

#94w
v.24#2

Spring 2010



The Philatelic EXHIBITOR



American Philatelic Research Library
100 Match Factory Place
Bellefonte PA 16823

**A Whole NEW LOOK
for the AAPE's
Quarterly Journal...**

**INSIDE:
Bob Odenweller talks
about an exhibit that
bowed him over back
in 1974. See page 20**



Journal of the American Association
of Philatelic Exhibitors
Volume 24 • No. 2 • Whole No. 94

HERITAGE

RARE STAMP AUCTION

JUNE 2010 | NEW YORK CITY

Postal Card Errors, Essays and Specimens



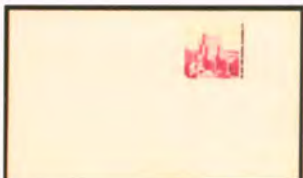
1



6



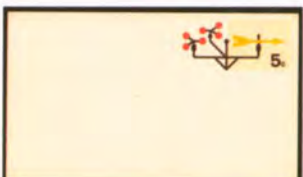
2



7



3



8



4



9



5



10

BID LIVE & ONLINE!

- 1875, Unfinished Design in Black (UX4-E)
HA.com/1112-17060
- 1c Black on Buff (UX4)
Scott \$4,000
HA.com/1112-17001
- 1c Black on Buff (UX17P)
HA.com/1112-17045
- 1c Green on Gray (UX27C)
Scott \$4,000
HA.com/1112-17002
- 1c Additional Paid on 2c, Carmine on Buff, 1c Type 2 Surcharge (UPSS S64-2)
HA.com/1112-17004
- 4c Dull Blue & Red, Dull Blue Omitted (UX51b)
Scott \$650
HA.com/1112-17016
- 6c Blue & Multicolored, Blue & Yellow Omitted (UX60a)
Scott \$1,000
HA.com/1112-17015
- 5c Blue, Yellow, Red, & Black, Blue Omitted (UX 57b)
Scott \$1,000
HA.com/1112-17014
- 13c Multicolor, Yellow & Red Omitted (UX100a)
Scott \$5,500
HA.com/1112-17012
- 10c Multicolored, Black & Yellow on Back (UX84a)
Scott \$4,000
HA.com/1112-17020

Receive a free copy of this catalog, or one from another Heritage category. Register online at HA.com/PHIL18706 or call 866-835-3243 and mention reference #PHIL18706.

Annual Sales Exceed \$600 Million • 500,000+ Registered Online Bidder-Members

World Headquarters • 3500 Maple Avenue • Dallas, Texas 75219 • 800-872-6467

DALLAS | BEVERLY HILLS | NEW YORK | PARIS | GENEVA

HERITAGE HA.com

Auction Galleries

The World's Largest Collectibles Auctioneer

NYC Auctioneer licenses: Samuel Foose 0952360; Robert Korver 1096338; Leo Frese 1094963; Michael J. Sadler 1304630; Scott Peterson 1306933; Andrea Voss 1320558; Nicholas Dawes 1304724; Ed Beardsley 115454. This auction is subject to a 15% buyer's premium.



Sell your Stamps on Internet!

8,500,000+
Stamps & Covers

160,000+
International Buyers

No listing fee!

You can get paid by

PayPal™ (○○○○○)



You can buy on Delcampe...

- Registration is free of charge
- Buyers pay no fees at all
- Use the "I am looking for" part
- Use the email alerts
- 10,000+ International Sellers



<http://www.delcampe.net/>

When You Need to Know



Genuine Coil?



Cancel Removed?



Grade 95?

The Philatelic Foundation Provides the Answers

These stamps were submitted to The Philatelic Foundation to answer these important questions. After carefully examining these stamps, the Foundation advised the submitters that the Scott No. 322 coil was genuine, the Scott No. 1 had a cancellation removed and the Scott No. C2 used did grade 95. We helped these people, and we can help you answer these and other questions as well.

Time and again the knowledge and experience of our experts, backed by the best reference collection in the industry, has combined to add great value to stamps submitted for opinions. We not only provide the most accurate opinions available, but the most informative ones as well.

Submit Your Stamps and Covers Today for a PF Certificate

Call 1-212-221-6555 or visit www.PhilatelicFoundation.org today to download a submission form. Fill out the one-page form and send it to us with your stamp or cover. Request Priority or Express Service and your stamp or cover will be returned in 20 business days or less. **Philatelic Foundation Certificates have been the "gold standard" of philatelic certificates for 65 years.**



The Philatelic Foundation

70 West 40th Street, 15th Floor
New York, NY 10018
(212) 221-6555
www.PhilatelicFoundation.org

Unsurpassed Quality.

Let us build your
great exhibition collection.



C20P2 – Variety

Blue small die proof pulled on yellowish wove paper.
PF certificate reads: “it is genuine but thinned”.

Probably unique!
\$2,250.00



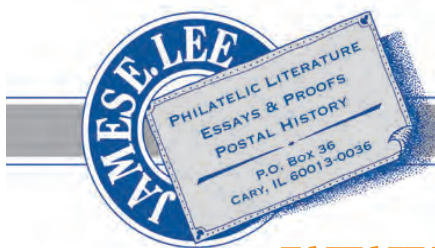
C20-C22P2

Complete set of small die proofs pulled on wove paper and in superb condition.

This set last appeared in public auction at lot no. 537 in the 1978 (almost 32 years ago) Sotheby, Parke, Bernet Stamp Auction Co., Inc (Sale No. S-27), which included United States essays, proofs and specimens. The lot hammered for \$8,500.00. We know of one other small die proof of C20.

However, as a set it is thought to be unique.

\$10,000.00



Toll Free: (877) 696-8403 • Email: jim@jameslee.com

www.JamesLee.com



David Feldman

PHILATELISTS ♦ AUCTIONEERS

Your reliable partner over 40 years

We are constantly
BUYING
on behalf of our Private Treaty clients



- Over 3'000'000 Euros (\$4,500,000) in private transactions over the last two years.
- All types of philatelic material constantly needed, from single items to entire estates, for rapid sale via Private Treaty.
- Our world-leading market position and proven “world record” results lead to a fair and knowledgeable offer, friendly and flexible terms & service, and the best possible results for you.
- It's your choice: sell quickly through Private Treaty or take advantage of the competition provided by our semi-annual Public Auctions. In either case, our 40 years of experience and competitive commissions mean more for you, now or later.
- Your first step? CONTACT US via phone, fax or e-mail and let us discuss your options with you. Why sell to a middle-man when you can sell through us to a motivated buyer? No obligation for preliminary evaluations and advice.

David Feldman SA, 175 route de Chancy, P.O. Box 81, CH-1213 Onex, Geneva, Switzerland

Tel: +41 22 727 07 77, Fax: +41 22 727 07 78, E-mail: admin@davidfeldman.com, Web site: www.davidfeldman.com

Representation in 25 cities on all 5 continents





The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

Spring 2010 • Volume 24, No. 2 • Whole Number 94

• Table of Contents •

One Exhibitor's Quest For a C of C	
Gregg Hopkins, Sr.....	13
Mounting & Dismounting Tips	
Ted Bahry.....	16
A Memorable Exhibit	
Robert P. Odenweller.....	20
What Are Revenues?	
Ron Leshar.....	23
Getting It Straight	
Anthony Dewey.....	26
How Does Your Exhibit End?	
Mike Ley.....	28
AAPE Riverside Board of Directors Meeting	
Liz Hisey, Secretary.....	34

• Departments •

Forward Motion.....	4	Preparing Exhibits	
Viewpoint		Steve Zwilling.....	10
Randy L. Neil.....	5	The Non-Competitive Arena	
From Your President		Arthur H. Groten.....	17
Tim Bartshe.....	6	The Shows.....	19
Your 2¢ Worth.....	7	The Fly.....	31
Ask Odenweller		Secretary's Report	
Robert Odenweller.....	9	Liz Hisey.....	33

Randy L. Neil

Editor & Designer

P.O. Box 8512 • Shawnee Mission, KS 66208
neilmedia77@gmail.com

Don David Price

Advertising Manager

Rua Freitas Reis 17 • 2570-357 Cascais, Portugal
ddprice98@hotmail.com

The Philatelic Exhibitor (ISSN: 0892-032X) is published quarterly in the months of February, May, August and November for \$15 per year (AAPE dues of \$21.00 per year include \$15.00 for subscription) by the American Association of Philatelic Exhibitors.

Postmaster: Send address changes to: The Philatelic Exhibitor, 7227 Sparta Road, Sebring, FL 33872.

Editorial and Advertising Deadlines: December 1 for January, March 1 for April, June 1 for July, and September 1 for October.

Send Change of Address to: Elizabeth Hisey, 7227 Sparta Road, Sebring, FL 33872, or via email to: lizhisey@comcast.net

The American Association of Philatelic Exhibitors Founded 1986

President

Tim Bartshe
13955 W. 30th Avenue
Golden, CO 80401
Timbartshe@aol.com

Vice President

John Hotchner
PO Box 1125
Falls Church, VA 22041-0125
jmhstamp@ix.netcom.com

Secretary

Elizabeth Hisey
7227 Sparta Road
Sebring, FL 33872
lizhisey@comcast.net

Treasurer

Patricia Walker
PO Box 99
Lisbon, MD 21765
psw123@comcast.net

Immediate Past President

Dr. Paul E. Tyler
1023 Rocky Point Court NE
Albuquerque, NM 87123-1944
ptyler100@comcast.net

Directors

Guy Dillaway (to 2010)
David Herendeen (to 2010)
Mark Banchik (to 2012)
Ronald Leshar (to 2012)

Society Attorney

Earl H. Galitz
1103 Biscayne
Building 19
10 West Flagler Street
Miami, FL 33130

Committee of Past Presidents

Randy Neil, Steve Schumann,
Peter McCann, Charles Verge,
Paul Tyler



AAPEs usually (always?) in the forefront. *TPE* Editor John Hotchner with AAPE past president Peter McCann as the first batch of APS Judge lapel pins were about to be handed out during a ceremony at NAPEX 2009.

Innovation Redux

When new things happen in the exhibiting world, AAPEs are generally nearby

Under the guiding hand of CANEJ Chairman Steve Reinhard and his committee, a new form of recognition for American Philatelic Society accredited judges was developed in 2009. It's received scant publicity so far, but it deserves much more...especially as we do our best to encourage more experienced exhibitors to enter the accreditation program and join the judging ranks.

The result is a colorful lapel pin bearing the APS logo and the word, "JUDGE," on a gold background. Judges are urged to wear them anytime they are at a stamp show, even when not on the show's jury.



"The pin will attract some positive attention to the judging ranks whenever these pins are worn while, at the same time, they will give exhibitors one more good reason for becoming a judge," explained Reinhard. "They have met with a very positive reaction around the country."

Reinhard recruited some American Philatelic Society past presidents, as well as members of his APS Committee for the Accreditation of National Exhibitions and Judges, to distribute the pins personally at various shows. Judges can only receive them in this personal manner; they won't be sent out in the mail.

Bigtime AAPE Helpmate

Longtime exhibitor Steven Rod is always urging everyone he sees to go to the National Postal Museum—and its amazing website where one can see the big support this great Smithsonian division is giving to stamp collecting. It doesn't stop there; the NPM has a special section on its site called "Learn About Stamps" and there you will see a handful of links to major philatelic organizations. We're one of them! Check it out at: www.learnabout-stamps.org/chapterseven.html

Full Up Soooo Soon?!

Did any of you go to the Rocky Mountain Stamp Show's website (www.rockymountainstampshow.com) back in February (or earlier) to download an exhibitor entry form? If so, what a surprise! The frames were already sold out. No surprise there. The Women Exhibitors (WEs) are having their Festival for Philatelic Women at the RMSS—and wow, do these folks fill frames—*FAST!* By the way, the RMSS has now become just as powerfully active as they were years ago. A show not to miss!

St. Louis Packs Its Aisles With...

KIDS, of course! Kids, Kids and more Kids—not to mention crowds of Boy Scouts seeking that merit badge. There were times at St. Louis Stamp Expo this past February when, quite literally, one couldn't navigate the exhibit aisles because so many youngster were being given guided tours by show personnel. And then, to back up the action, the show maintained a large youth activities room adjacent to the main hall. Constantly busy. NAPEX does pretty much the same thing. Will your show be next?

This magazine was born in Topeka, Kansas, in the fall of 1986—where, working with the designers at a Hallmark Cards subcontractor/printer, we pieced together the inaugural issue of *The Philatelic Exhibitor*. John Hotchner, our editor, as astute then as he is now, was to make it a powerful publication, as influential as any in our hobby's history. His work and the pages of this magazine joined with the officers and members of the AAPE to change, in a positive way, the face of philatelic exhibiting. It is my privilege to return to the fold as your new editor. I was once your president; now John's decided it's my turn to fill his shoes. That's pretty daunting! (Scary, actually.)

As you can see, *TPE* has a fresh, colorful new look—taking full advantage of the technology and elements that comprise a magazine in today's publishing world. But it will be merely a shell without your valuable input. Write for us. Write letters to us. Send photos in—exhibits, people, events, even awards dinners. Keep *TPE* not only your magazine, but YOUR active forum.

What Lies Ahead

As you can see, we have a brand new design and format for *The Philatelic Exhibitor*. Every square inch of it is created with page layout, image manipulation, and graphic design software. Whereas throughout our past history we were able to accept articles, photos and other kinds of content in the time-honored forms (typewritten text, etc.), we are now very close to actually stipulating that all content coming to us must be in electronic files.

There are good reasons for this—speed and cost being chief among them. An article received here in a Microsoft Word file can be set in type on an actual magazine page in a matter of minutes. The savings in cost with this kind of expediency are obvious.

Again, your contributions to *TPE* are your magazine's lifeblood. It will help a great deal if you send me your articles, letters, and photos in one of two ways: via email with your text and images as attachments, or by placing your files on a CD and send it to me in the mail. You'll probably have some questions and, if so, send me an email at neilmedia77@gmail.com.

