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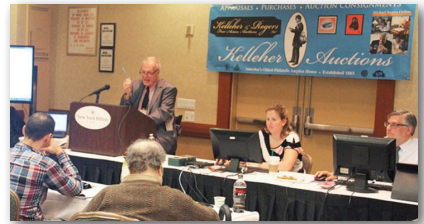
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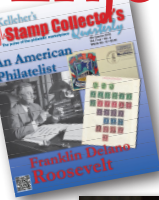
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The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

www.aape.org

Second Quarter 2019 • Volume 33, No. 1 • Whole Number 129

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On Our Cover: Every major stamp show in the country needs the kind of vigorous and successful youth activities area like the one at St. Louis Stamp Expo. Even better: Find a person who will magically turn it into a giant success! That's Scott Ward—one of the best there is!

The American Association of Philatelic Exhibitors Founded 1986

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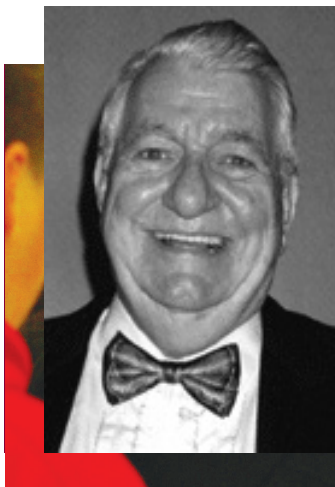
Articles/Written Input from writers and members:

March 1st, June 1st,
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Mr. Jennings and the Kids of ARIPEX and Tucson



In the 13 years since **Clyde Jennings of Jacksonville, Florida**, one of the founders of the American Association of Philatelic Exhibitors, passed away just before the great WASHINGTON 2006 International Philatelic Exhibition was to take place. Our first tribute to him happened when Clyde, very much alive, was featured on the front cover of Volume One, No. 2 of *The Philatelic Exhibitor* published in late 1986. Today, 13 years later, we pay tribute again as a memorial to him for his lifelong nurturing and support for Tucson and ARIPEX's youth programs at the Postal History Foundation. This "original" Arizona Philatelic Ranger's legacy also lives on today in the APS exhibition judging system which he helped to organize.

Much of modern day stamp shows began with these guys

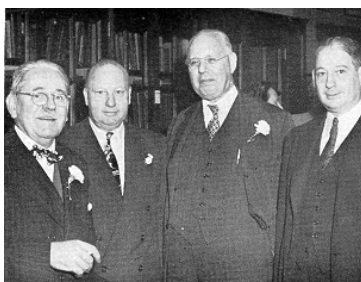
Even today, the names of four 1940s gentlemen of NYC stand out in our history.

We know several people alive today who were active in stamp collecting when New York City was the great urban beacon of United States philatelic activities 70 years ago—from stamp dealing and the number of local stamp clubs in its metro area (nearly 50 in 1947) to its hundreds of stamp dealers and gigantic stamp shows, many of latter which set huge attendance records. Lots of adults of today, who were kids in the NYC area in the '50s, remember the annual ASDA jumbo shows at the Park Avenue Armory each November.

How did this great philatelic city become such a mecca of philately—and most especially, in the area of organizing truly great stamp shows? Well, it took really good people, of course,

and some very special philatelists at that. Today, we have the wonderful committee from the NYC area—comprised of many key leaders of the Collectors Club of New York and other societies and show committees from the surrounding area—who organized the astoundingly successful NY2016 World Stamp Show in 2016.

They carry on a tradition dating back to even before the times of the four gentlemen pictured at left—four of the most famous New York philatelists of all time. The photo shows the "big four" executive committee for 1947's Centenary International Philatelic Exhibition (CIPEX). From left: Theodore E. Steinway, Harry L. Lindquist, Alfred F. Lichtenstain and Max Johl. They were leaders of the seminal Association for Stamp Exhibitions.



What do YOU say about it?

We met an early '30s guy in the coffee shop at the hotel at St. Louis's Stamp Expo recently. Thirty minutes later, I had heard the complete story of how his six-frame 19th century U.S. postal history exhibit had grown from three frames to ten and had just won its very first gold medal. His story fascinated me—even if it was similar to other such stories over the years. I never tire of hearing or reading them. Have **YOU** ever thought of writing up your experiences and win some cash in the process? See next page.

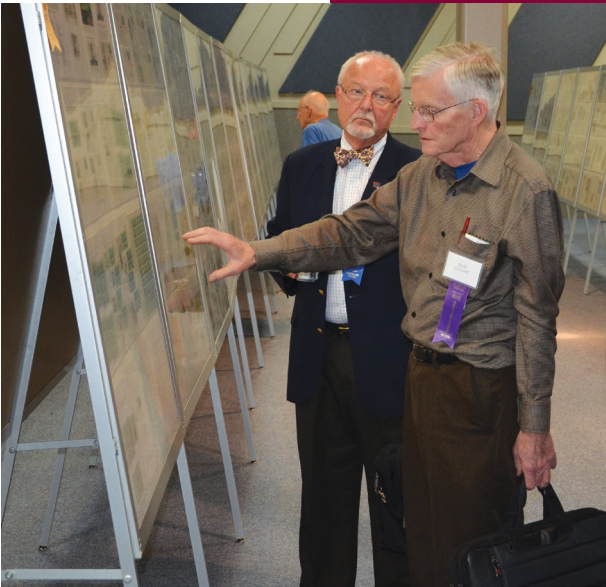
Good old days are back?

Not that long ago the APS had only one major convention per year—STAMPSHOW held every August. Then in the early 2000s the Society decided to also stage its own mid-winter event—after decades of having mid winter meetings at already-established WSP national stamp shows. Recently, another smart move was made—the decision to go back to the earlier way of doing things and allow national mid winter shows to again host and sponsor APS semi-annual conventions. Nothing makes more sense than to return to a successful proven tradition!

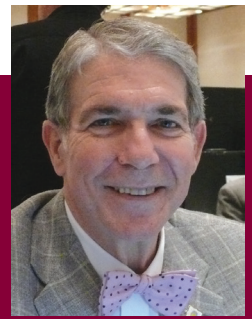
Slick, Slick and SLICKER!

Here's major innovation for you. How about we have some really slick philatelists at some major stamp show develop a new kind of literature competition that, for the first time in history, allows **ONLY** articles about philately subject matter to compete? Take a minute right this minute and read Bill DiPaolo's article on page 42 about exactly that. **AND** by all means, read about the **THREE** (3) phenomenal literature competition inventions of this event that were unveiled at the Sarasota National Exhibition in February. Double WOW!

As beginning exhibitors work their way up in the medal levels in today's competitive exhibiting world, they have many innovations working for them that were unheard of 30 years ago. One of them is the opportunity to have a judge personally discuss one's exhibit at the frames. Shown here, judge Ed Andrews reviewing Ralph Nafziger's exhibit at OKPEX.



Write us a “first person” article for TPE and it could be worth \$150 cash! I kid you not!



Randy L. Neil
Editor
neilmedia1@sbcglobal.net

ViewPoint

Certainly the most popular articles ever written for this journal are the ones that are sent to us—usually completely out of the blue—by exhibitors who have a story to tell about their struggles, setbacks, joys and frustrations (you name it!) and, YES, an eventual triumph or two or three along the way in this challenging corner of philately.

People of any walk or race in life love to learn about like-minded others who have gone through—or who are going through it now—a lot of work trying to reach a specific goal. We all know what the goals are like in philately's competitive exhibiting world—but nevertheless, we never tire listening to, or reading about, friends who are sharing their experiences.

Back in the days before the American Association of Philatelic Exhibitors was founded in 1986, there was really never a printed forum where such experiences and tales could be shared. But as we enter the 35th year of publish-

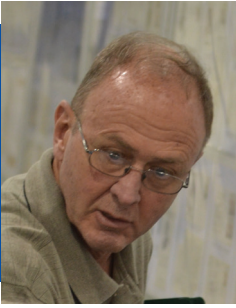
ing *The Philatelic Exhibitor*, we can look back to countless stories of what it's been like in our unusual and delightful corner of stamp collecting to show off our philatelic prowess, by trial and ambition, in order to receive various forms of recognition from our peers.

In fact, as one who has participated in virtually every corner of the AAPE, I think the advent of this magazine and the appearance of “first person” articles by our members are, in essence, the greatest

form of “teaching seminar” we have ever done as an AAPE service. “First person” personal experience articles are the backbone of what we do here as a publication.

So I issue you, fellow members and exhibitors, a challenge. Every one of you has a story or stories to tell—and even though it/them may be similar to others of our ilk, every one of us wants to read about it. Long or short, melancholy or triumphal, great fun or a bit of frustration, you will be helping every one of us by putting your story(ies) into writing and letting me publish it/them here. Just like my friend Rob Faux did on page 16 of this issue.

Going back decades I never thought such stories would be truly worth something—even in monetary form. But such “first person” stories are the most important articles that appear here. Send me yours! One year from now, we will give \$150 to the “Best First Person Article” of the year. *I want it to be yours!*



From Your President

By Mike Ley
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At AmeriStamp Expo 2018 in Birmingham, Ala. the APS announced it would no longer be involved with ASE after the 2019 show in Mesa, Ariz. They had decided they wanted to devote even more of their efforts to StampShow.

The first AmeriStamp Expo was held in 1993 in Kansas City sponsored by AAPE and the Collectors Club of Kansas City as a national one-frame exhibition with no direct APS involvement. In 1998 an agreement was reached to merge ASE with the APS winter show. The strong emphasis on single frame exhibits remained, but some types of multi-frame exhibits were allowed. APS managed the show but AAPE provided the major single frame awards.

In 2000 the first Single Frame Champion of Champions competition was added to the show with AAPE providing the award. In 2006 the Single Frame Team competition was added with AAPE setting the rules, determining the winner, and providing the awards.

At Birmingham the AAPE board had a desire to keep all the single frame activities alive that we had been involved with at ASE. The decision was made to investigate partnering up with an existing WSP show that would be willing to accept more than the usual number of single-frame exhibits and give a three-year commitment. There was precedent as in 1995 AAPE partnered with Nojex in a combined show that included 105 single frame exhibits.

All current WSP shows were invited to submit proposals to Pat Walker if interested, and five solid proposals were received. At our board meeting in Mesa the board selected the St. Louis Stamp Expo. That city is centrally located and easily accessible by air. The show hotel is the Renaissance Hotel, part of the Marriott group, with a show rate of only \$94. It is close to the airport and has an airport shuttle. For those driving, the hotel is only one block from I-70 exit 237. They can handle up to 320 frames and the show will be called St Louis Stamp Expo/AAPE Ameristamp Expo. All types of multi-frame and single frame exhibits can be entered. The cutoff date for qualifying for the CofC will be March 1, 2020. The dates next year are March 27-29, 2020. I hope to see many of you there.

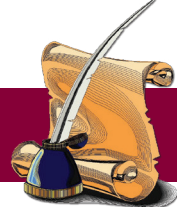
It gives me great pleasure to announce the winners of the Neil and Jennings awards for 2018 articles in *TPE* as chosen by the selection committee of Tim Bartshe and John Hotchner.

The winner of the Clyde Jennings Award for the best article by a first-time author in *TPE* is Emory Earl Toops for "A Tale of Two Exhibits and Three Countries" in the October issue. First timer Rob Faux receives honorable mention recognition for "Exhibiting: It's About the Challenge" in the April issue. The Randy Neil Award for the best article or series of articles goes to Rich Drews for "Points Are Pointless Without Proper Feedback" in the August issue and for "Sharpening Points: Thoughts for Exhibitors & Judges" and "If CANEJ Isn't Up to the Challenge, Are We?" both in the October issue. Congratulations to both!

Thanks to all who took part in the 10-question survey sent out by Pat Walker last year, about experiences having their exhibits judged using points under the 7th edition of the Judging Manual. The results have been compiled by John Hotchner, and the main result is that the majority of respondents are happy with using points. However, it is clear that the implementation did not go as smoothly as might have been wished, and many suggestions were made for improvement of the system. There were also some real horror stories told as well, some having nothing to do with the new manual. This has all been passed on to CANEJ for further analysis and corrective actions. In *TPE* there will be future articles on what exhibitors can reasonably expect and ways to improve their experience.

In other news, Jerry Miller has decided it is time for him to resign as head of the AAPE Critique Service. I want to personally thank him for the wonderful job he has done for the last eight years. The service has been very well run and many exhibitors have been greatly helped. Jerry will be missed but I am pleased to announce that Jay Stotts will be taking his place. Jay has been judging since 1989 and is an accredited chief judge. He has successfully shown many different types of exhibits, and he knows many judges and their expertise. (Continued on p. 31)

Your 2¢ Worth



Response to a Member's Letter from the previous issue of *TPE* in January...

Dear Editor.

I received *The Philatelic Exhibitor* today and noted a letter by Paul Allen regarding Steve Zwillinger. Reasonable people can disagree, but we need to be sure that the facts match the circumstances. There are several representations in the letter that, with a simple contact to me, could have been corrected. Paul would have been able to express his opinion freely and it would not have required a response from the APS. Allow me to outline the issues:

1. *Path to Gold* book. In his letter, Paul states that the APS reported on its blog the remaining books would be destroyed. I have no idea how to prove a negative, but nowhere on our blog or any of our publications did the APS speak to this matter. As Pat Walker and Mike Ley can attest, I determined the APS would not sell a book published by an expelled member of the Society and that we would return the books we had in inventory. At Pat's request, I withheld action until a decision could be made by the AAPE and when that happened, Mike contacted me and asked for the books to be shipped. We did so, at APS expense, and they are in the AAPE inventory.

2. Background Checks. Paul points out that the APS did not do a "background check on my character." In the specific terms of a background check (of which I have been through many for security clearance), he is correct. However, the APS does require an applicant's name to be published in the AP and members have 30 days to contact the Society in writing to object to an applicant. Once an objection is recorded, further investigation is required and, if found to be accurate, will result in the denial of an applicant. The APS denies scores of applications each year through this very process.

2. Expulsion. Section 3.11.5 of the APS Bylaws state, "3.11.5 Member Charged With Crime. Any member charged in any court of law with a felony, or charged with crime involving philatelic material or allegations of crimen falsi (class of offenses involving deceit or falsification), may be suspended by the Board of Vice Presidents pending trial and, upon conviction thereof, may be placed on probation, suspended for a definite period, or expelled by the Board of Vice Presidents from the Society." While I'm aware that the online Courts records made it around the hobby via email and chatrooms, the APS has a duty to provide due process to every member facing disciplinary action. As a result, we

secured all available court records through the State of Maryland to ensure that Steve Zwillinger received a full and fair consideration. It's unfortunate that the hard work and careful consideration of our Board of Vice Presidents can simply be written off as "political correctness." Steve elected to appeal the decision of the Board of Vice Presidents and the Appeals Tribunal (the rest of the APS Board and the Executive Director) also carefully considered the facts and Steve's defense and upheld the decision by the BVP. This was a nine month long process where Steve was given every opportunity to make his case and the decision was to expel him from the Society. Under our Bylaws, an expelled member may petition to join the Society again and, if and when Steve elects to do that, he will be given a full and fair hearing one more time. I cannot say what each member of the AAPE was thinking, feeling, or concluding at the time this Board expelled Steve. As I understand it, this Board took great faith in the fair due process afforded each member of the APS and acted accordingly.

