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Fall 2010



The Philatelic EXHIBITOR

INSIDE:

- **Phil Rhoades's take on his past 10 years of philatelic exhibiting**
- **Treatment, Material, Knowledge: Are We There Yet?**

Journal of the American Association
of Philatelic Exhibitors
Volume 24 • No. 4 • Whole No. 96

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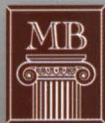


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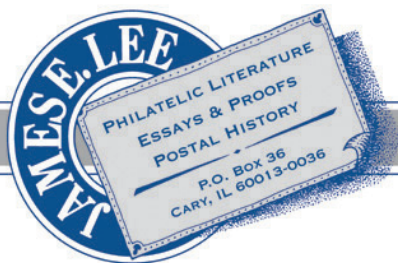
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The Philatelic EXHIBITOR



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On our cover: Judge Liz Hisey concentrating on the frames on a Saturday morning—doing her homework for the jury critique at CHICAGOPEX 2010.

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Forward Motion



Looking every bit the hale and hearty leader of philately that he has always been, Bud Hennig was an honored participant in the banquet festivities at CHICAGOPEX the third weekend in November. That's an AAPE Life Member pin on his lapel. Note also that Bud was among the first ten members of the American Association of Philatelic Exhibitors.

The doyen of American philatelic exhibiting

Bernard A. Hennig is also the grand old man of our hobby

Your editor spent a lot of time along the aisles among the exhibit frames of FIPEX, the Fifth International Philatelic Exhibition, in New York in May of 1956. As a kid, he had an exhibit in the show (one single page—all that juniors were allowed). But the one exhibit that entranced him more than any other was *Studies In The Philately of Danzig* by Bernard A. Hennig of Chicago, Illinois. It was a very simple-to-understand, beautiful exhibit packed with great rarities.

The friendly, outgoing owner of that exhibit (which won a gold) went on to become, perhaps, the most influential philatelist ever to be involved in philatelic exhibiting and, most of all, judging. Among his myriad achievements were the creation of the APS accredited judging system and the first Manual of Judging. He was chairman of AMERIPEX '86 and Chicago's most prominent and generous philatelic leader.



Today, in his 90s, he can still be seen along the aisles of his favorite stamp show, one he once chaired—Chicagopex.

Note the inset photo of Ken Trettin of Rockford, Iowa. He was the first non-Illinoisian ever to receive the Saul Newbury Award at Chicagopex this year. He has long years of helping to stage that show.

A deserving send-off...

Several people have called our attention to the fact that Tim Bartshe has been a "hands-on" president of our Association. That's an understatement. We've never had a prez who's been more visible and more active on all fronts of exhibiting—from helping to manage a World Series show to helping create the 6th edition of the Manual of Philatelic Judging. Not to mention his attention to detail and his efficiency. We should be proud to have had him as our president.

We need more of these...

Philatelic literature competitions, that is. Though they are stellar and quite well-run competitions, we are down to only three national philatelic literature competitions (APS Stamp-Show, Chicagopex, and Napex)—and that's simply not enough. Considering that literature exhibits are very easy for a show committee to handle (not much "set up and takedown," folks), we wonder why other shows don't come into play here. How about your folks west of the Plains? We need at least one more!

CHICAGOPEX Reborn?

We think so! This venerable World Series of Philately show has had some venue problems in recent years—moving from place to place after some glory years at the Westin in Rosemont, Ill. But now, oh brother, are they in clover. CHICAGOPEX's new home in the Westin Chicago Northwest in Ithaca, Ill., is their best location yet. A giant, ultra-modern hotel (nice room rates) which allows the show to bring ALL of its events (from exhibits to the banquet) under one roof. Just like the good ol' days!

Excuse me, if you will, but I'm a bit confused. And I have a feeling that, by the time I get "unconfused," a rather sizable discussion within these pages will have been generated. The latter possibility was brought home to me recently at CHICAGOPEX. In talking about my confusion to some exhibitors and judges, alike, I found that, yes, they, too, are a bit confused.

The perplexities arise from instances in the prose in the pages of *The American Philatelic Society Manual of Philatelic Judging*, Sixth Edition, which is available to all as a free download at the APS website (www.stamps.org/directories/judgingmanual.pdf).

From questions and comments I've received from fellow judges and exhibitors, I've been pleased to confirm my feelings that there is great purpose and high integrity in this new manual—the result of decades of evolution in the exhibiting world—but it seems that the "trail" to finding out how to prepare one's exhibit to be evaluated by accredited judges is obstructed by little stones, outcroppings and bumps in the form of wording that is either hard to understand or just plain perplexing.

For instance:

In Chapter Six on Traditional Philately exhibits, the manual states: *Related postal history aspects may be discussed but should not overwhelm the exhibit.*

Then, under the heading, "Usage," there is the following requirement that a Traditional Philately exhibit contain:

A broad and diverse range of usages to show the full spectrum of how the stamps were used, including different mail types, special postal services, origins and destinations, users, carriers and routes.

All well and good so far, but then there is the following remark:

A traditional exhibit focuses on the stamps. Postal history (routes, means and markings) is subservient to the stamps and their usages. Usages focused on markings or routes are a fault.

My questions result from my confusion:

- How can (and why should) a traditional exhibit put forth a "broad and diverse range of usages" if "postal history is subservient to the stamps?"

- Wait a minute. What is meant by the rather strange remark, "*Postal History (routes, means and markings) is subservient to the stamps and their usages*"? (Bold emphasis is mine) How can postal history be subservient to usages (which I always thought are postal history in the first place)?

- The admonishment, *Usages focused on markings or routes are a fault*—at least in my humble opinion—discounts the necessity of any good Traditional Philately exhibit to focus on such vital items



ViewPoint 

Randy L. Neil

Editor

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as fancy cancel uses, exceedingly rare manuscript markings (such as the words, "Via Pony Express" on an 1860 cover to Sacramento, Calif.), and vitally historic routes such as the Trans-Mississippi route in the Confederate States during the Civil War.


Note the following additional remark:

Traditional exhibit treatment may require selectivity to concentrate on items showing key points or usages important to the issue at the expense (or even omission) of more common material. Treatment favoring key material outweighs perceptions of imbalance or incompleteness as it displays knowledge of the material and both judgment and skill in assembling its most meaningful showing.

I may be wrong, but I think the above statement sort of contradicts the premise that, as stated earlier, *Postal history (routes, means and markings) is subservient to the stamps and their usages.*

What I am getting at here is not so much a critique of the efficacy and good sense extolled throughout the manual, but the way some of the explanations are worded. In some cases, I think the writers used more words than were needed to describe/explain specific judging aspects. On other occasions, much simpler, less complex, language is needed.

The Manual of Philatelic Judging is, of course, one of the first things a fledgling exhibitor encounters when first pondering the possibility of preparing a competitive exhibit. In many instances in the structure of the prose, the manual can make some readers a little bleary-eyed from rereading and trying to understand the accurate meaning of what is being said.

Not to worry. The Manual is a living document—and perhaps CANEJ might want to smooth things out a bit. What's your opinion? Email me. 

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From Your President

Tim Bartshe

This is my last President's Message! When you stop cheering, I'd like to say a few words about the four years of my presidency. Many things have been accomplished as well as many things being left undone. That is the nature of life; having more goals than can be completed is better than having none at all.

Some 10 years ago, I remember being "selected" as the new incoming Secretary with Pat Walker as the new Treasurer. With Pat's help in learning how to use Access (I still don't have a clue) six years sped by in that position. The great Board of Directors during the last four years, in particular John Hotchner as VP, Pat Walker as Treasurer and Liz Hisey as Secretary, has made my job a lot simpler than it might have been. We were in frequent communications about matters relevant to AAPE and they invariably had sage advice and council about what direction the Association should go. I also want to thank outgoing Directors David Herendeen and Guy Dillaway who were active board members long before my term began.

The Society is in great hands with the addition of new board members David McNamee, Don David Price and Tony Dewey, and the future looks even brighter, indeed.

AAPE is rich in the number of volunteers who have selflessly given of their time to make this whole thing work. Notable are those who took on the task of putting together the Best of TPE 2 and bringing it to fruition—thanks to Nancy Clark, John Walsh and Bob Hisey. Don David Price has secured mon-

ies to get the final disk done. The Association is in better financial shape now with numerous donations from members while renewing their dues and with the large increase in advertising revenue from the same Mr. Price.

Our Youth competition director, Carol Barr, has taken the annual Youth Champion of Champions competition to its highest participation ever. Mark Banchik and Guy Dillaway have oversight of our critique service used by many members here and in Canada. Denise Stotts tirelessly oversees the awards aspect for all WSP and many local/regional stamp shows in the U.S. and Ray Ireson does so for Canada.

Randy Neil, after being our co-founder and first president nearly 25 years ago has returned to take over the editorship of TPE from John Hotchner, our other co-founder, who is now to be our new president. Randy has overseen the transformation of TPE into a full-color publication and now in a wholly new format.

For all of those who have had input into the workings of the Association that I have not mentioned I apologize but you are not forgotten and we thank you one and all. This is not an "inner circle elite" run "club" but one that survives on the entire membership from letters to the editor to those who run individual positions behind the scenes to do the every day or every year job that makes this a truly great society.

AAPE has been in no small way involved with the new paradigm of judging and exhibiting. Long time members Jim Graue, Phil Stager, Kent Wilson, Darrell Ertzberger and David McNamee were integral in the survey for exhibitor input as well as creation of the new manual and evaluation form. Under the oversight of the committees that govern exhibiting and exhibitions for the APS and RPSC, we now have a way for each exhibitor to receive feedback each and every time an exhibit is shown. Our sincere thanks to the visions of Steve Reinhard and David Piercey, the respective committee chairs.

Without the help and volunteerism of the above, little could have been accomplished and due to no fault of theirs, a number of things remain to be done or at least attempted.

As I will still be on the Board (as long as John Hotchner is President, in any event), the new president has said that he "will put me to work." This I really look forward to as I will continue to work towards making the exhibiting experience as good as it can be. Again thanks to each and every member of AAPE in making this a fulfilling and memorable 4 years. ☺

Your 2¢ Worth



Welcome back, Greg!

I've rejoined AAPE after a ten year hiatus and love the new look. I have a piece for Your Two Cts. Worth if you'd like to include it in a future issue:

Why I Stopped Exhibiting...And Why I Can't Start Again?

After over twenty years of exhibiting a thematic I had achieved a consistent gold medal level and Grand Award at Topex. Not wishing to be a mug hunter I switched to international exhibitions and, after a few shows, achieved a Large Vermeil in 1999. Once this medal level is achieved at international competition one immediately qualifies for eight frames rather than five. Knowing my exhibit lacked the material to earn those few points separating large vermeil from gold, I decided to take a hiatus and concentrate on accumulating those items I thought would help me achieve that next level.