Since its inception, one of the essential ingredients of *TPE* has been the controversies that have been aired in these pages. I remember, for instance, the early days of one-frame exhibiting and the very first one-frame national exhibition staged by the MIDAPHIL committee in Kansas City. The Collectors Club of Kansas City named that first show AmeriStamp Expo—a title that was later handed over to



ViewPoint 

Randy L. Neil

neilmedia77@gmail.com

the APS. From the outset, there was a controversy over the newly-formed rules for one-frame exhibits—rules that had not yet been overseen and approved by the APS and its then-named Judges Accreditation Committee. Many people thought the rules were way too stringent, the standards much too high for a class of exhibits that was originally thought to be a great level at which to encourage beginners.

The opinions and thoughtful articles published in these pages helped moved this important class of exhibiting into its rightful place in philately.

Again and again over the years, *The Philatelic Exhibitor's* pages contained the influences that moved exhibiting forward, at least in the United States.

As your editor, I have a job that has myriad responsibilities—first and foremost, of course, to act as a cheerleader of sorts to encourage the exhibiting community to vigorously use these pages to air your thoughts and opinions—to urge you to teach others what you've learned, and to have you report on your various activities.

But in addition to the above, I will be undertaking another responsibility—that of trying, at times, to get the hair on the back of your neck to stand up. *TPE* is a fine forum for “thinking out loud”—a place where ideas can be floated, and dusty old time-honored balloons can sometimes be popped. Do we, for instance, *always have to do things* the way we always have?

Watch this space in future issues. I'll float an opinion or two out there—and wait to see what you do with it...shoot it down, climb on board, or offer another opinion. The exhibiting world is a lively place. We'll try to keep it that way! ☺



From Your President

Tim Bartshe

As I mentioned in my last message, the scanning from John Walsh was completed for all the prior *Philatelic Exhibitor* issues. Little did we realize at the time that this would lead to our decision to make the new Best of *TPE* no 2 a CD instead of the printed copy as we did in *BOTPE* 1. The articles selected from 1996 through 2009 have been put to disc and we are awaiting Don David Price's initiative to find persons interested in advertising on the slip case for the new CD. Expect it to be included most likely in your October issue of *TPE* this year. As before, all members present and new in the future will receive a copy.

As we are nearly out of *BO1*, as time allows Bob Hisey has volunteered to scan and OCR the original and make it available for a small fee to those new members who will not receive a copy hence forth. I want to again thank Bob Hisey, John Walsh and Don David Price for getting this project off the ground and to John Hotchner and Nancy Clark for their selection work to make *BOT2* happen.

Ameristamp Expo 2010 is now history and with it another successful Team Competition was completed thanks to the work of Tony Dewey who once again made this a fun event. With 5 teams and new rules due to the introduction of the UEEF and no points, it went smoothly and we look forward to next year's events which Tony will discuss elsewhere in this issue.

Speaking of team competitions, here is an idea for those shows out there that may not have a national

society as host to help fill their exhibit frames. Every 10 years, the Rocky Mountain Stamp Show faces the gorilla of the FIP London show which invariably takes place within a week of the WSP event. This year, with the help of the WE Festival II event taking place, a simultaneous "slap down" was promoted in forming teams to compete over and above the normal medals and awards.

This style of competition was originally started by Tony Dewey quite a few years ago between the Bittersweet Exhibitors of Hartford and the Midnight Mavericks of Houston. The competition was a grand success bringing over 100 frames to *INDYPEX*. A second competition between the erstwhile Hartford group and the St Louis Bears occurred in Minneapolis Stamp Exhibition.

This year, the above three teams along with another team from WE will compete at *RMSS*. The four teams themselves will bring some 200 frames to our show (WE Festival II alone brought in over 120 frames). Now if you are looking for ideas to fill frames try this one on for size. The frame allocation for our show was filled four months in advance and that is 324 frames worth.

Last year's writing awards were announced at Riverside. The Neil Award for best article went to Pat Walker for "How Juding Has Evolved" from the July 2009 issue. The Jennings Award will go to Gay Steele for "An Exhibit Chairman's Comments" from the same issue. The Jennings Award is for the best article by a first time writer to *TPE*. I am sure that new editor Randy Neil looks forward to receiving many similar quality pieces from any of our members, both seasoned and new contributors.

Final reminders: Nominations for elected officers which are President, Vice-President, Secretary, Treasurer and 2 slots for Director at Large are still open. To date we have the following nominations in hand: John Hotchner, Pat Walker, Liz Hisey, David McNamee, Don David Price and Tony Dewey, respectively. If you are interested in being seriously involved, please contact me. Also, circle your calendar for the *BIG 25th Celebration of AAPE at CHICAGOPEX* November 16-20, 2011. ☰

Wanted!

We've talked to enough exhibitors and judges over the years to know that every one of you has a viewpoint of some kind that, from time to time, needs to be aired.

Now's your chance! It's great fun to write for *The Philatelic Exhibitor*. Of course, you get your name out there, but best (and most) of all, you get to help, encourage and teach other exhibitors (new and old)—and you're making a contribution to your hobby.

Want to write? Send an article or just a question or two to your editor: neilmedia77@gmail.com. Do it today!

Your 2¢ Worth



Kudos To The Editor Emeritus

Dear Mr. Hotchner.

First, I would like you to know you will be missed as editor! I still remember the year you came to our show (199?). Of all the business and trade publications I read, *TPE* is the one I look forward to relaxing with (thanks to you). As an APS show chairman, I can actually feel the impediment in obtaining exhibits for our exhibition by having the dubious distinction of being the only APS show chairman who has not exhibited. I know, because our judges often remind me of this at the judges critique that I always attend. After 20 years of serious accumulation, I am sure I have the material for 10 frame exhibits in about all my areas of interest. However, "Acquisition" seems so much easier, and requires less organization time, than "Assembly."

Edgar Hicks
Omaha, Nebraska

On Rocking the Boat

Tim Bartshe with his mention about Seminars to be held about the Universal Exhibit Evaluation Forms (President's Message in the January 2010 *TPE*), made me think about Judging and scoring.

Jim Kotanchik has drawn attention to judging anomalies that may explain why there has not yet been a 20th Century exhibitor that has been awarded the Champion of Champions in the USA (*TPE* October, 2009). Anecdotally, in speaking to a number of judges around the world one gets the impression that for some (and I stress for some) classical material is rarer and more important than modern material. Further, Jim Graue, in Responses to the Oct. Article by Jim Kotanchik in the recent January 2010 *TPE*, supports Kotanchik's thesis acknowledging that there is a "classic edge."

If there are some judges whose "scoring" is discordant then there should be variance in those judges actual scores or medal allocations compared to others. However, as I understand it NO scores or even each judge's medal evaluation results are available after the show (by name or anonymously), other than possibly for Youth and Literature exhibits where the final scores are actually given to the exhibitors. The Universal Exhibit Evaluation Form, with feedback information, that is given to exhibitors does not have scores. So if analyzable

data is not available for most exhibit classes you cannot identify the degree of variance in the judging process, and if necessary make changes.

In the Olympics, the judging in a number of sports, like philatelic exhibits is very subjective. Ice skating, snow boarding, and gymnastics come to mind. There is great emphasis in the Olympics on making the judging as fair as possible with the use of cameras, throwing out high and low scores, and using many judges all with much experience, etc.

In skating they have moved from the 6.O system to the International Skating Union (ISU) system to enhance fairness. Here points are awarded for each skating element (modified by the grade of execution), and the program components score, in a complex formula that includes randomly selecting only the scores of nine of twelve judges, and then throwing out the low and high of these.

Obviously that could not be done for exhibiting, but it does emphasize the lengths that skating is willing to go to, to reduce variance and level the playing field.

So the question for Exhibiting would seem to be, is there a place to introduce a points system and then look at variance, with eventually perhaps some changes in the process and compilation of final scores, such as throwing out the highs and lows, presumably only when there are an adequate number of judges? Or maybe even some other method.

Some, I am sure, would argue what we are doing now is working well—why rock the boat? Others would say the boat needs to be rocked considering the large amounts of money in many exhibits, the importance of fairness, that we are fast losing exhibitors, and that a more level playing field might have beneficial effects. Right now, according to the Manual of Philatelic Judging, 6th Edition, (MPJ) there is no uniform way of scoring for judges - they do it in many different ways using different forms and procedures, as the MPJ says "some even conforming to FIP scoring sheets wherein points are used as the primary tool." It would seem that if there was a point system that provided data, the anomalies that Jim Kotanchik and Jim Graue are

drawing attention to, might more readily be identified and subsequently corrected.

After all, many of the over 500 exhibitors in the survey mentioned in the MPJ, asked for, "Greater consistency in judging."

The challenge is how best to achieve this. And after all, as some say "it is only a hobby!"

Robert Bell
Via Email

Another Key Resource for Exhibitors?

Can you identify a pigeon blood pink stamp? Do you know if your stamps have been faded by exposure to sunlight? Answering these questions, and many more, is the mission of an exciting new organization that was launched in December 2009. Called the Institute for Analytical Philately, Inc. (IAP), the nonprofit corporation intends to offer funding to researchers who would like to explore scientific approaches to solving open philatelic questions.

The Institute was founded by a group of dedicated philatelists who, in their "other" lives, are scientists

and researchers. More importantly, they were also senior managers responsible for getting results.

John Barwis, founder and Vice President at IAP notes "We are bringing structure to an incredibly talented group of philatelic scientists. We believe we can answer many unsolved philatelic questions through the application of modern technology."

IAP is building a team of Alliances with other major philatelic organizations. "The need to organize research activities at the many first-rate philatelic organizations under a cohesive plan has been recognized for years. IAP is going to try to help this happen. The time is now," says David Herendeen, founder and President of IAP.

You can help IAP with its mission by becoming a Patron, Sponsor, Supporting Member or Sustaining Member. For details, visit the IAP Web Site at: www.AnalyticalPhilately.org.

Those interested in proposing a research project may also visit the Web Site and fill out a request.

David Herendeen
DHerendeen@AnalyticalPhilately.org

What's On your Mind?

TPE's Letters Pages are your forum. They've always been the liveliest pages in the magazine—and we intend to keep it that way. We would prefer your messages come to us via email so that they can be set into type immediately. However, we do continue to accept written letters. See the editor's email and address information on page 3.

Caught in the Act!

Scenes and people from recent stamp shows.



Chief Judge Steve Schumann with that usual smile on his face at Garfield-Perry's 120th March Party this past March.



How's this for a novice exhibitor? Bill Sammis's reason for his ear to ear smile is his Grand Award at N-PEX '09. His winner is an amazing exhibit of *The Expresses of Maine, Private and Postal*.



Longtime St. Louis Stamp Expo Exhibits Chair Betty Nettles has much to ponder. This year, she was the latest recipient of the Elizabeth Pope Life Achievement Award.

So much space, pro and con, has been devoted to the discussion started by Jim Kotanchik, about the worthiness of any exhibit to receive the Champion of Champions, that I believed it to be unnecessary to comment anew. Unfortunately, Tony Wawrukiewicz paraphrased a statement he attributed to me in his support of Kotanchik. In his statement about my critique of his exhibit, he started with “He basically said...” and went on to say what he heard, rather than what I believe I said (basically).

My DNA simply doesn't permit me to say, as he paraphrased, “it will never receive a gold medal because of this.” The truth of the matter is that I believe that any exhibit can receive a gold medal if it is done perfectly. The material can be very common or inexpensive, but the rest has to be outstanding. Work the numbers.

Even with only 50% of the allocation for each of the criteria “importance” and “rarity,” an exhibit that gets the maximum on all other ratings will have 85%, or a gold medal. Still, that is quite a bit short of what it would take to contend for the CofC. Jim Graue and Pat Walker offered many excellent thoughts in response to Kotanchik's article and there is no sense in pursuing it further. Application of judging criteria is still an art, not a science, and the gestalt of the exhibit is what often makes the best ones stand out. The Three Period Judging System

Again, we have a plea for “leveling the playing field.” One amusing comment from an unidentified respondent to Rob Bell's email request for input said “A presentation of dandelions at a flower show can't and never will compete at the level of hybrid roses.”

I believe that commentator missed the point. The TPJS seems to request that all the dandelions be graded together, as well as all the roses in a separate category. That would be similar to having all high school athletes compete for a set of awards, and to put the Olympic competitors into their own category. The problem may be that there are not enough dandelions.

At any given national show, we often have a problem finding enough exhibits to justify awarding some of the more modern era APS Awards of Excellence. One part of the problem may be that of encouraging exhibitors to put together exhibits that have an entrance fee higher than the total value of the material in them. Somehow this doesn't seem to make sense, particularly if the new material is all the exhibitor can afford to pursue.

The few who discover the esoteric niches that lend themselves to an interesting analysis and can tell a story, such as Tony Wawrukiewicz's, seem to



Ask Odenweller

Robert P. Odenweller

be outliers, and are often alone in their category. If any exhibit is to succeed, it needs an exhibitor who believes in it and is willing to put the work into it to make it achieve a goal. The new regulations are clear in that the “story” of the exhibit, or “treatment,” needs to be developed. Old time exhibitors would find this baffling.

Ron Lesher has pointed out that the exhibits before about 1985 were almost purely based on material. Many of those would not succeed as well as they did then if they were put forward unchanged today. The answer, whatever period the exhibitor may show, is to develop an exhibit.