With the unflinching support of the APS and APRL Boards, we have worked very hard to build unity in the hobby to ensure, not just survival, but growth. As Ben Franklin once said, "We must, indeed, all hang together, or most assuredly we shall all hang separately." When the APS stumbles, we listen and take action. We accept criticism and even publish it on the pages of the journal. If a member leveled criticism against a fellow organization, we'd be sure the facts were there before we published it and would even give them a chance to respond in the same issue.

Scott English, APS Executive Director
scott@stamps.org

AAPE president Mike Ley responds:

I read with interest the letter from Paul Allen. I will leave it to APS to comment about their vetting procedure for applicants and what they do when they consider expelling a member. I was amazed and disappointed that Paul's wife was worried that AAPE might remove him from our rolls for expressing his opinion. That is something that will never happen. Paul was hoping that Steve Zwillinger be quickly allowed to apply for reinstatement. I want to inform the membership he has been allowed to apply and submit any information he thought the AAPE board should consider. After considering everything the board voted to deny his request at this time.

As I See It..How About You?



By John M. Hotchner
jmhstamp@verizon.net
P.O. Box 1125, Falls Church, VA 22041-0125

Expectations and Reality: Subject-Matter Experts on Juries

As the person who volunteered to compile the 60 responses to our questionnaire from last year asking for opinions and experiences from the first year of judging with points. (Thanks to you all!) I was glad to see that most respondents (by a wide margin: 53 positive, 4 negative, 2 not sure) are positive about using points. But I was dismayed by some of the statements made by members about problems they saw or experienced with implementation of the new system. And I agree there are lessons to be learned and applied as we move forward.

I was also dismayed by some old chestnuts that were again thrown on the fire by members who have definite opinions of debatable validity. Over the next few issues I will address these. The first is that failure to have a subject-matter expert (SME) on the jury unfairly disadvantages an exhibit.

In my experience what disadvantages exhibits is the failure or inability of the exhibitor to clearly provide the information needed so that the judges on the jury – no matter their interests or experience – can appreciate the material in the exhibit: its rarity, its importance to the subject, the exhibitor's scholarship, and the level of potential condition. As exhibitors we may be too willing to judge the judges when we could look in our own back yard for not putting across in the synopsis and on the exhibit pages what the judges need to know to give maximum points. This is not to say that judges are perfect, or never make mistakes. It is only to say that if they do, they may not be the only ones at fault.

I would also take issue with the assertion from another perspective. In over 125 judging assignments over nearly 35+ years, I have seen more medal levels decreased than increased by an SME on the jury who knew the area cold; and knew what

ought to be in the exhibit, what statements were inaccurate, what quality level to expect, whether there was pre-existing research, the characteristics of good fakes, etc. Yes, a specialist can argue for upgrading where warranted, and sometimes serves that purpose, but so can any judge who has done his/her homework. That one judge will have to convince four others, and the chances of success are improved when the exhibitor has done a thorough job of providing the information that justifies maximum points.

This may sound harsh but an exhibit is an exhibit, and judging is first and foremost an exercise in logic. I may not be a collector of classic Ethiopia, but I am trained to be able to appreciate the attributes of a good exhibit: a full and complete story without gaps, a comprehensive showing of difficult-to-acquire material that my study of the catalog and other background tells me should be there, a high level of quality consistent with what I know or what the exhibitor tells me about relative scarcity of the best quality, and work that the exhibitor has done in developing information to identify and provide context to material on the pages.

Successful exhibitors have to assume there will not be an SME in their field on the jury as that will be the case way more often than not, and tailor their information accordingly. There is another reason for that approach: The greatest number of people who will stop to look at their exhibit will not be experts. They also need to be able to understand and appreciate what the exhibitor has done.

In summary, I'll agree that having a subject matter expert on the jury – or available to the jury – is a nice plus. But is it essential to arriving at the proper medal level? Rarely!

Tell it like it is!

If you're one of the great people who serve the AAPE—whether as an elected officer or director, or the chairperson of one of our committees, the head of one of our services, or a volunteer who represents and/or helps the AAPE throughout the country—tell us about some of your experiences. You will be helping your AAPE by doing this. By having them in TPE, it'll encourage others to help the AAPE, too! Drop us an email at neilmedia1@sbcglobal.net

AAPE Critique Services

Jay Stotts, Exhibitors Critique Service, P.O. Box 690042 • Houston, TX 77269-0042 • stottsjd@swbell.net

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

TWO CRITIQUE SERVICES ARE AVAILABLE:

1. Title Page & Synopsis Evaluation (no charge).
2. Exhibit Evaluation (fee applicable)
(Title Page & Synopsis Pages must be furnished with a photocopy of the exhibit)

Complete information about both services is available by visiting the AAPE Website (www.aape.org) under “Critique Services” located in the top ribbon on the website. An application form, including instructions, for exhibits is available for downloading

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

- *A flat-rate low cost of US\$ 20.00 for USA applicants (US\$ 40.00 non-USA) covers postage and mailing irrespective of whether an exhibit is one or more frames (photocopies of the entire exhibit must be included with the application. No CDs. Oversize pages must be reduced to 8x10”, 8x11” (legal) or A4 size pages.
- The Service selects an APS-certified judge specialized in the exhibit area of study or topic.
- Evaluation of an exhibit by a judge often averages between 3-5 or even more hours, depending upon subject, versus a fraction of that time by a show jury.
- The exhibitor has an opportunity to potentially improve an exhibit’s heretofore medal level, or avoid a possible low or entry-level award for a new exhibit.
- The exhibitor can potentially avoid initial anguish or disappointment at a show critique session in a public forum, since evaluation by the AAPE Service is confidential and communications are only between the evaluating judge and the exhibitor.
- Re-working an exhibit, based on evaluation comments by the AAPE judge, often enables an exhibitor to raise an award level, albeit without guarantee.

Since its inception, the AAPE Exhibit Critique Service has assisted many members worldwide in improving their exhibits and raising their medal levels both in national and international shows. We regularly receive positive responses and testimonials informing us of those facts.

Upon application, members can request APS or FIP-standard evaluations of exhibits.

It behooves members to maximize AAPE opportunities and to take advantage of this membership benefit as well as potentially improve one or more exhibits.



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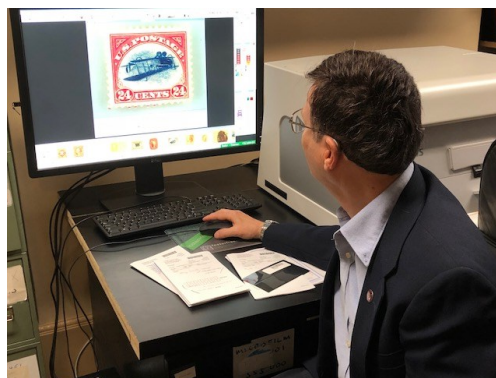
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Q&A

By Patricia Stilwell Walker

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In 2001, Michael Mahler (at right above), a subject in this article, received the APS Champion of Champions exhibit of *United States Civil War History: A Survey of the Documentary Taxes*.

In my last column I noted only visual appeal when I showed you before and after versions of Mike Mahler’s title page for his exhibit about New York State bonds with revenue stamps. I promised you more information about the content so here goes:

The initial title page is Figure 1. Note that the title is “Jewels of the Gilded Age (and Beyond)” with a subtitle naming the bonds. In the revised version the title has been changed to “New York Stamp Taxes on Bonds 1910-20” – a much more direct statement of the exhibit purpose. Mike notes: “I made sure to take out all reference to how eye-catching the bonds are, or how the field lay hidden for a century. KISS (Keep It Simple Stupid)! The exhibit is complicated enough as it is.” Those points were moved to the synopsis.

He goes on to say: “The big hurdle was in explaining a complex and unfamiliar subject to the judges, and the new version apparently does a much better job of that. (Of course to me everything was already crystal clear in the “Before” version, just shows how feedback can be invaluable.)” I’m glad Mike made this comment as we often tell exhibitors that when they are “too close” to their subject, they don’t real-

ize what knowledge they take for granted that “everybody knows”.

The revised title page can be seen in Figure 2. First Mike “set off” the list of taxes in a box and put them in straightforward outline form with numbers. He then changed the “style” of his presentation by removing a lot of text, just keeping the essential points, which clearly refer back to the outline. This structure is tied to the headings on the pages which improves the treatment score.

Putting the numbered section “titles” in red makes them “jump out” and easily separates the explanations.

He states that the advising judges emphasized how much easier this made it for them to grasp the exhibit “thread.” And I agree!

Mike in his comments says he changed fonts “Switching from a dense serified font (Garamond, 12 pt) to a more open sans-serifed one (Calibri, 11pt)”. I’ve quoted him because I’m not sure I agree with his adjectives – I think his Garamond is not dense – one of its advantages is the space between lines because of short ascenders and descenders. However it takes up a lot of space, and together with the more verbose

Jewels of the Gilded Age (and Beyond): Bonds Bearing New York Mortgage Endorsement, Secured Debt, and Investments Stamps of 1911–20

Among the many thousands of **surviving bonds of the 1860s–1910s**, only a minuscule fraction—**far less than 1%**—bear **New York revenue stamps**. As scarce as these bonds are, information on how and why the stamps were used has been even scarcer. The philatelic literature has been silent, and even the state's own statutes are maddeningly obscure. This exhibit explains the use of **New York's Mortgage Endorsement, Secured Debt, and Tax on Investments stamps of 1911–20**, via **intact stamped bonds**. The underlying taxes applied exclusively to **bonds held by New York residents** during this decade, most notably the **exceedingly beautiful bonds of America's "Gilded Age."** Nearly all of the **most important pieces** of the field are shown.

All three taxes were **optional, paid in lieu of property tax**. As it applied to bonds, that tax was **considered confiscatory**—bonds typically yielded about 4% per year, while the tax was roughly 2%—and it was **widely evaded**. In order to salvage more tax revenue from bonds, the state devised a series of **much lower optional taxes** whose payment made bonds **exempt from property tax**. These were the **Mortgage, Secured Debts, and Investments taxes**, with rates as follows:

Tax	Rate	Exemption	Tax Period
Mortgage	0.5%	Perpetual	January 1, 1911–May 9, 1920
Secured Debt I	0.5%	Perpetual	September 1, 1911–March 31, 1915
Secured Debt IIA	0.75%	Five years	May 1, 1915–October 31, 1915
Secured Debt IIB	75¢/\$100	Five years	April 21, 1916–December 31, 1916
Investments	20¢/\$100/year	Up to five years	June 1, 1917–May 9, 1920

In the Beginning: the Mortgage Tax.

The state in **1905 exempted mortgages from property tax** provided a much lower **annual mortgage tax** of five mills (0.5¢) per dollar was paid, obligatory on new mortgages and optional for those already recorded. In **1906** this was changed to a **one-time recording tax of 50¢ per \$100**. It applied by extension to **mortgage bonds**, and became **philatelically interesting** only in **1910**, when **individual bondholders** were allowed to **pay** on their holdings; the Tax Commissioners authorized **"engraved adhesive stamps"** to indicate **payment of the Mortgage tax on bonds**, to be **affixed by the County Clerks** of the counties in which the underlying mortgages were recorded.

On December 29, 1910, the counties were sent **stamps in green, imperforate, non-denominated**, inscribed **"TAX PAID."** Some **nine months later perforated stamps** came into use, and in **1915** the color of the stamps was changed to **orange**. These **Mortgage Endorsement stamps** were used only on **bonds secured by mortgage of property wholly or partly within the state**. They have so far been recorded on the bonds of **17 New York railroads**.

Widening the Net: the Secured Debts Tax, 1911–16

Encouraged by the success of this tax, the state widened its net. The **Secured Debts tax**, effective **September 1, 1911**, offered residents the **same inducement—permanent exemption from personal property tax** contingent upon a **one-time payment of 0.5%**—for **all bonds**, excepting those already subject to the Mortgage tax, and **Secured Debt stamps in ten denominations, 1¢ to \$100**, were created to pay it. Bonds could be stamped at the offices of the **Comptroller in Albany** or his **Deputy in New York** (where some **98%** of the taxes were paid).

Effective **May 1, 1915**, the tax was increased to **0.75%**, which now secured **exemption** from other taxes for **five years only**. This rate was in effect **only six months**, until October 31, 1915. It was **revived April 21, 1916**, for **eight more months** until December 31, 1916, at the essentially equivalent rate of **75¢ per \$100**, and **stamps in four new denominations—25¢, 75¢, \$3.75 and \$7.50**—were created to facilitate payment. Some **65 different bonds** taxed at the **0.5% rate** have been recorded, with taxes ranging from **\$2.50 to \$250**, and about **40 bonds** stamped at the **1915–16 rates**, taxed at **\$3.75 to \$375**.

The Tax Renewed, Revised, Renamed: the Investments Tax, 1917–20

Effective **June 1, 1917**, the tax was revived and increased yet again, to **20¢ per \$100 per year of exemption**, and sixteen new **Tax on Investments stamps** were created to pay it. These new stamps were **not available for nearly four months**, during which the old **Secured Debt stamps** were used. **Distinctive cancels** indicated payment for **one, two, three, four or five years**. A **traveling agent** was now appointed to collect the tax in outlying cities, using yet another set of **distinctive cancels**. Some **45 different bonds** taxed at the **Investments rate** have been recorded.

Effective **May 10, 1920**, **intangible personal property** was made **exempt from taxation**, rendering the **Investments tax meaningless**, and it was simultaneously **repealed**. Use of **Mortgage Endorsement stamps** was likewise **discontinued**.

Figure 1.

written text takes a lot of space on the page. The new font is more compact, and together with using less words gives the title page "breathing room" - so the switch works.

Question: As a follow-up to the discussion of what side of a post card or an advertising piece can be/should be shown, I got a question from Marc Stromberg about showing a scan of the back of what he assumes is a Valentine envelope carried by Bloods in Philadelphia (Figure 3a 3b). He also has a period newspaper advertisement about Bloods Valentine service. His confusion arises because he is not sure

about the appropriateness of including non philatelic elements on exhibit pages. Marc told me he hasn't exhibited since the 1970s.

Answer: Should the scan of the envelope back and the advertisement be included? I asked him: What topic is the exhibit - Bloods "traditional", Bloods postal history, Philadelphia locals of which Bloods is one of several? Do you own the newspaper which you are going to scan? There are pros and cons for including the advertisement copy depending on the answers.

Marc's answer to those questions was that his in-

New York Stamp Taxes on Bonds, 1910–20

This exhibit explains and illustrates New York's Mortgage Endorsement, Secured Debt, and Tax on Investments stamp taxes of 1910–20, via intact stamped bonds.

Payment of the underlying taxes were **optional, in lieu of state property tax**. As it applied to bonds, that tax was **considered confiscatory**—bonds yielded about 4% per year, while the tax was roughly 2%—and it was **widely evaded**. In order to salvage more tax revenue from the bonds, the state devised a series of **much lower optional taxes** whose payment made bonds **exempt from property tax**. These were from the **Mortgage, Secured Debts, and Investments taxes**, with rates as follows:

Tax	Rate	Exemption	Tax Period
1. Mortgage	75¢/\$100	Perpetual	December 27ca, 1910–May 9, 1920
2A. Secured Debt 1911	0.5%	Perpetual	September 1, 1911–March 31, 1915
2B. Secured Debt 1915	0.75%	Five years	May 1, 1915–October 31, 1915
2C. Secured Debt 1916	75¢/\$100	Five years	April 21, 1916–December 31, 1916
3. Investments	20¢/\$100/year	Up to five years	June 1, 1917–May 9, 1920

To illustrate, for a typical **\$1000 bond**, the **property tax** would have been about **\$20 per year**, but the **Mortgage** and **1911 Secured Debt taxes** provided **permanent exemption from it** for a **one-time \$5 payment!** Later versions were less generous, but for the law-abiding, or the highly visible mega-rich, payment of these optional taxes was a “no-brainer.”

