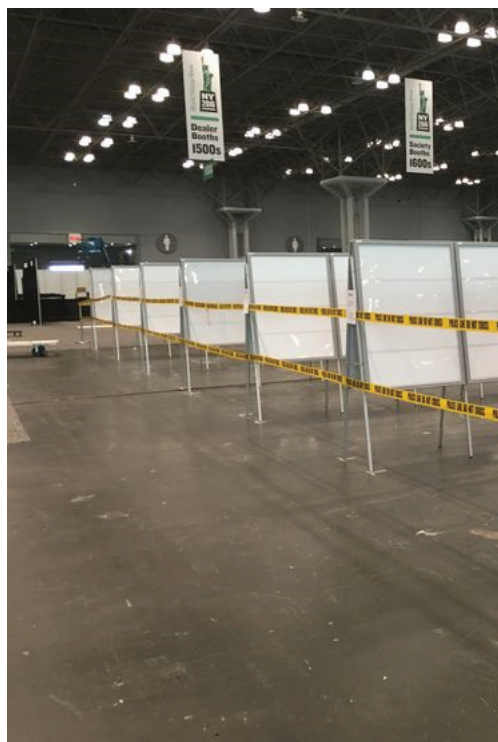
preparation time is about the same but much of the burden has been shifted from the judge to the exhibitor. Perhaps this increases the knowledge expectations of the exhibitor and makes for better exhibits, but it also changes the nature of the job that judges perform.

Why?

One reason is probably that I have been judging for a long time. I was a local show judge in the 1990s. I apprenticed in 2003-2004 to be a WSP judge. I have judged a lot of shows since then, so I have gotten smarter.

When one looks at the exhibits, we might see an exhibit two or three times, but otherwise they tend to be different at each show. The exhibits are maybe 2/3 new and 1/3 "old." For that previously seen one-third I don't need as much preparation. But I think that is the least important reason. I think about when I was an apprentice and getting cartons of books from the APRL. I would photocopy entire tomes without regard to the exhibit subject, figuring I could more than make up the copying cost by not getting the book mailed to me again, and I could turn the pages at my leisure to learn more about the subjects. But most of the time I never saw that exhibit again, nor did I see anything even closely related so that the book I copied was any help. Said another way, philately is a big subject, and exhibits topics are, too. Judges cannot be experts at everything, a fact in evidence since the beginning of exhibiting. We cannot become experts in every exhibit.

Another reason is that exhibits are "softer" than they used to be. Yes, the classic U.S. exhibits require knowledge of a judge. But Phil Stager's "Coconuts" or Guy Purington's RFD (or something else) doesn't require the in-depth philatelic subject knowledge that classic U.S. or, say, John Barwis' half-length Victoria exhibits do. Spending an hour looking at Wikiped-



dia's discussion of coconuts is not likely to prepare me very well for Phil Stager's exhibit. And when one says "let's prepare to judge Gordon Eubanks's 1851 exhibit," where does one start or end? Trying to



absorb Ashbrook and Neinken? Reading related articles of the past ten years in *The Chronicle*? Turning the pages of Siegel or Kelleher auction catalogs? We bring our best brain to the frames and compare the title page to the exhibit. During our preparation did we by chance

learn about a rarity not in the exhibit? Is there something in the exhibit similar to that missing item? Those bits of knowledge are basically accumulated by luck, time and experience, not cramming to judge an exhibit.

A third reason is that the "rules" for title pages have gotten tighter – we encourage the golden thread, a plan, an invitation to continue, etc. It makes the title page much more informative. And we are now more or less judging against the title page. Has the exhibitor shown us or explained what s/he started out to do? That requires the judge to study the title page and synopsis, but may not require great in-depth research on the exhibit's subject. Yes, it is important to know that an exhibit of the black Harding 2 cent stamp should include the rotary press perf 11 stamp. But that doesn't take a lot of study. And many judges would be able to point that out from years of collecting knowledge, not needing to study for judging the exhibit.