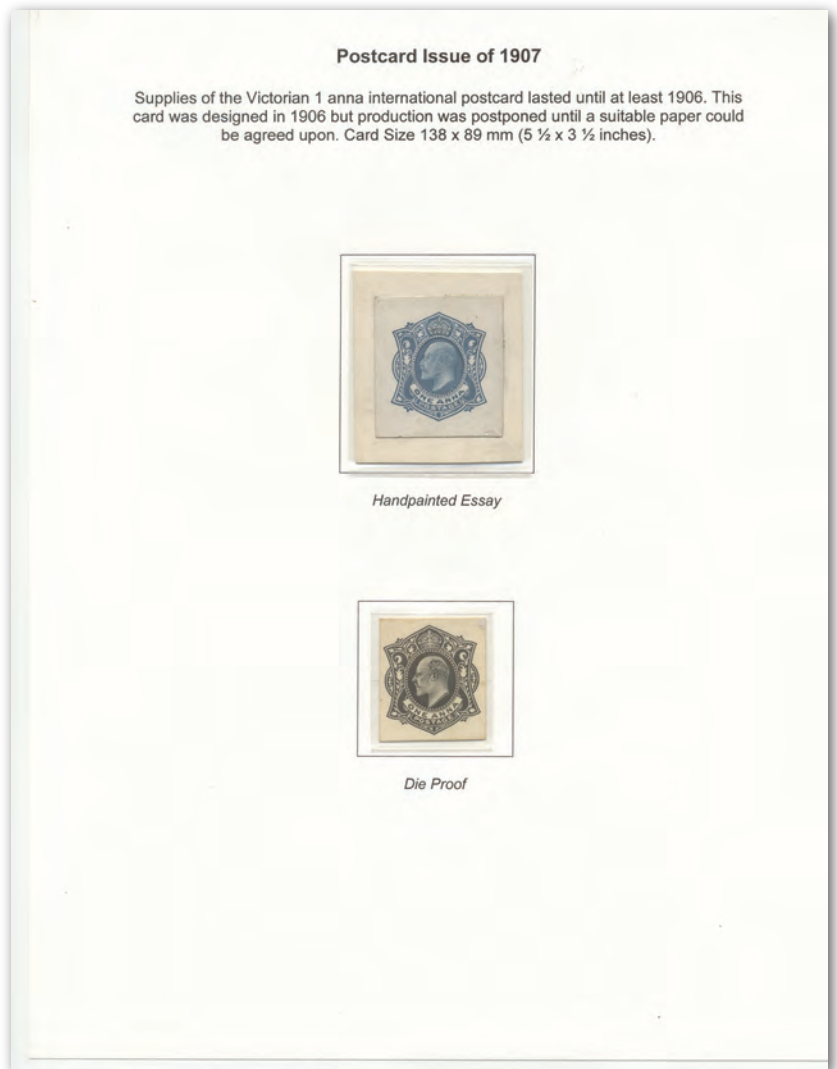
The finer aspects of what constitutes a proper exhibit are known and discussed (in these pages, among a number of other places), but almost every exhibit I have seen in recent years has more than enough material already present in it to satisfy that need. On the other hand, almost every one of them can be improved in many ways, with treatment and knowledge among the most crucial parts. Certificates at Exhibitions, Revisited

The new procedure for handling expert certificates in exhibits that I reported on in the last issue is one that can cause problems. Perhaps the procedure should be amended or changed.

I've initiated some correspondence that might clarify or make the process more sensible, if only to remove any unnecessary burdens from either the exhibitor or commissioner, as well as to make the expert team's job fulfill its mandate. Watch this space for further details. ☐

Figure 1 (right). A sparse page. Figure 2 (far right). A crowded page.

“I find the single most challenging (and the most satisfying) element of preparing a multi-frame exhibit is laying out the pages to fit the frames.”



Preparing Exhibits

A new column by
Steve Zwilling

I remember attending a One Frame Exhibit seminar given by Janet Klug and Ann Triggle. While Ann spoke Janet was folding and unfolding a piece of paper. Two folds one way and two folds the other way, and she had a planning guide for a one frame exhibit: a page with 16 boxes in which to lay out the contents of an exhibit. It is a good first step in preparing an exhibit.

I find the single most challenging (and the most satisfying) element of preparing a multi-frame exhibit is laying out the pages to fit the frames. You can approach it conceptually with a few sheets of paper folded in 16 squares. I frequently try to plan exhibits using index cards. I use half an index card to represent single pages and full cards to represent double pages to wind up with approximate arrangements of pages within frames. But this is only the beginning.

I experiment with “exhibit elements.” These are fixed ‘chunks’ of an exhibit which represent a sequence of pages that I treat as a block in laying out the exhibit. In my still developing FDC exhibit of the 1946 Texas Centennial issue, the cachets of Crosby comprise one of the layout elements. Whether I wind up arranging the exhibit by cachet designer or by printing style, Crosby’s cachets will remain together. So I have individual pages and groups of pages. Then I have to turn them into sets of sixteen.

Official Envelope One-Anna Issue of 1903

When Queen Victoria died official envelopes were altered. Mourning borders were used to commemorate her death and envelopes were altered, first by hand and then by overprinting to read "On His Majesty's Service" In 1903 the "On His..." overprint was applied to the envelopes left in stock.



or four groupings of pages that make sense to me. Usually, none of these groups have 16 pages. Some have too many and others have too few. By looking at them all together, I try to move pages from one group to the next by changing the date or denomination that I use for a break -point, or by adding (from my stock of material that is not yet an exhibit page) or by deleting pages. I move pages from one group to another until they fit into neat multiples of sixteen pages for each frame. But, truth be told, this hardly every happens. This round of arranging pages brings me closer to my goal but it is not the last step.

When moving pages doesn't allow the break between frames to come in the ideal place, or the placement of the pages I want in the first or second row doesn't work out or if I don't have the exact number of pages that I need to fill a frame, then the final steps occur. One is exploring the use of large exhibit pages (11 by 17 inches) to hold more material than two standard pages can hold. The other option is to shift material between

Sixteen pages to a frame is an artificial number of pages. While some exhibitors just lay out their pages and let them fall as they may within the frames until they reach the end of the exhibit, other exhibitors try to control the placement of the pages within the frame and the frames within the exhibit. Some exhibitors may keep key pieces out of the two bottom rows and 'force' them in the top two rows. I like beginning a new chapter of an exhibit at the top of a frame or at the beginning of the third row—a half frame. I prefer to have really good material in the second row so it can be seen clearly. I prefer that units of four or fewer related pages be on the same row instead of splitting them between rows.

Although many of us use a bed or a dining room table for arranging items within a frame, it is often the case that our first attempt at grouping pages for an exhibit does not yield exhibit sections that fall into 16 page multiples. What do I do? I clear a large space on the floor of a big room and lay out three

pages so I have more or less material on a page to 'force' pages to come out the way I want them. Figure 1 shows a sparse page with two key items on it. The page could easily have had these two items side by side with additional material on the page. But I wanted the following material on the following page. Figure 2 shows a crowded page. This page could have been broken up into at least two pages. I didn't want to use two pages; I wanted to use a single page. These page layouts helped me force the exhibit pages to come out the way I wanted.

Although there are many elements to consider in preparing good exhibit pages, making the pages into an exhibit is an additional challenge that requires balancing different design requirements to make the exhibit come out the way you want it to. After the exhibit is completed and you see it in frames for the first time you may want changes. Usually these changes won't be as difficult to make as the first version of the exhibit was to create. ☐

March-April 2010
**UNITED STATES AND CANADA
 Revenue Stamps
 PRICE LIST**

Eric Jackson
 www.ericjackson.com

1111 Hwy. 112
 Leesport PA 19533-0728
 Phone: (610) 926-6200
 Fax: (610) 926-0120

With an on-line eBay store
 Do a "seller search" for
 our experience and expertise

Revenue Philately's #1 Catalog!

Send for your free copy today of this giant bi-monthly 72-page comprehensive catalog—or better yet, download it at our website right away. There has never been a catalog in Revenue collecting that compares with this one.



Eric Jackson

P.O. Box 728 • Leesport PA 19533-0728
 (610) 926-6200 • Fax: (610) 926-0120
 eric@revenueur.com



www.ericjackson.com

CONFEDERATE STATES

Full retail stock at
csadealer.com

More than
 40 years
 experience

10194 N. Old State Road
 Lincoln DE 19960
 302-422-2656 ~ trishkauf@comcast.net
 ASDA; Life member: CSA, APS, USPCS

PATRICIA A. KAUFMANN

STAMPS • COINS • SPACE • SPORTS • HOLLYWOOD

REGENCY SUPERIOR

Saint Louis, Missouri *Beverly Hills, California*

experienced auctioneers since 1929

**2-Locations
 to Serve You!**

Your source for buying, selling
 or consigning Classic Stamps,
 Postal History & Collections

Regency-Superior
Beverly Hills Gallery
 9478 W. Olympic Blvd, Suite 200
 Beverly Hills, CA 90212
 Tel (310) 553-5475

Regency-Superior
St. Louis Gallery
 229 N. Euclid Avenue
 Saint Louis, MO 63108
 Tel (314) 361-5699

EXPERIENCED
 AUCTIONEERS
**SINCE
 1929**

Toll-Free 1.800.782.0066 • www.RegencySuperior.com

A new kind of Champion of Champions—within the reach of us all?

The author's exhibit, *Luck-of-the-Draw*, received the A.P.S. 2010 Most Popular Champions award at AmeriStamp Expo in Riverside, California. Sample pages from this meticulously laid out and well-conceived exhibit are shown on this and the following pages.

By Gregg Hopkins, Sr.



LUCK-OF-THE-DRAW

"LEGENDS OF THE WEST,
BILL PICKETT, THE ERRORS, REVISION & LOTTERY"

Tom Mueller hand painted Bill Pickett Legends of the West first day cover.
"The first day cover the USPS did not want made."

In 1993 one of the most egregious errors in the history of U.S. postage stamp design occurred. The revelation of this "mistake" led to an unprecedented series of events. The resulting unique remedy was possibly the philatelic news story of the century. "Luck-of-the-Draw" combines elements of a traditional stamp study with first day material to present a unified story of this history-making philatelic event.

Relatives of Pickett filed their grievances with the USPS when they discovered that the portrait used for the Legends of the West stamp honoring Bill was actually brother and business associate Ben Pickett.

Enraged dealers and collectors filed legal action to prevent the destruction of all of the recalled panes. Thousands of letters were mailed to try to influence the resolution of the stamp error controversy.

Compromise dictated the solution to the dilemma. A decision was reached by USPS officials after consulting with the Pickett family and also considering the "best interest" of the philatelic community.

Only 183 of the error panes were accounted for after the recall. The USPS destroyed all but 150,000 of the recalled panes. Survivors were made available (one to a person) by means of a drawing/lottery.

Lucky drawing entrants received a registered mail packet including a letter of congratulations, a direct mail catalog and the Pickett error pane encased in a special blue USPS souvenir display envelope. This mailing was delayed until well after first day ceremonies to insure no first day cancels on the error.

Legends of the West (1994-95) received the most philatelic press and was voted the most popular issue. This was partly due to the error/controversy and in part to the promotion of sales by the USPS.

One Exhibitor's Quest For a "C of C" (Any way he could get it!)

For most exhibitors, the "holy grail" is being awarded the American Philatelic Society World Series of Philately CHAMPION OF CHAMPIONS. The exhibitor who achieves this distinction will be recorded in philatelic history and receive well deserved recognition and respect from his/her peers.

The Champion of Champions may not be a realistic goal for all exhibitors. By definition, the high degree of desirability should be equal to the high degree of difficulty. In reference to the C of C, added to the difficulty factor may also be the limitation of the funds required.

As you're aware, one multi-frame C of C is crowned each year. Since about 1968, the grand award winner of each of the World Series of Philately exhibitions, of which there are approximately 30 each year, are eligible to compete at StampShow, the A.P.S. summer show, for the C of C. In 2009, there were 27 entrees, including one belonging to yours truly. Af-

ter much deliberation, the jury awarded the trophy to Ron Cipolla for his fantastic exhibit titled *How the Post Facilitated Distribution of the Printed Word 1775-1870*. This exhibit had previously received the grand at ARIPEX 2009.

(Those interested in what it takes to compete in this arena may refer to the well-researched article, *Mining the WSP Medals Database*, by Jim Kotanchik in October 2008 issue of *The Philatelic Exhibitor*. This article presents an in depth study of what type of exhibits typically received the ultimate awards.)

At the beginning of this article I told you the C of C may not be a realistic goal for all exhibitors. This is not quite true.

When we typically refer to the Champion of Champions we think of high dollar multi-frame exhibits of classic material presented as Traditional or Postal History. We should remember that there are two other A.P.S. competitions which award a C of C; the Single Frame and the Most Popular Champion

JIM BECKWORTH
(First Day)

In the late 1850's, Jim Beckworth built and operated a trading post in Colorado which grew into the present-day city of Pueblo. He died in 1866 and was laid to rest in a Crow burial ground.



(cover shown exploded)

A creative cover crafted (by an unconfirmed maker) from a color photo copy of the USPS "Legends Ride Again" pamphlet was used for this Jim Beckworth, Lawton, Oklahoma first day

NATIVE AMERICAN CULTURE

Original preliminary concept colored pencil sketch for Fleetwood Legends of the West First Day cachet and cachet proof. Both signed by artist Chris Calle.



of Champions. These two competitions are held at AmeriStamp Expo, the A.P.S. winter show.

AmeriStamp Expo 2010 in Riverside, California, included 26 exhibits competing for the Single Frame Champion of Champions. Each had received a Single Frame grand at a W.S.P. qualifying show. The show also had six entrants for the Most Popular Champion of Champions. Each of these had received the Most Popular Award (as determined by a vote of the show attendees) also at a W.S.P. qualifying exhibition. I was fortunate to also have exhibits in both these competitions.

As a serious exhibitor for over fifteen years, I have received most every award and special award available to the types of exhibits I produced. My efforts resulted in multiple grands, reserve grands, over 35 W.S.P. golds, the APS Medal for Research and all of the different A.P.S. Medals for Excellence, the Philatelic Congress of America Award, the USSS Statue of Freedom Medal, all of the AAPE awards including the Diamond Award, a total of well over

50 special awards in all. As a matter of fact, I earned the tag "Mug Hunter."

Although I was always pleased to receive those awards, I knew no matter how much effort I put into my exhibits, I would never be called up on stage to receive a multi frame Champion of Champions. The variety of awards I received told me I was very capable of telling a story with my exhibits and that I understood the fundamentals of presentation, creativity and research but my limitation was the \$\$\$ that I thought it would take to produce a successful exhibit of classic material.

This all changed for me around 2003 when the APS awarded the Most Popular Champion of Champions to Robert E. Denson for his exhibit *Covers and Patches from the National Boy Scouts Jamborees*.