However the **large majority of bondholders**, knowing the state had no record of their holdings, preferred **not to pay** even this small optional tax. The state did collect some **\$1.5 million per year** from these taxes, but **only about 10% of eligible bonds were stamped**. The philatelic consequence is that it is ten times more difficult to find material than if all had been stamped!

1. 1906 Mortgage Tax Morphs into 1910 Stamp Tax on Mortgage Bonds

The state in **1906 exempted mortgages from property tax** provided a **one-time recording tax of 50¢ per \$100** was paid. It applied by extension to **mortgage bonds**, and in **1910** the Tax Commissioners authorized bondholders to pay via “**engraved adhesive stamps**,” to be **affixed by the Clerks** of the counties in which the mortgages were recorded. These **Mortgage Endorsement stamps** were used only on bonds secured by **mortgage of property within the state**, typically bonds of **New York railroads**.

2A. Widening the Net: Secured Debt Tax Applies to All Bonds, 1911

Encouraged by the success of this tax, the state widened its net. The **Secured Debt tax**, effective **September 1, 1911**, offered residents the **same inducement—permanent exemption from personal property tax** contingent upon a **one-time payment of 0.5%—for all bonds** held by New York residents, excepting those already subject to the Mortgage tax. **Secured Debt stamps in ten denominations, 1¢ to \$100**, were created to pay it.

2B. Secured Debt Rate Increased and Exemption Reduced, 1915

Effective **May 1, 1915**, the tax was increased to **0.75%**, which now secured **exemption** from other taxes for **five years only**. This rate was in effect **just six months**, until October 31, 1915.

2C. Secured Debt Tax Renewed, 1916; New Stamps

The tax was **revived April 21, 1916**, for **eight more months** until December 31, 1916, at **75¢ per \$100**, and **stamps in four new denominations—25¢, 75¢, \$3.75, \$7.50—**created to facilitate payment.

3. Secured Debt Tax Renewed, Revised, Renamed: the Investments Tax, 1917–20

Effective **June 1, 1917**, the tax was revived and increased yet again, to **20¢ per \$100 per year of exemption**, and **Tax on Investments stamps in sixteen denominations 20¢ to \$100** created to pay it.

Effective **May 10, 1920**, **intangible personal property** was made **exempt from taxation**, rendering the **Investments tax meaningless**, and it was simultaneously **repealed**. Use of **Mortgage Endorsement stamps** was likewise **discontinued**.

Figure 2.

terest was in showing the growth of this private mail service to the point it was handling as much mail as the post office. That being so I would surmise that such an exhibit would be more postal history with display “elements” rather than a traditional presentation concentrating on the Bloods stamps. Thus inclusion of the scan showing the envelope is a valentine and including the period advertisement is acceptable.

Question: is the language an exhibit is written in a problem in achieving the “proper” award? Is there anything that the exhibitor can do to help?

Answer: I realize this doesn't apply to the majority TPE's readers, however as my husband Dan is preparing to judge an international show, I'd like to offer a few suggestions. First a bit of information; for those who aren't familiar with the FIP regulations,

exhibits may be written in the following languages: English, French, German, Spanish or Russian. With the exception of Russian, US judges who judge at FIP shows have learned what I will call “philatelic” versions of these languages – enough to tell what the subject of the exhibit is. Also at the show itself when the judging takes place it is always possible to find someone who can read the language fluently. However, that is not the case during the preparation phase. Since English is the predominant “second” language of most exhibitors and judges (if not their first), I would recommend sending (in advance as requested by the show) an extra title page in English. If the exhibit is thematic – also the plan page. Since the Knowledge group of points is most affected by the ability to understand the nuances, I strongly rec-

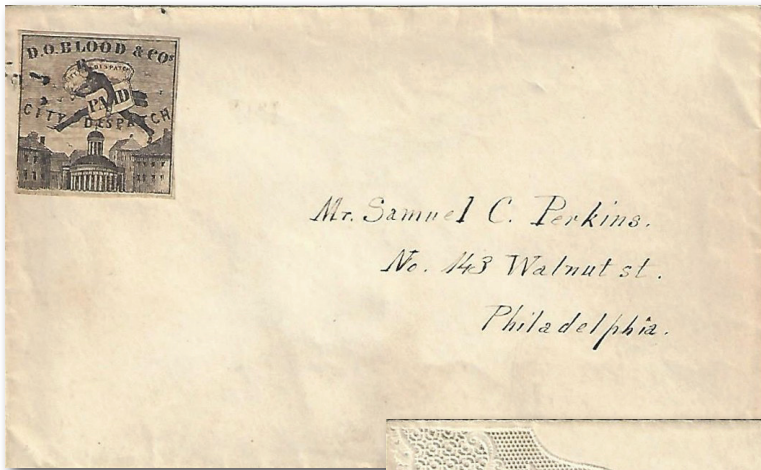


Figure 3a.



Figure 3b.

commend making claims about research efforts or publications in English as well. I'm also aware of exhibits where the page headings are in English (or are bi-lingual) although the body of the exhibit is in another FIP language.

As an aside I very much admire the show organizers in China who translate all the title pages into Chinese and attach them to the beginning of each exhibit so that the attendees (and they are many!) can enjoy the exhibits more.

Question: How late can I send amended title or synopsis pages to a show or to the judges directly? Best method? Any no-nos? This question was prompted by an exhibitor who is returning to the ranks of exhibiting after a number of years; I thought it worthwhile for all of us – experienced or not.

Answer: The first thing to check is the deadline published in the show prospectus. If it's before that, you are safe to send; make sure whatever you send is dated and noted as updated. If the deadline has past or there isn't one noted, contact the individual you sent the application to and ask if you can provide the update. It's best to send late updates in electronic form. My personal preference is for PDF – I find Jpeg files tricky to print to the proper size for put-

ting in my workbook (seems to be dependent on the printer driver software). If you have to use USPS, get the judges addresses from the show and mail it yourself – it's unfair to expect the show to make continual mailings after their deadline.

It is less critical to provide a new title page as judges will always read the one you put in the frames – if only to check if it matches what they already have. The same is not true for a synopsis, one handed to the judges once they are at the show will, most likely, not be used. I've been an Exhibits chair for two different shows for over 15 years; email communications have definitely made late communications much easier. My preference is to send updates to all judges up to about a month in advance, after that I send only to the chief judge and the first responder (if I know who that is).

How much change and what have you changed are the thing to consider. If you are correcting a factual error of some sort – I consider that more urgent than an addition of a reference or mention of new material. Also keep in mind that a change you consider significant because you are very familiar with your topic, may not appear the same way to the less informed judge. And always – there is the next show!

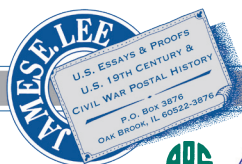
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The AAPE Mentoring Services

Bill Schultz, an AAPE Director and accredited judge, will now provide the leadership for the Exhibiting Mentoring Services. The AAPE is very happy to provide this service to its membership. (free of charge) The Mentoring Services will be good for those who have never exhibited in the past. Bill will ask what their expectations for exhibiting are and what they have in mind. It will also benefit those newer exhibitors not yet ready for the critique service. The service can be used by others who want to ask exhibiting questions. He will also try to help all those that inquire and will often match people with accredited judges or other experienced successful exhibitors for assistance. This service is not designed to supersede the valuable critique or title page/synopsis services already being offered by the AAPE. Please contact Bill at bill@patriciaschultz.com.

The Exhibit as a Learner's Tool

by Rob Faux

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While I have been a member of AAPE for only a few years, I have been able to observe some common themes in both discussion and written pieces with respect to exhibiting. One of those themes has to do with the possibility that many potential exhibitors decide not to 'take the plunge' simply because of the volume of gold medal (and higher) exhibits being shown by experienced participants.

One argument is that the material in the top exhibits are beyond most 'mere mortals,' so why should a person even try to join in the activity? Another common argument is that the higher rate of successful exhibits (regardless of the topic area) discourages potential exhibitors from showing unless they are certain what they will receive top awards.

I understand and will admit to having been influenced by these perceptions myself. If all of the exhibits seem to contain material I could never afford, then it is tempting to decide that this is the wrong sandbox for me to play in. The good news here is that exhibit content has gotten increasingly diverse and it is not at all difficult to find topic areas being shown that are within reach for many philatelists and postal historians. I think potential exhibitors don't want to see the 'elite' material disappear from shows, but I do believe they would like to see evidence that they can belong even if they do not have items in that class. In my opinion, we have moved in appropriate directions to address this and I don't see the 'unworthy area or topic' argument as a valid excuse any longer.

On the other hand, I can fully understand the reticence a person might have in joining an ac-

tivity when it seems as if everyone else knows exactly what they are doing. It takes a certain amount of bravery to step forward and show your modest accomplishments when you feel that others will dwell on the shortcomings of your efforts. It is perfectly natural to hesitate to take the first step and it is normal to allow even small hurdles to stop progress. If you agree with this conclusion, then perhaps you will also agree that we could encourage people to join in the activity by:

1. Sharing the roots of our own enthusiasm for this activity with others so that they might see the rewards as being worth the early struggles,
2. Have accomplished exhibitors show more of their own struggles within the process that led them to the success they now enjoy, and
3. Provide a 'beginners sandbox' where mistakes are expected and growth is encouraged by those who have moved on to the next level.

I am hopeful that, by taking my own suggestion and sharing some of my own processes, failures and motivations, others might give this enjoyable extension to the hobby a try.

Beginner's Luck and Rookie Mistakes

One of the reasons stamp albums exist is to provide collectors with a collecting structure that supports goal-making, goal-completion and viewing. Persons who have collecting interests outside of the traditional album may find that exhibiting provides the focus to build a personal collecting structure. In my case, I found that I was attracted to United States material from the 1860's and I climbed the initial learning curve for the 1861 series. It was not long before I came to realize that I would not have the means



Figure 1.

to pursue all of the opportunities this series could provide, so I began to focus on particular denominations of that issue. I read somewhere, perhaps it was *Linn's*, that single frame exhibits were being promoted as an opportunity for new exhibitors and I took on the challenge with little to no understanding of what I was getting into. I was not aware of options for mounting items, I had only a partial understanding of how exhibits were judged and I certainly did not know as much about my topic as I thought I did. To my credit, I did read the judging manual, but that only takes a person so far when there is little experience to go with the reading.

My very first exhibit, in 1999, was a single frame featuring the 24 cent issue of the 1861 U.S. series and I was surprised and a bit shocked to receive a gold award. I couldn't really believe

that I deserved that medal level, but I had very little experience to make a judgment. I realize now that the single frame competition was in its early stages and, in a sense, that first show DID provide me with a novice setting, whether that was intentional or not. I can barely look at some of the scans of the pages from that exhibit without cringing now. There are errors of fact in the write-up, the clear cover holders don't do much to make things look attractive and paper color didn't do the material any favors (see Figure 1). Regardless, I enjoyed the process of building the exhibit and sharing my efforts at a show and I was eager to do more.

Focus on Accumulating Knowledge Early

Fresh off of a "successful" first experience, I opted to try my hand at a multi-frame exhibit. I had what I thought was some reasonably

Getting to the US Mails/ to the Exchange Office

Carrier to the Mails

Letter picked up by letter carrier and taken to the mails in New York City.
One of less than 10 known examples with the 24 cent adhesive.

red lilac
NY city carrier
1 cent fee
24 cent single rate to England
red NY "Am Pkt" exchange
3 cts - British surface
remaining
5 cts - US surface
16 cts - US Packet
NY city carrier to
New York exchange 1/3/(63)
Inman Line (US) Etha (1/3)
-New York
Liverpool 1/14/63 transit (red)
Brown, Shipley & Company
handled delivery



Routing to the Exchange Office - Chicago Initials

Initials in the CDS indicated the rail route from Chicago en route to the exchange office.
Only known cover with Chicago initials and the 24 cent adhesive.



brown lilac
24 cent single rate to England
red "paid 18" exchange
3 cts - British surface
16 cts - British Packet
remaining
5 cts - US surface
Redirection - domestic rate
1 penny
Chicago 10/30/(63) CDS
w/ RA initials
via rail (Randolph Station)
New York exchange 11/2
Cunard Line (British) Scotia
(11/4) - New York
Brown, Shipley & Co redirect
Liverpool 11/16/63 to
Learnington 11/17 receiver

Postmasters were authorized to collect a one cent carrier fee for letters picked up from the sender or from designated 'drop boxes' located throughout the city. Adhesives were used, but not required, for carrier service in many larger cities. Once entered into the mail system, overseas mails were routed to an exchange office. The Chicago initials are thought to be one of the few examples of internal routing evidenced by a formal marking on separate pieces of mail. These initials were used for a short period of time in 1863.

Figure 2.

good material for the 1 cent, 3 cent and the 24 cent issues of the 1861 U.S. issue, so I decided to put what I had for those into one exhibit. It was a classic case of trying to just show what I had versus trying to put together a cohesive exhibit that had a logical and cohesive theme. My justification for why any given item was in the exhibit was that it had one of these stamps on it and (more importantly) I actually was privileged to be that item's current steward. I still had little idea as to how I should mount items on pages and I was still getting by with cover sleeves for larger items.

I could not bring myself to spend my hobby budget on things like nice paper, quality mounting material and other such things. I had limited time and opportunity to attend shows and ex-

hibit (or view exhibits). But, perhaps worst of all, I had minimal contact with the exhibiting community and very few in organized philately.

The results of this second attempt were disappointing to me because I had unreasonably high expectations for success. However, it did not take long to realize that the judges were, if anything, entirely too lenient with my efforts. This second try was a novice effort that I might now rate as a Silver medal by my own standards. But, it received a Vermeil largely on the strength of the 24 cent issue material in the exhibit. In fact, it is possible that I was riding the low end of the vermeil – something I will never know for certain.

The first responding judge did his level



Figure 3.

1. An oddity in scheduling resulted in the fastest delivery route to be through Quebec after the letter had been placed in a mailbag in Boston. Other Saturday packets departing New York were scheduled to carry mails for destinations other than England. Exchange mark on the verso is normal for Quebec/Portland departure via Boston.

best to try to encourage me to develop an exhibit that had a purpose and focus that made sense to everyone, not just myself. He made a suggestion that I sell some of the 1 cent and 3 cent material and focus on the 24 cent items. It was probably a good suggestion if my only goal was to win awards. But, at that point in time I was accumulating more than postal history and philatelic items. I was accumulating knowledge. The things in my collection provided the motivation to seek out answers and find patterns. I wasn't really at the best stage to show a highly competitive exhibit – so feedback about how to become more competitive wasn't really what I needed. What WAS helpful was the chance to be able to show something as a part of my learning process.

My own experience up to this point in my exhibiting career is an excellent argument for a 'novice' division of some sort. Failing that, having an 'in-progress' division or some other category to allow people to show and receive feedback for their work with less expectation for award categories just might encourage individuals to participate in the activity. I would certainly have accepted being in a novice class and I would have entered it with the idea that there was much to learn. But, after this second attempt, I left feeling a bit disappointed and uncertain as to how to proceed. The single judge who had spent some time with me had been kind enough, but there just didn't seem to be enough understanding that I could use a little guidance and support.