Just over a decade later, I felt I had sufficient material in hand to expand my exhibit without padding it. I applied to two international exhibitions and...oops, I no longer qualified for international exhibitions because I had exceeded the ten year limit. I suppose I could apply now as a novice but they only set aside twenty percent of frames for that category and even then I would be reduced to five frames again. Besides, is it really fair for novices to be compared to a previous award winning exhibit? I suppose I could start again at national shows in order to qualify for international shows again but that feels like going backwards. In the end, I'll probably just retire the exhibit permanently.

I suppose there is a rationale for the ten year requirement but I fail to see it. All it does is discourage me from exhibiting again. As a recent returnee to the AAPE I see that exhibitors seem to be dwindling in numbers. We should be encouraging everyone to exhibit - even those who have taken a break from the hobby.

Greg Herbert
Via Email

Sent to our esteemed former editor

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) most. 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".

God bless your "retirement"!?

I want to say I did something in the **TPE** before YOU depart from the picture...Is the following item something that might be newsworthy for **TPE**?

"The Union Pacific Railroad based in Omaha has helped inaugurate the "Rodney Runsteen Award" at the Omaha Stamp Show. The award is given to a philatelic exhibit that in the eyes of the APS judges does the best job of spotlighting the rail industry or the part that railroading has contributed to history and/or philately.

"Rodney Runsteen was a Union Pacific employee (as was his dad) as well as a long time Omaha Philatelic Society member and show volunteer.

"The exhibit does not have to incorporate UP. In fact, the UP said the award should not even have to be focused on the United States given the global focus of the parent company. The only criteria established by the Omaha Philatelic Society was that there be at least three exhibits competing for the award. Last year's (2009) show was the first year for the award and there were only two exhibits. The award was not given.

"The Union Pacific also gave numerous rail items for door prizes for last year's show and also hosted the ribbon cutting to open the show. Many members on the show committee thought that a few of the hourly door prizes could have been exhibit awards.

"The Omaha Philatelic Society agreed to do a more liberal job of promoting the award to a national audience. The award is a brass "Union Pacific" rail lantern with a ruby colored globe. It is beautiful!"

Edgar Hicks
Chairman

A Letter To Tim Bartshe, John Hotchner and Your Editor...

At AmeriCover in Chicago in August, during our conversation at the frames, you [Tim] asked what I thought of the new **TPE**. I believe I responded saying the color is great and it certainly presents a more professional, slick appearance.

I also expressed a potential concern regarding content, specifically a reduction in “nuts & bolts” content directly related to exhibiting. I view **TPE** as a niche journal for the specific purpose of helping AAPE members become better exhibitors and for improving the overall exhibiting environment/experience. As such, the esthetics of the journal are much less important to me than the content. **TPE** is not, in my opinion, a general philatelic publication.

Now that we have received two issues of the “new” **TPE**, I did a quickie comparison between the last two issues of the “old” **TPE** and the first two issues of the “new.” I looked at the number of square inches of non-advertising content.

The last two issues of the “old” **TPE** averaged 2672 sq. in. of content; the “new” **TPE** averaged 2240 sq. in., a difference (reduction) of 432 sq. in. (about 19%). (Note: the only thing I treated differently between old and new was the cover. The covers on the old issues were a synopsis and an exhibit page related to articles in the issue, so I included them in the content. The covers on the new issues were show photos, so I did not include them in content.)

I don’t have an accurate way to measure font size (they appear the same to me), but I looked at text lines, comparing a randomly chosen 50 lines of text in a single column. Fifty lines of text in the old **TPE** took 19.3 cm; 50 lines in the new **TPE** took 21 cm. This represents another slight reduction (about 8%) in content in the new **TPE**. Overall, the reduction in content in the first two issues of the new **TPE** appears to approach 25%.

Since all “content” is not “equal”, a more detailed analysis of content may be informative. I did not perform such an analysis. Some content is important/necessary but is not nuts & bolts content. For example, the table of contents, publishing data, and AAPE columns (president, editor, secretary) are appropriate but are not nuts & bolts. Reports on shows and/or award results are also not nuts & bolts. (Since most of this information is available elsewhere, it is not particularly important to me that it be in **TPE**.) So, a more detailed breakdown of content by “content type” might be a worthwhile project.

Another observation, regarding bylined articles

(not departments/columns/reports): In the old **TPEs**, seven of these articles were written by non-judges. In the new **TPEs**, there were three articles by non-judge authors. Personally, I’d like to see more balance between judge/non-judge authors than has thus far been present in the new **TPE**.

Much of what I’ve written here certainly reflects my personal preferences and biases. Whether I’m representative of the wider AAPE membership, I can’t say. But, in light of our conversation at AmeriCover, I thought I’d share these observations with you.

Phil Rhoadé
Via Email

A Response from the Editor...

Mr. Rhoadé’s critique of **TPE**’s new look and content format is appreciated. A brief discussion on the new editorial philosophy of the AAPE’s journal would, I believe, be appropriate at this point.

Mr. Rhoadé, as he intimates, would like to have more “nuts and bolts” articles in the magazine—and as we grow **TPE**’s pages, this will occur. But **TPE**, it should be noted, is not intended to, exclusively, be a textbook for exhibiting, judging and show management techniques and the criticism and improvement of them. It is the journal of a very vigorous organization and, as such, will feature coverage of our activities and events.

Fully 50% of more of philatelic exhibiting is the interaction between people—and as you have been seeing in our first two issues in the new format, the “people” kind of coverage in this magazine is receiving an upgrade.

In moving into this new age of color printing for **TPE**, we have opened the door to a host of potential new advertisers who, we believe, are slowly realizing that this magazine is very possibly the best advertising buy in the entire hobby. Our current advertisers realize that philatelic exhibitors are some of the most active and steady buyers in our hobby—while also being philatelists who will sell a collection from time to time in order to move on to a new exhibiting subject. This advantage to advertisers, together with color printing, will, I believe, bring in new advertisers who will, of course, help to expand the magazine—enabling us to add new content.

So in essence, **The Philatelic Exhibitor** is in transition—one of a colorful, fun-to-read, content-rich journal that we intend to be one of the finest quarterly publications in American philately. AAPE members deserve nothing less. Your participation is a key to this. How about sending me your letter to the editor or a thoughtful article tomorrow?

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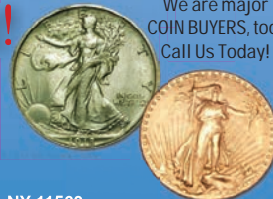
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Observations & Reflections: A Decade of Exhibiting

By Phil Rhoades

Becoming an exhibitor was the best philatelic decision I have ever made! Although I had been collecting since 1955 (my eighth birthday), I had never developed any interest what-so-ever in exhibiting. At a local show in the Minnesota Twin Cities during the winter of 1996-97, I picked up a WWII-era patriotic cover in a dollar-box and my first thought was "This would be a neat item for an exhibit." What an "Ah-Ha" moment! I started acquiring material and in 2000 showed The Murder of Lidice for the first time. That's the most expensive dollar I've ever spent--and the best!

While the Lidice effort is by far my primary focus, I have shown several other exhibits (four multi-frame and seven single-frame). The Lidice exhibit has been very successful (three Reserve Grands); my other exhibits have earned every medal from Vermeil to Certificate, along with a couple of special awards. Exhibiting has been a marvelous experience. With exhibit showings in 2009 marking my decade of exhibiting, I'd like to share some observations and reflections.

As stated in the first paragraph, becoming an exhibitor was the best philatelic decision I have made. Regardless of what direction my exhibiting may or may not go, my collecting will never be the same. In addition to the philatelic benefits from exhibiting, the ancillary perks--travel (national and international), friendships, education in a variety of areas, etc.--have been phenomenal. What an amazing hobby!

Judges

Although I may not always agree with their conclusions (awards) or feedback, I have tremendous appreciation and admiration for the efforts of all judges. Even after exhibiting for 10 years, I'm still in awe of judges' unselfish contribution of time, knowledge, expertise, and finances. A deeply felt Thank You!

While I do appreciate and admire the work all jurors do, some judges provide better feedback than others and there are a few judges with whom I have some fundamental philosophical differences. I usually try to learn who is on the jury before applying to exhibit at any particular show. With a couple of judges, I will avoid exhibiting at all; with a couple of others, I will avoid

showing specific exhibits. I suspect there may be judges who would prefer not to judge my exhibits, too!

Many, many judges have made positive contributions to my exhibiting growth and development. I am deeply appreciative to all. However, two judges, specifically, stand head and shoulders above others in my experience with Lidice: Al Kugel and Rich Drews.

Al judged Lidice three times. His very detailed, very specific critiques were essential to its, and my, development. Al's feedback indicated he read the write-up in great detail. His critiques drove home the absolute importance of total accuracy in every minute detail in the text when I was still learning exhibiting's finer points.

Rich's seven times judging Lidice is the most of any of the 86 different jurors who've evaluated it. He's also seen it over one of the widest time periods (2003-2009). A couple of my other exhibits have also had Rich on juries. I have spent more time at the frames with Rich than with all other judges combined. He's been bluntly honest with criticisms when appropriate but has also complemented and recognized steps forward. Rich has encouraged me when I've been discouraged and frustrated and has shared some of my highest highs.

Awards

If awards did not exist, I'd still exhibit; if awards were the only reason to exhibit, I would not exhibit.

In regards to Lidice, awards are important for two reasons. The first is merely because they exist. Medals are awarded, so they inherently have some degree of significance. But, for me, this is by far the reason of lesser importance to show it.

My mission in showing the Lidice exhibit is to tell the Lidice story, perhaps in some small way preventing similar events from happening in the future. Awards help to promote and bring attention to the exhibit, so they can contribute substantially to telling the Lidice story. Thus, to me, this is by far the more important reason for earning awards.

(Note: For those not familiar with the Lidice story: Lidice was a small village near Prague. It was destroyed during World War II in June 1942 in retaliation for the assassination of the Nazi appointed governor of occupied Czechoslovakia. The men were all shot and

the women and children sent to concentration camps. Lidice is to Czechoslovakia in importance what Pearl Harbor is to the United States.)

With my other exhibits, the awards are almost exclusively important in providing another form of feedback, along with critiques and time at the frames, for developing and improving the exhibit.

CANEJ Manual/UUEF

The new CANEJ Manual (Sixth Edition) is a major step forward and a significant improvement. Tim Bartsche, Jim Graue, and the other contributors are all to be highly congratulated and thanked for their work. The Manual faces a nearly impossible task: Providing objective criteria for doing what is essentially a subjective process. I believe the Manual does as good a job as is currently possible.

The adoption of the Uniform Exhibit Evaluation Form (UUEF) is likewise a tremendous step forward. Most of my exhibits are either Display Division or Single Frame, so I have nearly always benefitted from receiving some form of written feedback. Providing written feedback for all exhibitors, regardless of Class or Division, is a significant step forward.

I have one question/concern regarding the Manual and the UUEF. At present, it is a question/concern, not an objection; only time will tell if it is a legitimate worry. It is this: Is it appropriate for every exhibit, regardless of Class or Division, to be judged by exactly the same set of criteria? Having identical judging criteria assumes that the philosophical foundation, intent, or purpose in having/establishing different Classes and Division is identical for all. Is this "One size fits all" approach in the best overall interests of exhibiting?