I realized then that, although it may not be possible to get a jury to award one of my exhibits the C of C, it was indeed possible to get the audience to do so. I then decided I would commit to do what ever it took to make that happen.

The reason for this article is to encourage others to think about doing the same. There has been much talk about leveling the exhibiting playing field for the top awards and in my opinion, the Most Popular Champion of Champions competition is a big step in the right direction—at least it was for me.

That being said, just because a Most Popular exhibit may not require mega-bucks, the difficulty factor in producing a C of C level exhibit is extremely high. Not only is one exhibiting for the jury, the exhibit must play to the general audience. People like to vote for winners so when they are considering more than one exhibit for their vote, they may be swayed by a Gold ribbon on the frame. So, in my opinion, for the best advantage, do the work necessary to produce a high medal level exhibit. (As I said, other than exhibiting for the judges, you are exhibiting for the audience. These people are made up of all types of collectors and some that may not be collectors. Remember, each has a vote that counts the same in the ballot box.)

In my quest for a Most Popular C of C, I received seven Most Popular/People's Choice awards at various W.S.P. exhibitions for a couple of totally different exhibits. As a result of these experiences, I have put together a list of 10 considerations I believe to be important to anyone undertaking this pursuit.

ONE - A first step in producing a Most Popular exhibit is subject selection. (I am assuming you have already acquired the basic exhibiting skills.) Remember, when selecting a subject, it must be one in which you are capable of telling a complete story from beginning to end. The story should be one in which all levels of your audience will find of interest. The subject should also be one you have enough passion for to learn more about than anyone else and that you will enjoy spending the years it may take to produce.

TWO - A multi-frame exhibit is best, preferably eight to ten frames. You want to occupy as much real estate in the exhibition area as possible. This gives you a better chance of being recognized.

THREE - I know judges frown on off color pages but you want your exhibit to stand out from the rest. A little color helps do this; it also defines the breadth of your exhibit. If your material itself is strong in color, the appropriate use of conservatively colored pages will complement the material – not overpower it. In the case of the pages shown here, the paper stock

color is highly conducive to the title of the exhibit.

FOUR - As I stated, the material itself must be powerful. Colorful covers and oversize items help accomplish this. Avoid “railroad tracks” at all cost—this tends to make an exhibit boring.

FIVE - Presentation, presentation. Each frame must be well balanced and interesting enough to stop each passer-by in their tracks. Oversize pages should be placed in such a way so as to not leave gaps or white spaces. This may take some size adjustment to adjacent pages.

SIX - When possible, it is advantageous to place powerful material in the top rows. Most row items get overlooked.

SEVEN - Text must be brief and to the point. Give enough information to tell the story and demonstrate your research but try to keep it short.

EIGHT - Identify key items with color by using contrasting mats or borders. Even a non-collector realizes if something is highlighted, it must be important.

NINE - Critique your exhibit at the show when you get it up in the frames. Make sure each frame is an attention getter and that the location title page is very obvious. No exhibitor likes to see viewers start looking at their exhibit from the middle. As time permits, stand near your exhibit and listen to what viewers are saying and how well your exhibit is being noticed.

TEN - When you make it to the C of C competition, your exhibit will be listed on a preprinted ballot. Voters will know which exhibits are in contention. To get there you must win a Most Popular or People's Choice vote at a qualifying show. (Remember to verify this is being offered prior to entering.) At this level, the audience can choose from all of the exhibits (there's no ballot printed with the names of those wanting to be considered.) There's nothing wrong with telling others to take a look at your exhibit and if they like what they see, “don't forget to vote.” If you can choose a show near your home town, ask for the support of your local club. Invite your family and friends. In doing so you may recruit a new collector or even turn a collector into a future exhibitor.

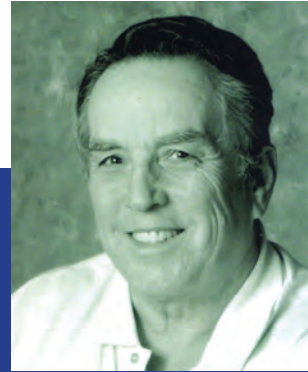
Good Luck and Happy Mug Hunting.

Oh, by the way, I finally did get my C of C. At AmeriCover in Riverside, California, my exhibit titled *Luck-of-the-Draw* received the A.P.S. 2010 Most Popular Champions of Champions. Thanks to all who cast a vote. ☺

Support Our Cause!

Denise Stotts is always looking for a few good people to help with the AAPE seminars that she works so hard to present at all World Series shows—as well as numerous local and regional shows, too. Like to help? Drop her a line at: Denise Stotts, P.O. Box 690042, Houston, TX 77269-0042

By Ted Bahry



For Exhibitors: Mounting and Dismounting Tips

Not all exhibitors can or will mount their own exhibit at a show, every time. I think that I first volunteered to help mount and dismount exhibits at a stamp show some 36 years ago. Yes, I know that I don't look that old!

I'd bet that I've mounted or dismounted (or both) well over a thousand exhibits owned by others at over 100 different shows. Some other people may have done more, but who's countin'? And personally, I never cared whose exhibit it was or how valuable it was considered to be; every exhibit got the same careful handling, just as if it were my own.

My volunteering has extended to about six international exhibitions where the procedures are often much different than at national and local shows in the USA.

Regardless, here are some of my experiences and lessons learned:

Most importantly, read the rules! You'd be surprised at how many don't read 'em, don't follow 'em or don't care. And remember, the frame space available includes the size of your page protectors! You'd be surprised at how page protectors that are too big for the space available cause the pages to bow. Not good. And if one has to trim the page protectors to fit, so be it. But that's your job, not the mounting committee's job.

And if you have outsized pages, only you know how they are suppose to fit unless you give clear, concise written instructions. Internationally, I've found that it is a waste of time to try to guess how any exhibitor wants to lay out out-sized pages. That should be left to each country's Commissioner.

If the exhibit you're showing hasn't been out for a while, take it out and look it over before sending it or bringing it. Mounts, especially hinges, dry up and loosen up, pages may fade, pages can get mixed up,

etc. And sometimes, exhibits are sent in with one or more pages missing! That makes for great fun for the volunteers at the show.

Put your name and address on the back of each page. It costs nothing and may prevent a lost page.

Number each page. It helps to number it by frame number such as 1-1 through 1-16 or whatever. Numbering your pages early on in the creation of your exhibit can help you a lot.

For exhibitors, you should realize that show volunteers are just like you. They can make mistakes. Yet most mounting and dismounting mistakes can easily be corrected. One thing that often happens is that static electricity and even an air draft can move pages slightly out of kilter as the clear plastic frame top is coming down. Such minor imperfections tend to annoy some exhibitors, but judges don't mind.

And for all you exhibitors and volunteers out there, NEVER leave an exhibit in a frame without at least two security screws inserted and (gently) tightened down. Security is very important, but often taken for granted.

Any exhibitor who has complaints about how a show is organized and managed can bring them up to those in charge. It beats whining at the bar or at a club meeting. And you can always pitch in and volunteer to show us how to do it better.

Meanwhile, it's amazin' how the quality of exhibit frames has improved over the years. It's even more amazing how very few problems there have been, given the countless number of volunteer workers handling our exhibits. And just as there are first-time exhibitors, there are often first-time volunteer workers who will get training and experience. But the pay isn't good!

So let's keep working to make the system better while having some fun. Have you done your fair share of volunteering? ☐



The Noncompetitive Arena

A new column by
Arthur H. Groten, M.D.

Last year, in response to Dr. Rob Bell's article "*Is Philatelic Exhibiting in the US in Trouble?*" I wrote a response, raising the idea of non-competitive exhibiting as a way to address the problem of too few judges for too many shows. My slant was not so much a defense of non-competitive exhibiting (NCE) as it was a possible solution to a problem with the status quo.

In this first article in a series on NCE, I will revisit my previous effort, removing the question of judging (for the time being) and making the case for NCE in its own right.

Why do we insist that all exhibitions be competitive? When I last wrote, I had just returned from exhibiting at PhilAero '09, held in Meyrin, Switzerland, in conjunction with the FISA's 44th Congress. There were several hundred frames of marvelous aerophilately and it was not judged. That freed up exhibitors to be inventive.

There were exhibits of airline documents; postcards related to early airmail; exhibits that looked at particular airlines or air routes including all the necessary ephemera to tell the story; even some of the more classically presented exhibits included material not ordinarily seen in such presentations. Everyone got a lovely certificate and special show medal. (Figures 1 & 2)

Looking as a judge, the range of exhibition quality was what one would expect but the material in those exhibits to which we might give a low medal under our current guidelines was every bit as interesting. Were the exhibition to have been judged, I imagine

some of those exhibits, mounted by collectors who do not ordinarily exhibit, would not have been present, to the loss of the viewer.

There are, it seems to me, a number of reasons why people exhibit: to share their collection; to share new discoveries or original research; to force one to organize his material; for the fun of it and the associated camaraderie; to win medals.

Non-competitive exhibits can wonderfully serve all the reasons, except the last. If we really want to increase the number of exhibitors, I submit that we need a paradigm shift. The vast majority of articles about exhibiting in TPE and elsewhere have to do with how to get higher award. But the push to compete is not what drives everyone who might want to exhibit and, indeed, that competitiveness is, I'll bet, one of the main reasons some collectors might elect not to exhibit.

Each time we have reached out to/for new exhibitors by creating new classes of exhibiting, we have made those classes competitive and what we have found, for the most part, is that the usual folks who exhibit have taken those classes and applied their skills to it. The "novice" still feels unable to "compete".

Some might say that exhibiting permits the exercise of a natural human propensity for competition and to some extent that may be true. But not everyone who might wish to exhibit is necessarily competitive; indeed, some folks are decidedly not interested in competition. They have nowhere to go.

The entire American exhibition culture is based on competition. We have 35 national shows at which exhibitors can qualify for international shows. In Europe, there are far fewer such qualifying shows. Perhaps that is why non-competitive exhibiting is well received over there. It gives those who don't want to compete or aren't interested in international competitions an opportunity to display their collections.

Within our current APS-sanctioned arrangement, the WSP is entirely competitive which makes it hard for those who don't want to follow the rigid rules to exhibit. Everything is geared toward competition so those seeking to enter exhibiting are a self-selecting group. If there were a well-publicized, on-going (rather than anecdotal) effort at non-competitive exhibiting, it might well bring in new exhibitors out of the woodwork who might, later, want to compete.

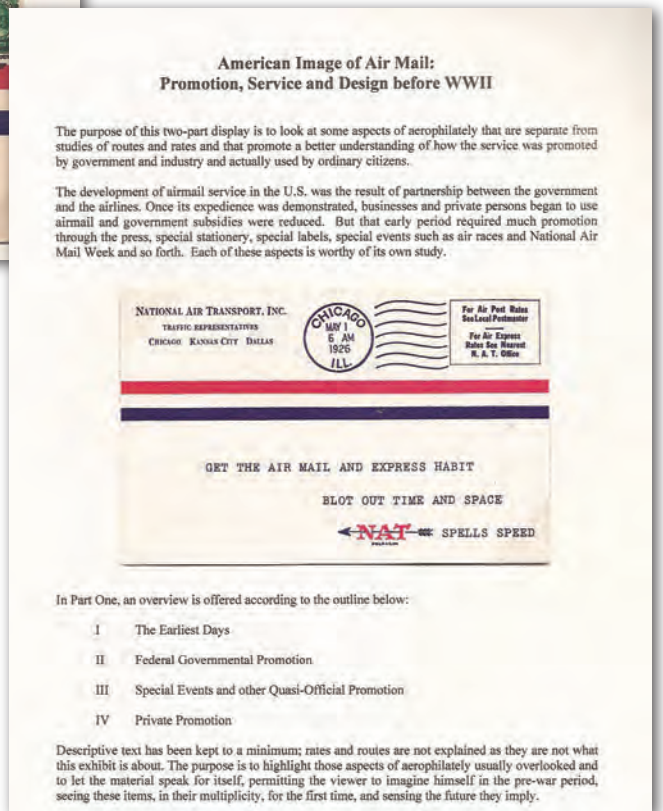
The mechanics of how this might work remains to be determined. Perhaps a new type of show could be mounted that would have purely NCE. Or an existing WSP show, finding itself short of exhibits, might make a certain number of frames available for NCE.

The appearance of airmail stationery was prescribed by the government but made by private companies, other than pre-stamped USPOD postal envelopes. This frame offers a selection of the types of envelopes used, beginning with a handmade one from 1924. Some declare clearly they are for airmail use only.



Figure 1: The title page from my NCE at Meyrin follows the expected pattern for such a page but, in the use of a philatelic similitude rather than a “real” philatelic object, signals the viewer to expect a different approach from the usual. The last paragraph makes that approach explicit.

Figure 2: On this page, attention is paid not to the rate or the stamps used, but to the appearance of the envelope itself. Were I to exhibit this collection competitively it would be in Display Class but the presence of a preponderance of ephemera would, I suspect, limit its medal level. As a judge, I know that so why would I compete? To receive a silver medal would suggest that the subject or material were not “up to snuff” but that is not the case....it merely can’t find a proper berth on the ship. It is a perfect candidate for NCE.



I can envision establishment a new group of NC exhibitors, much like AAPE and, now, WE. Such a group would form a much stronger bridge between philately and other forms of ephemera studies, to the advantage of both.

It is clear to me that we need a paradigm shift if exhibiting and philately are to survive. A certain number of collectors will continue to be able to produce multi-million dollar classic exhibits but their number, and interest in doing them, is dwindling.

The existence of philately as we currently know it is threatened. We must reach out to new and younger folks who come to collecting with different needs and expectations. Merely offering them the past will not, in my view, be enough. NCE is one possible way to enlarge the umbrella.

There are many pros and cons and, no doubt, other readers will have their own ideas, suggestions, brickbats, etc. I look forward to an invigorating discussion. ☐

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



May 28, 29, and 30, 2010. NOJEX '10.