Motivation to Learn

Upon reflection, I have come to realize that the only reason I continued to exhibit after my first two attempts was the satisfaction I got from learning more about the material I had accumulated. My success 'out of the gate' with my single frame exhibit had done me no favors since it gave me a false impression as to how high (or low) the bar for success actually was. The second attempt left me feeling isolated with minimal resources and few peers with which to interact. But, I did not regret the work and effort I had put into researching and creating pages for the 1, 3 and 24 cent 1861 exhibit. My eyes had been opened to all sorts of new information and possibilities for learning. That alone was enough to keep my interest, even if it took a few years before I tried again.

My exhibiting attempts that followed reflected both my desire to learn (and share that learning) and my personal dissatisfaction with the sparse information found in the top exhibits at the time. Suggestions that I go and view those exhibits were, once again, fine if my goal was simply to win awards. But, I left many of those exhibits feeling I was missing so much. My conclusion was that I was missing sufficient explanation to appreciate what I was seeing. What good were these fine exhibits if they only spoke to people who already knew what was going on?

An Educational Opportunity

The pendulum that was my 24 cent exhibit had now swung all the way over to what one judge would later refer to as 'a series of articles that should be published, but not shared as an exhibit.' In my zeal to do what I thought so many other exhibits were not doing, I over-compensated (see Figure 2). Perhaps I can be forgiven for my enthusiasm and over-achievement in the area of excessive explanation. After all, I was an educator who was used to the process of facilitating learning. What I was not used to was the fact that I had no hold on the viewer. Certainly the judges did not have time to read all that was offered, and I recognized that even as I created this iteration of the exhibit. What I forgot was that the very audience I was targeting was unlikely to invest significant time and attention on what was presented unless they were already inclined to want to explore the topic and they didn't mind standing in one place for an extended period of time. Otherwise, I was guilty of making my material just as

inaccessible as those who failed to provide any useful explanation to the non-judging audience by overwhelming them with words.

I might be making the entire process sound as if it were not at all rewarding to me at this point. This most certainly was not the case. Not only was I getting an opportunity to focus my own research and learning on something I enjoyed, I was improving my skills in page layout, design and mounting techniques. I was receiving decent medal levels (vermeil and gold) and I was slowly making connections with a few other exhibitors who were at similar points in the process and we were able to share some thoughts or commiserate about our efforts to improve our work.

I made the decision to pursue only the 24 cent denomination of the 1861 series and to focus exclusively on the postal history aspects of that issue. I was also convinced that I wanted to find a way to make the exhibit accessible and an aid for others to learn the things I was discovering. Once these solid goals were identified, it became much easier to explore the mechanics of achieving them. But, I am firmly convinced that I needed to go through the process of developing and sharing my collection in exhibits with significant flaws before I had sufficient personal experience to find this focus.

Finding the Balance

My exhibit flew in the face of some established norms, which is not too surprising since I could be classified as an outsider with minimal influences from inside the established community. To some, the idea of sticking with postal history for one denomination of a particular issue was an improper approach. Any such endeavor should follow the 'traditional' focus that included proofs, essays, multiples and other off-piece items. That approach did not interest me, so I had to work on ways to present the exhibit that might begin convincing others that this was a valid approach. Happily, the environment surrounding exhibiting was changing and judges were accepting a wider range of approaches. What I needed to do was figure out how best to communicate what I wanted to achieve. It was at this point that I discovered the bully-pulpit that is the synopsis. While I do not claim to be particularly good at using this tool, it did provide an opportunity to promote what I was trying to do to the judging audience.

I put myself in another bind simply because my selected topic area and story line has bound-

II. Characteristics of the Mail

Illustrated Mail - Patriotic Design

Uncommon uses of a patriotic design on destinations outside of the United States.



England 1863
24 cent rate
N.York Br Pkt Paid 19 (red)
British 3 cts - surface
16 cts - Packet
US 5 cts - surface

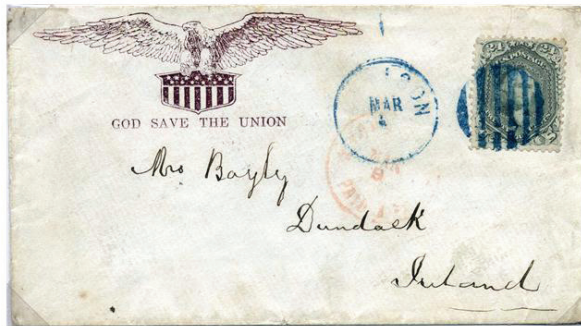
Washington, DC May 4 1863
New York exchange May 6 (red)
Cunard *Persia*
Queenstown (5/16)
Falkeston, England MY 18 63



"Soldiers: We have had our last retreat. We have seen our last defeat. You stand by me, and I will stand by you, and henceforth victory will crown our efforts."
Gen. McClellan's address to the army, Sep 10, 1861

Ireland 1865
24 cent rate
N.York Br Pkt Paid 19 (red)
British 3 cts - surface
16 cts - Packet
US 5 cts - surface

Madison, IN Mar 17
New York Mar 8 (red)
Cunard *China*
Queenstown (3/17)
Dundalk MR 18 65



GOD SAVE THE UNION.

SONG AND CHORUS.

W^m B. Bradbury.



aries that are a bit nebulous. How do you determine completeness when you include any postal history that shows a particular postage stamp? Some juries would take issue that my stated goal was impossible and it needed to be refined. Other juries didn't buy into some of the finer points I was trying to display. Most juries weren't sure about the organization of the story line I was attempting. In short, it was easy for juries to misinterpret what I was trying to do.

Rather than become discouraged that judges were not letting me do things "my way," I worked on finding a balance between what was important to me and what it would take to bring viewers of the exhibit along for the ride. I was certain that I wanted to pursue the postal history story line I had chosen in some form, but I had to listen to the feedback and find out

why it wasn't working. In other words, I could be stubborn about my goals, but if I wanted to reach them I couldn't afford to be stubborn about my approach. Each time I have reworked the exhibit I have incorporated new ideas that came about as a result of feedback from various resources (Figure 3). Some of that feedback did not make me happy at the time, but I reminded myself that a constructive critique is a gift – not a mandate. I would be foolish not to accept a gift that is freely given and well meant. But, I would be equally foolish if I blindly accepted every comment and acted on it immediately without considering alternatives.

Letting Go

There have been multiple points in the process where I have had an epiphany that led me to a new approach. But, what happens when one

Figure 4.

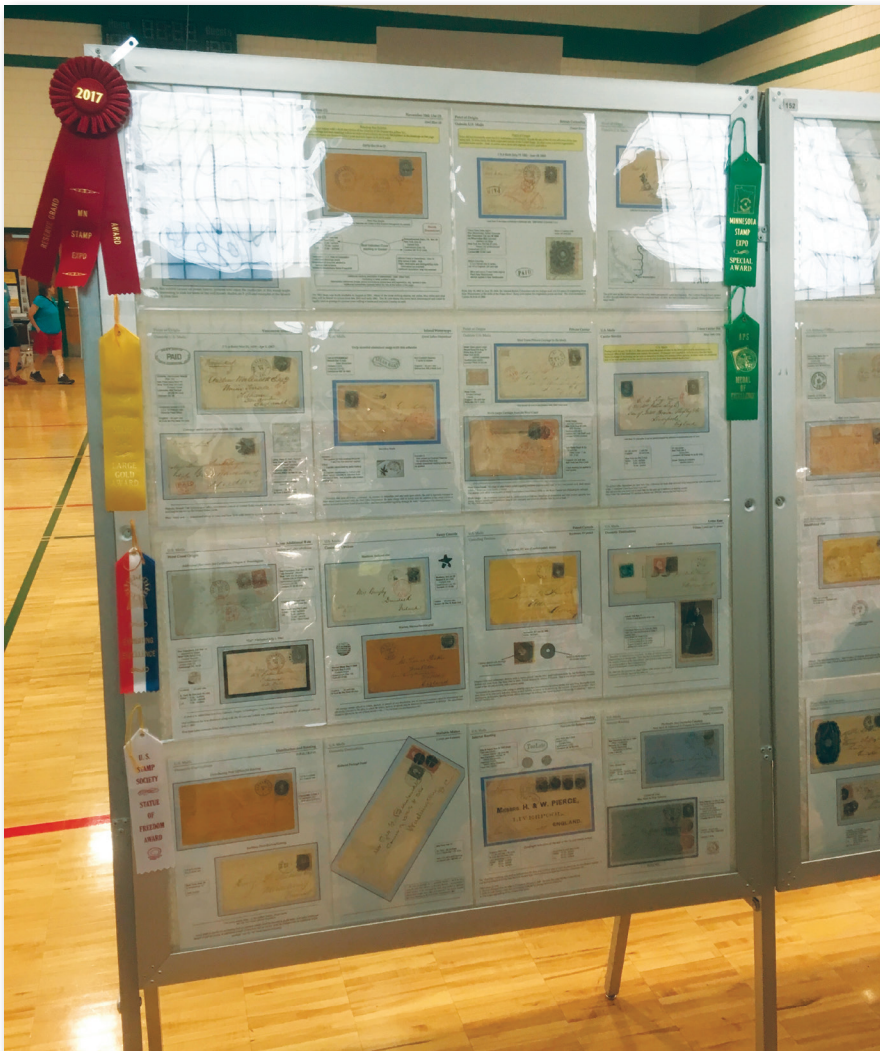


Figure 5.

of those ‘epiphanies’ takes you down the wrong path? I suspect we all have moments where the clouds part, the sun shines down and a chorus of angels seem to point us to something greater. I am sure it is not nearly so dramatic as that, but we can become enamored with a new idea to the point that the sun blinds us, the choir fills our ears and we miss other important things.

At some point, I became more aware of periphery information provided by letter content, envelope designs and well-known addressees. All of these things were (and are) interesting and worthwhile, so I decided to include a section in the exhibit that highlighted “what was carried in the mail.” This section allowed me to show and discuss mourning covers, patriotic designs, business handstamps and other periphery items (see Figure 4). I was able to highlight a letter referencing General Banks’ Division in the Civil War as well. At the time, I really

liked it and I was not inclined to listen to judges who didn’t understand why that section was in my exhibit.

After showing the exhibit with this section a few times, I had to ask myself why I was getting feedback that felt inconsistent. Multiple judges reported being ‘lost’ at the frames and several did not believe this section fell under the scope of the exhibit I claimed to be showing. During that same period, I also received feedback that praised the layout, material and postal history knowledge shown. Since one of my primary purposes was to facilitate learning with the exhibit, I had to listen when people reported being lost. If the problem didn’t necessarily reside with individual page layout, the material, the supporting content or even the selected topic, then the problem must be an organizational one.

In the end, I let go of that section and re-

Mail Delivery
Return to Sender

Redirected Mail
U.S. Notes Due

U.S. Notes on Letter Redirected Back to United States
Depreciated currency amount due versus gold standard rate.

To England

Rate

England 24 cent rate
Boston Br Pkt 19 Paid
 British 16 cts - packet
 3 cts - surface
 US 5 cts - surface

Route

Letter dated Jan 2
Worcester, Mass Jan 2
Boston Jan 3
 Cunard Cuba
 Queenstown (Jan 12)
London 13 JA 66



Only known 24 cent cover with U.S. Notes markings

Back to the United States

Rate

United States 1 shilling rate
19 cents (sent unpaid)
 British 16 cts - packet
 3 cts - surface
 US 5 cts - surface

Boston Br Pkt 24 or US 32 Notes 32
 24 cents gold standard or
 32 cents in US Notes due

Route

Reposted by Baring Brothers & Co.
London JA 20 66
 Queenstown (Jan 21)
 Cunard Africa
Boston Feb 3

U.S. Notes: The value of US Notes (paper money) did not have the same value as precious metal in the years 1863 to 1868. From January 22, 1866 to March 17, 1866, persons who wanted to pay the 24 cent rate due in US notes would have to pay the normal rate times a 1.33 ratio to cover the depreciated value. This comes to 31.92 cents, which was rounded to 32 cents due.

Welcome Back to the Beginning: We return you to the United States with two items returned to the U.S. Postal System. Thank you for viewing this exhibit, I hope it was enjoyable and of interest to you.

Figure 6.

thought the entire story line. Once I gave myself permission to reconsider something I had once thought to be a great idea, I was free to pursue other great ideas. I also came to realize that this one section was hindering me from reaching the goal of showing the postal history – one of the two primary goals I had identified for myself. One might say that I was pulling a ‘bait and switch’ on the audience by saying “here is postal history” and then showing them something related, but not quite on topic.

Milestone

At this point, the exhibit consistently receives large gold medals and has even been fortunate enough to land a Reserve Grand at one show (Figure 5). Certainly, I am pleased with these achievements, but I may be happier with the times a non-exhibitor has shown interest in what I have placed in the frames for viewing. I continue to learn and I am always looking to see

if I can improve what is currently on the pages, with the goal of showing what I have done once or twice each year (Figure 6). But, I have reached a milestone of sorts in that I am actually considering putting a new exhibit into the fray.

I come back to one of my points from the beginning. Where is the place for an ‘in-progress’ or ‘beginning’ exhibit in the system we now have? I could wait until I accumulate enough material and put together an exhibit that could win vermeil or higher its first time out. But, I am not sure I want to do that. I am hungry for a forum to share “in-progress” works. I am not interested at this point in what needs to be done to receive awards of a certain level as I am still at the ‘accumulating knowledge’ phase of the new project. I am interested, however, in a chance to share and then have discussion about how to acquire knowledge and possible directions I could go. I wonder if others feel the same way?



Judging What Is In (?) the Frames

By Ronald E. Leshner

Many is the time that I have heard in a feedback session, “We only judge what is in the frames.” We collectors and exhibitors of revenues have often been challenged to portray usage, because many of our stamps were used on three dimensional objects that don’t fit within the narrow confines of the exhibit frames. That led one exhibitor years ago to purchase three frames, strip the guts out of them, and outfit the frames with three shelves and closures on the ends.

The shelves were filled with “wonderful things” each bearing a U.S. federal tax stamp. After the advent of the one frame exhibit category another exhibitor constructed an exhibit case that fit over an exhibit frame. The exhibit case had compartments filled with three dimensional objects, medicinal and perfumery boxes, each with a different 1898 Battle-ship proprietary stamp. As I recall, all twelve denominations of those stamps were shown as they were meant to be used.

Many years ago when I exhibited U.S. wine stamps at Pacific '97, I was asked by an international juror where were the examples of usage. But by the time I had acquired an example of usage of a stamp on a wine bottle I had to show it hanging outside the frame. When I exhibited the Slight lock seals I had my wife use her skills of rope splicing to add two eye splices to a rope, which was then wrapped around the exhibit frame and held together with a Slight lock that had originally been used to secure the entry into a bonded warehouse containing untaxed whiskey.

The jurors and other viewers of the exhibit were

encouraged to swing open the door over the keyhole to see a color photocopy of a lock seal, the intended use of the paper objects inside the frames. I hung an empty beer bottle with an Ohio tax stamp on it on the outside of the first frame of an exhibit shown at the 2018 APS Stamp Show in Columbus, Ohio. The exhibit explored the taxation of beverage alcohol by the state of Ohio.