For example, when Display Class was first established, one of the reasons for creating it was to combat the perception that it takes money to exhibit successfully. The Display Division section in the previous edition of the Manual (Fifth Edition) specifically states: "Display exhibits need not show scarce or rare philatelic material... (p. 70)." A bonus point could be earned for showing such material. Now, rarity counts for 20% of the exhibit's award. This clearly represents a significant philosophical change regarding Display Division. We'll have to see if this is a change for the better.

A couple of additional comments related to this question/concern: There is no question that having identical judging criteria across the exhibit spectrum makes the job of the judge easier and perhaps more consistent. This may very well justify adopting uniform criteria. But, with both the declining number of exhibits and exhibitors we're experiencing, is it in the best interest of exhibiting as a whole?

Also, regarding Display judging, in practice I'm not sure that the ...need not show scarce or rare philatelic material... criterion was in reality applied by the judges, so perhaps adopting identical criteria is just codify-

ing actual judging practice.

Points

I am a strong proponent of points and am very disappointed they have been eliminated, at least for the Classes/Divisions in which I primarily exhibit. I understand the wide range of opinions within our judging corps towards giving points. I was told that requiring point totals would have resulted in the loss of some of our judges. With our declining number of judges, perhaps this concern alone justifies not giving points, although we stand alone in worldwide exhibiting in not awarding points.

Why do I advocate for points? Because points contributed significantly to my improvement as an exhibitor and, specifically, to developing Lidice. This was especially true while the exhibit was maturing. After it advanced to being a strong Gold, the points were less important.

Lidice received 17 Display Division score sheets. Of those 17 point totals, 15 were remarkably consistent from show to show. Initially, the exhibit received point totals in the low to mid-80s, bouncing between Vermeil and Gold awards. The point totals gradually increased to high 80s/low 90s and were in the mid- to high-90s the last couple of years before the UUEF was adopted.

There were two aberrations to these generally consistent point totals, one too low and one too high. In the too low instance, scores for three consecutive shows were 89-72-94; the too high score progression was 82-98-87. In both cases, there were no substantial changes in the exhibit from one show to the next. I only point out these two aberrations because I think showing consistency on 15 out of 17 score sheets indicates what a good job the judges generally did.

How did point totals help me develop Lidice? It was not the total points but the point breakdown that was crucial. Display Division scoring had three areas receiving 30 points each: Development of Story, Composition of Material Presented, and Knowledge and Personal Study. At two consecutive shows in 2004, my points in each respective area were 27-20-28 and 25-21-28. Clearly, I needed to upgrade Composition of Material to improve the exhibit. I took this feedback to heart. I listened, studied, learned, and greatly improved the presentation. After those two shows, the exhibit averaged nearly 28 Composition points. A written (non-numeric) critique would not have so clearly provided this essential feedback.

Another example with a different exhibit, my single-frame Japan Commemorates Pearl Harbor exhibit. It was shown 4 times with the following results: Silver, Vermeil, Silver, Silver Bronze; point progression (regression?) being 72-75-67-60. Without points, the exhibitor does not know if his/her exhibit is a "high", "mid", or "low" medal level. This exhibit went from being a high Silver to a low Vermeil to a mid-Silver to barely being

Silver-Bronze (one point away from Bronze). The first three evaluations were relatively consistent, but the last was a big drop. Without points, I would not have known how poorly the last jury regarded the exhibit.

Classic Bias

The data presented in Jim Kotanchik's **TPE** articles (October, 2008 and October, 2009) clearly show a substantial judging bias for classic material exhibits, especially in the Traditional and Postal History categories. It's reflected across the board: In the awarding of medals, in the selection of grand awards, and in the CofC competition. I do not pretend to know why this bias is so prevalent nor will I speculate on the reasons for it. This is an exercise for those much more experienced and knowledgeable than I.

My paramount question: Is this classic bias in the best long-term interest of exhibiting? With the documented declining number of exhibitors and exhibits, and as an unashamed Display advocate, my personal bias is that it is not in the best interests of exhibiting. But, again, this is something the exhibiting powers that be, the exhibiting shakers and movers, must examine and analyze. If it is determined that our extreme classic bias is a problem, we need to come up with a solution or solutions.

If quality exhibits of material other than from the classic era are to contribute to high level competitive exhibiting, they must be rewarded with major show awards (Grands). Clearly, this is not now the situation. For practical purposes, these non-classic exhibits function as cannon fodder for shows to fill frames and to provide financial support for the "big boys".

The one specific nit-pick that hit me when I first read the new CANEJ Manual appears in the Importance section (page 13, second paragraph, second sentence): Exhibits of wide geographical areas, earlier periods and longer time periods are considered more important than their opposites. (My emphasis added.) Our judging Manual codifies this bias towards classic material! The response will be "But these are only guidelines." Perhaps, but that is really just an exercise in semantics; in actual practice, the Manual establishes that classic material is more important. The same question: Is this good or bad for exhibiting?

Deep Pockets

The general perception is that successful (earning high and major awards) exhibiting requires "deep pockets", i.e., substantial fiscal resources. While this perception can be debated (not the purpose of this article), it is the perception, and since perception is reality, it is a perception the exhibiting community needs to address.

When I first started thinking about exhibiting, I got the then current CANEJ manual and researched exhibiting. During this process, I learned that Display Class was established for three reasons: To make exhibits

more interesting, to attract new exhibitors, and to combat the "deep pockets" perception. With these goals and the ability to include collateral material in Display Class exhibits, I immediately realized this was the direction in which Lidice would progress. Without Display Class, I am certain I would not have become an exhibitor.

I reiterate the concern I identified previously regarding the adoption of uniform judging criteria ("one size fits all") for all Classes and Divisions.

I don't know if there is a solution. Our culture, as a whole, is very much governed by the Golden Rule: He who has the gold, rules. I'm not sure that philatelic exhibiting can be an exception. There has been some recent discussion in the pages of TPE about dealing with this. This is another area of possible concern for those more knowledgeable and experienced than I.

A personal experience related to this general perception that "deep pockets" are necessary for successful exhibiting and how it is "officially" accepted: At a showing of my single-frame Japan Commemorates Pearl Harbor exhibit, two different judges (one at the critique and one on the score sheet) suggested making a trip to Japan to acquire material! I find it astounding that a major international trip be suggested for improving an exhibit. Certainly this represents at least tacit acceptance that deep pockets are required.

Of course, exhibiting does require expenditures, primarily for the acquisition of material to be shown. Depending on the subject selected, this can be modest to astronomically expensive. The exhibitor chooses his/her own poison. But exhibiting also necessitates "administrative" expenses: Frame fees, exhibiting materials (paper, mounts, document protectors, etc.), perhaps insurance, and getting the exhibit to the show (via mail or personal travel). Administrative expenses, particularly frame fees and travel, can easily run well into the hundreds of dollars per show. These additional expenses will be a major determining factor in the frequency of my future exhibiting.

At the risk of opening a can of worms I've never seen or heard discussed, I do have one specific concern/objection regarding "deep pockets" in philatelic exhibiting. I do not know how many exhibitors and/or exhibits this applies to nor do I know to whom specifically it might apply (and I'm not interested in knowing; this concern is philosophical, not personal).

My objection is to the practice of someone other than the exhibitor whose name appears on the exhibit doing any work, for pay, in developing and preparing the exhibit. This would include locating and buying material, doing research, preparing write-ups and pages, etc. (Note: I'm not referring to agents bidding in auctions, if the exhibitor personally identified the material to be bid on. If the agent is also responsible for finding material, that is objectionable.) Our exhibiting rules properly require the material in the frames to be the personal possession of the exhibitor. The exhibit itself should repre-

sent the personal work of the exhibitor, not the subcontracted efforts of outside experts/professionals.

An analogy: I believe philatelic exhibiting is very much an art form. There are a couple of annual, high quality juried Arts and Crafts shows near where I live. I enjoy going to these shows and seeing the work of the exhibitors and the awards they earn. The exhibitors are judged on their personal effort; they could never enter a work that they “subcontracted” someone else to produce. Philatelic exhibiting should be no different.

Perhaps there should be a wholly separate Class for such exhibits, with totally separate awards.

Suggestions

I have two specific suggestions. One I believe would make exhibits more interesting. The other might encourage non-exhibiting people to give exhibiting a try.

Exhibitors at the Frames: I encourage shows to schedule a time or times when exhibitors, if willing and available, would be at the frames to discuss and/or answer questions about their exhibit. These could either be a somewhat formal presentation or just an informal question/answer discussion. Eliot Landau has done a couple such presentations at times listed in the show schedule.

There could be a couple of different scheduling approaches. One would be just indicating that available exhibitors would be at their frames on this day(s) and this time(s). The other would be scheduling individual exhibitors at their frames on specific day(s) and time(s). In any case, a scheduling system of some kind would be a wise move forward.

At a three-day WSP show, these should probably be scheduled on Saturday morning and/or on Sunday. Fridays should be avoided because the judges are working at the frames. Saturday afternoons should be avoided because of the AAPE seminar and the critique. If attending Society meetings are part of the show schedule, those times should be avoided, too.

At a two-day show, these would need to be scheduled on Sunday to avoid the judges being at the frames working on Saturday.

Exhibitor Trial Showing(s): Especially for new exhibitors, the exhibiting process can be extremely intimidating. The judges’ opinion of your work is there for everyone to see; your medal level is posted right there on the frame for everyone to see or there is nothing posted (you got a Certificate of Participation). The critique can be even more intimidating because specific, detailed comments are presented for everyone present to hear. A couple of collectors I’ve encouraged to give exhibiting a try have told me they were reluctant because they were intimidated by this public evaluation/criticism.

I suggest that novice exhibitors have the option to exhibit non-competitively, with a scheduled one-on-one meeting at the frames with one of the jury members (i.e., the juror who would otherwise be the first responder). Perhaps a Novice ribbon could be posted on

the frame. An exhibitor should be permitted to do this only two or three times to help him/her work through the initial exhibiting intimidation.

There should be a show limit on the number of exhibitors who could do this (maybe two or three) and/or on the number of total number of such frames (perhaps 15). The important element of my suggestion is that these non-competitive, novice frames would count towards the show frame requirement. I believe this could have two important benefits: It might help expand the number of active exhibitors and help shows fill their frames.

Mission Accomplished

Coming back to my Lidice exhibit, since my retirement in May, 2003, I have, only very slightly facetiously, said that my “mission in life” is to tell the Lidice story through philatelic exhibiting. I have been phenomenally successful in this endeavor.