The 47th annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. Hosting the annual conventions of the Universal Ship Cancellation Society, the Society of Israel Philatelists, and the New Jersey Postal History Society, as well as regional meetings of the Canal Zone Study Group, the British North America Philatelic Society, and the Third Reich Study Group. There will also be a Multi-State Postal History Competition between states from the Northeast as well as Ohio and Delaware. Bourse of 40 dealers; 266 16-page frames available at \$10 per frame; \$3.50 for juniors under 18; one-frame competition is \$20 per frame. Hours of show; Friday and Saturday 10 to 6; Sunday: 10 to 3. Admission \$2.00 Friday; and Saturday, free on Sunday; free parking. Deadline for exhibit entries is April 1, 2010.

For prospectus, show information, and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002. Email: glsp@verizon.net or visit the show website: www.nojex.org.

NAPEX 2010 Alphabet Challenge. Jets To Letter "J".

NAPEX 2010 will repeat its "The Alphabet Challenge" competition—a special group of one-frame exhibits, this year all based on the letter "J." The exhibits will be judged using standard American Philatelic Society rules.

NAPEX 2010 is the Washington, D.C.-area World Series of Philately show, which will be held June 4-6, 2010 at the Hilton McLean Tysons Corner in McLean, VA, just a few miles from Washington, D.C.

Admission is free and open to the public. The Alphabet Challenge exhibits "are not necessarily topical. They can be traditional, too, because there could be exhibits on, for instance, Jordan," said show chairman Darrell Ertzberger.

Last year was the first NAPEX Alphabet Challenge, featuring the letter "L." National Postal Museum Philatelic Curator Cheryl R. Ganz won the competition with her exhibit, "LZI26, ZR3 Los Angeles," about mail flown by the reparations Zeppelin USS Los Angeles, built in Germany for the U.S. Navy.

Also scheduled for NAPEX 2010 are commercial dealers and cachetmakers bourses, world-class philatelic and literature exhibits, judging seminars, national stamp society meetings, and the "Important New Collectors" beginners area. Societies meeting at NAPEX 2010 are the American Air Mail Society, Colombia/Panama Philatelic Study Group, and the Society of Australasian Specialists/Oceania.

There is a special NAPEX 2010 hotel rate of \$130 at the Hilton McLean Tysons

Cover. For more information on NAPEX, visit www.napex.org, write to NAPEX 2009, P. O. Box 1312, Falls Church, VA 22041-1312, or contact show chairman Darrell Ertzberger at mteon@aol.com.

August 6-8, 2010

Americover Seeks Exhibits For 2010 Show In Chicago Area

The American First Day Cover Society is seeking exhibits for Americover 2010, a World Series of Philately show to be held Aug. 6-8 in the Chicago suburb of Oak Brook, Ill. The prospectus

is now available on the AFDCS Web site, www.afdcs.org, by regular mail from Kerry Heffner, 17656 K Street, Omaha, NE 68135-3491, or e-mail at showinfo@afdcs.org. The deadline for entering the Americover 2010 exhibition is June 1, 2010, or whenever the 160 available frames fill up.

The emphasis at Americover is on First Day Cover exhibits, and about three-fourths of each exhibit should consist of FDCs. All three divisions (Postal, Illustrated Mail and Display) of the General class of exhibits will be accepted, as well as One-Frame and Youth exhibits.

As a WSP show, the winner of the Grand Award at Americover 2010 will be part of the Champion of Champions competition at Stampshow 2011. Charles O'Brien, winner of the 2009 Grand with "Georgia Bicentennial," will represent Americover this summer in Richmond.

In addition, if six or more competitive single-frame exhibits are entered, the Curtis B. Patterson Award recipient for the best single-frame exhibit will be invited to enter the APS Single-Frame Champion of Champions competition at AmeriStamp Expo in 2011.

For more information on Americover 2010 and the AFDCS, contact the AFDCS at P.O. Box 16277, Tucson, Arizona 85732-6277 or showinfo@afdcs.org.

August 21-22, 2010

Greater Reno Stamp & Cover Show

Sponsored by the Nevada Stamp Study Society—held at the National Bowling Stadium, 300 N. Center St., Reno, Nevada. Sixty frames of exhibits—exhibitors of all levels welcome. Exhibits that have won a vermeil at the national level will be judged separately. \$6.00 per frame, \$2.00 for juniors. Sixteen-dealer bourse—plus winners of the Nevada Junior Duck Stamp Contest and USPS substation. The Council of Northern California Philatelic Societies will hold their quarterly meeting on August 21. Hours: 10 to 6 Saturday, 10 to 4 on Sunday. Free admission, free parking. Prospectus from: Harvey Edwards, P.O. Box 2907, Sparks NV 89432 or email at: renostamp@earthlink.net. Website: <http://home.earthlink.net/renostamp>.

September 24 - 26, 2010

Novapex 2010 • A National Show

Presented by the Nova Scotia Stamp Club, will be held at the Dartmouth Sportsplex, 110 Wyse Road, Dartmouth, Nova Scotia. Open to the public on Friday, 2 to 8 P.M., Saturday, 9:30 A.M. to 5 P.M., and on Sunday, 9:30 A.M. to 3 P.M., there will be Dealers from across Canada, upwards of 150 Frames of Exhibits, Seminars and Meetings, with an Awards Banquet on Saturday Night. Information is available from Michael Peach, Chairman, at (902) 832-1662 or michael.peach@ns.sympatico.ca and on the Club Website: www.nsstampclub.ca Come on down for some Atlantic Hospitality!

We encourage show committees to send us (via email, preferably) their complete show information soliciting exhibit entries.

Your show must be taking place within seven months of the cover date of this magazine. Exhibitors: most shows now have their entry forms available for free download from their websites.

A Memorable Exhibit

By Robert P. Odenweller

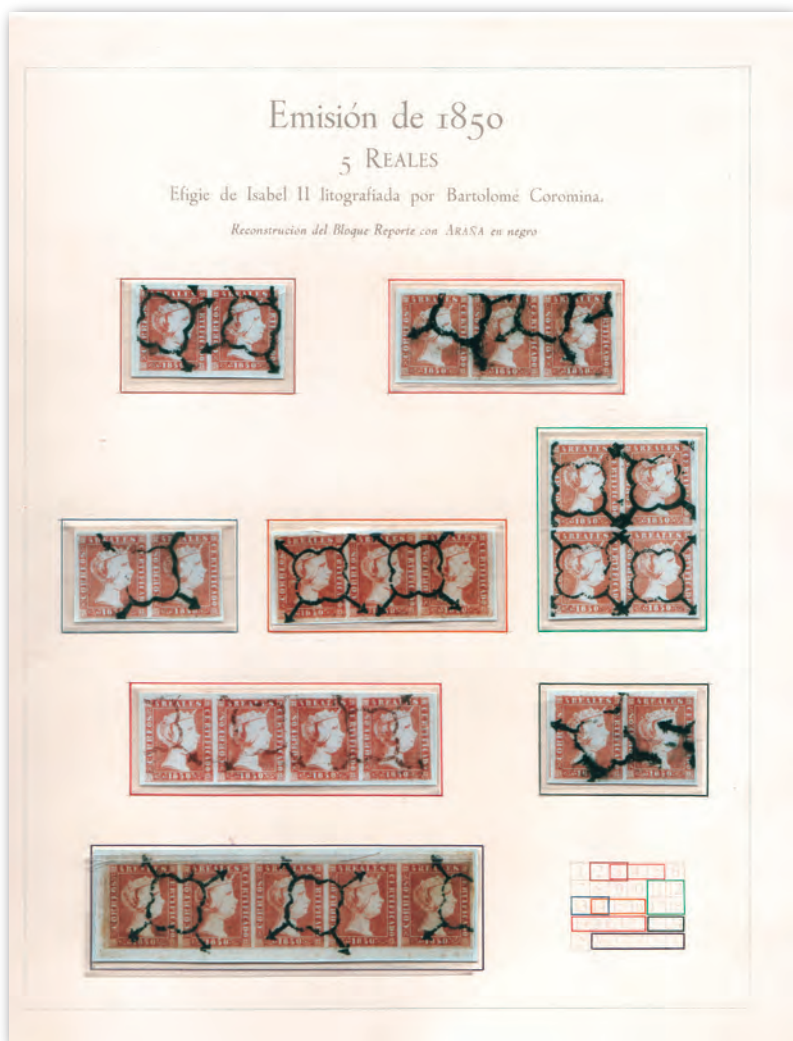


Many fine exhibits come and go; few strike the observer as close to perfect. Thinking back over the years, one exhibit comes immediately to mind as being outstanding in its ability to show many aspects without a word of writeup other than the basic identification of the material on the page.

The exhibit was in the F.I.P. Honor Class (today's "Championship Class") in Basel, Switzerland, at Internaba 1974, where I served my apprenticeship for international judge. Competition was heavy, with at least five other exhibits that went on to win the Grand Prix d'Honneur in subsequent shows. All had extraordinary material, and this being the era of "material, material and material," the Honor Class was even more exceptional.

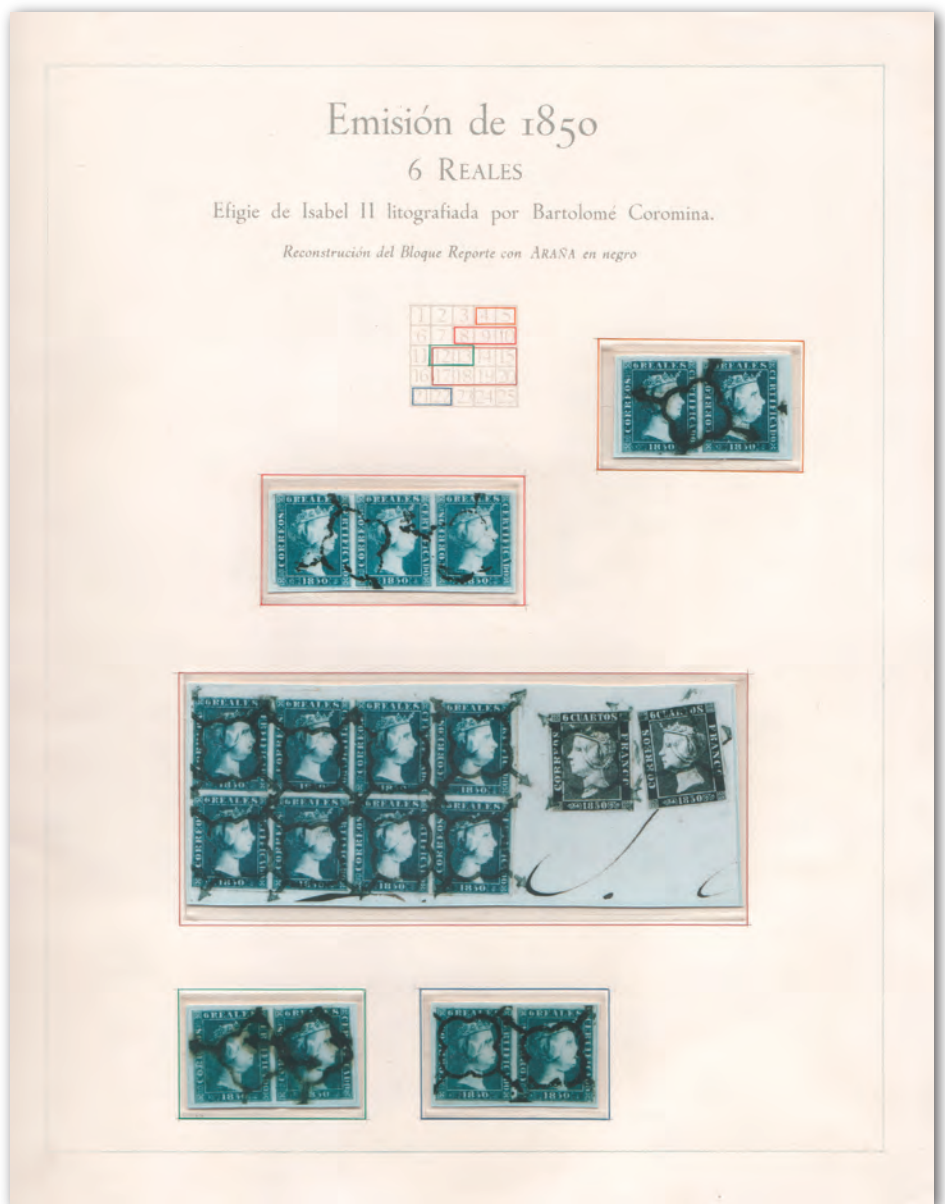
Yet one exhibit stunned me as soon as I looked at it—Luis Cervera-Vera's Spain 1850 to 1865. It was not so much for the power of the material, but how it was presented. Standing back to look at the frames, the impression was of magnificent material on uncluttered pages. But the surprise came when I moved in to look more closely. The pages showed plate reconstructions without words, but in a way that was completely obvious. All of the writeup on the pages was in faint French gray, which came into focus only as one looked from a close-up viewpoint.

A small portion of the printing plate was shown in diagrammatic form, with different colored blocks outlined over different parts, showing various intersections of the different rectangles. Each of the



multiples on the page had a matching colored line around it, and the pieces were arranged in a position on the exhibit page relative to where they were on the original sheet, making it obvious to the viewer which stamps in the multiples were from the same positions. It was such a simple yet elegant way to show a large amount of information.