I now have three different locks that were used by Internal Revenue, each of which was used to secure untaxed distilled spirits. The Slight lock in Figure 1 used a paper lock seal. The later Caton lock in Figure 2 also used a paper lock seal. an early Internal Revenue lock that used a glass lock seal over the keyhole. And I am considering a new exhibit which would combine their lock seals with the warehousing stamps that were placed on barrels of untaxed distilled spirits.

The tentative title of the exhibit is Under Government Lock and Key. Each of the locks is too large to fit into the exhibit frame, so I guess I will need two more ropes with eye splices so that I can hang them on the outside of frames! Will juries still tell everyone, “We only judge what is in the frames?”

Let’s push this idea a little bit more and into the digital age. What about using QR codes that would enable the viewer and jury to see objects, audio, and video material that will not fit into the frames, albeit owned by the exhibitor? Are we going to hear the jury tell us “We only judge what is in the frames?” Now is the time for this discussion to take place. Forward looking museums are already using this digital technology.

“I hung an empty beer bottle with an Ohio tax stamp on it on the outside of the first frame of an exhibit shown at the 2018 APS Stamp Show in Columbus, Ohio. The exhibit explored the taxation of beverage alcohol by the state of Ohio.”



Figure 1. (Above left & right) The Slight lock that used intaglio printed paper lock seals supplied by the Bureau of Engraving & Printing.



Figure 2. The Caton lock that used intaglio printed paper lock seals supplied by the Bureau of Engraving & Printing.



Figure 3. (Below and Below left) An earlier Internal Revenue lock that used a glass lock seal.



Postcards from Portugal, Double Pages and Exhibiting (very) Modern Material

By Robert Benninghoff

COIL LEADERS

Colored Strips with control letters were added to the beginning of the coils rolls using the same letter system as the Harrison coils. The surcharge to businesses was raised to 4d. Beginning in late 1923, coils were produced in rolls of 500 stamps for the vertical and 480 stamps horizontal. The Irish Post Office Guide Books during the 1920's mention vertical rolls of 960 and 1000 stamps, although no coil leaders for these values have been found. The 1000 stamp rolls, most likely, were stock remaining of the 5-line Harrison coils. The 4d surcharge on the coil roll was refunded to Postmasters when the leader was returned to the General Post Office in Dublin. Businesses retained the leaders for commercial accounting and hence very few coil leaders attached to stamps have survived.



Figure 1. From My Multi Frame Exhibit Irish Coil Stamps 1922 to 1940

This page shows coil leaders (the start of coil information paper strips) and the advantage of double pages.

I have been exhibiting over 30 years. However, it is only in the last 12 years that I have been using double pages (11 x 17 inch) in order to show the long coil strips in my exhibit on Irish Coil Stamps 1922 to 1940 (Figure 1). This double page format has proven successful for several other single frame exhibits including my Provisional Government of Ireland December 1921 to December 1922. This exhibit has received Large Golds, several National Grand Awards and 91 points at Prague this past summer (Figure 2).

I find the double pages a very helpful way of using all the prime real estate required to fit a story into a single frame. The criticism from several judges is

that it is too crowded and wordy which requires too much time to review while on a tight judging schedule. Others have indicated that the double pages allow each page to be a separate chapter of the story and double pages may be the format of the future.

This leads me to the challenge of exhibiting modern material which often contains large envelopes and other oversized items, some of which may be only months or weeks old when the exhibit is started.

I decided to take my knowledge and experience of exhibiting to create a two-frame exhibit titled Postcards From Portugal (Figure 3). The purpose of the exhibit is to show the historical, social and economic aspects of Portugal based upon postcards that

Rialtas Sealadaic na hEireann THE PROVISIONAL GOVERNMENT OF IRELAND DECEMBER 1921 TO DECEMBER 1922

The Exhibit shows the Social and Political History of Southern Ireland during the first year of Irish Independence from Great Britain on December 6 1921 to the beginning of the Saorstad Eireann (Irish Free State) on December 6 1922. The exhibit illustrates several key events including the evolution of the Irish Government, the transfer of the Post Office from British to Irish control; the start of the Irish Civil war and the impact on mail services; and the change from English to the Gaelic Language in the Post Office as well as in the names of several Cities and Towns.

The resurgence of Irish nationalism in the early 1900s led to the introduction in August 1912 of a Home Rule Bill in The British House of Commons for all 32 Counties of Ireland. The Unionist party in 6 of the Counties of Ulster (Northern Ireland) strongly opposed a Union with the 26 Counties of Southern Ireland for Religious and Political reasons. This delayed the final reading of the bill until May 1914 and its implementation was overshadowed by the World War. The Irish Easter Rebellion of April 1916 further complicated relations between Southern Ireland and Great Britain (and Northern Ireland). A bitter armed conflict started in January 1919 between the Irish Republican Army (IRA) and the British police and Military which lasted until July 1921. Negotiations for Irish Independence began in the late Summer and culminated with the signing of the **Anglo Irish Treaty on December 6 1921**. The Treaty Created the **Southern Parliament** for the 26 counties to be administered by the **Provisional Government for one year** when the **Irish Free State** would come into existence on December 6 1922. The Southern Parliament merged with **Dail Eireann** (Irish Parliament) in September 1922.

A Northern Parliament was to govern the 6 Counties of Ulster which had the option to remain part of Great Britain at the end of 1922.

The Exhibit is Organized as Follows

- o The March to Independence, Ulster Says No to Home Rule and "A Terrible Beauty is Born"
- o A Change from Great Britain and Ireland to the Provisional Government of Southern Ireland
- o The Change from British to Irish Post Office Administration in the 26 Counties of Southern Ireland
- o The Provisional Government of Ireland and the Inland (Domestic) Postage Rates during 1922
- o The Provisional Government of Ireland and the Irish Civil War
- o IRA Raids on Post Offices and Mail Carriers and the Censorship of Mail by Both the IRA and Provisional Government
- o The Provisional Government of Ireland and the Change from English to Gaelic
- o Epilogue: The Provisional Government of Ireland Becomes the Irish Free State December 1922

This exhibit has a narrow focus on the social, political and historical events of **Southern Ireland** and is not a study of the history of Ulster during 1922 or of the stamps issued during 1922 except as related historically. **Each page shows its own time line** Several Rare and Interesting Items are shown in the Exhibit with a **Green Background**



The cover pays the 2d letter rate and shows a 1/2d stamp overprinted by Dollard Printing House (Dublin) and a 1/2d overprinted by Alexander Thom and Co. Ltd (Dublin). In the absence of Irish designed stamps, the Provisional Government decided to have stamps of Great Britain overprinted *Rialtas Sealadaic na hEireann* using the two Dublin printing firms. Dollard lost the contract in June and Thom reprinted several values during 1922 **First Day Cover (Philatelic) of the first Irish Stamps. Postmarked BALLSBRIDGE 17 Feb 22.**

The March to Independence



Cover from Limerick to **Thomas J. Clarke** in Dublin Postmarked MR 17 07 (St Patrick's Day). Thomas Clarke was one of the leaders of the 1916 Easter Rebellion and the first name on **The Proclamation of Irish Independence**. He was executed with the other Leaders in May 1916. The cover shows the Political Label "**Hibernia with Harp**".

Ulster says No to Home Rule



Cover with a Northern Ireland **Unionist Label** postmarked 20 IV 1914. The Label says "**Patriots Maintain the Union**". The British Government attempted an Irish Home Rule Act in May 1914. Opposition from Ulster and the World War derailed the effort

"A Terrible Beauty Is Born" From the Poem "Easter 1916" by WB Yeats



The Postcard shows the **Destruction of the General Post Office after the Rebellion from Dublin to Co. Cork postmarked 12 My 1916** by one of the emergency cancells used after the destruction of the GPO during the Easter Rebellion. The **Execution of the Rebellion leaders** by the British Military inspired a Great Passion for Independence in Ireland in the years following.

Figure 2. From My single Frame Exhibit: The Provisional Government of Ireland Dec. 1921 to Dec 1922 This page shows the advantage of double pages to combine the title page and the first section of the exhibit.

Postcards from Portugal May 2018

This Exhibit Shows the Historical, Social and Economic aspects of Portugal, illustrated with **Postcards** that I mailed to myself during a Family Vacation in May 2018.

The Purpose is to show that Exhibiting can be Entertaining and Fun while using Modern Material to tell a story.

The Challenge was to find appropriate material, stamps and post offices while on a tour with a very **Tolerant Wife** during our first trip to Portugal.

The Exhibit is Organized in Three Frames using Double Sided Pages.

Each **New Section** is Highlighted in **Green**. A **Green Dot** shows Cards of **special interest**

- o Section I : The Country of Portugal
- o Section Iia : Lisbon -- The Capital City
- o Section Iib : Nearby Lisbon -- Several Interesting Places to visit.
- o Section III : Places North of Lisbon

Historical Background

Portugal is located on the Iberian Peninsula in Southwestern Europe and is the western most part of mainland Europe. Portugal is the oldest country on the Peninsula having been settled, invaded and fought over since Prehistorical times. The Name Portugal comes from the Roman-Celtic name *Portus Cale*. The country was formed in 1139 when Afonso Henriques defeated the Arab Moors in the Battle of Ourique and the current borders were established in 1249 with the capture of the last Moorish settlements.

In 1373 Portugal signed an **Alliance with England** with the marriage of Philippa, the sister of King Henry IV of England to King John I. Their third son, **Prince Henry the Navigator** began several hundred years of Portuguese global exploration and colonial empires.

Modern Portugal is a Republic and is part of the European Union and NATO

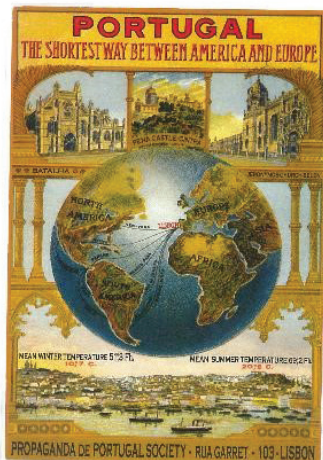


Multi Postage Stamp Photographs from around Lisbon, Portugal's Capital and Largest City. Card Printed by Edigpostal Lisbon

This Postcard was a challenge to obtain and post -- requiring **the climb up a very steep hill** to St Georges Castle, waiting in **a long tourist line** to purchase the card and **trying to find a post box**

This was the only card that I saw with **Multi Postage Stamp Photographs** in our 10 days in Portugal

Portugal on the world Stage



Propaganda Postcard Printed by the Portuguese Society. Copyrighted in 2006

The card shows the **constant variety**

"Portugal the Shortest Way Between America and Europe"

Ireland is the shortest distance between America and Europe
This Error has been corrected on Irish Postcards

Figure 3. Title Page from my Three frame exhibit Postcards from Portugal. The exhibit was reduced to two frames at the very strong urging of a philatelic judge.

SECTION IIb NEARBY LISBON -- SEVERAL INTERESTING PLACES TO VISIT

Across from Lisbon stands the towering Cristo Rei (Christ the King) Monument built in 1959 to *Thank God for sparing Portugal from the horrors of World War II*. The tower and surrounding park have a *Grand View of Lisbon and the Golden Gate Bridge*.



Postcard showing Cristo Rei, Lisbon and the Golden Gate Bridge
Produced by Fina Escudo De Ova and printed by Rufino Lisbon postmark: 16 03 2018

This Monument is a *Modern Copy* of Rio de Janeiro's Christ the Redeemer Tower. Brazil was Portugal's Principal Colony from the 1500's and the Royal Family escaped to Rio during the Neapolitan wars of the early 1800s when Portugal was captured by France.

This card was a Challenge to obtain
Requiring a taxi to Cais do Sodre, a passenger ferry across the river to Cacilhas, bus 101 up the hill and an elevator to the top of the Cristo Rei tower.
The View was worth the Journey



Postcard Showing a Portuguese Naval Training Ship under the Golden Gate Bridge
Produced by Bilhete Postal with Lisbon postmark: 16 03 2108

The Bridge was built in 1966 and was the first to connect both sides of the Tagus River. The bridge was originally named Salazar after the Portuguese Dictator who ruled for most of the 20th century. The name was changed to 25 April in honor of the *Carnation Revolution* on that date in 1976

PONTONAL
BRIDGE SOCIETY

14 01 14 11 Cais do Sodre, 2nd floor
701 91 63 49 90 91 01 02 00 00
Secretaria de Turismo
Rua da Liberdade, 24

Printing Anomaly
This is a Restaurant Card and Not a Postcard

This Business Card trip travelled by passenger ferry and then by bus, airplane and car to New Jersey.

The Journey started where we had lunch after visiting Cristo Rei. **Ponto Final** (final point) is a 1.5 mile walk along the old docks of Cacilhas and under the Golden Gate Bridge.



Postcards Showing Similar Views of the Two Golden Gate Bridges
Photographs by Robert Henningshoff and attached to cards made by A. La Carter, Las Vegas NV Lisbon Postmarks: 2018 05 24

The two Bridges have similar appearance and color because they were built by the same Consortium of Engineers and Manufacturers some 30 years apart. Both Bridges are about 1.6 miles long and are built to withstand major earthquakes



Figure 3. Page one of frame two. The page illustrates my photo-postcards of the two Golden Gate Bridges.

I mailed to myself during a family vacation in May 2018. The challenge was to find the relevant postcards and post offices while on a tight travel schedule with a very tolerant wife.

I have shown the exhibit recently at two national shows and received the general comment from both juries: "Is He serious?! ". The answer is both, most certainly yes and maybe. The goal of the exhibit is to show that exhibiting can be fun and entertaining while using (very) modern material to tell a story. The material is neither old nor expensive but I do follow the rules of exhibiting and the exhibit tells a clear story in the 16 pages double pages. Both Juries criticized the format as too busy and wordy, particularly the writing across the top of the pages. Do double pages create a format for too much material and writing or do they allow for a more complete telling of the exhibit story?

A major criticism from both juries was under Rarity, also defined as Challenge and difficulty of acquisition. Two of my postcards show the two Golden Gate Bridges, one in San Francisco and the other crossing the Tagus River in Lisbon. Built by the same engineering company, the bridges are shown using photographs that I took during my visit to both places and attached to postcard backing material and mailed from Portugal. The Challenge was to photo-

graph both bridges from the same height and vantage point (Figure 4).

Both Lisbon and Porto are built on hills and many postcards were found along side streets while walking (climbing) up these hills. Can physical exertion be considered a challenge when obtaining material? I offer a somewhat modern definition of Physical Challenge and difficulty of acquisition.

I also received a comment from a judge criticizing me for not sending them postcards. I was told that I would have received additional points under the challenge category had I tried to pry the cards from their hands. Modern exhibiting is now a contact sport. A further comment was that several postcards showed Portuguese pastries and I lost points for not providing the same pastries to the jury when they reviewed my exhibit. I assume if I had fresh pastries flown in from Portugal that the relative value (cost and rarity) of the material would have increased.

The main criticism from both juries was that Postcards from Portugal is not a serious exhibit and takes time away from judging other exhibits. Maybe they are right. Is modern material serious exhibiting? How do we bring new exhibitors into the hobby if we do not take the exhibiting of modern material seriously? I will leave these questions with our members and readers to ponder.



See page 38 for the full story on Calgary's CALTAPEX, a wonderful small show that is proof positive modest-sized regional shows can not only attract plenty of visitors (with exhibits like this!), but serious exhibitors.