Lidice has been shown 27 times at 19 different WSP shows. It has been shown at every Midwestern WSP show (Minnesota, Milcopex, Chicagopex, Omaha, Indypex, Garfield-Perry, Colopex, Plymouth, St. Louis); it’s been shown in the West (Rocky Mountain, Aripex, Sandical); it’s been shown in the East (Philadelphia, Balpex, Vapex, MegaStamp, Boxborough). It’s been at StampShow (twice) and AmeriStamp. It was shown at Washington 2006 and has been in the Czech Republic twice (Brno 2005 and Lidice in 2007). It is scheduled to be shown again in Lidice in 2012 as part of the 70th Anniversary remembrance/celebration.

Except for a Grand, I believe Lidice has won virtually all of the available awards: Reserve Grand (3), APS 1940-1980 (12), AAPE Creativity (6), Most Popular (3), Best Display (4), Philatelic Congress Write-up (2), APS Research, AAPE Award of Honor, as well as numerous society and show awards.

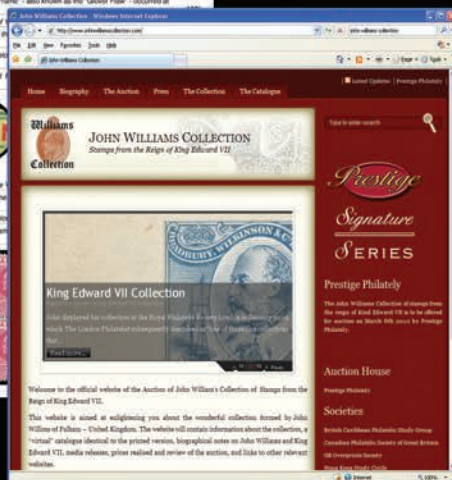
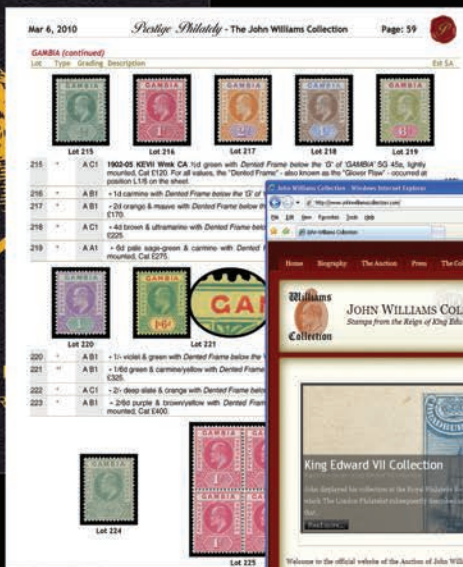
I have given PowerPoint presentations at WSP shows, at Washington 2006, to the Collectors Club of Chicago, to local stamp clubs, at the National Czech and Slovak Museum and Library in Cedar Rapids, Iowa, at my regional history museum, and in Lidice.

Because there is no realistic expectation/opportunity for Lidice to win a Grand (not a topic for this article), The Murder of Lidice has essentially achieved all that it can philatelically. I am tremendously proud of the exhibit and the impact it has made in telling the Lidice story. Philatelic mission accomplished.

Summary

My hope and intent in sharing these reflections and observations is that they may, to some degree, contribute to the future health of exhibiting. I don’t know what role, if any, exhibiting will play in my continuing philatelic pursuits. But, to reiterate my initial statement, becoming an exhibitor was the best philatelic decision I’ve ever made. It’s been a marvelous adventure! ☺

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Artcraft Archives

In 2007, the membership of the AF DCS selected Henry Gitner Philatelists as the exclusive sellers of the ArtCraft original production artwork and engraving plates from the Washington Press archives. The artwork and plates being sold are from the period between 1939 and 2002. Using a combination of photography, airbrushing, free-hand touchup and old-fashioned cut and paste, designs were created on arboards. With the development of sophisticated graphics programs, cachets are now designed on computers, so arboards don't exist for the more recent cachets. Although arboards may vary in size, they are usually 11" high by 14" wide. Engraving plates measure 3" x 8" and weigh approximately 1/2 pound.

Jack Davis Artwork

Cachet maker Jack Davis sold covers in the 1970's and 1980's. With a few exceptions, each piece of Artwork measures 8 1/2 inches x 11 inches (21.6 cm x 27.9cm) and is pen and/or pencil on paper. The majority of these are the final drawings for the cachets but there are also some preliminary sketches. In addition some have notes he made about the issue, his intentions and printing guidelines. As many of his cachets were done in 3 colors, he had separate drawings for each color done in black and white. Typically there will be 3 separate proofs on one sheet, each in the final cachet size and printed on heavier white paper or on newsprint.

Ralph Dyer Artwork

Among the earliest cachet makers who produced significant quantities was Ralph Dyer who started in 1926. We offer the original artwork for the printed cachets (he also did many hand painted cachets). There are final sketches as well as preliminary sketches. Some will have his notes, such as "1st" or "NG" (no good) or "Not used" "last one" "good" and most measure approximately 3" x 4.25" (7.5cm x 10.8 cm) They are typically pencil on tracing paper so are translucent and have been folded once along the top edge where there may be notes such as a date or whether it is a first or final drawing. Some cachets were used for more than one issue.



Artmaster Archives #1053 plate

FDC's

We have a vast array of unusual cachets, cancels and usages. A few highlights are listed below:

FDC's Autographed by Designers and Engravers

An interesting lot of FDC's - the owner of the collection had sent letters to various people associated with the stamp and had FDC's made - each signed at the center to lower right by someone involved with the issue, designer, letterer, engravers etc. It is rather unusual. The covers are sold as sets which are typically 3 or 4 covers. (Each cover is priced between \$75.00 - \$175.00) For some Scott numbers, this lot also includes letters from people pertaining to the issue.

Harry Hartl Monarch sized FDC's 1958-1971

Mr. Harry Hartl designed cachets in the 1950's and 1960's. He printed only a handful of each issue, between 2-50x. His earlier designs are primitive but interesting. His later designs, from 1967 on, were often pillaged from Artcraft, Artmaster and even Fleetwood designs. He priced his FDC's very high for the times so very few were sold. The earliest known cachet is for #1107. He did not produce a cover for every issue.

Very few have ever appeared on the market. Covers with glue stains on the reverse came from his private collection that had been removed from pages. Still and all, Hartl covers count among the rarest of printed cachets that exist for the time period.

Photo Essays and Autographed Plate Blocks

A significant portion of this material is from the estate of Sol Glass, renowned US philatelic writer and longtime member of the US Citizens Stamp Advisory Committee. Mr. Glass was also intimate friends with most of the designers and engravers of US stamps. Most of his material is extremely scarce with only a handful known of each item.

Photo Essays - Photo essays were photographed proposed designs of stamps that were never issued and often contain topical elements not found in the issued stamp. Approved photo designs are also listed and these are usually signed by the designer or engraver. Please note that other proposed designs may be in stock than those listed here.

Autographed Plate Blocks - These are mint plate blocks generally autographed by the designer, lettering and frame engravers. Also there are plate blocks that are signed by the famous individuals who inspired the issue.

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A New Column By Tim Bartshe

Stamp Show Administration

Among other things, Tim Bartshe's new column will concentrate on some of the problems experienced at our stamp shows—like the one at right which most stamp show committees would love to have: CROWDS. The photo is from Washington 2006.



Without stamp exhibitions, we at AAPE would have little to talk about. Indeed, without the healthy, well-managed shows that consistently carve out space on their floor for bulky exhibit frames that are loss leaders, exhibitors would have nowhere to display their creativity and passion for what they collect.

The vital importance of this aspect of our hobby leads to the somewhat dull but serious title of this new column. What do I bring to this column and why can or should I write about it? I have been involved in various aspects of Rocky Mountain Stamp Show (ROMPEX) for 15 years and I have attended or judged at every national show in North America. I have also been highly supportive in exhibiting, judging and attending many of the local/regional shows around the country. With that as a cachet of sorts, I will deal with the various and varied aspects of the “WHATEVERPEXs” that exist across this great

continent. It is “them” that make exhibiting in North America so unusual and frankly unique in the world of philately. Every weekend somewhere at a handful of places are shows supported by dealers and local clubs and federations that encourage the art of exhibiting. At each show, anyone who cares to can put in what he wishes to display regardless of value, experience, and yes, even attention to guidelines. Many are not judged or if they are it is only for their general interest (read most popular) to the viewing audience. Isn't that part of why we exhibit?

How do these shows do it? How can we put on hundreds of shows each and every year without the guidance by some overarching body to “help” us through? What is it that makes so many of us selflessly spend time, energy and even money to make these shows go on year after year? There are no easy answers to these questions. There are no guidelines published, no “Stamp Shows for Dummies” references and no “rules”. Well, there are “rules” as outlined

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One of the chief goals of any stamp show is to help create a satisfactory experience for the stamp dealers—for in all cases, without their support, shows simply would not take place. If you see scenes like the one shown above at your stamp show, you should be pretty happy!

by the *APS Manual of Philatelic Judging* beginning on page 105, but it doesn't tell you how, just the what must be done for a WSP show. What does work and what does not is the general purpose of this series of columns. How can we make our shows better and avoid pitfalls that make them fail is my overall goal.

Much of what goes on before the show is pretty self-evident; arranging for exhibits, the dealers to come to support the show, arrangements for the space, etc. A lot of aspects, however, like producing a show package, security, floor management, activities and societies and youth areas, are not. Some aspects take many hours over many months while others take only a few hours just weeks prior to the show.

This will not be a self-created column; it will be based upon my experiences here at RMSS, yes but will also be based upon the wisdom and practices of others.

I will be calling upon many of you out there who are successful, some wildly so and others who scratch their heads each year and ask why. As I know so many of you in the background from WSP shows to local shows who charge no frame fees, you can't hide from me. While so many who do exhibit do not appreciate what goes into a show because they are not in the position to be involved, another ancillary goal is to inform all of us as to how much work goes into a successful show. Also I hope to guide some of you to get involved if you are in a town with a show.

My next column—the first really—will hit the ground running and will deal with some of the very important aspects of “show management.” After all, what better things does an immediate past president have to do with his time other than to promote exhibiting? ☺

Election Results - 2010

Ballots received - 179

President: John Hotchner - 172, Steve Zwillinger - 1

Vice President - Pat Walker - 171, Lewis Bussey - 1, Kristin Patterson - 1

Secretary - Liz Hisey - 172

Treasurer - David McNamee - 170

Directors - Tony Dewey - 167, Don David Price - 162, Dane Clauson - 1, Richard Drews - 1, Denise Stotts - 1

Respectfully submitted, Denise Stotts

Exhibiting Philatelic Literature

By John Hotchner



Why bother?

A subject that deserves more ink in TPE is the matter of exhibiting philatelic literature—maybe not much more as this type of exhibiting is practiced in only three of our national shows—StampShow, Chicagoex, and Napex—and at FIP patronage Internationals), and there are “only” 24 accredited literature judges compared to five times that number for stamps judges. Still this is a specialty that has a long and honorable history, and its practitioners—both exhibitors (authors) and judges—can get just as wrapped around the axle over its issues as practitioners in the stamp/cover exhibiting realm.