By itself, that showmanship might not have been enough, but there was more to it. The condition of each item was pristine and the rarity, particularly for

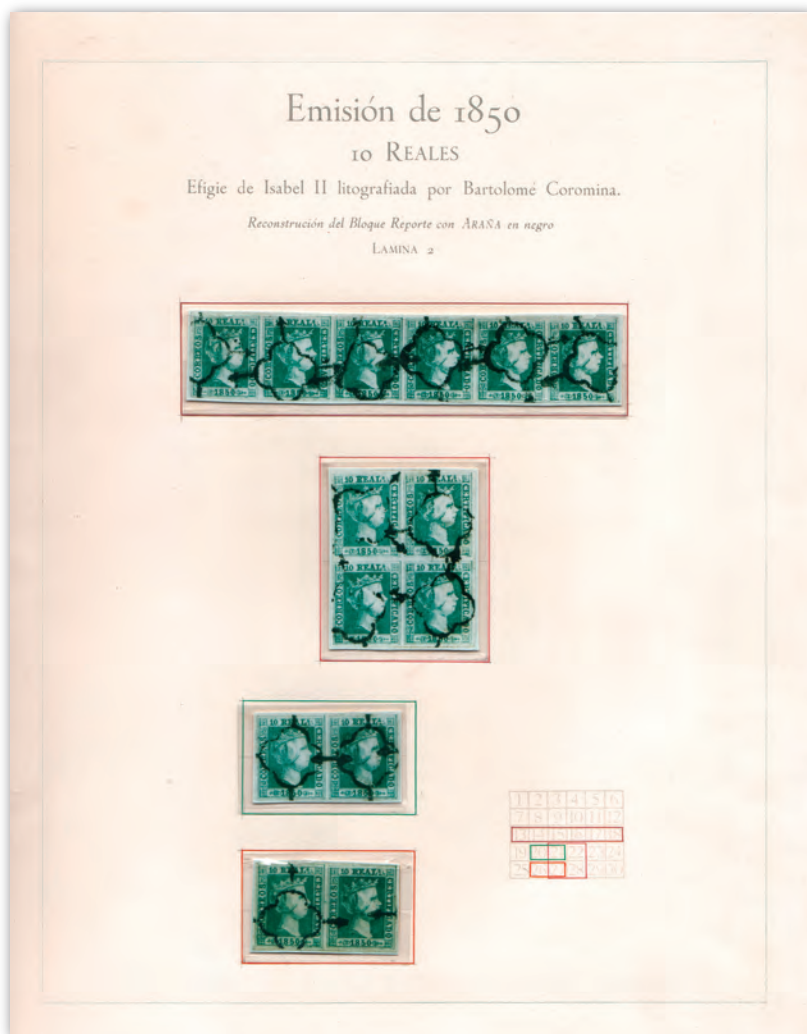


“Magnificent material on uncluttered pages” is how the author describes Luis Cervera-Vera’s spectacular *Spain 1850 to 1865* exhibit from Internaba 1974, competing in a world exhibition nearly 40 years ago. Considering the author’s vast experience viewing and judging world class exhibits over the last four decades, one must marvel at an exhibit that, in his view, was so comprehensive, yet to simple to understand—and important!

all the groups of multiples, was impressive. Selection of the material carried an interesting message. All of the used examples had the same type and color of cancellation. This gave a not-so-subtle indication that the exhibitor had a huge amount of material to draw upon.

How did he do it? In the days before computers, many exhibitors relied on typewriters or paid to have fine calligraphy for the better exhibits. The way the pages appeared was often, but not always, indicative of the quality of the material or how much the exhibi-

tor valued it. Those who cared took extra time and put extra effort into making the pages look exceptional. In Cervera’s case, he owned a printing plant and had each page prepared to his specifications. When computers started to become more available, the early computer users were able to create pages that had the “premium” look to them, often with commensurate results. Ultimately, with computers this capability became available to everyone. Nevertheless, Cervera’s concept was one that I have not seen repeated often since then.



The beauty and simplicity of this exhibit—helped, of course, by the striking artistry of these Spanish line-engraved issues—is quite telling. Even today, 36 years after they were first shown at Internaba 1974, the exhibit can serve as an example for any exhibitor of the effectiveness of clean, uncomplex treatment.

When Cervera's collection came up for auction, I contacted the auctioneer to see if it would be possible to obtain some of the pages from his exhibit, to preserve the concept and execution of them for posterity. Not only did the auctioneer send the original pages, but also included in the mounts fine life-sized photos of each piece. I regret that I cannot recall which auctioneer performed this wonderful service, but trust that I may hear from him and give him full credit where it is richly deserved.

Today it is a good question as to how well such an exhibit page would fare with the judges. My own feeling is that it is timeless, and would score very high, even though the "words" are not there. What more could one want to say that is not conveyed brilliantly by the page itself? Although many of the "old" exhibits, mine included, would not do quite as well these days without updating the concepts of treatment, some elements can survive any of the changes that may happen to the system. ☐

Handy Tip/Lest We Forget Dept.

Quite often, the most neglected section of a competitive exhibit is the ending. That's a dangerous place for negligence. After all, the admonition from the powers that be has been: An exhibit must tell a story and have a beginning, middle and end—just like the stuff the Brothers Grimm used to make up. The wise exhibitor is always on the lookout, of course, for that blockbuster item that can be a centerpiece to his exhibit. That splashy cover with wildly exotic frankings, markings and destination—something around which one can build a solid exhibit.

The wiser exhibitor looks always for the one piece that might end up on the exhibit's final page—an item that says, "Meeting adjourned." In a traditional philately exhibit, that's generally a cover used at the tail end of the subject matter's period of usage. So "tail end" it might even be the very last one known. Judges look for logic in an exhibit's storytelling. Don't blow your chances with something totally illogical as you end your exhibit.

Understanding What Is Being Judged

— A New Series

What Are Revenues?



By
Ron Lesher

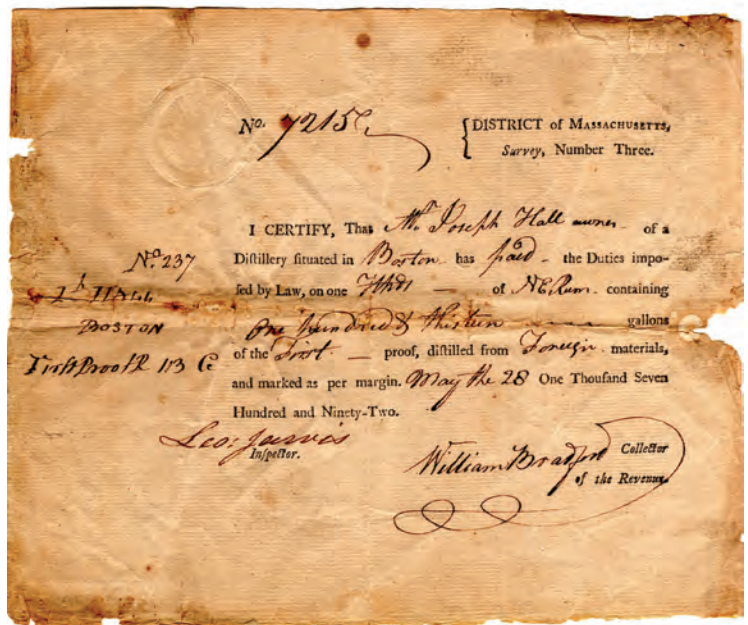


Figure 1. Certificate with authenticating Supervisor's Seal showing that the tax on domestically produced distilled spirits had been paid.

The definition of revenues includes two parts, authority and purpose. Revenues are authorized by a federal, state, or local statute, law, or ordinance. They are issued to show that (1) a tax has been paid, (2) something is exempt from taxation, (3) a fee has been paid for a government service, (4) there is a credit with a government, or (5) the government's revenue stream is protected, i.e., the tax or fee will of necessity be paid.

The reference point for this exploration will be U.S. revenues, but with a little examination this definition can be applied to any country in the world. Off and on the United States federal government has had taxation of either its citizens or domestically produced goods since 1791. The Act of March 3, 1791 became effective July 1, 1791, just under four months later on July 1. This was the well-known liquor excise tax on domestically produced distilled spirits.

If foreign materials were used in the distilling process (often molasses to produce rum), the rate of the tax varied from 11 to 30 cents per gallon depending upon the alcoholic proof of the product. If distilled from domestic materials (barley and corn to produce whiskey), the rate of the tax varied from 9 to 25 cents. This was the tax that led to the Whiskey rebellion.

To collect these internal excise taxes a Supervisor of Revenue was appointed for each collection district (co-terminus with a state). Each collection district was divided into one or more Surveys, headed by an Inspector of the Survey. Reporting to the Inspector

of the Survey were Collectors and Inspectors of Revenue. To provide evidence that these internal duties had been paid, a certificate was provided, which had to accompany the distilled spirits until they reached the ultimate consumer (Figure 1). Although the amount of the tax that had been paid was not listed, these certificates are the evidence that the taxes had been paid. The text on this certificate reads:

"I certify the Joseph Hall owner of a Distillery situated in Boston has paid the Duties imposed by Law ..."

The amount of those duties is not present on the certificate, but we can calculate that the amount was \$12.43 (113 gallons at 11¢ per gallon). There is also an embossed seal on the certificate, which has been called the Supervisor's Seal (Scott RM 511). Massachusetts does not appear on the seal, but the letter M does identify it as from the Massachusetts collection district. The letter designations started with A in the south (Georgia) and went to N (New Hampshire) in the north (fourteen letters assigned to the original 13 states plus Vermont). When Kentucky was separated from Virginia and became a state (June 1, 1792) the letter P was assigned, omitting the letter O.

Turning to an example of a state government authorized stamp, let's look at the meter tape for from the state of Maryland (Figure 2). Maryland was one of several states that used meters for the taxation of alcoholic beverages during the 1930's. This particu-



Figure 2. A Maryland meter tape (1939) used to collect the state tax on wine.



Figure 3. A Maryland paper stamp (1940) used to collect the state tax on a pint (1/8 gallon) of wine.



Figure 5. A stamp issued under the joint authority of a township and school district for each to collect their share of the 1% tax on the transfer of ownership of real estate.



Figure 4. A 1951 Baltimore City stamp for collecting the tax on cigars, probably intended for a box of 25 cigars retailing 7 to 15¢ per cigar.

lar meter tape was dated July 25, 1939 and has a denomination of 2½¢, the amount of state tax on a pint of wine when the stamp was issued.

It is thought that meters provided an efficient way of paying the state taxes without the state having to pay for the printing of many different denominations of stamps and distributing them before they had collected any tax revenue. A year later, the state of Maryland abandoned the meter tapes in favor of more traditional paper stamps (Figure 3). In each case the stamps were to be applied to a pint bottle of wine.

From a state we move on to smaller governmental organizations. In Figure 4 we have a stamp issued by the City of Baltimore to show that the tax on cigars has been paid. The City of Baltimore taxed cigarettes, cigars, and other tobacco products from

the beginning of 1947 until the end of 1971. There are even occasions when revenue stamps have been authorized and issued under the joint authority of two governmental bodies. Figure 5 shows an example from the Abington Township Board of Commissioners and School District in Montgomery County, Pennsylvania (north of Philadelphia).

These two, the township and the school district shared 1% of the price on the transfer of real estate in the 1950's. Finally, in Figure 6 is a portion of a 1956 deed which shows the use of federal, state, and local revenues. The federal tax rate was 55¢ per \$500 and the state and local tax rates were each 1%. The value of the transaction was \$15,400 and the federal tax was thus \$17.05 (31 x 55¢) and the Pennsylvania and Harrisburg School District taxes were each \$154.

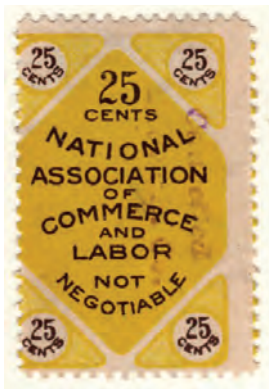


Figure 8. Not a revenue stamp because it fails to meet the criterion that it was authorized by a governmental body. But notice it has a monetary denomination and it probably functioned just like a revenue stamp.



Figure 6. Portions of a deed showing stamps collecting the federal, Pennsylvania, and the Harrisburg, PA School District taxes on a transfer of real estate.

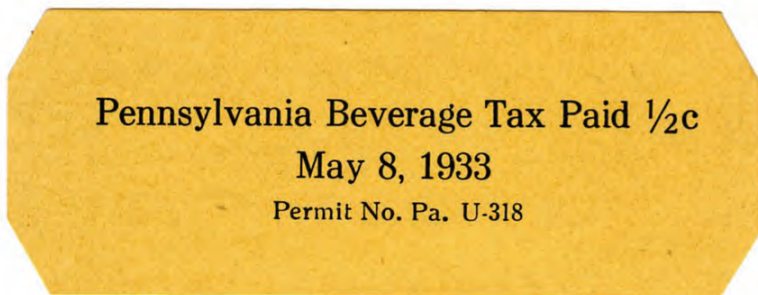


Figure 7. A revenue stamp that was authorized, but not issued by a governmental body. A stamp for the neck of a bottle of 3.2% beer used by a Philadelphia brewer.

Some readers will detect that the careful crafting of the definition says stamps that were “authorized.” Why not “issued” by a governmental body? When the partial repeal period was ushered in to permit 3.2% beer and wine (nonintoxicating beverages) in 1933, many states rushed to tax these beverages. Pennsylvania. The first day of their new tax was May 6, 1933, but, since they could not supply tax stamps or crowns for beer quickly enough, allowed brewers to add an inscription to their bottle labels. The example in Figure 7 was used by the Jacob Horning Brewing Company of Philadelphia.

After May 15 the brewers needed to either use stamps or tax crowns (metal bottle caps that included the state keystone indicia and the tax paid inscription. In order to get these tax crowns, the brewers had

to post bond to pay the state tax on the nonintoxicating brew.