A fourth reason is the synopsis. It helps put the exhibit in context, it often says what is missing and why, and many times has a way-too-long list of the important items in the exhibit. That helps us judge against the title page.

If those reasons are valid, then reading the synopsis

and title page becomes a really important step in preparation for judging, and getting up to speed on the minutiae of a specialized area is less important. Our exhibitors address completeness and rarity in their synopsis. They tell us about their knowledge in the exhibit and synopsis. We need not prepare/study to award presentation points, other than to regularly walk through the exhibits at a WSP show, whether or not judging that show.

When I work with someone like Rich Drews, who has very deep knowledge of many philatelic areas because of who he is and his career, I know I will never have that knowledge. And spending 30-40 hours in prep time to judge will never get me there, either. But you and I presumably read a lot of philatelic stuff. We learn all the time. And that becomes preparation for judging.

Note that I have left out the often poor quality of the bibliography offered by exhibitors in their synopses. That's another reason that preparation is reduced – an exhibitor who has many notebooks of reference material on his shelf and lists that as the place we should go to prepare to judge his exhibit gets no more time from me than the time it takes to read the title page and synopsis. If I happen to trip over a related auction catalog in my personal library I might look through it, but an exhibitor who asks me to review unavailable material in preparation for judging his or her exhibit gets little thought in return from me.

Steve: Ken, regarding your third reason, that the "rules" for title pages have gotten tighter, this is certainly true but we maintain that there are fewer rules than ever before (see the beginning of the MJE7 which says there are only 12 rules) and the only one that applies to the exhibit itself is that it has to have a title page. Is this misleading? While we say there are no rules, we have increasingly stringent "recommendations" for how to succeed in exhibiting. We're saying that starting with the new manual, the exhibitor says what they want to do and the judges will assess how well they do it.

There is a logical disconnect between saying there are no rules and having very strong expectations – almost requirements – for a plan on the title page, chapter-like headings, prohibition of mint stamps in postal history exhibits (yes it makes sense but is it a rule or not?), prohibition of cachets in thematic exhibits and so forth.

Another example of a disconnect in the MJE7 "rules" is that the synopsis, while discussed, is not a formal requirement. Yet the APS reserves the right to reject any exhibit that doesn't provide a title page and synopsis in advance of the show. At feedback

sessions at stamp shows we hear from judges that there are components of a synopsis without which the exhibitor will suffer.

In my most recent APS Summer Seminar on Exhibiting, I put more focus on the title page and synopsis than I have in any of my classes in the past. I think those components of an exhibit are the greatest predictors of exhibiting success, assuming halfway decent material and scope. This matches what you said before about the judges' preparation being more closely linked to the title page and to the synopsis than ever before.

I think we are inadvertently sending conflicting messages to exhibitors based on the words we use and the meanings we assign to these words that vary from their common use. I think this contradiction in the words we use and the way in which we use them makes it difficult for exhibitors – and very difficult for new exhibitors – to fully understand what judges want and how exhibits will be judged.

Our philatelic term, "title page," is not really a title page – we use it to mean a plan or summary. From a grammarian's perspective we ought to call the title page the synopsis. It has a host of requirements as you pointed out above that are not obvious and which an exhibitor has to learn from the MJE7 or from observing other exhibits.

Synopsis implies an introduction. Literally, it means "a brief or condensed statement giving a general view of some subject." Our philatelic usage evokes a standardized set of topics – rarity, challenge, background, organization, knowledge, reference.

So while preparing to judge may have become easier, I think the expectations for exhibitors and the barriers for a new exhibitor have increased. There is so much they are expected to know and to do, and there is no accepted way of learning how to do it. Exhibitors are expected to have a title page that meets five or six requirements and a synopsis with an additional five or six requirements. On top of that an exhibitor then has to develop a good treatment of the subject and master mounting and page design and



everything else. It's intimidating and it's hard.