The ROCKY MOUNTAIN Stamp Show

Celebrating Latin Folk Music

Denver, Colorado May 24–26, 2019

Hosting these Latin American Societies:

- Mexico Elmhurst Philatelic Society International
- International Society of Guatemala Collectors
- Peru Philatelic Study Circle
- Nicaragua Study Group

Also hosting the George Brett Cup
(an AAPE Invitational Exhibit)

All Day Society Seminars
Thursday, May 23

Link to RMSS Movie



www.rockymountainstampshow.com

Do you have one of these?
www.aape.org/docs/AAPEApplication.pdf
 If you would, take a minute and go there and print out the membership application you find there—and keep it handy for signing up any number of new members. How convenient!

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: March 1st!



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**

Coming to Omaha in August!



MEET DYLAN STAEKER !

First Time Qualifier for the AAPE Youth Champion of Champions

“My interest in stamps began when I was young, and I had an interest in trains. My grandfather and I would go through different stamps and find ones I liked that had trains on them. I became more interested in animals and wildlife later on, and my grandfather would find me stamps with animals on them.

“I started having a much larger interest in stamps as I became more interested in history, especially the history of the Second World War. Since there was a lot of stamps and postcards made during the war years depicting historical events and people, I was able to further my interest in history through stamp collecting. I currently am at university studying history and political science, and continue to combine my interest with my classes and philately.”

This year, the Champion of Champions event will take place at the APS Stamp Show being held in Omaha, Nebraska on August 1-4, 2019. Several youth have already qualified; more are likely to become eligible prior to the deadline of June 30, 2019.

As part of the continuing series featuring new youth exhibitors, the following is an autobiography by a first time qualifier for the 2019 Championship. Dylan Staeker is 18 years old and a university student in Canada. He has the first postcard exhibit created by a youth which has qualified for the AAPE Youth Championship! Dylan's four frame exhibit entitled *Post Cards & Envelopes With Views of London, Ontario, Now & Then* received a silver medal at CANPEX 2018.

Notes from the CANEJ Board meeting at Mesa, Ariz.

Elizabeth Hisey

Two education seminars, one on Title Pages and Synopsis, and one on Treatment, have been written and approved and are now being offered around the country. They will be offered at Garfield Perry, Westpex, RMSS, Napex, Stamp Show and Chicagopex. It is hoped everyone will get a chance to attend. They are for all exhibitors and judges. A third one on Knowledge and Research is in the works. We hope to approve it at StampShow.

The Recruitment team has been working hard. We have nine apprentices currently, with a couple finishing in the next few months.

There was discussion about the Single Frame Competition Champion of Champions, as this is to

move into conjunction with the Single Frame Team Competition to St. Louis for the next three years. As a result of this a motion was made and seconded, that the calendar year for eligibility would be from March 1st to Feb 28th, and approved.

Approval was also given for UNEXPO 2021 to receive WSP status.

The new **Literature Competition for Articles** was held at Sarasota National Stamp Exhibition as a beta test. It was received well, with over 40 entries. Approval has been given for the Literature Competition to continue. One of the side benefits was the use of a completely new Literature Exhibit Evaluation Form.

The jury felt that this was an asset to judging the articles, and that some aspects of it could be incorporated in the current philatelic evaluation sheet. A committee of CANEJ members was set up to evaluate this proposal.

The President's Message...

Continued from Page 6

Bill Schultz is now the chair of our Mentor Services Committee. Bill is a prolific exhibitor who has been judging since 2004 and is an accredited chief judge. Thanks to Kathy Johnson who revived the service when it was dormant. We plan to promote this just like we do our other services. See more information elsewhere on page 15.

Mark Schwartz did a marvelous job of inviting qualifiers early for the 2019 AAPE Brett Cup and then sending out reminders. As a result, we will have

way more than the 150 frames reserved for us since other societies did not fill their reserved frames by the February 15 deadline for guaranteed space. See his comments and the exhibit list on page 36.

Tony Dewey has unfortunately resigned his position as an AAPE director. We wish him well. Per our by-laws the board approves somebody to finish his term and Rick Gibson was selected. He is an apprentice judge and active on the Napex committee. You may have seen his wonderful *Smokey Bear Issue of 1984* exhibit, but don't let him hear you say Smokey THE Bear!

AmeriStamp Expo 2019

AAPE Team Competition Results

First Place Team - Oldies But Goodies:

Richard E. Drews, *The U.S. 10 Cent Issues of 1861-68 in International Mail*

Robert D. Hohertz, *The American Phototype Two-Cent Instructive Clauses*

Stephen Knapp, *An Essay-Proof History for the One Cent Franklin of 1887*

Nigel Mohammed, *Numeral Postmarks of Trinidad, 1851 to 1891*

Dan Undersander, *Purcell and the (Almost) 1884 U.S. Postal Contract*

Second Place Team - One Frame At A Time:

James Allen, *United States 3 cent 1851 Issue: The First 15 Months, Plates and Colors*

Robert M. Benninghoff, *Ireland in the Great War*

Mark S. Schwartz, *The Barr-Fyke Cancels of Washington, DC 1897-1901*

Gregory Shoults, *Washington and Franklin Coils 1908 Perf-12 Issues*

Patrick A. Walters, *New Jersey Pioneer Air Mail*

Third Place Team - Boston Cardinals

Mark Butterline, *The Dodo*

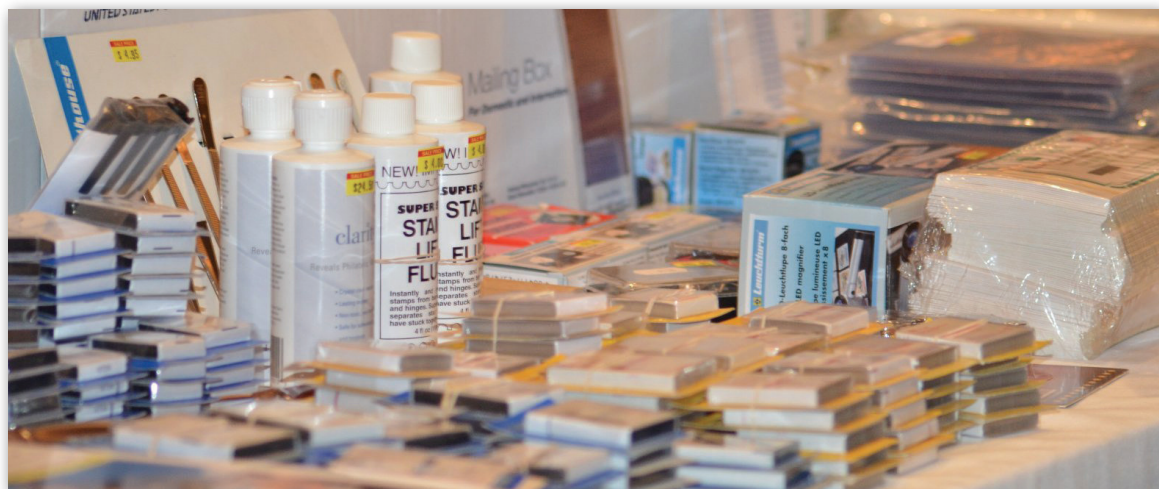
Douglas & Nancy Clark, *Thomaston, Maine's 19th Century Fancy Cancels*

Guy Dillaway, *Weston, Massachusetts Postal History, 1812-1900*

Sandeep Jaiswal, *The Portrait Issue of Dungarpur*

Yamil H. Kouri Jr, *The Cuban Revolutionary Government Stamps of 1896*

Lest we forget. (Below) Show committees rightfully make a point to always have at least one (hopefully, more than that) dealer on their bourse who offers a good range of collecting supplies. Below one of the tables at NAPEX 2018.



Little Things Mean a Lot to some judges

By Randy L. Neil

Ponder this...

A man and his notebook-size checklist on the bourse at the Garfield-Perry Stamp's Club March Party in Cleveland. Most collectors believe that the true essence of collecting stamps and covers is "completing the collection;" i.e., acquiring every known example of the particular subject matter for which one is searching. In the exhibiting world the completion factor may be worth a medal level. Or it could be "padding" What do *you* think?



In the old days of philatelic exhibiting (hmmm... when was that?...oh...maybe around 2005 and before), the completion of one's collection on exhibition was an important factor. If the judge could be made to understand that, "Yes, this exhibitor DOES have a ship's cover postmarked on board every single one of the vessels that were moored in Pearl Harbor on the day of the attack (albeit none, of course, postmarked on the day of the event)," it would go a long way toward gaining a gold medal... or at least, a high award of some kind. Right?

After all, the chief goal of most philatelists has always been to locate and acquire an acceptable example of every pertinent item in one's specialty. I was thumbing through some copies of *Collectors Club Philatelists* from 1964 the other night and came across a story about Mortimer Neinken's appearance at a Collectors Club of New York meeting where he showed 20 frames of his omnibus collection of the 12-cent U.S. stamp of 1851-57.

Twenty frames (16 pages each) on just one stamp! The author of the story noted how "complete" the

collection appeared to be. Mr. Neinken's collection, even today, is considered to be one of the most complete collections ever assembled—a true international gold medal-caliber assemblage. But to Neinken, it was never complete.

Today, though, it's possible—at least according to the current way judges are being trained—that a judge might rule that Neinken's exhibit had been "padded" —i.e., too many examples of the same thing occupy the pages. Well, how many copies of the New York "Eagle" fancy cancel does one need to show, after all—even though it is the "gem" of New York fancy cancel philately?

So you "checklist exhibitors," pay attention. Consult with some of your friends in the judging community and get their opinion on whether completing your collection's checklist might lead to that undesirable feeling that your exhibit has been fluffed up like a pompon—*padded*, if you will.

What would Mr. Neinken do if he were still alive? I think he'd just go on doing things the way he always did. Yes, indeed!)

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More Your 2¢ Worth

Become a Youth Exhibiting Mentor!

Dear Editor.

The AAPE is reviving its Youth Exhibiting program by initiating a mentorship program. We hope to pair youth exhibitors with seasoned exhibitors from our AAPE network. With email, video chat and collaborative document sharing, in addition to traditional face to face, phone and mail contact, providing feedback and encouragement to youth exhibitors is easier than ever whether they live down the street or across the country.

I want to thank Cheryl Edgcomb for her many years of service to youth exhibiting. And who am I? I am a Canadian now living in southeast Alabama after several years in France and before that, Greenville, SC. Growing up in Halifax, NS, I was part of an active junior section of the Nova Scotia Stamp

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Club and began exhibiting at Novapex when I was 10 years old starting with British machins—because the colours were pretty! Later, I focused on aspects of the postal history of Nova Scotia; postcards from Nova Scotia, most particularly of hunting and fishing camps and the 1955 Canadian Kayak Hunter stamp.

I am a nationally accredited judge in both Canada and United States and judge and exhibit as often as the swimming and school schedule of my teenage daughter allows!

If you are interested in mentoring a youth exhibitor or if you know a youth exhibitor in need of a mentor, please contact me at jmsodero@hotmail.com.

Jane Sodero

Diamond, Ruby & Sapphire Awards

The Diamond Award is granted to an exhibitor who has a multiple frame exhibit that has been awarded 10 Gold medals at a U.S. or Canadian National level show while the property of one exhibitor, or to an exhibitor who has won Gold medals with six or more multi-frame exhibits of their own creation at the National level. Note that a gold at the international level cannot be used to qualify for the Diamond Award. An exhibitor is permitted to earn only one Diamond Award. The number of exhibitors who have qualified for this award stands at an impressive 94.

The Ruby Award is granted to an exhibitor who has been awarded a total of 12 gold level awards with two or more One Frame Exhibits, OR Golds for six different OFEs. The golds may have been awarded at the National or International level. The number of exhibitors who have qualified for this award stands at an impressive 23.

Alan Warren is the first recipient of the Sapphire Award, having exhibited in twenty different national level shows in the past five years, in a mere half of the time frame permitted in the criteria for the award.

Congratulations to Alan for his support of our national level shows. See the criteria on our AAPE website

To submit applications for the Diamond, Ruby or Sapphire Award, please go to the AAPE website and follow the directions to submit your application online. You will also find a complete list of recipients of each award on the website.

Ron Leshner
Chairman, Pin Awards

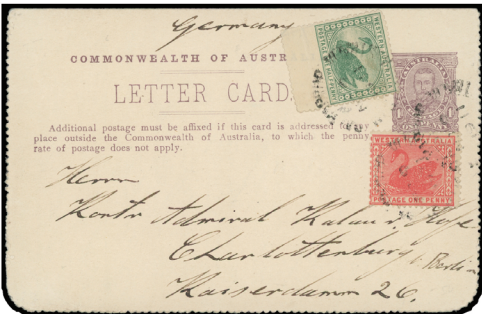
BENEFIT FROM OUR EXPERTISE & PRESENTATION



Fiji 1873 entire newspaper with Cakobau 'CR' 1d
Estimate \$2,000; Sold for \$6,785*



1933 Straits Settlements Agency: the most valuable cover from the Cocos Islands
Estimate \$7,500; Sold for \$35,990*



Australia/WA combination franking including WA 1/2d Imperf at Base
Estimate \$4,000; Sold for \$5,900*



Kangaroo £1
Wmk Sideways
Estimate \$400;
Sold for \$4,720*



1944 GB Aerogramme to "Island X" Cocos Islands undercover address
Estimate \$600; Sold for \$30,680*



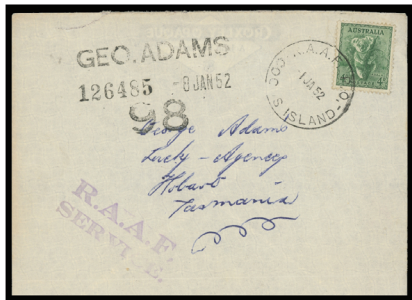
1939 Straits Postal Card with telegraphic message endorsed from Cocos
Estimate \$1,500; Sold for \$17,110*



Victoria 1905 Unissued
5d Postage Due
Estimate \$1,600;
Sold for \$2,006*



Rare Tasmanian postmark
Est \$250; Sold \$649*



1952 (Jan 1) commercial mail carried on "Mercy Flight" from Cocos
Estimate \$400; Sold for \$8,850*

* at Public Auction on 2 & 3 March 2019 (prices include Buyer's Premium)

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Attention: Literature Exhibitors and Judges

Part I: Change to the scoring system for judging literature. The Committee on Accreditation of National Exhibitions and Judges has approved a change to the rules governing Literature judging to alter the points awarded in the first two categories listed on the Literature Exhibit Evaluation Form, as follows:

Treatment (of contents) or “Authorship and Editorship” changes from 40% to 30%

Originality, Significance and Research changes from 40% to 50%

The changes have already been made to the APS Manual of Literature Judging and Exhibiting, and on the LEEF form; both of which can be found on the APS website.

The objective of the change is to give more weight to the substantive content of philatelic literature. With this change, content at 50% equals the 50% allocated to the other three evaluation categories that deal with the ways the content is presented.

The change will be effective with the Literature

competition being held at Chicagopex 2018.

Part II: Do exhibitors want critique or praise in the LEEF? Having spoken with a variety of literature exhibitors, the answer is YES. Most exhibitors want both. But this engenders a bit of a disconnect with Literature Judges, who tend to believe that exhibitors want to know why they didn’t get a higher award, and what they can do to improve their ‘product’. This translates to judges emphasizing critique.