Editor Neil has suggested that this might be a regular column, and I have taken on the task of moderator, and will be happy to do that as long as there is sufficient interest. And that is where you come in. If you are a literature exhibitor, I need your thoughts as to why you enter literature competitions? What is in it for you?

I would also like to have any ideas you may have for subjects you would like to see covered in future iterations of this column, including what you see as problems of the genre, and what you recommend as fixes.

Please write to me at PO Box 1125, Falls Church, VA 22041-0125, or at jmhstamp@verizon.net

WE Exhibiting Seminars at AmeriStamp Expo in Charleston

Women Exhibitors and the American Association of Philatelic Exhibitors are sponsoring special seminars on exhibiting, geared towards Beginner and Advanced/Intermediate exhibitors and will be open to the public. The seminars will take place at AmeriStamp Expo in Charleston February 10, 11, and 12, 2011. Seminars will run all day Thursday and from 8:30 am – 10:00 am Friday and Saturday.

The program will consist of two streams Advanced/Intermediate (A/I) and Beginners (B).

The Seminar will begin on Thursday with the A/I attending a workshop “Going for the Gold” which includes a presentation by Tim Bartshe and Liz Hisey on the “Art of Being Judged” followed by in depth discussion and evaluation of frames of exhibits that the “students” had brought with them.

At the same time, the B group will have a presentation by Pat Walker on “The How-to of Exhibit Construction—Basic Building Blocks” with discussion among the students on their ideas and thoughts on exhibiting. After lunch, the B group will attend semi-

nars designed towards more education re exhibiting.

At 8:30–10:00 Friday and Saturday, the A/I group will take part in “You Be the Judge I and II.” Part I is a presentation by Pat Walker on the Fundamentals of Judging and then assignment of exhibits on the floor. Saturday’s Part II is deliberations and medal evaluation. Pat Walker and David McNamee will cover this workshop.

At the same time, Liz Hisey will work with the B group on Friday and Saturday. Friday is a presentation on “Types and Classes of Exhibits,” followed by a tour of the exhibits and further discussion of exhibits. Saturday is a seminar on the “Basics of Judging” and then a tour of the exhibits to see the medals the Jury has awarded and more discussion regarding the exhibits.

Registration is limited to the first 10 students for each stream. Registration forms are on the AmeriStamp Expo website (www.stamps.org) and AAPE website (www.aape.org). All seminars are open to the public. For more information please feel free to contact Liz Hisey at lizhisey@comcast.net

You Tube Stamp-Related Video Contest Opens January 1st 2011

The 2nd YouTube Stamp-Related Video Contest opens on January 1st 2011 and will run until May 31st 2011. The contest is sponsored by the American Philatelic Society and the American Stamp Dealers Association, in conjunction with the Smithsonian National Postal Museum's Council of Philatelists.

This competition is open to all ages. The YouTube Stamp-Related Video Contest is designed to encourage stamp collectors to share their collections with people all over the world through digital means. It is recommended that each video should not be more than 4 minutes long. All submitted videos will be featured on the American Philatelic Society's YouTube Channel accessible at www.youtube.com/AmericasStampClub. (Entries from the first YouTube competition are archived there and may be viewed for ideas). There is no limit as to how many videos each person can enter.

The entries will be judged for an overall champion, plus a youth group, adult, APS Chapters and Clubs, and a professional category – to include stamp dealers. The prize for the overall Champion will be \$250.00 and the other categories will receive \$50.00 (cash or in-kind gift certificates) per category. Donations have been received from A&D Stamps, Ed Dimmock and Labron Harris, Wade Saadi, Omar Rodrigues, Janet Klug, Cheryl Edgcomb and Ian Gibson-Smith. Announcement of winners will be in July 2011. Winners will be awarded their prizes at StampShow 2011 in Columbus, OH August 11th-14th. Publicity re winners will be printed in *The American Philatelist*, *The Philatelic Exhibitor*, *The America Stamp Dealer & Collector* and in the various philatelic websites.

Videos may be made from Power Point, digital video, photographs or other types of media. Further information about making the video and entering the contest is available on the Information Sheet and Entry Form, which can be found on the following websites:

- American Philatelic Society: www.stamps.org
- Smithsonian National Postal Museum: www.postalmuseum.si.edu
- American Association of Philatelic Exhibitors: www.aape.org

- American Stamp Dealers Associations: www.AmericanStampDealers.com

Help promote stamp collecting to people all over the world by sharing your love for the hobby. Make a stamp collecting video. It's fun!

AAPE Award of Excellence— Title Page

The purpose of this award is to encourage excellence and help exhibitors achieve a more effective title page. In cases of a display or thematic exhibit this could include the second page.

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

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

The following are suggested criteria:

- Does the title page portray clarity of subject and intent of exhibit?
- Is the "Purpose" of the exhibit readily apparent from its reading?
- Is the "Organization" clear and in keeping with the defined scope and limits?
- If a plan is present, is it clear, logical, and implies the actual development of the exhibit?
- Is the method used to identify important items clearly explained? Does exhibitor identify his/her personal research and study?
- Does the background information overwhelm the viewer and is the information extraneous to the understanding of the exhibit itself?
- Are the items displayed on title page of interest to the viewer and are they relevant to the story, or are they more suitable within the exhibit itself?
- Does the title page make viewers want to proceed through the exhibit?

Jurors will receive the title pages as usual, so preliminary candidates for nomination will already have been made before deliberations are held.

The first award will be given at ARIPEX 2011. The suggested "criteria" is directly from the Manual.

Have YOU Signed Up A New Member?
(What a great New Year's Resolution!)



An Exhibitor-Judge's Perspective

Arthur H. Groten, M.D.

Putting on a Different Hat

Sometimes when we are in the accumulating phase of a collection, not sure whether it will someday be a “serious” collection worthy of exhibiting or just fun, we trap ourselves into a certain way of thinking about said collection and lose sight of other ways of looking a

the material. I’m going to talk about such a collection to illustrate my point.

When I bought a place in the Adirondacks 20 years ago I started collecting material related to the hotels, large and small. It started with overall illustrated, spread to corner cards, then postcards, brochures, etc. As I was accumulating, the logical way, it seemed to me, was to organize it alphabetically by town. It’s easy to find something that way. And so it was for 12 years until I had about 1000 pieces and said, I better do something with this, it’s getting out of hand!

This was before illustrated mail and display class so I prepared 5 frames to exhibit at the Ephemera Society of America’s annual meeting. I did it alphabetically by town just like I’d always thought about it (Figure 1). Even while I was preparing it I didn’t realize that was the wrong way to present the material AS A DISPLAY. A display is different than a collection, that’s axiomatic. But once it was up in the frames, I realized it made no sense. It didn’t tell a story. It had some nice things but so what.

That was when I came up with a different way

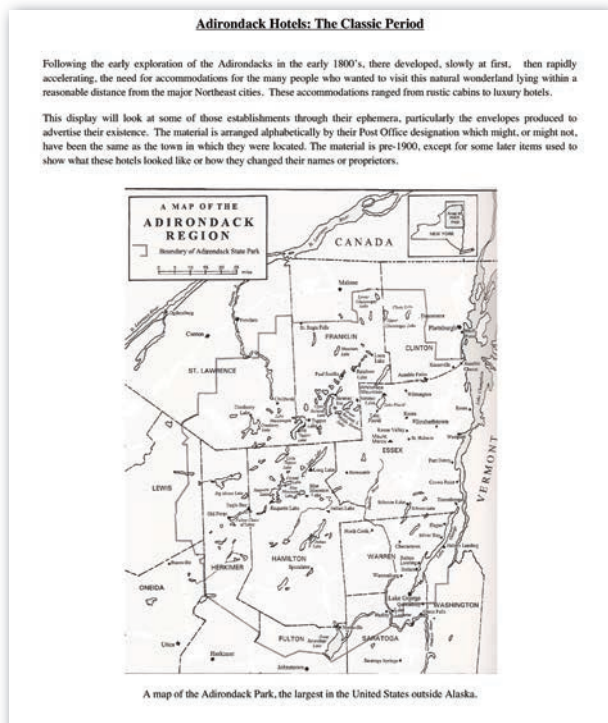
to approach the same material. There are two basic questions most folks will ask when you tell them about, say, the Sagamore on Lake George. First, what does it look like and second, how do you get there? The first is taken care of either by the illustration on the cover or an accompanying piece of ephemera. But the second, oh the second.

It took me two years to get it right. I had to learn all about the railroad service into the Adirondacks during the 1860-1920 period. My exhibit eventually was titled “Are we there yet? The Golden Age of the Adirondack Hotels.” It was organized now by the routes taken to get to the hotels.

Now it might seem a straightforward plan, to organize the hotels by the railroad line servicing the particular town or nearby town. Not so. There was one major complication. With the passage of time and the expansion of rail service, some of the remote hotels could be much more readily reached than previously. Thus the same hotel may appear twice in the exhibit, depending on the time frame.

To this day, as I review the collection that is now organized in this arcane manner, I am finding errors. Everyone first getting into exhibiting must keep this pitfall in mind: errors seem to always be creeping into an exhibit! It’s a complex exhibit but the only presentation that answers the key questions. My title page (Figure 2) is scary. As a judge I’d probably hate it but as an exhibitor I feel it’s necessary.

The take-away point is: don’t get stuck in a rut. If it’s broke, fix it. ☐



As I See It..How About You?

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

Encouraging Exhibiting Newcomers — Your Thoughts Needed

While not a complete failure, the single frame exhibit class has been at best a very limited success in encouraging newcomers to try exhibiting stamps and covers. Instead, it has become another category for the experienced exhibitor to master and a battleground for major awards. Is this bad? No, I don't think it is bad when any aspect of exhibiting captures the enthusiasm of exhibitors and motivates them to create new exhibits. But it is not what I and others hoped for when we worked to establish the genre.

We are left with the same question we tried to answer 20 years ago: What do we do to get collectors to look at exhibits and say, "Hey, I can do that!" And when they are ready to try, how does AAPE support their efforts? We already do a great deal, and our gradually increasing membership numbers show that we are doing good work. But we can not rest on our laurels.

The following are some ideas I'd like to put on the table as a means of starting this discussion in the pages of TPE. I would be happy to hear from you directly, with a copy to editor Randy Neil, or contact him directly with your thoughts and ideas.

1. Promote adult one page and half frame exhibits at local and regional shows.
2. Give an AAPE one frame Novice Award at national shows for exhibitors who have shown one frame exhibits five or less times.
3. Do an article in the American Philatelist targeting people who would like to try exhibiting and would like an AAPE mentor. Offer free copies of our "Getting Started in Philatelic Exhibiting" brochure.
4. Do a brochure on "How to Put On a Local Show" focused on one page, half frame and one frame exhibits, and use it to encourage local clubs to do that once a year. Experienced exhibitors should only be permitted to enter for competition new exhibits.
5. Given that frame fees have risen and may be getting in the way of new exhibitors getting involved, consider encouraging shows to charge a \$1 entry fee which should not impede any attendees, but would allow beginning exhibitors (e.g those who have exhibited five or fewer times) to pay a reduced frame fee
6. Better publicize the opportunity to enter competitive exhibits of 'fringe area' material in display, cinderella, illustrated mail, post card, etc. categories.