Interestingly, while judging per se may have become easier, I see judges preparing more and more. Part of this is the availability of information from the APRL and the efforts of the Library staff to be responsive, and part of it is the increasing availability of information on the Internet. A third element, at least in my case as a relatively recently minted new judge, is meeting the expectations of the other judges on the jury;

I want to be prepared as they are. If all of us feel that way we'll spend a great deal of time preparing.

Nonetheless, I agree with your comment that the work of preparing has partially gone from the judge to the exhibitor. And while that is a fine challenge for experienced exhibitors, it is not at all good for those who want to start. I started exhibiting because Peter McCann gave me a one-on-one mini-tutorial on why I should exhibit, and he addressed my fears. How many exhibitors get that opportunity? And I was lucky – my first exhibit got a gold. It made me want to try more.

Ken: It's indeed daunting for new exhibitors. We will see rather quickly whether or not the changes in MJE7 encourage more exhibitors or not. The hope of the people working on MJE7 was that exhibiting would be more flexible, and therefore we would see more new and creative exhibits. I expect that the pressure you feel to spend a great deal of time preparing to judge will be reduced as you gain experience. We can never walk in cold and expect to give fair results and advice to exhibitors, but the new guide may well continue the trend I have seen to reduce preparation demands on judges.

So, have judges' standards and expectations risen in the past ten years? Ken and Steve agree that not only have the judges' expectations been rising over the past 10 years, but there has been a concomitant increase in what new exhibitors have to do to prepare a viable first exhibit. The additional work has fallen much more on exhibitors than on judges.

Ken and Steve are both active judges, exhibitors and CANEJ members.



This overprint was the key to identifying this Revenue stamp.

Is This Stamp Worth \$45 or \$22,500? The PF Experts Know the Answer

The date on this Revenue stamp is the key to its identification, but the handstamp obscures it. If the overprint beneath it is “Series 1945,” the stamp is RD208C and has a catalogue value of \$22,500. However, if the overprint is “Series 1949,” the stamp is RD316, which has a value of \$45.

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Diary of a Novice Exhibitor Adventures in Exhibiting and Stamp Camp

By Gary Wayne Loew

(Photos by Ken Martin with our thanks)

June 20, 2016: Dear Diary — Today I arrived at Stamp Camp. Well, it's actually the APS's Summer Seminar, but spending an entire week studying philately at the American Philatelic Center in bucolic Bellefonte PA brings me back to my childhood days at camp. Only this is so much better. I'm taking the course "The Art of the Exhibit." Our class has eleven people and they run the gamut in exhibiting experience. Several students have not exhibited before. A few, like me, have done one exhibit and are looking to expand and consolidate their exhibiting skills. And there was at least one gold medal exhibitor in the class, seeking new and alternate ways to amp up their exhibits. Even the incoming president of the APS, Mick Zais, joined the class. As with the other eight Summer Seminars I've attended, this one is populated by a highly motivated and charming group of philatelists, all interested in learning and sharing. And who better to teach this class than the professor of exhibiting, Steve Zwillingner? So let me tell you, Dear Diary, how I spent my summer vacation. What I learned. And what I've got to do next!

.....

I've always been a research fanatic. And Steve fed into my fanaticism. His first gift was a copy of his wonderful new book *The Path To Gold*. But throughout the course, he distributed many articles extracted from the pages of *TPE* and other philatelic publications. Taken as a whole, these represent a powerful collection of exhibiting reference material. (When I get the opportunity, I'll post a complete bibliography.) Not surprisingly, the authors represent many of the best known and most successful exhibitors. I don't have the space to share highlights from these articles.

But one thing really stood out to this novice exhibitor. None of these experienced exhibitors cited the need to spend a lot of money to get started in exhibiting! Of course, the very top exhibits (at least as measured by award level) will require top material, which often requires a fat wallet. But a big budget does not ensure a great exhibit. And not every great exhibit costs five or six (or seven) figures. That was lesson one. Very comforting.