But Literature Judges need to remember that philatelic authorship tends to be a lonely business; especially in the realm of producing websites, club and society journals, and sole-author articles and books. So Literature judges should be making an effort to include encouragement in LEEFs; observations on the positive value of literature entries, and the ways in which editors and authors have done a particularly good job of making their content attractive and useful.

Letters to the editor on this subject would be welcome. —**John M. Hotchner**

Writing for us is like falling off a log! (Easy.)

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: June 1st, 2019!

BALPEX 2019 A World Series of Philately Show

Hosting the Conventions of
The China Stamp Society and
The Ottoman & Near East Philatelic Society
The 81ST Annual Stamp Convention
and Bourse

August 30, 31 and September 1, 2019
Friday and Saturday 10 am – 6 pm
Sunday 10 am – 3 pm

Exhibit Prospectus Available from
The Baltimore Philatelic Society
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Suite 103

Ellicott City, Maryland 21043

email balpex@verizon.net
or visit www.balpex.org



Delta Baltimore Hunt Valley Inn,
245 Shawan Road
Hunt Valley, Maryland 21031
410-785-7000

BALPEX is again encouraging two and three frame exhibits with special awards and reduced fees. BALPEX is also sponsoring additional exhibiting opportunities. Please review the 2019 Prospectus for details.

Free Admission and Parking. Beginner and Youth Area Saturday and Sunday



Update **By Mark Schwartz** Celebrating the Cup for 20th Century Philately

The AAPE is proud that our recently-developed George Brett Cup has received such an enthusiastic reception from the exhibiting public. Listed here are the entries accepted for this year's competition—adding up to no fewer than 205 frames of competitors.

The 2019 Brett Cup Competition will again be held in conjunction with the Rocky Mountain Stamp Show on May 24-26 at the Crowne Plaza Hotel at the Denver, Colorado International Airport. This year, qualified exhibits were those that won a Grand or Reserve Grand Award at 2016 WSP shows, or were awarded 93 points or more at WSP shows in 2017 and 2018. A total of 81 exhibits from 67 exhibitors were invited. As of January 14, fifteen applications have already been received for 120 frames. The RMSS has guaranteed us 150 frames until Feb. 15.

In addition to the Brett Cup, RMSS has invited the Mexico Elmhurst Philatelic Society International, the Peru Philatelic Study Circle, the Nicaragua Study Group, and the International Society of Guatemala Collectors. RMSS will have room for 320+ frames, if needed.

Last, but certainly not least, there will be an experienced panel of judges, including Chief Judge Tim Bartshe, Mike Ley, Bill Fort, Colin Fraser, Chuck Wooster, Alejandro Grossmann, and Francisco

Perez from Costa Rica. This panel incorporates a large amount of experience, especially in 20th century material as well as material in the South American exhibits expected.

George Brett Cup Exhibitors

Sandeep Jaiswal, *British India—King George VI Postal Stationery*; **Dr. Robert B. Pildes**, *Artists Drawings, Essays, Proofs and Associated Material of the 1948 Do'ar Ivri Issue of Israel*;

Jon Krupnick, *Aloha - The 80 Cent Diamond Head of 1952*;

Jon Krupnick, *Pan American Clipper Conquer the Pacific 1933-1941*; **Stephen McGill**, *British Postal Mechanization: From Transforma to the Modern Era*; **Stephen McGill**, *The British Non-denominated Machin Series 1989-2017*; **George Struble**, *SCADTA Mail from and to Switzerland*; **George Struble**, *Development of Swiss Airmail up to 1939*; **Alfredo Fröhlich**, *SCADTA Airmail 1929-1931*; **Rick Gibson**, *Smokey Bear Issue of 1984*;

Dr. James Mazepa, *Warsaw Postal Administration: First and Second Provisionals: November 17, 1918 to June 1919*; **K. David Steidley**, *Uses of the 1¢ Franklin, Series of 1902*; **Jerry H. Miller**, *The Evolution of 'Via Siberia' Mail, 1897-1945*; **Michael Peter**, *Test Drops during the Graf Zeppelin's Flights over Switzerland in 1929*; **Michael Mahler**, *New York State Stamp Taxes on Bonds, 1910-1920*; **Paul Clemmenson**, *Holbøll's Danish Christmas Seals 1904-1927*; **Santiago Cruz**, *Colombia - The 1917 Perkins Issue*; **Charles J. O'Brien III**, *Georgia Bicentennial*; **Charles J. O'Brien III**, *New York's World Fair 1939*; **Gregory Shoultz**, *Washington and Franklin Coils Third Bureau Perforated Issues 1908-1922*;

Charles J. Ekstrom III, *The Federal Migratory Bird Hunting Stamp*; **Gregory Scott Ward**, *Use of U. S. Parcel Post Stamps 1913-1926*; **William DiPaolo**, *The Prexie Coils*; **Greg S. Galletti**, *A History of the League of Nations*; **Edward B. Bergen**, *The Walt Disney Postal Commemoration of 1968*.



Our AAPeS of the MONTH

Our Founding Editor, John Hotchner, initiated the tradition of honoring our "AAPeS of the Month."

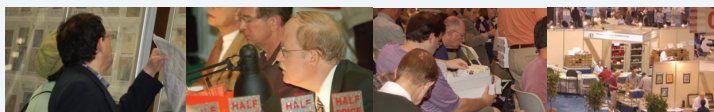
January, 2019: Michael Zolno, who has been appointed by Pres. Ley as AAPE's new Education Director. He hit the ground running by moderating two panel discussions at Mesa. He had them recorded by Caj Breijtfus for the Stamp Show Here Today podcast. A link for these will be on our website.

February, 2019: Jane Sodero, who has accepted Pres. Ley's invitation to chair our recently dormant Youth Exhibiting Committee.

March, 2019: Dawn Hamman, our newly appointed Publicity Committee chair. She has already sent out two press releases! Dawn's the incoming new president of the ATA!

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



WESTPEX 2019

April 26-28, 2019 • 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 2019

May 3-5, 2019 • 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 Boxboro Regency Hotel & Conference Center, 242 Adams Place, Boxborough, Massachusetts 01719. 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 with all pertinent information 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.

Rocky Mountain Stamp Show

May 24-26, 2019 • Denver, Colorado

The RMSS, a World Series of Philately show sponsored by a consortium of Colorado stamp clubs is celebrating its 70th annual show is seeking exhibitors for its show. Entry prospectus and forms may be found at website: www.rockymountainstampshow.com or request information from Exhibits Chairman, RMSS, PO Box 371373, Denver CO 80237-1373. Additional information about the show, the show location, room availability and more can be found on our website.

This year's show is being held at Crowne Plaza Hotel, Denver International Airport, 15500 E. 40th Ave., Denver, Co 80239 which offers free parking, spacious exhibition facilities. A special reduced hotel rate is available—see show web-site for details.

Free shuttle service is available between the airport and the show. Additional information from our President, Steve McGill, Steve.mcgill@comcast.net, 303-594-7029.

OKPEX 2019

June 28-29, 2019 • Midwest City, Oklahoma.

The Oklahoma City Stamp Club will present, its 43rd annual national bourse and exhibition at the Reed Conference Center, located at 5800 Will Rogers Road, in Midwest City, Oklahoma. The show is a two-day World Series of Philately event with 125 sixteen page frames of exhibit space available, with a maximum of 10 being single frame exhibits.

Exhibits from all of the APS classes and divisions are welcome to compete. Costs for multi-frames are \$10 per frame and \$25 for single frame exhibits. An exhibit prospectus can be downloaded online from www.okpsc.org/okpex or from Ralph DeBoard, Exhibits Chairman, P.O. Box 3015, Edmond, OK, 73083. This is the finest venue with free parking, air conditioning, carpeted floors and modern spacious meeting rooms. The Oklahoma Philatelic Society will hold its annual meeting and several specialty groups will hold meetings and seminars during the event. A very reasonable reduced hotel rate is available at the Sheraton Midwest City. Questions to Joe Crosby, Show Chairman, 5009 Barnsteeple Court, Oklahoma City, OK. or jocrospy@cox.net

Minnesota Stamp Expo 2019

Minneapolis, Minnesota

July 19-21, 2019

You are invited to exhibit and attend the Minnesota Stamp Expo, a WSP show held at in suburban Minneapolis at the Crystal Community Center, 4800 N. Douglas Dr., Crystal, MN. Our show, which dates back to 1929, is sponsored by the Twin City Philatelic Society, Lake Minnetonka Stamp Club, Maplewood Stamp Club and the Minnesota Stamp Dealers Association.

Up to 200 16-page frames available at \$10 per frame, \$25 minimum per exhibit; youth exhibits free up to 3 frames and \$5 per frame thereafter. All classes of exhibits welcomed. Free parking and admission, youth table, seminars and meetings, 25+ dealers, USPS booth. Download the prospectus and entry form from our website, www.stampsminnesota.com, or contact exhibits chair Todd Ronnei at tronnei@gmail.com or by mail at 9251 Amsden Way, Eden Prairie, MN 55347. Please submit your application by June 1, 2019.

70th Greater Houston Stamp Show

September 20-22, 2019

Houston, Texas

At the Humble Civic Center, 8233 Will Clayton Parkway, Humble Texas, a suburb of Houston. The exhibits will be judged by APS accredited judges and will compete for five different medal levels. Entry deadline is August 1, 2019. The show features 30+ dealers, a USPS substation, society tables, seminars and society meetings on Saturday. For more information on the show and on exhibiting, please visit our website at www.houstonstampclub.org. You can download the Exhibit Prospectus at the site. Questions? Please contact the Show Chairman, Ron Strawser, at ghss2018@earthlink.net or at P.O. Box 840755, Houston TX 77284-0755.

MILCOPEX 2019

Milwaukee, Wisconsin

September 20-22, 2019

All exhibitors are invited to participate in Milcopex 2018, Wisconsin's national level stamp exhibition, at the Crowne Plaza Milwaukee Airport, 6401 So. 13th St., Milwaukee, WI. Milcopex prides itself on encouraging new exhibitors and new exhibits. Milcopex welcomes all classes and levels of philatelic exhibits, from youth or novice exhibits through the most advanced, championship- level displays, and from the mainstream to the esoteric. The exhibitors prospectus, as well as other information about the show, is available on our website, www.milwaukeephilatelic.org, by mail from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217, or by e-mail: henak8010@sbcglobal.net.

SEAPEX—SEATTLE PHILATELIC EXHIBITION

Seattle, Washington

September 13-15, 2019

The SeaTac Region will hold its annual exhibition at the Tukwila Community Center, located just north of the SeaTac Airport at 12424 42nd Avenue South, Tukwila, WA. This will be our second year as a World Series of Philately (WSP) national exhibition. The show will offer 160 frames of exhibits and more than 25 stamp dealers. All exhibit classes and divisions are welcome. Fees are \$30 for one- and two-frame exhibits and \$12 per frame for multi-frame exhibits of three to ten frames. Youth exhibits are \$5 per frame. Exhibit prospectus and entry forms are on the show website at www.seapexshow.org, or from Lisa D. Foster, Exhibits Chair, 27111 167th Pl SE, Suite #105-114, Covington, WA 98042. The show hotel is the Residence Inn Seattle South/Tukwila. They offer a reduced room rate during the show and provide free shuttle service to and from the airport and the show venue.

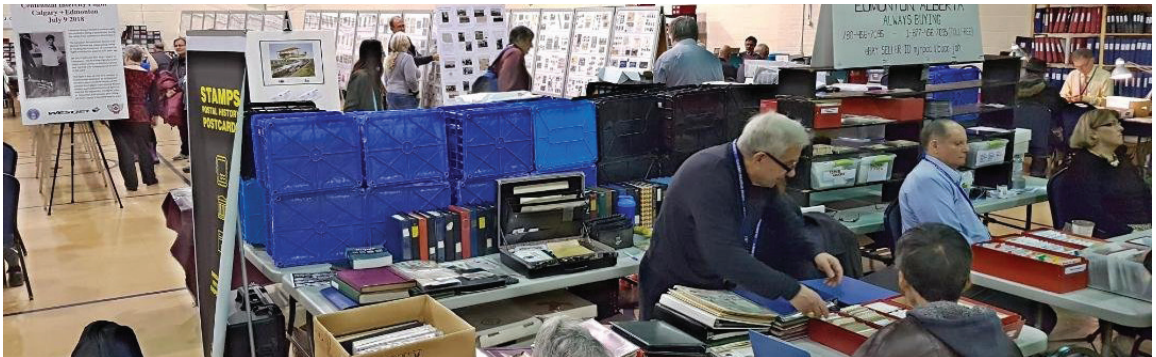
Stamp Show Listings

Here On This Page Are FREE!

Send your show listing via email to our editor at neilmedial@sbcglobal.net—use the format shown here.

Caltapex and CAPE

by Mike Ley



At StampShow in Columbus last August I accepted an invitation to judge at Caltapex in Calgary, Alberta, Canada to be held October 13-14. The show is an annual regional show put on by the Calgary Philatelic Society. They always bring in one national level judge, usually accredited by the Royal Philatelic Society of Canada, but this time they brought in an APS accredited judge. RPSC judges are accepted at USA shows and Canada accepts APS judges at theirs. It makes sense as both countries use the same judging manual and have a very similar apprenticeship and accreditation program.

The show had eleven competitive exhibits, four of which I had previously seen at WSP shows, all from Calgary people. Exhibitors were limited to one exhibit each because they want everyone to have a chance to be judged and receive feedback. People can enter additional non-competitive exhibits, which they did, and I was asked to bring five frames of material to be used to hopefully demonstrate good exhibiting practices.

In Canada they use the same EEF form as the USA, with the RPSC logo instead of the APS logo. They also have an EEF form for regional shows that is identical to the national show form except for the points required for a medal level: large gold at 85, gold at 80, vermeil at 75, etc. Even though Caltapex is a regional show, they deviated and required 90 for a large gold, 85 for gold, 80 for vermeil, etc. They gave out all the AAPE awards available to regional shows.

There was a feedback session scheduled for Sunday morning. I began the session as an AAPE open forum and explained the benefits of our organization. Nine people showed up, three of them AAPE members. I am happy to say we picked up another



The author is shown here visiting with one of the exhibitors at her frames at the Caltapex show in Calgary last fall.



member. I then talked about title and synopsis pages. Plenty of good questions were asked and much discussion ensued. When it was time for individual exhibit feedback, the group asked if we could walk around the frames together. They wanted to begin with the five frames I brought and then go to theirs. They asked many good questions about all the exhibits and seemed to appreciate the comments they were receiving. That afternoon the exhibitors who had not been at the session arrived and I was able to talk to them at the frames.

Calgary has a group of enthusiastic exhibitors who belong to CAPE, the Calgary Association of Philatelic Exhibitors. CAPE is a committee of the Calgary Philatelic Society and has their own section on the CPS website. The group meets monthly in a meeting room above a stamp shop where they share news, show off acquisitions, and ask for help/suggestions on one another's exhibits.

Jim Taylor, an international judge, chairs the meetings and sometimes they have power point presentations. They use a big table to set out exhibit pages and do have a frame available. The group started in 2003. Donna Trathen and Janice Brookes went to Summer School at APS and Mary-Ann Owens was their instructor. Janice asked her to come to Calgary to judge. She did and suggested the start of the group, and it has flourished.