Anyone interested in volunteering to make some of this happen? What else can we do? I would appreciate hearing from our members.

Editor's AAPE(s) of the Month

In recognition of their contributions to the success of the AAPE and *The Philatelic Exhibitor*, thanks and a round of applause to the following people:

September, 2010 - Steve Reinhard, Chairman of the APS Committee on Accreditation of National Exhibitions and Judges (CANEJ), who does an outstanding job of keeping on top of issues and communicating with the judging corps.

October, 2010 - Our new Board members, David McNamee, Don David Price, and Tony Dewey, who have stepped forward to lend their talents to AAPE and returning Board members Mark Ban-chik, Ron Leshner, Liz Hisey, Pat Walker, John Hotchner and Tim Bartshe.

November, 2010 - The members of the Chicagopex Committee for 2011 and the Chicago Philatelic Society for their enthusiastic efforts toward making our 25th anniversary event at Chicagopex 2011 a special celebration. Big preparations are already underway!

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



OXPEX/OTEX 2011

Saturday, March 19

The Oxford Philatelic Society is hosting its annual exhibition and bourse and would appreciate being included in the 'Show & Bourse' section of Canadian Stamp News.

Show Location: John Knox Christian School 800 Juliana Drive Woodstock, Ontario

Hours: 9:30am - 4:30 pm. Admission: Free

Hilites: Exhibits, Dealers, youth area, prize draws, Canada Post Counter, refreshments, free parking.

Frames Information: show open to all exhibitors, six page frames; no entry fee; 156 frames available; exhibits of 1,2,4,6,8 frames only. See web page www.oxfordphilosoc.com for entry forms and regulations.

For further information, please contact Ron Wilton, Chair, 519-539-4755 or wilton@oxford.net email: ward2221@rogers.com

121st Garfield-Perry March Party

March 25-27, 2011

As in past years, our Party will be held at the Masonic Auditorium in Cleveland, OH. This WSP show will feature 185 frames of championship exhibits including the Marcus White Showcase which is the C of C for the United Postal Stationery Society that will be having their spring convention with us. Also the Bittersweet Exhibitors will bring the quality of exhibits that folks have come to expect of this show. The Wyndham Hotel at Playhouse Square will be the headquarters for other events. Details can be found at www.garfieldperry.org. Questions will be answered by Roger Rhoads at rrrhoads@aol.com.

PHILATELIC SHOW 2011, Boxborough, MA

April 29 - May 1 2011

The Northeastern Federation of Stamps Clubs will present Philatelic Show, its annual national bourse and exhibit (and an APS World Series of Philately Show), April 29-May 1 2011, at the Boxborough Woods Holiday Inn, located at the junction of I-495 and Route 111 (Exit 28) in Boxborough, MA, approximately 25 miles northwest of Boston, with 70 dealers plus over 240 exhibit frames available. Hours: Friday 10AM to 6PM, Saturday 10AM to 5PM, Sunday 10AM to 4PM. Costs for multi-frames are \$10 per frame for adults, \$5 for youth, \$25 for single frame exhibits. Admission charge: \$3 a day, with a three day weekend pass available for \$5. Parking is free. An exhibit prospectus can be downloaded online from www.philatelicshow.org or from Guy Dillaway, Exhibits Chair, P.O. Box 181, Weston, MA 02493. Show will also feature the US Post Office, the United Nations Post Office, and Nordica, plus a philatelic auction, hourly door prizes, a youth activities area and a show banquet. A special reduced hotel rate is available --- see show web-site for details. Questions to Jeff Shapiro, Show Chair, P.O. Box 3211, Fayville, MA 01745 or coverlover@gmail.com in Cleveland, OH. This WSP show will feature 185 frames of championship exhibits including the Marcus White Showcase which is the C of C for the United Postal Stationery Society that will be having their spring convention with us. Also the Bittersweet Exhibitors will bring the quality of exhibits that folks have come to expect of this show. The Wyndham Hotel at Playhouse Square will be the headquarters for other events. Details can be found at www.garfieldperry.org. Questions will be answered by Roger Rhoads at rrrhoads@aol.com.

WESTPEX 2011

April 29-May 1, 2011

The fifty first annual philatelic exhibition will be held at the San Francisco Airport Marriott Hotel, 1800 Old Bayshore Highway, Burlingame, CA, just one south of the San Francisco International Airport. This is a World Series of Philately show with 300+ 16-page frames of exhibits, 75 national and international dealers, Schuyler Rumsey Auction, numerous seminars, meetings, and youth area with a Scout Merit

Badge program on Sunday. Guest societies are the Confederate Stamp Alliance, The International Society for Portuguese Philately and Sports Philatelists International. Frames fees are \$15 per frame for multiple-frame exhibits, \$30 for one-frame exhibits, and Youth exhibits are \$1 per frame. Awards banquet Saturday night at \$58. Three day show admission \$5 with special hotel parking at \$5 with show validation. Free shuttle-service to SF airport. For detailed show information, meeting schedules, room rate and reservations, as well as exhibiting prospectus and entry forms see the web site www.westpex.org, or WESTPEX, Inc. P.O. Box 210579, San Francisco, CA 94121-0579. Entry forms are also available from the Exhibit Chairman Ross Towle, 400 Clayton Street, San Francisco, CA 94117.

ROPEX - The Rochester National Stamp Show **May 13-15, 2011**

Sponsored by the 95 member Rochester Philatelic Association, May is the perfect time to visit Rochester, NY, otherwise known as "The Flower City."

The show takes place in an ice arena at The Sports Centre on the campus of Monroe Community College-without the ice! It's the perfect facility and perfect location at 2700 Brighton Henrietta Town Line Road in the southern suburb of Henrietta and a mile from the airport, 12 hotels and motels, a multitude of stores and Marketplace Mall. Hours are Friday 11-6, Saturday 10-5 and Sunday 10-4. Admission is \$3 per day or \$6 for all three days.

Plenty of free parking is available. "50 Years of Americans in Space" is the show theme.

The exhibition features 30 dealers with up to 240 frames of competitive exhibits, and this year welcomes back the Northeast Multi-State Postal History Competition, a show within a show. Frames are \$10 each for multi-frame exhibits and \$20 per single frame exhibit. Youth frames are half-price.

Full show details and an online exhibitor entry form can be found at <http://www.rpastamps.org>, email stampmf@frontiernet.net, phone 585-225-6822, or write exhibits chair Tom Fortunato directly at 28 Amberwood Place, Rochester, NY 14626-4166.

NOJEX '11 - MAY 27, 28, 29, 2011

The 48th annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. will be held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. Hosting the annual conventions of the Canal Zone Study Group, the British Empire Study Group (New York), and the New Jersey Postal History Society, as well as regional meetings of the British North American Philatelic Society, and the Third Reich Study Group.

The bourse will consist of 40 dealers and there will be 266 sixteen-page exhibit frames available at \$10 per frame (\$3.50 for juniors under 18). The fee for single frame exhibits is \$20 per frame. The deadline for exhibit entries is April 1, 2011. For prospectus, show information, and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002 or e-mail: glspl@verizon.net or visit the show website at www.nojex.org

The show hours will be: Friday: 10a.m. to 6p.m.; Saturday: 10a.m. to 6p.m.; Sunday: 10a.m. to 3p.m. Admission is \$2.00 on Friday & Saturday and free on Sunday. There is free parking at the hotel.

IS YOUR SHOW MISSING A BIG OPPORTUNITY?

Show committees who wish to fill their exhibit frames should be sure to list your show on this page in the key periodical that reaches exhibitors across America and around the world. We encourage show committees to send us (via email at neilmedia77@gmail.com, 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.

The Missing Points

Questions come from time to time about how to get an exhibit to the next level at FIP international shows. In particular, I've heard from some who have received a large vermeil medal (85 to 89 points) and wonder what has to be done to get to the elusive gold medal level. This is a critical consideration when going from the five to eight frame allocations, but more about that later. FIP shows are supposed to give the breakdown of the total points to the exhibitors, although sometime that is done only through the commissioners. These should point to the areas where work might be needed.

The leap from one level to the next is difficult, and most exhibitors realize that the amount of improvement between points is not a fixed amount, but that each point gained closer to the maximum takes a larger jump than from the one lower than it. For example, going from 18 to 19 points for treatment is a smaller jump than going from 19 to 20.

Still, there is another occasional problem that one may see if perusing the palmares from various shows. The most recent show in Lisbon gives a perfect example of another gap that is too obvious to ignore. Put bluntly, some judges appear to not want to give a total of points that is one short of the next level. In Lisbon, the traditional exhibits had 15 gold medals at 90 points, none at 89, and three at 88. Postal history was similar; 19 had 90 points, none at 89 and 10 at 88.

The same gap appears for the critical jump to large vermeil. Traditional exhibits had 10 at the lowest LV level of 85 points, none at 84, and five at 83. Postal history had eight at 85, none at 84, and five at 83.

Just to show that it also happens on the way to large gold (95 points), traditional had seven at 95 points, none at 94, and ten at 93. Postal history followed with six at 95, none at 94, and seven at 93.

What's going on? It's obviously not a coincidence, and it could have a number of explanations. First, some judges may believe that the exhibitor with one point shy of a higher award may be difficult to face or not willing to accept an explanation of how to get the extra point. Leaving the gap makes it easier to suggest that more work is needed.

I don't buy that. All of the exhibitions I have judged have a fairly linear progression of advancement. Very often in a national jury room the caucus will get split responses of "high vermeil" or "low gold" for the same exhibit. Clearly this indicates one that would be right at the edge if we were using points. Further discussion will offer considerations that will dictate that some of them get the lower level, or the equivalent of one point shy of the next medal. This



Ask Odenweller

Robert P. Odenweller

should surely happen at the FIP level as well.

Fortunately, it does, but it seems to vary by show. Romania had a reasonable distribution of 94, 89 and 84 point exhibits. The results in London were almost the same as Lisbon, though. Without going through all the numbers, the PH had one exhibit at 84 points, out of a total of 71 V, LV and G within a point of the one under discussion. The London traditional class had one exhibit at 94 points, out of a total of 80 of the same V, LV and G. For the same three levels overall at the show, there were a total of six that were one point short of the higher level, against 258 total, with the other four being youth, literature and two of the one-frame exhibit awards, with one-frame exhibits being graded differently from the others.

The conclusion to be drawn from this latest show is that something is operating to avoid the "tricky" exhibits, either to raise them or lower them, but not to leave them one point short. What can an exhibitor do? For past shows, nothing. For future shows, it helps to concentrate on the parts that had the lowest score in the point breakouts. If "balancing" appears to have been done by removing a point from what was perceived as the weakest element, it could easily have been very close and that the extra effort toward improving that area will pay off. It will help also to observe future shows to see if this idea has somehow been institutionalized. In my opinion, it should be terminated, but others may feel differently. It's not fair to the exhibitor not to know that the exhibit was "almost there," which could lead to an even greater effort to improve it.