I do have to cite one article that stood out for me. James Peter Gough wrote "Exhibiting Techniques" in the January 2000 issue of *TPE*. In 118 issues of *TPE*, all of this material has been addressed many times over, but Gough's article brings it all together, concisely and cogently. As a novice exhibitor I particularly benefitted from his clear explanations of the what and how of the title page elements: (1) Definition of the field of study, (2) Scope of the exhibit, (3) Criteria of selection, (4) Scarcity explanation, and (5) Organization of exhibit. In the seventeen years since this article was published, exhibiting and judging standards have evolved, but this article offers guidance that remains fresh and relevant today.

On the other hand, we were reminded in class that exhibiting is indeed evolving and the rules of judging along with it (or perhaps it's the other way around). Thus, when researching the "how's" of exhibiting, the one reference that should always be nearby is the latest edition of the APS Manual of Philatelic Judging. And the latest edition is available for free downloading from the APS website at <http://stamps.org/userfiles/file/judges/JudgingManual2016.pdf>.

One of the challenges with "thinking big" is that I tend to bite off more than I can chew. This results in the need for certain "actions" before I can swallow the task and move forward. The first test I face for my exhibit is Scope. I have sufficient postal history material for literally dozens of frames. And wrapping by head around what to use requires that I define the story of my exhibit first. But even that has proven to be difficult for me. Steve's advice: Develop an Elevator Talk for the Exhibit.

What can you say in two minutes that will meaningfully define your exhibit to someone that you've just met? The first words you utter should be the introductory paragraph of the Title Page. The remainder of your elevator talk should be the introductory paragraphs for each exhibit chapter.

For me, this is the single most helpful take-away from the course. It forced me to focus on what I really wanted to communicate, what material I should select and how I wanted to exhibit it. Just a handful of paragraphs got me off the dime and enabled me to

Scenes from Steve Zwilling's Art of the Exhibit class at the APS 2016 Summer Seminar. At top, Steve is standing and the author is shown sitting to his right.



begin moving forward. Thanks, Steve!

There is another aspect to scope – and biting off too much – that I was wrestling with. In 2009 when I'd just returned to philately, I created a one frame exhibit. So when I considered returning to exhibiting, I thought that, with all the material that I now have, I'd simply jump into a multiframe of, oh, eight or ten pages.

Well, so much for delusions of grandeur. Paraphrasing Robert Burns: "The best-laid schemes o' mice an' philatelists / Gang aft agley." Sitting in Steve's class brought into focus just how much work there is in putting together a large exhibit. And, for a novice exhibitor a very important lesson is that you will be revising your exhibit time and time again after each WSP event. My take-away from this: I'm going to start with a one frame exhibit. The lessons from each judge's critique will be just as educational, but the revisions much more manageable.

In class we went through dozens of lessons about technique. Presentation, regardless of only five points to award, is what grabs the eye of the viewer and draws them into your story. Presentation can be easily understood – visualized – and lessons are fairly straightforward. From there, of course, treatment and material must take over. And that is where Steve's

next observation brought the writing up of the exhibit into focus. An exhibit is a piece of Technical Writing: use a style closer to a telegram and do not dwell on grammatical prose. Explain the significance of each item.

How does it support the theme or the thesis of the exhibit? This requires a laser-like focus. In exhibiting today, there is much discussion of the role of Importance in judging and exhibiting. I have myself written— again as a novice – on that topic in TPE. And I learned from critiques of my article that the cumulative "importance" of each postal history artifact does not necessarily add up to the overall Importance of the exhibit. But the lesson here is that you must understand and communicate the noteworthiness of each artifact in your exhibit.