I have long been aware of the St. Louis Bears which for years met monthly at the home of Betty Nettles to discuss exhibiting and help each other out. It was an active group whose members achieved quite a bit of success. They usually had about eight people in attendance. They had no frames, but Betty's dining room table had room for sixteen pages. The group is still going and now meets at the home of Marcus Meyerotto in St Charles. They meet monthly and Marcus sends out a reminder to twenty people. A

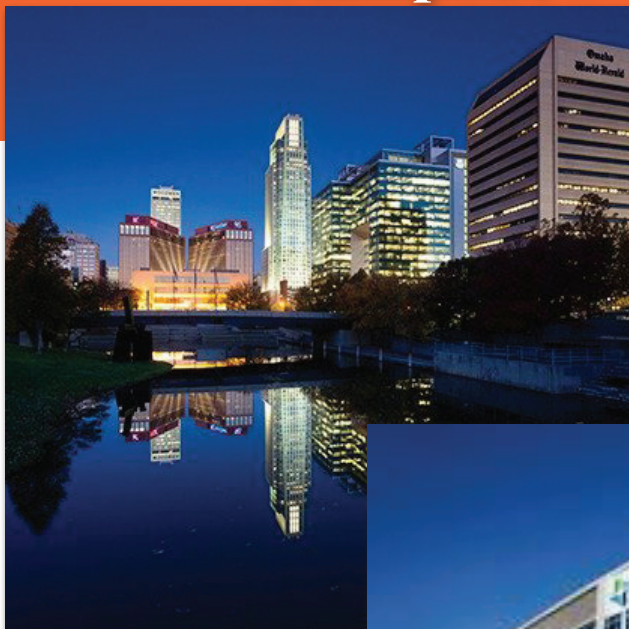


typical meeting might have eight people. At times APS judge Mike Peter is one of them. Marcus's dining room table has room for 32 pages if he puts the leaves in.

If there are other organized exhibiting groups like these, I would like to hear about them, even though I will be jealous. I need to drive 100 miles just to find another exhibitor. The best I can do is trade exhibit pages by email with couple of close exhibiting friends and ask for input. I do, however, find even that very enjoyable and beneficial. I hope they do as well.

StampShow Comes to Omaha

By Mike Ley



“APS last came to Omaha in 1936 when they celebrated their golden jubilee and held their annual convention at the Fontenelle Hotel.”

Figure 1.



The American Philatelic Society is bringing StampShow to Omaha this year August 1 thru August 4. Like last year at Columbus, this will be a joint effort with the American Topical Association. The show will be at the CHI Health Center, which is not a hospital but instead a superb giant convention center pictured in Figure 1. The Hilton Hotel across the street is the show hotel and is connected to the venue by a skywalk. Many other hotels in various price ranges are within walking distance.

APS last came to Omaha in 1936 when they celebrated their golden jubilee and held their annual convention at the Fontenelle Hotel, which is no longer standing. The stamp exposition was held at the Joslyn Art Gallery, which is still a major attraction



in downtown Omaha. The most prominent exhibit shown was the Max Johl collection of Pony Express covers. Dexter Buell, a Union Pacific Railroad vice president, was the show chairman and the convention headquarters was at the Union Pacific Building.

The theme for StampShow is the 150th anniversary of the Golden Spike which was used to join the rails of the First Transcontinental Railroad across the United States connecting the Central Pacific and Union Pacific railroads. Headquarters of the Union Pacific was and still is in Omaha, and the UPRR is a major sponsor of the show.

Figure 2 at left shows a Brass Lantern provided by the railroad which will be awarded to the best rail related exhibit. Jim Milgram has told me he is entering a single frame exhibit that includes both the earliest known eastbound and westbound covers carried on the transcontinental railroad. I look forward to seeing this and many other fine train related exhibits including thematic and display.

StampShow will showcase many wonderful



exhibits including those in the annual Champion of Champions competition. One of the important events of Omaha philatelic history was the release of the 1898 Trans-Mississippi stamps or “Omaha” issue in conjunction with the Trans-Mississippi Exposition held in the city that year. It is quite fitting that one of the exhibits in competition for the Champion of Champions this year is Bill Dugan’s “The Essays and Proofs of the 1898 Trans-Mississippi Issue” which qualified by winning the Grand Award at the 2018 Omaha Stamp Show. Figure 3 shows Bill accepting his grand award from Kerry Hefner at the award breakfast.

AAPE will be active at the show as it is we who



Figure 3.

puts on the Youth Champion of Champions. We will have a table at the show and hope many stop by. At our open forum I expect we will have at least two Sapphire Awards to present. We plan on giving one or more

exhibiting seminars and CANEJ and ATA will also give presentations that should be of great interest.

Many Omaha attractions are within walking distance of the show. The Old Market area, full of shops and restaurants, should not be missed. Close by the Durham Museum makes its home in the National Historic Landmark of Omaha’s beautiful art deco Union Station. For more on Omaha attractions go to www.visitomaha.com.

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Some Thoughts on Sarasota's New "Articles Only" Literature Competition

By Bill DiPaolo



As one can clearly see, it's quite easy (and attractive, too!) to display the entries and awards for an "all articles" philatelic literature exhibition.

After a successful inaugural event in Sarasota last February, more innovation is planned for the "Articles Only" Literature Exhibition for 2020. Based on the premise that, like one-frame among multi-frame philatelic exhibits, short articles have a difficult time among books and yearly runs of journals, this year's event saw entries from varied sources. Articles were submitted from both large and small journals, philatelic and non-philatelic publications, and philatelic newsletters. The subject matter of these articles demonstrated the same diversity.

As this was a first-time event, provisional approval was given by CANEJ that it be part of a World Series show and latitude granted allowing the jury to depart from some established judging procedures. The result was three significant changes from conventional literature exhibits.

First, rather than a separate literature area, literature entries were displayed in frames and were included with the philatelic exhibits, occupying the first two frames. The front page of each article was

copied and placed in the frame along with information about the publication and the author. Full copies of the articles were available in another location. This created greater awareness of this aspect of the show and generated more interest.

Second, all judging was completed in advance of the show, including special awards. Since judging results were available, all ribbons were hung before the show opening. Grand and special awards were announced at the show banquet. The early posting of medal awards generated even more interest among collectors viewing the exhibits.

Third, a new literature exhibit evaluation form (LEEF) was developed specifically for articles. Its intent was to reduce the burden for judges and improve the quality of the feedback to the exhibitor. The new form allows for quick acknowledgement of the strengths of the submission, giving more time for constructive suggestions. The initial jury found this to be the case.

In February 2020, the Sarasota Stamp Expo and Writers Unit 30 will sponsor the second annual

Literature Evaluation Form for Articles

SARASOTA NATIONAL STAMP EXPO
February 7-9, 2020

ENTRY: _____ ENTRY # _____

AWARD: _____ POINTS: _____

FOR THE JURY: _____

EMAIL: _____

CHIEF JUDGE: _____

TO THE EXHIBITOR: *Should any aspect of this form be unclear, or should you like more detailed comments from your jury representative, please contact that individual using the listed email address.*

TREATMENT	30 points				
Beginning, middle, end		A	B	C	NA
Objective/purpose established		A	B	C	NA
Organization		A	B	C	NA
Clarity/Logical progression		A	B	C	NA
Stays on point		A	B	C	NA
Thoroughness		A	B	C	NA
Use of illustrations		A	B	C	NA

SIGNIFICANCE	20 points				
Appeals to audience		A	B	C	NA
Importance to hobby		A	B	C	NA
Lasting value to audience		A	B	C	NA
Challenge		A	B	C	NA

ORIGINALITY	5 points				
Unusual Subject Matter		A	B	C	NA
Creativity of presentation		A	B	C	NA
Provides different perspective		A	B	C	NA

RESEARCH/KNOWLEDGE	30 points				
Accurate		A	B	C	NA
Contains new information		A	B	C	NA
Extensive study		A	B	C	NA
Difficulty		A	B	C	NA
Well justified conclusions		A	B	C	NA

TECHNICAL	15 points				
Documentation		A	B	C	NA
Bibliography		A	B	C	NA
Headers/footers		A	B	C	NA
Layout		A	B	C	NA
Editing		A	B	C	NA
Credits		A	B	C	NA

A = Excellent/Very Good
B = Good
C = Possible Improvement
NA = Not Applicable

ADDITIONAL COMMENTS:

“Articles Only” exhibit. As the event was over-subscribed last year, space has been committed to allow a 30% increase in entries. Once again, judging will be done in advance of the show with some additional changes. All entries will be electronic and posted on the show web site along with the article’s synopsis. This provides easy access to the articles by anyone, and judges will be able to begin deliberations as soon as the article is posted. With literature feedback sessions notoriously under-attended, the meeting will be eliminated for this show. Once published there is little that can be done to improve the article or book for the next show. First responders will still be assigned, and authors encouraged to contact them for more detailed feedback should the LEEF not be clear. With

results decided before the show and no feedback session, there is no need that the jury be required to attend, significantly reducing judges’ expense as well as the show’s.

Our hobby may well have more philatelic authors than philatelic exhibitors, yet circumstances of cost and space have caused a sharp fall-off in the number of literature exhibits. With the decline of literature exhibits, there have been only two new literature judges accredited in the past twenty years. While the addition of a third national literature event in Sarasota is a positive step, there is plenty of opportunity to move further forward. The affordability of this type of specialized exhibit will, hopefully, nudge other national and regional shows to give it a try.

Here’s a very nice opportunity for you...

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

VOLUNTEERS:

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

February 2019
Scenes from
**The
Sarasota
National
Stamp
Exhibition**



Photos Courtesy of Pat Walker



Jury chairman Dan Walker (left) at the frames with exhibitors and fellow judge Jay Stotts (third from left).



The
American
Association of
Philatelic Exhibitors



Quarterly Membership Report
Ken Nilsestuen, Secretary

Membership Status as of March 25, 2019

U.S. MEMBERSHIP	
REGULAR MEMBERS	501
LIFE MEMBERS	140
FOREIGN REGULAR MEMBERS	94
Life Members	14
TOTAL MEMBERSHIP:	749

Welcome to New Members: January 21, 2019 to March 25, 2019

Clemens Albert, Clemens, Alberta
Jeffrey R Erichson, Frisco, TX
John Hornbeck (Life), Washington, DC
Brajesh Verma, Dubai, UAE
Libby Wagner-Smith (Youth), Chevy Chase, MD

Congratulations to our Novice Winners and other novice new mem-

Jim Kotas, Daytona Beach, FL

Welcome back to rejoining members

Martha E. Davis
Patricia Tucker

Deceased:

Paul Fletcher
Dr. William Latzko
Michael Rhodes

Mr. Tony Dewey resigned as a director on March 1, 2019. In line with past practice, President Ley proposed Mr. Rick Gibson to fill the vacancy. The board voted unanimously to replace Mr. Dewey with Mr. Gibson, who became a director on March 4, 2019.

As always, please advise immediately of any address change. It's the only way to ensure uninterrupted receipt of The Philatelic Exhibitor. Your magazine will not be forwarded by the post office because of our bulk mailing permit. Just send me an email and we will keep you current.

Respectfully submitted
Kenneth R. Nilsestuen
AAPE Secretary
nilsestuen@sbcglobal.net

ROPEX 2019

150th & 50th Anniversaries:
Transcontinental Railroad
and
Man on the Moon

A 2-Day WSP Event
Friday and Saturday
May 17-18



Civic Center, Canandaigua, NY
Exhibitors and Dealers Welcome! Enter Now!



Single Frames: \$25
7-10 Frames: \$100 flat fee

2-6 Frames: \$15 per Frame
Dealer Tables Start at \$225

Entry Forms and Information at www.rpastamps.org/ropex.html

Writing for us is like falling off a log! (Easy.)
Why not contribute to your journal?

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: March 1, 2019!

The Philatelic EXHIBITOR



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

— Advertising Rates —

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

- **FULL PAGE SPECIAL POSITIONS:** Inside Front Cover Per insertion: \$450. Contract Rate: \$400, Inside Back Cover: \$425/\$390, Outside Back Cover: \$425/\$390.
- **FULL PAGE AD:** \$310. Contract Rate: \$275. Size: 5 1/2" Wide x 8 1/2" High.
- **CENTERSPREAD FULL PAGES** (across the center two pages): \$600—available only with a one-year contract. Size: 12 1/2" Wide x 8 1/2" High
- **HALF PAGE AD:** \$165 Contract Rate: \$150 Size: 5 1/2" Wide x 4 1/8" High
- **ONE THIRD PAGE AD:** \$90. Contract Rate: \$75. Size: 5 1/2" High x 2 5/8" High

MARKETPLACE ADS:

Marketplace is a special section in *The Philatelic Exhibitor* where both collector members and dealers may purchase smaller size ads that are approximately one eighth of a page in size. (2 3/4" Wide x 2" High.) Per insertion: \$60. Contract Rate: \$50.

AD SPECIFICATIONS: All ads should be submitted as PDF files or as image files in the jpg format at a minimum of 300 dpi resolution. For more information Bill DiPaolo at billdip1@gmail.com.

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

• Working For You •

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

Director of Exhibitors Critique Service

Jay Stotts • stopttsjd@swbell.net
PO Box 690042
Houston, TX 77269-0042

Show Program Advertising

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

AAPE Youth Championship Director

Vesma Grinfelds
3800 21st St.
San Francisco, CA 94114
vesmag@gmail.com

One Frame Team Competition

Chairman
Sandeep Jaswal
Email: sj722@aol.com

Critique Service For Title And Synopsis Pages

Jim Hering • rosehering@roadrunner.com

Director of AAPE Open Forum Meetings

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Mentor Center Manager

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Diamond and Ruby Awards

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Join Us!

The American Association of Philatelic Exhibitors

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

Joining Is Easy!

Simply fill out, then tear out or photocopy, the application at right and send it today with your check to **Ken Nilsestuen**
100 Kingswood Drive
Akron, OH 44313-5921

Need More Information?

Visit our website at:
www.aaape.org

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

Meet Fellow Members

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



Mail AAPE MEMBERSHIP APPLICATION TO:

Ken Nilsestuen, Secretary
100 Kingswood Drive
Akron, OH 44313-5921

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

NAME: _____
ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

COUNTRY: _____

eMAIL: _____

PHONE: _____

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

OTHER: _____

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

SIGNATURE: _____ DATE: _____

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

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

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

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

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

US Issue Collectors and Topical Collectors!

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

Cachet Artwork

Artmaster Archives

This amazing stock from 1948-2001 has both the original Artwork used for the cachets and the metal plates from which they came. Also included are many House of Farnam Artwork. The early Artmaster covers were single color engravings and then starting with the Christmas issues of the 1960's, they began experimenting with multicolor printing. These unique plates and artwork are sure to pique the interest of both Issue and Topical collectors! The artwork typically measures 15" high by 13" wide. Engraving plates measure approximately 3" x 4 1/4"

Artcraft Archives

In 2007, Washington Press selected Henry Gitner Philatelists as the exclusive sellers of the ArtCraft original production artwork and engraving plates from the Washington Press archives. The artwork and plates being sold are from the period between 1939 and 2002. Using a combination of photography, airbrushing, free-hand touchup and old-fashioned cut and paste, designs were created on arboards. With the development of sophisticated graphics programs, cachets are now designed on computers, so arboards don't exist for the more recent cachets. Although arboards 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.

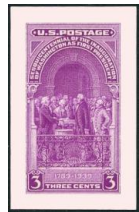
Autographed FDC's & Covers

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

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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