So in all of this discussion, you may be curious about stamps that look like revenues, but fail to meet the test of having been authorized by a governmental body. Figure 8 shows a stamp that was issued by the National Association of Commerce and Labor (NACL) during the years in the run-up to National Prohibition. The NACL issued stamps to its members to apply to invoices to collect revenue to support “wet” candidates to try to defeat the “dry” movement that was pushing for a constitutional amendment to establish Nation Prohibition. As readers know, the dry forces won in 1920. But the Noble Experiment of National Prohibition would end thirteen years later when the Eighteenth Amendment was repealed. ☐

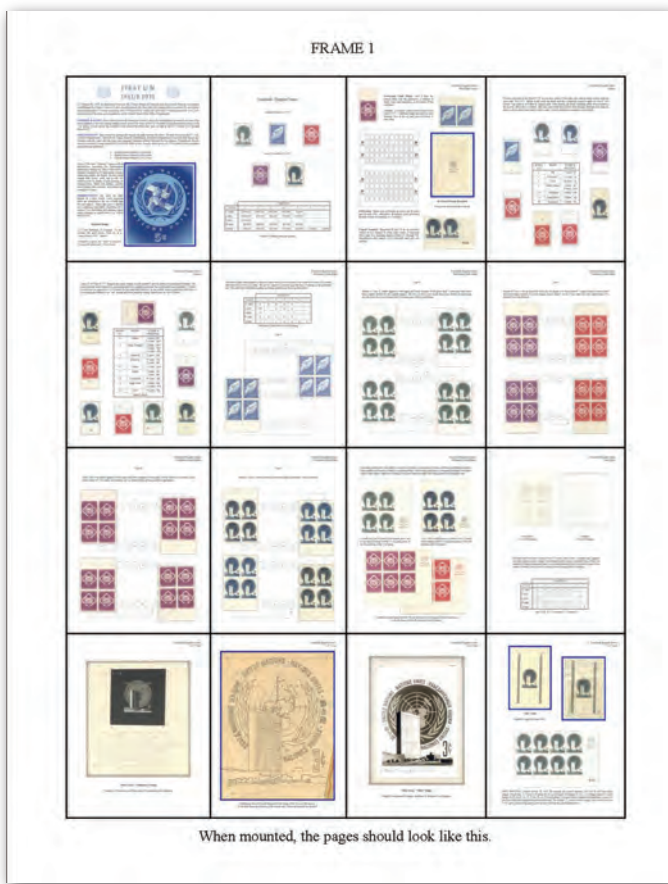


Figure 1.



Getting It Straight

By Anthony Dewey

There are a number of inherent risks involved in shipping an exhibit to a show. Among these is the chance that the exhibit will not be mounted in the frames as the exhibitor intends.

Arriving at the exhibition hall for Washington 2006, one of the first things I did was to check out my exhibit in the frames. Much to my chagrin, several pages were askew, and a few were mounted in the wrong order. Fortunately, though, I was a volunteer, and with the screwdriver entrusted to me, I opened up the frames and corrected the arrangement.

Oh yes, as specified in the prospectus, each page was numbered on the back specifying the frame and page numbers. Yet, despite following the rules, some pages were still mounted out of sequence. What's an exhibitor to do? While there's no way to guarantee that the exhibit will be mounted exactly as you'd

like, except to mount it yourself, here are a few precautions you may take to at least increase the probability that your exhibits will be set up correctly.

Put the pages for each frame in a separate envelope and label each envelope with the name of the Exhibit and the frame number. Too many exhibitors ship their material in binders with no dividers to indicate the frames. This can, and has, lead to dismay, panic and a few other emotions when the person mounting gets to the end and finds the exhibit one or more pages short. Sometimes this is due to pages sticking together, but on occasion the shortfall is due to the exhibitor sending too few pages! A separate envelope for each frame will greatly reduce this problem.

Almost all exhibitions require exhibit pages to be numbered on the reverse, either sequentially or by frame and page number. Many exhibitors do. However, most either write, type or print the numbering

directly on the reverse of the exhibit page. As the exhibit is modified, expanded and changed, pages often get shifted and (hopefully) the new page numbers are updated on the reverse. Sometimes an exhibit has been through so many modifications that a half-dozen or so numbers appear on the reverse. This can get confusing.

One solution to this problem is to use a separate sheet of paper for page numbering. Use as light a paper as possible (e.g. 20 Lb.) to minimize the added bulk and weight. Include the name of the exhibit on each page. In addition to the frame number and page number and the sequential page number, I also include a grid representing the 16-page frame with the appropriate “cell” shaded to indicate the position of the page (see figure 1). As the exhibit is modified and pages shift, the numbering pages can be adjusted to reflect the new arrangement.

It is becoming more and more common for exhibits to include double size pages to accommodate larger items. These by necessity are typically shipped in envelopes separate from the rest of the pages in a given frame. To ensure that the correct double page gets mounted

in the right spot, include a facsimile of each double page in the proper sequence in with the regularly sized pages. Annotate the facsimile to indicate the position the actual page should occupy in the frame, either numerically or using the grid mentioned earlier, or better yet – both.

The adage “A picture is worth a thousand words” is also sage advice to follow when trying to ensure correct mounting of an exhibit. Within each frame envelope include an image of what the frame should look like. While you may do this with a photo of the pages correctly mounted in a frame, this can also be done using various software tools.

My current practice is to compose an exhibit “virtually” using Microsoft Publisher. Each item is scanned and the images are used in composing the pages. (I don’t mount the actual material until the exhibit is complete and reviewed by a mentor and/or judge.) The digital pages, with images of the material included, can be saved as JPG, TIF or other image file types. These, in turn, can be imported into a grid layout of the frame in a separate document (see figure 2). The person mounting the exhibit can then refer to these frame images to verify that the correct

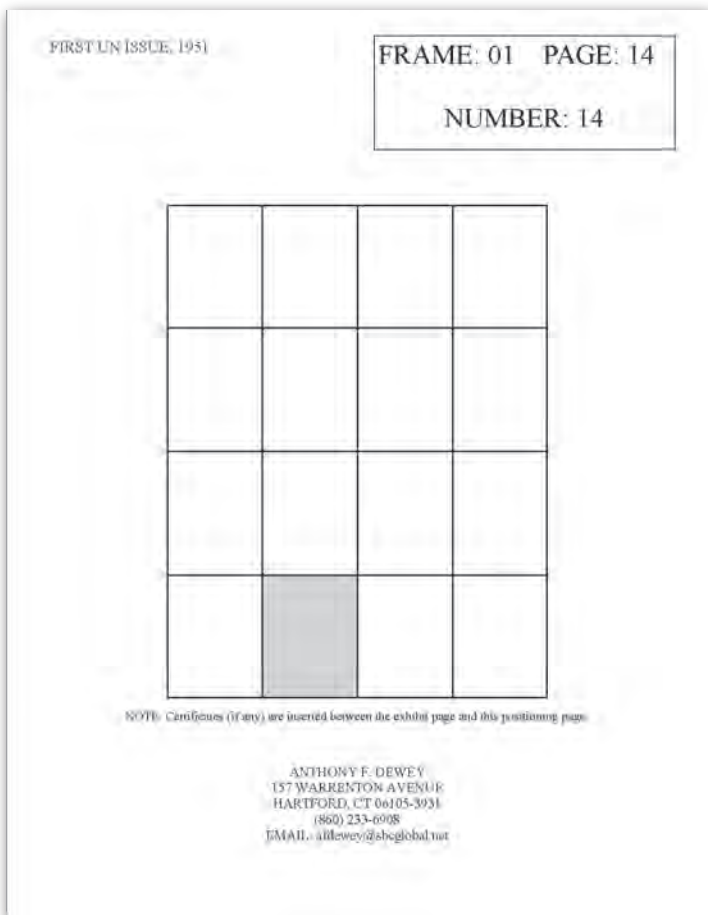


Figure 2.

pages are mounted in the frame and in the correct sequence.

I must confess that as a volunteer mounting exhibits, I don’t always check the back of each page to verify the sequence. Like many who assist in this capacity, I often assume that the pages, as they come from the envelope or binder, are in the proper sequence. In your haste to get to the airport to make your flight, you may not have paid attention to the order that pages were dismounted.

The static buildup on the plexiglass may have sucked a few pages out of the frame and onto the floor when the frame was opened. For these and numerous other reasons the pages may not be in the intended sequence in the envelope. So, do yourself a favor. Before shipping an exhibit take a few minutes and ensure that the pages are in the correct sequence.

Judges, being exhibitors themselves, are aware of the vagaries of exhibiting by mail. However, when pages are out of sequence, the “story” becomes confused, and so too may be the judges. Taking as many precautions as practicable to ensure that a mailed exhibit is mounted correctly could be worth it. ☐

The next time you are at a show walking through the frames take time to read the last page of each exhibit. You will find that some exhibits have a true ending but that many of them simply stop. The only way you know the exhibit is over is when you go to the next frame and see something entirely different being shown. This even happens with some otherwise very good gold medal exhibits.

Trust me, there are judges who actually do go to the last page of the exhibit as the second page they look at. With that in mind, let us look at how some have chosen to end their exhibits. Figure 1 shows the double page ending of traditional exhibit I am familiar with entitled *Burma: The First Two Issues*. The bottom cover at the left shows the latest re-

How Does Your Exhibit End?

(That's me on the left)



By Mike Ley

Very appropriately much has been written here and elsewhere about title pages and numerous examples shown. Now might be a good time to visit the last page of exhibits. The American Philatelic Society *Manual of Philatelic Judging Sixth Edition* states on page 22:

corded example of a Chin Hills provisional overprint and then makes the statement, "After this no more Burma stamps were available." This would be a logical place to end the exhibit, but the ending continues



Figure 1.

3. An exhibit, regardless of type, should develop and flow much like a short story when taken in as a whole. An exhibit fulfills its requirement for Treatment when:

- The story unfolds logically, and
- The story has a beginning, middle and an end, and
- The story is balanced, giving appropriate weight to each part of the story according to the role that part plays in telling the complete story.

Treatment may be most easily evaluated by viewing the ending after reading the title page and then selecting some pages within the exhibit.

with an Epilogue section. It shows a cover from the Burma government in exile and finishes with a couple of Burma stamps with peacock overprints from the early part of the Japanese Occupation. It points out that they are beyond the scope of the exhibit even though that fact has already been covered in the title page and synopsis.

Many exhibits have a forerunners section showing material that immediately preceded the subject of the exhibit. An epilogue section is similar in concept by showing material that immediately followed the exhibit subject. Figure 2 shows the final page of Tony Dewey's exhibit *The United Nations Precancel*,



POSTSCRIPT

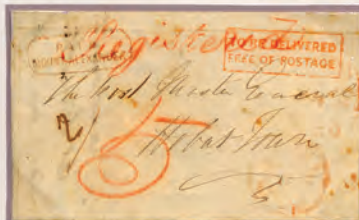
1853-1856

On 1 November 1853, pre-payment by adhesive postage stamps became compulsory, and new handstamps were introduced to cancel the adhesives to prevent re-use. These new handstamps were a numeral within an oval of bars, numbered initially from 10 through 64, each assigned to a specific post office so that the point of origin of all mail could be identified readily.

15 November 1853
New Norfolk via Hobart Town to Melbourne
Hobart Inward PAID datestamp
and GPO Ship Letter c.d.s
Courier 4d cancelled with Barred Numeral "44"
of New Norfolk



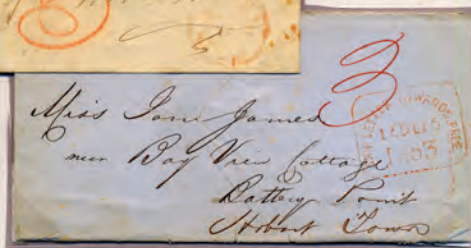
Also from 1 November 1853, inward Ship Letters were delivered free of additional postage, and a new datestamp was provided to Hobart: SHIP LETTER INWARDS FREE in a rounded box.



There was no appropriate marking for inward ship letters landed at Launceston but addressed to Hobart, so for two weeks 17 Nov. - 2 Dec. 1853, a boxed handstamp TO BE DELIVERED FREE OF POSTAGE was used.

Three examples are recorded

Registered Letter from Mount Alexander, Victoria to Hobart Town arriving Launceston 1 December 1853



Geelong, Victoria to Hobart Town arriving Launceston 14 December 1853 SHIP LETTER INWARDS FREE

Figure 2 (upper left); Figure 3 (above); Figure 3 (below).

1952-1958. He signals the end of the exhibit with the alternate spelling Epilog and has the statement at the bottom of the page about the end of the United Nations experiment with precancelled stamps. Nobody would read this page and expect to see the exhibit continue in the next frame.

Figure 3 shows the final page of David McNamee's postal history exhibit *Van Diemen's Land Pre-adhesive Postal Markings 1822-1853*. The end of the exhibit is signaled by the word, Postscript, and tells us at the top that, on November 1, 1853, the use of stamps became compulsory and showing an example. Obviously the pre-adhesive story of the exhibit had come to its end.

If an exhibitor is fortunate, he will find an item that is ideal to show on the last page and wrap up the story. Janet Klug had the good fortune to find the cover and letter she uses on the last page of her display exhibit, *Terror in the Jungle: British Counter-insurgency during the Malaya Emergency 1948-1960*, shown in figure 4. Her top left heading says, 4.3. Emergency ends and then she shows us a letter from a soldier commenting on the end and then finishes with some statistics on the cost of the war.

One direct way to end an exhibit is to just state the fact that we are at the end. Phil Stager has no trouble in ending his exhibits and figure 4 shows the final page of his post card exhibit, *The Cuyahoga River*. The top of the page has the very direct statement, "Our tour of the Cuyahoga River is now complete..." We would certainly not expect the exhibit to continue.

Some one frame exhibitors seem to think there is no need to end their exhibits, since page 16 is the obvious end but one frame exhibits are still subject to the





Figure 5.



Figure 6.

“Does the quality of the ending affect medal level? I have not been in very many jury rooms, but I have not seen medal level directly affected, though I am starting to hear the subject brought up.”

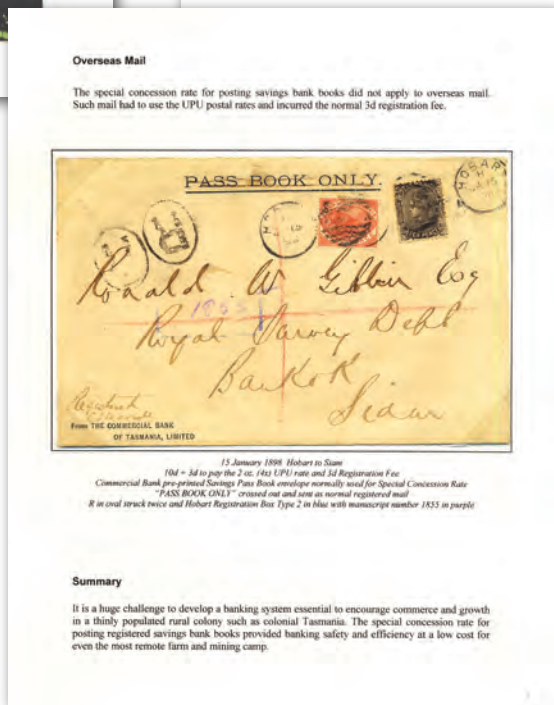


Figure 7.

same treatment guidelines as their multi-frame cousins. Figure 5 shows the last page of Tim Bartshe's *Orange Free Stat—Commando Brief Frank—1899-1900*. The header tells us it is The Final Chapter and then he is able to show the latest recorded use of his subject on cover. We should expect no more.