I also learned a valuable lesson about myself: perpetually and excessively researching can be a diversion to avoid doing the hard part — actually building the exhibit. My solution: I submitted my application to exhibit at a WSP show in January. If nothing else gets me moving, that certainly will.

In my previous column I speculated about how the meaning of a "successful exhibit" might evolve for me. I expressed the hope that it would be about more than just the gold. Well, in the intervening months since I penned that, I think I've discovered my objective for this first exhibit. Yes, I'd like to medal highly. And Steve's book is entitled *The Path To GOLD*. But his book truly offers a guide to multiple paths.

What I really want to accomplish is to win a Research Award. That will tell me whether I'm on the right personal path.

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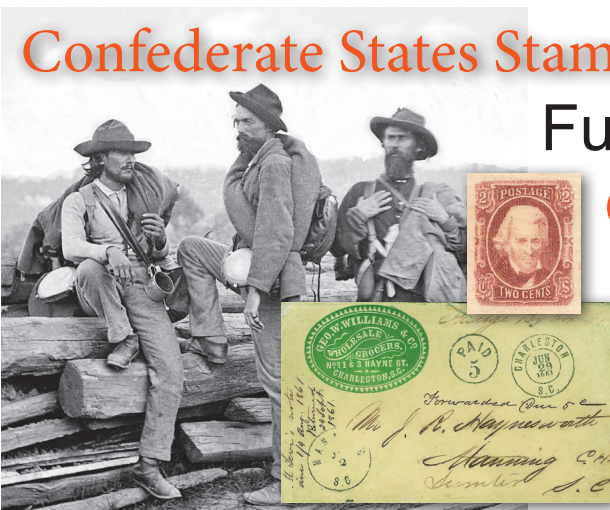
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Quarterly Membership Report
 Mike Ley, Secretary

U.S. MEMBERSHIP

REGULAR MEMBERS	683
LIFE MEMBERS	99
FOREIGN REGULAR MEMBERS	121
Life Members	12
TOTAL MEMBERSHIP:	903

Welcome to new members: JUNE 22 - OCTOBER 7, 2016

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 Michael Bloom, Portland, OR • John A Rdzak, Orland Park, IL • Jessica Rodriguex, San Jose, CA
 Robert Benoit, Ottawa ON, Canada • Miam Moosa Wattoo, Lahore, Pakistan
 Richard Bajenski, Houston, TX

Congratulations to our novice winners and other novice new members:

Kenneth Gilbert, Columbus, OH, Colopex 2015 • Louis Pataki, Norwalk, CT, Balpex 2015
 Deloris Olson, Edina, MN, Minnesota Stamp Expo 2016
 Charles Epting, Huntington Beach, CA, Okpex 2016 • David Mielke, Boone, NC, Charpex 2016
 Dave Hamilton, Lincoln, NE, Omaha Stamp Show 2016
 Charlie McGinley, Cinnaminson, NJ, Merpex 2016
 Judith M Ireton, Anchorage, AK, Seapex 2016 • Keith MacKay, Halifax, NS, Novapex 2016
 Basil L Copeland, Maumelle, AR, Americover 2016
 Kshama Natarajan, Houston, TX, Greater Houston Stamp Show 2016

Welcome back to rejoining members: June 22 to October 7

Paul Morton, Rio Rancho, NM • Steve Davis, Calgary, AB, Canada
 • Joe Youssefi, Phoenix, AZ • Neil Donen, Victoria, BC, Canada

**In Memoriam:
 Steve Turchik**

Database has been updated as change of addresses have been received.

An important part of your membership are the four issues of The Philatelic Exhibitor, if you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$2.03 for each returned copy.

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

Respectfully submitted,
 Mike Ley, AAPE Secretary
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Caught in the act...

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

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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.

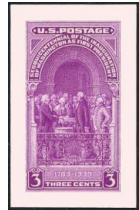
Autographed FDC's & Covers

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, , 20th century Fancy Cancels, Postal History, Errors and the unusual!

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