How Many Frames?

The story of how we reached the current state of low and high allocation of frames is a long and messy one, not for the faint of heart. I've told part of it in these pages over the years, but some of it could bear retelling since many may not have seen the explanation before and have wondered how some of these ideas came into being.

When I first started exhibiting at the international level in 1973, an exhibitor could ask for as many frames as he felt he needed. The "bin room" as a holding point for albums of "supporting material" had been done away with a few years before. The only restriction was the minimum number, which was, if I remember correctly, three frames.

The organizers would examine each entry application to see how many frames to award. Some exhibitors expected to be cut back and asked for more than they could use, anticipating a smaller number that was close to the desired level. On occasion, the organizers would see this and would award the full number requested, just to see the exhibitor squirm. For my final try for the FIP Grand Prix d'Honneur, at Buenos Aires '80, I asked for and received 15 frames, adding 50 percent more material and the attempt was successful.

Even when we approved the idea of the lower and higher allocation at the FIP Congress in Vienna '81, it was with latitude. The lower allocation would receive five or six or seven frames, according to the desires of the exhibitor, and the high allocation would get eight or nine or ten. The maximum was set at ten frames.

Two events caused the problems we see today. First was caused by a German lawyer who took the carefully agreed-upon rules and prepared them for publication. Since Germany and Switzerland use frames that are one meter on a side, and which hold only 12 pages comfortably, he substituted "square meters of frame space" for "frames." The limit of "ten frames" became a limit of ten square meters, which, with the larger frames found around the rest of the world, brought the maximum to eight. That's where that came from.

After many years of trying to correct this, FIP finally defined a square meter as a frame that will hold 16 pages. I'm not kidding. GREX article 6.1 says "The term one m² shall be taken to refer to a single frame capable of taking 16 sheets." (They meant to have a superscript "2" on "m².") It would have been much easier to have just changed it all back to "frames" as we decided 29 years ago.

The second event was at the New Zealand show in 1990, where I was both commissioner and judge,

a two-fer that is not to be recommended. The late Jim Helme had his magnificent collection of Panama Canal Zone up for the high allocation. He had everything one could want to put in the exhibit, which filled only seven frames. The organizers told me after a couple of exchanges that the FIP Coordinator had told them that they could give either the low allocation (five frames) or the high allocation (eight frames) and nothing else. This was exactly the sort of thing we had tried to avoid happening in Vienna, but the more rigid reading of the words was adopted as law.

After many years of trying to get the rules softened, and after the individual who had caused the problem had moved from the scene, we finally got a change for these limited exhibits for when they go from five to eight frames. In essence, if the exhibitor could show, through the commissioner, that the area of the exhibit is too restricted by lack of available material to take the full high allocation, he may ask for a number lower than that, theoretically six or seven frames. Once the eight has been taken, however, it may not go back. Unfortunately, a recent reading of the GREX shows that this may have been dropped as a possibility.

So what are we left with?

We know that the first large vermeil medal at a FIP show entitles the exhibit to go from the "low allocation" of five frames to the high allocation of eight, and that this may take place the year following the qualifying award (GREX 6.5), on the exhibitor's request. There is more to consider about this than one might think. First of all, the exhibit in five frames will probably have been constructed from a key core of the exhibitor's collection. It is often the best material, and although there may be additional material to draw on, it might be either repetitive of the "tighter" material or might extend into what may be less highly regarded later issues. In these cases, more could be less.

Also worth considering is the scope of what is shown and what material may be available. If the area is a very small one and the exhibit cannot expand comfortably, the formerly available option of asking for fewer frames may no longer be available.

All of this discussion is more to inform exhibitors who may face the change to the higher allocation and how to plan for it.

The efforts by the FIP Congress and Board to refine the rules about exhibiting have, as with those in almost any other field, yielded unintended consequences. The best one can do is to know what they are and to work with them until some enlightened soul can make changes in the future. ☐

Understanding What Is Being Judged What Are Revenues?



By
Ron Lesher

Part III —Purposes—Fees, Credits, and Requirement of the Law or Regulations

In part I we explored the need for legal authority for revenues; in part II we looked at the first purposes that revenue stamps fulfill, paying a tax. In this concluding part we examine three more purposes of revenue stamps: paying a fee for a government service, showing that there is credit with the government, and insuring that the proper tax will be paid.

Paying a Tax – Further Thoughts

Before examining the last three purposes of revenues, let me cite one more example of a “stamp” that pays a tax, the special tax stamp (Figure 1). Some will object to this example because it is too big, that it does not resemble any other stamp in our albums. Others may object that it looks like a license, even more that it acts like one, too. There is some merit to each of these objections. In fact one or the other very well may have been the cause of an unfortunate incident almost 30 years ago at a World Series of Philately show when the late Ogden Scoville (and American Revenue Association president) entered an exhibit of special tax stamps. When the jury refused to judge the exhibit because they weren’t “stamps,” Scoville removed the exhibit from the frames, left the show, and never exhibited again.

From 1920 the Special Tax Stamps were reduced in size (Figure 2) and after 1953 they resemble computer generated forms, but their title, Special

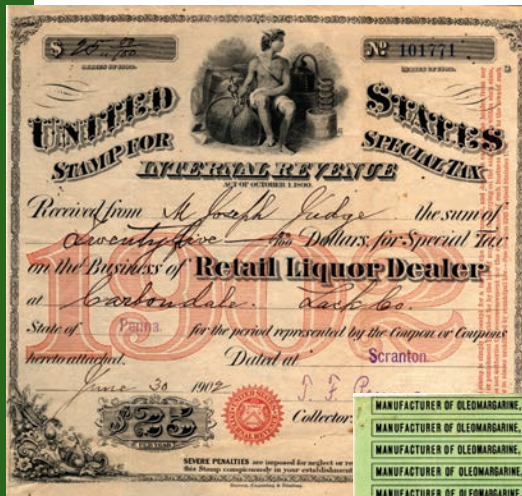


Fig. 1. Special Tax Stamp for Retail Liquor Dealer

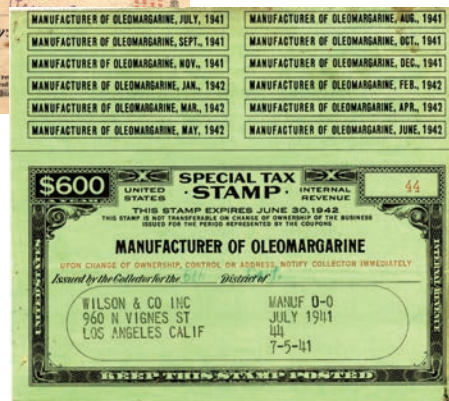


Fig. 2. Smaller post-1920 format for Special Tax Stamp for a Manufacturer of Oleomargarine.

Tax Stamp, boxes us into a corner. Our eyes on the one hand read the word stamp and so they are. But our eyes also say these do not resemble adhesive stamps. Before fiscal year 1868 these were titled Internal Revenue Licenses; but because of a pending Supreme Court case Congress changed them to receipts for special tax. Beginning in 1874, the Bureau of Engraving and Printing changed their title to Special Tax Stamps. And so they remain today. They pay a special annual tax on an occupation, such as retail liquor dealer (Figure 1) or manufacturer of oleomargarine (Figure 2). The Special Tax Stamps were authorized by the federal government and they pay a tax; over the initial reservations of our eyes, they meet all the requirements to be included in the field of revenues.

Fee For Service

Two of the Scott-listed revenues exemplify fee for services, the Consular Fee stamps (Scott prefix RK) and the New York Customs House fee stamps (Scott prefix RL). These two sets of stamps differ significantly from the stamps that pay a tax, they show the amount paid for the execution by a government official of certain types of services. Let’s look at a few examples. In order for a ship to land in the U.S., a bill of health from the last port of call was required (Figure 3). The cost for a consular official to certify such statements was five dollars and one sees the appropriate stamp attached and tied to the bill of health. The initiation of the use of stamps on the various documents was to hold consular officials

INFORMATION CONCERNING THE PORT

Sanitary conditions of port and vicinity _____ reported good

Prevailing diseases at port and vicinity _____ no unusual occurrences

NUMBER OF CASES AND DEATHS FROM THE FOLLOWING-NAMED DISEASES DURING THE TWO WEEKS ENDING July 21, 1918

DISEASE	REPORTED CASES	REPORTED DEATHS	(Use red ink in reporting the number of cases and deaths occurring in the port or vicinity in the following table)
Yellow fever	nil	nil	
Adults cholera	"	"	
Children cholera or cholerae	"	"	
Dysentery	"	"	
Typhoid fever	"	"	
Plague	nil	nil	
Ergony	"	"	

When there are no cases or deaths, entry to that effect must be made.

Health Officer of the port of _____, _____ (When practicable this certificate should be signed by the health officer of the port.)

Date of last case of—
 Cholera _____ Typhoid _____
 Yellow fever _____ Rabid plague _____
 Human plague _____

Measures, if any, imposed by the municipality against rats during the last six months _____

I certify that the vessel has complied with the rules and regulations made under the terms of the Pan American Sanitary Code, and with the laws and regulations of the country of destination. The vessel leaves this port bound for _____ via _____

Signature of consular officer _____
 Fee Five Dollars

Figure 3. Bill of health executed by consular official with \$5 consular fee stamp.

Figure 4. Department of Agriculture meat inspection label and carcass tag.



Figure 5. War Savings stamp (Scott WS8b) issued in booklet form.



Figure 6. Postal savings stamps on an imprinted card (Scott PS 4 and 5).



fiscally accountable for their acts. An investigation by Congress discovered that some officials were overcharging for their services and then pocketing the difference between what they charged and what amount they reported. This was a very nice way to supplement one's income. With stamps applied to the documents it was difficult to charge more for the service than the face value of the stamps.

The Department of Agriculture required that meat sold and transported across state lines (interstate commerce) or exported had to be inspected. A fee was charged for the work performed by the inspectors and from the 1890's until about 1905 this was evidenced with a stamp on the carton or a tag attached to a carcass (Figure 4). The details of the charges for application of the labels and carcass tags remains unknown. It might be noted that many of the inspectors during this period were veterinarians who were trained to look for diseased animals.

Neither of these examples come from Internal Revenue. In fact most examples of fee for service come from outside the Internal Revenue Service. Come to think of it, postage stamps would also fit this definition of fee for service! Are postage stamps just a type of revenue stamp?

Credit Stamps

Credit stamps signify that one has a balance on account with the government. They were a way that

governments raised money, but recognized that they were really borrowing the money and the stamps were the evidence.

This is a category that in the past has always fallen in the cracks between postal emissions and revenue stamps. In the United States, stamps were issued as part of a savings plan to purchase government bonds. These include the War Savings (Scott prefix WS, Figure 5), Savings (Scott prefix S), and Treasury Savings (Scott prefix TS) stamps. The Postal Savings stamps were issued by the Post Office as part of a savings account (Figure 6). In either case they served to demonstrate that the owner of the stamps placed on the government-provided cards had a credit with either the Post Office Department or the Treasury Department.