Figure 7 is the final page of another OFE, David McNamee's *Tasmania Savings Bank Packet: Special Registration Concession Rate 1882-1912*. He finishes the exhibit with a Summary paragraph. This or a similar purpose Conclusion paragraph can be a very suitable way to end any size exhibit.

Does the quality of the ending affect medal level? I have not been in very many jury rooms, but I have not seen medal level directly affected, though I am starting to hear the subject brought up. With the increasing emphasis on treatment this may become more and more important. I am also starting to hear the need for some type of ending mentioned to exhibitors at the critique as a suggestion for improvement. Some had never heard the idea mentioned before.

TPE has often included a *Title Page of the Issue*. Is it time to start an *Ending Page of the Issue* section? ☐



The Fly!

Exhibit synergy. It's not rocket science—but when the exhibits are smoothly integrated into a stamp show's overall layout, visitors of all walks of life are drawn to them. These Boy Scouts may have been stopped in their tracks by the very fact that this exhibit at the beginning of a row. The Fly makes some very cogent points.

Frame Layout is a Lost Art

You would think that exhibitors that are skilled in laying out an exhibit should be able to lay out an exhibition. It does take a bit of extra effort, but it is well worth it. Good layout will never be praised, because it is the expected norm. Bad layout is often discussed long after the show is over. “The Fly” has received reports that some recent shows have bent or broken several rules of good layout:

Together We Succeed: Whenever possible, the exhibition should be in the same room with the dealers. There is a synergy between exhibition and bourse that defines a stamp show. When these two elements are in separate rooms, that synergy can be missing. Granted, not every venue we can afford has one giant room for everything, but show committees need to be aware how the separation affects the “show experience” for the visitor.

The Long Gray Line: Some exhibition layouts are in long unbroken rows of 20 or more frames. Those long rows look more intimidating than inviting. “The Fly” has six short legs, which is why this insect



trembles at the thought of being caught in one of those long corridors between two bunches of slowpokes blocking the aisle in either direction. A natural break between two exhibits roughly midway down the aisle makes more sense. “Cross streets” actually improve traffic flow, allowing visitors to alter their course if a traffic jam is spotted down the row.

It's a Wrap: Nothing's so disconcerting as to lose your place when reading a good story. When story-driven exhibits (thematic and display exhibits are best examples) wrap around an aisle or jump the gap in the aisle, or wrap to another aisle, it is very easy to lose your place. Some exhibit chairs like to put all Society A's exhibits together followed by Society B's, etc.; or they want to put all the single-frame exhibits together separate from the multi-frames. That's all very nice, but the viewers suggest that you do so only if your layout permits this without breaking up exhibits by wrapping around or jumping gaps.

For Fun and For Free

“The Fly” has heard from several sources that some national WSP shows are thinking of providing a few noncompetitive frames to expand the exhibiting opportunities to local adult beginners in a friendly environment. Some time ago, SANDICAL had a frame of “one-page” exhibits, and most others provide a few frames for local information displays. Also talked about are shows providing a few frames for “four-page” exhibits.

We hear that the Rocky Mountain Stamp Show in Denver, Colorado, is considering opening up a number of exhibit frames for people to display ephemera as an experiment.

This is just the sort of thing that can benefit a show, providing they have the room and frames to spare. The more people participating in the show, the more traffic at the booths and the happier the dealers. A small section of adult beginners or experimental exhibits can add variety and interest to the show, provide a risk-free environment for first-time exhibitors and perhaps expand opportunities to promote the show to a wider audience.

The only cost to the show is the effort to put the frames up and the space, unless they want to give out some sort of token of participation. The exhibit is organized by a local club to relieve the show committee of that burden. None of these exhibits have to be judged by the philatelic jury, although sometimes a popular vote is taken or the local club does the judging. The point is to get people interested in exhibiting and interested in the show, so the exhibits are shown for fun and for free (or heavily



discounted). Adult beginners, especially if they are presenting less than a full single frame are typically free.

Experimental exhibits may or may not be charged a nominal frame fee. That depends on how much effort the show committee and exhibits chair have to exert to manage the extra exhibition and whether some expense is incurred for awards.

WSP rules permit an unlimited number of non-competitive frames as long as a minimum of 125 competitive frames are shown. Exhibit chairs are often seen running around at the last minute to “fill the frames.” After 125 competitive frames are filled, this effort could be turned over to the local clubs to fill out the show to its physical maximum. The exhibits chair could then take it easy or go fishing.

A Gold Flyswatter to each and every exhibits chair who will take the effort to organize a section of frames for noncompetitive exhibits. ☐



The American Association of Philatelic Exhibitors



Quarterly Membership Report
Liz Hisey, Secretary

MEMBERSHIP STATUS AS OF APRIL 30TH 2010

U.S. MEMBERSHIP:	690
LIFE MEMBERS	74
2010 NEW MEMBERS	13
DECEASED	2
FOREIGN MEMBERSHIP	121
LIFE MEMBERS	12
2010 NEW MEMBERS	6
TOTAL MEMBERSHIP April 30th 2010	812

(Including 86 Life Members)

Special congratulations go to the Novice Award Winners Robert Mayo, VAPEX 2009; James Hering, COLOPEX 2010 and Timur Kuran, TEXPEX 2010. All of the above have earned a complimentary membership to AAPE for one year.

Welcome to New Members In 2010:

Sam Ginsberg, Berkeley CA
Robert Gelwicks, Downers Grove, IL
Sofia Karlsson, Hammaro, Sweden
Carl Jennings, Longmont, CO
Roger Van Laere, Schoten, Belgium
Arthur Olney, Fresno, CA
Martin Schepers, Bilzen, Belgium
Jeff Switt, Montague, TX

Laurens Dumont, Antwerp, Belgium
William Malone, Washington D.C.
Michael Lampson, Charlotte, N.C.
David Klus, Cobble Hill, BC Canada
Robert Sazama, Marion, IL
Alan Cecilio, Silver Springs, M.D.
Bryan Koen, Florissant, OH
Ken Lemke, Burlington ON, Canada

14 letters were written to acknowledge creativity, gold and silver pin awards. In cases where the recipient was a non member, back issues of TPE were included, and they were encouraged to join AAPE. This has resulted in several new members. Letters and cards have also been sent, when I have been notified of a death or illness. Database has been updated as change of addresses has been received.

Respectively submitted,
Elizabeth Hisey AAPE Secretary

Dear AAPE Members:

An important part of your membership is the four issues of *The Philatelic Exhibitor*. If you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$1.52 for each returned copy.

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

Thanks,
Liz Hisey, AAPE Secretary.

Highlights • Board of Directors Meeting February 21, 2010 • AmeriStamp Expo Riverside, California



Treasurer: Pat Walker reported that AAPE accounts are in good standing. The Canadian account will be closed as most monies are being funneled through PayPal.

Advertising: Don David Price stated that he expects an increase in advertising income over last year's \$3,925 when the new color format comes out in the Spring.

Editor: Randy L. Neil is the new Editor of *The Philatelic Exhibitor*, taking over with the second quarter issue.

Youth Director: It has been decided that a Youth Award will be awarded at local shows, similar to the AAPE Silver Award currently being awarded at local shows.

Webmaster: Larry Fillion has linked the website with Rossica and Frajola sites. Scanning and uploading of all issues of *TPE*, except for the last two years, has been completed.

Publicity: More work needs to be done to publicize the Youth Champion of Champion competition. Contact will be made with MNSE for this year and in other years with NTSS/ATA if we hold the competition at their venues. Randy Neil will design a new advertising page for insertions into WSP show programs.

Critique Service: Mark Banchik stated that 12 critiques were done this past year.

Meetings Director: Denise Stotts reported that of the 33 shows where our open forums were held, we recruited 5 new members. At least 14 AAPE members chaired these meetings. Many thanks to all.

Team Competition: Tony Dewey reported that five teams were entered this year, and in future we would limit the total entries to eight. Recommendations were also made to change the pointings.

Diamond/Ruby Awards: Ron Leshner reported that there had been 42 diamond and five ruby pins awarded.

Title Page/Synopsis: Guy Dillaway reported that two to three were being critique every month.

Mentor Service: No report.

Old Business:

A. Best of TPE's. – Bob Hisey has optical-character scanned the choices of BOT2 as selected by Nancy Clark, John Hotchner and Tim Bartshe, and the disc is ready for production. Don David Price will look into getting advertisers to help or fully pay for the production. A quantity of 2,000 will be produced and the plan is for each member to receive one as an insert in *TPE*, most likely in Vol. 4, later this year.

B. AAPE Programs. – CANEJ is refocusing its seminar energies upon the new three part "How to Judge Philatelic Exhibits". With this comes an opportunity for AAPE to create a series of how to exhibit seminars, which will focus on the exhibiting and not the judging aspects of exhibits.

C. 25th Anniversary Celebration at Chicagopex 2011. Charles Verge submitted an outline of proposals that needed to be considered for the Celebration. Chicagopex has agreed to host the AAPE for 2011 with at least 50 frames. A committee needs to be set up to work on the celebration. Anyone interested please contact President Tim Bartshe.

New Business:

Randy L. Neil Award: Awarded to Pat Walker "How Judging Has Evolved" July 2009

Clyde Jennings Award: Awarded to Gary Steele "An Exhibit Chairman's Comments" July 2009

Nominating Committee: President Bartshe, Guy Dillaway and David Herendenen.

• Working For You •

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

Director of Exhibitor's Critique Service

Mark Banchik
P.O. Box 2125
Great Neck, NY 11022-2125

Director of Publicity

Edward Fisher
1033 Putney
Birmingham, MI 48009-5688

AAPE Youth Championship Director

Carol Barr
5524 Washington St.
Downers Grove, IL 60516-1327
carolschamps@yahoo.com

Director of Conventions And Meetings

Denise Stotts
PO Box 690042
Houston, TX 77269-0042

Webmaster

Larry Fillion
18 Arlington Street
Acton, MA 01720
webmaster@aape.org

Computers in Exhibiting

Jerry Jensen
10900 Ewing Ave. S.
Bloomington, MN 55431
jerry@gps.nu

Mentor Center Manager

Kent Wilson
P.O. Box 51268
Billings, MT 59105-1268
turgon96@bresnan.net

Diamond and Ruby Awards

Ron Leshner
P.O. Box 1663
Eastern, MD 21601
revenueur@dmv.com

Critique Service For Title And Synopsis Pages

Guy Dillaway
P.O. Box 181
Weston, MA 02493
phbrit@comcast.net

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 Elizabeth Hisey, Secretary, AAPE, 7227 Sparta Road, Sebring FL 33872.

Need More Information? Visit our website at: www.aape.org

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

Meet Fellow Members

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



Mail AAPE MEMBERSHIP APPLICATION TO:

Elizabeth Hisey, AAPE Secretary
7227 Sparta Road
SEBRING, FL 33872 USA

Enclosed are my dues of \$20.00* (US and Canada) or \$25.00 (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 \$30 per year
Sustaining Membership \$50 per year
Patron Membership \$100 per year

Multiple year 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 \$20.00 per year (US and Canada) or \$25 per year (all other foreign addresses).

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

* Spouse Membership \$10 annually —TPE not included.

Letters To The Editor

Having reached this far into this issue of *The Philatelic Exhibitor*, you've no doubt noticed some changes to this quarter century-old journal. What you are seeing here is the result of the world of electronic publishing. Your journal is now designed, composed and laid out in *Adobe InDesign* with the help of other software applications like *Adobe Photoshop* and *Illustrator*. In addition, *TPE* is now being printed by a state-of-the-art color magazine printing house. What these advancements for *TPE* mean is that our contributors—and especially our letter writers who are our lifeblood—hopefully, will send us their articles and letters via the electronic medium of email. We can accept your writing as a direct email message, or as attachments in Microsoft Word... plus any images (we love images!) in either jpg or tif format.

We know that some of you continue to utilize typewritten missives and handwriting. We can accept these, but it takes a good deal longer to set them into type. No matter what, though: send 'em on!



Douglas Weisz U.S. Covers

*Buying &
Selling*

P.O. Box 1458-AAPE, McMurray PA 15317
773-914-4332
Email weiszcovers@yahoo.com

WWW.DOUGLASWEISZ.COM

POSTAL STATIONERY:

Cut Squares, Entires, Postal Cards

FLIGHTS: CAM, FAM, Catapult,
Zepps, Lindbergh

QUALITY FIRST DAY COVERS

POSTAL HISTORY, NAVAL EVENTS

WWII PATRIOTICS, INAUGURALS.

PRIVATE TREATY PLACEMENT
AUCTION REPRESENTATION
COLLECTION BUILDING and ESTATE APPRAISAL

New Collections Available

We have a number of important collections available for collectors and exhibitors interested in finding new and challenging philatelic areas to explore. Contact us for details.

FRASER'S

Colin G. Fraser • Pamela Kayfetz Fraser
P.O. Box 335 • Woodstock, NY 12498
Tel: (845) 679-0684 • Fax: (845) 679-0685
Email: frasersstamps@cs.com



Atlantic Protective Pouches

**PAGE
PROTECTORS
FOR
EXHIBITORS**

*Made from
Archival Grade
Mylar D
Polyester in Any
Size or Style*

P.O. Box 1191
Toms River, NJ 08754
Phone: (732) 240-3871
Fax: (732) 240-4306
Email: APP1191@aol.com

AtlanticProtectivePouches.com