Insuring That the Proper Tax Will Be Paid

There are two more products of the Bureau of Engraving and Printing that were created for Internal Revenue to insure the integrity of the revenue stream, lock seals and hydrometer labels. Each have their roots in government regulations as far back as 1866. A series of 10 different seals (Figure 7) were first printed for use within locks that the government used to lock bonded warehouses which contained untaxed distilled spirits. The seals were a deterrent to tampering with the locks. Bonded warehouses were under the supervision of a U. S. Internal Revenue Store-



Figure 7. Internal Revenue Lock Seal (probably from 1866).



Figure 8. The first Hydrometer Label.



Figure 9. The Sugar Producer's License.



keeper. Subsequently when the spirits were removed from the bonded warehouses for sale, the internal revenue taxes were paid and a taxpaid stamp was applied to the barrels of distilled spirits containers.

In order to determine the amount of tax due, the proof of the spirits had to be determined. Up to 100 proof (50% alcohol), one rate of tax was levied. But over 100 proof, a proportionally higher amount was charged. It was important to measure any proof over 100. Official U.S. Internal Revenue Hydrometers were used for this purpose by the U.S. Internal Revenue Gauger (Figure 8). At the time of manufacture, an engraved label printed by the BEP was inserted into the glass hydrometers. Again these were required for assessing the proper amount of tax due and thus insuring the integrity of the revenue stream. Both the glass hydrometers and the labels rescued from broken hydrometers are avidly collected by revenue stamp collectors and form an important part of any collection of distilled spirits taxation.

In 1866, every bonded warehouse containing untaxed distilled spirits had both a storekeeper and a gauger. They were responsible for the taxes on the alcohol that would eventually be paid. Later the positions of Internal Revenue Storekeeper and Internal Revenue Gauger were consolidated into one position, the U.S. Internal Revenue Storekeeper-Gauger.

Final Thoughts and a “Negative” Revenue

There is one more delightful product of the Bureau of Engraving and Printing that was done for Internal Revenue that must be considered, the license for sugar producers (Figure 9). These were issued in the 1890's so that a producer could file for a bounty on the amount of sugar that had been produced and brought to market, in effect the sugar producer would receive an agricultural subsidy. This was initiated to encourage the production of sugar domestically, to lessen the country's dependence on foreign sources of sugar. My mentor, the late Ernest Wilkens, in appealing to my background in mathematics, called the license for sugar producers an example of a negative tax, that is, it caused money to flow from the government to the sugar producer! This outflow of money from the government could be called a negative revenue.

We have come to the end of our exploration of the revenue field with an emphasis on United States federal revenues. I am sure that for many readers there were some surprises of how broad and just what all must be included in this field of philately. A discussion of the revenues of our domestic state and local governments and foreign countries would probably bring even more surprises about the breadth of the revenue field. ☐

Our Viewpoint...

Are We There Yet?

By Gregory Frantz and Jeff Modesitt

Exhibiting and judging have evolved over the years and, to some extent, so have the definitions that we use in these endeavors. Pat Walker summarizes current judging philosophy very well in her July 2009 *Philatelic Exhibitor* article concerning the three major components on which exhibits are now evaluated. She addresses each of these elements as follows:

- Treatment—“... defining a story that you want to tell with your material and ... organizing it and writing it up in a fashion that makes it readily comprehensible to the viewer.”

- Material
- Knowledge

It is the first of these components to which most of this article is addressed.

Treatment

The philatelic community’s definition of treatment, as stated in the Judging Manual, has evolved significantly from the 3rd Edition to the current 6th Edition, but are we “there” yet? The 3rd Edition defines treatment as the completeness and correctness of the material and its use in illustrating the subject. The focus seemed to be on technical merits and left little room for valuing subjective aspects of the exhibit. The 4th Edition expanded the concept of treatment to include the philatelic story. The 5th Edition takes the definition a step further and suggests that it is the complete story that should be considered, including the development, depth of treatment, organization, and balance of the exhibit.

The 5th Edition language makes strides toward a comprehensive definition of treatment that includes not only judges, but the often forgotten portion of the audience for which the exhibit is produced—the show attendees and the general philatelic community. Walker’s understanding of treatment should be applauded because it specifically recognizes that the exhibit’s successful relationship to the viewer is a legitimate goal.

In the 6th Edition, the definition continues to evolve toward valuing a more holistic approach—“to



John Sacher discusses his exhibit of The Oil Rivers and Niger Coast Provisionals during his presentation at a Collectors Club of New York meeting. The author of a book on the subject, Sacher—a former president of the Royal Philatelic Society, London—knows well how to weave a story into a world class exhibit—bearing in mind, throughout, the importance of treatment.

deal with a matter, especially in writing or in written display, treatment is what the exhibitor does with what he has.... Treatment encompasses organization, development, clarity, balance, relevance and subject completeness.”

Dealing with a “Matter”

Treatment’s direction of evolution is quite clear and is echoed by many commentators. In the spring

2010 edition of the Philatelic Exhibitor, Bob Odenweller stated that “the story or treatment of the exhibit needs to be developed.” It seems that we are using story more and more as a synonym for treatment. The judging manual, under the judging criteria, states that “The exhibit must present a complete and concise story” and asks if “the purpose is clear.” Would it be more meaningful to simply ask if the story is clear?

An exhibit’s story has always been one of many factors evaluated by judges, but recently the Story has taken over the lead role rather than a supporting role. Should we change the judging criteria category from treatment to story? Is story the more accurate word? Would it be better to make the complete story the “encompassing” treatment of the matter by saying that the story category should be a complete treatment characterized by its development, depth, organization, and balance? If so, where do we go from here?

The Illustrated Short Story

If we are to focus on the story as the overriding criteria for an exhibit’s success, let’s begin with an expert’s opinion. What is a short story? Here is Nathaniel Hawthorne’s definition: “In the whole of the composition there should be no word written, of which the tendency, direct or indirect, is not to the pre-established design....and it must have singleness of aim, utility of tone from the first sentence; originality, compression, picturing power, and truth.... curt, condensed and pointed.”

In the philatelic sense, an exhibit is a narration using illustrations (stamps, covers, post & postal cards, markings, cinderella’s, illustrated items, etc. It is short in the textual sense and the narration should be concise. Essentially, it is short story about the illustrations because the genesis of an exhibit is always philatelic illustration. A good short story is similar to a good exhibit in that its success is, in large part, based on how effectively it conveys its message to its audience.

Redefining treatment as an illustrated short story also seems to be consistent with Pat Walker’s statement that exhibitors are “defining a story.” Walker’s definition is workable because a philatelic exhibit must be concise and clear as must be a good short story.

The Glue that Holds an Exhibit Together

Herein lies the difference between an exhibit evaluation and the illustrated short story evaluation. A literary short story is required to stand on its own. An exhibit’s story is only worth approximately one

third of an exhibit’s score with material and knowledge accounting for the balance. An exhibit story, therefore, is only part of a much more complex situation that always involves physical objects. The bulk of exhibit evaluation focuses on physical objects and knowledge relative to that material. Knowledge and material criteria are integral to any exhibit story and necessarily have separate evaluations. It is the integration of all three evaluation categories that determines the success or failure of an exhibit. The more depth and breadth of material and knowledge, the higher the evaluation will be—but the glue that holds most exhibits together is the Illustrated Story. In a traditional exhibit, the material can tell the greater part of the story, but for other exhibit categories, such as topical and display class; the narration must connect and define the illustrative material.

Story Versus Treatment

This brings us full-circle to the question of the desirability of replacing treatment as a primary evaluation criterion with Illustrated Story. The Judging Manual’s definition of the word treatment is too ambiguous because it doesn’t focus on the merits of the story itself, or on its breadth, depth and relevance to philately. We have exhibit subjects that could develop into great stories, but after the first reading are not—such as an exhibits that are essentially un-annotated country collections. Most of us agree that the degree to which the exhibit displays research, analysis, and presentation that leads to a comprehensive understanding of the subject is what should be reflected in the judges’ awards. That research and analysis, integrated into the exhibit’s story, is what makes a successful presentation.

If one views the treatment category as an Illustrated Story, then the other considerations fall into place. Organization takes its meaning in how best to tell the story. Balance is only relevant to the individual story. Many subjects are inherently unbalanced and we artificially balance them by giving each a chapter or other means to play down the realistic weight differences. Completeness should be controlled on the title page and it’s not for the judge to say what the story should be.

A complete story is expected but not completion of varieties or usage or facets of thematic possibilities. It is the Story that should determine the treatment—not the treatment determining the story! ☐

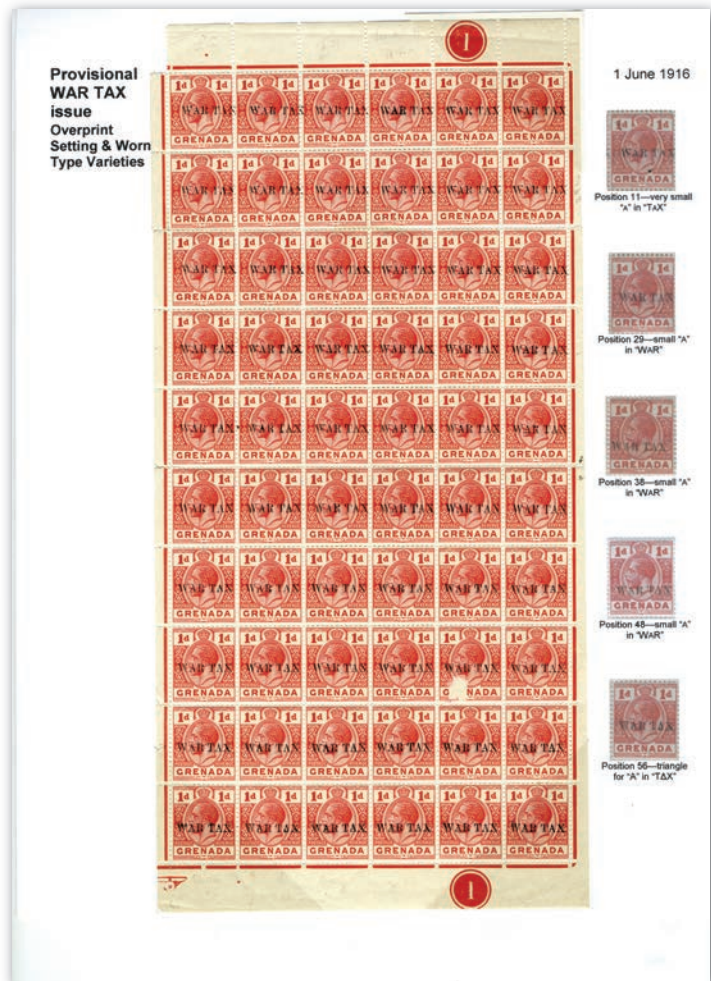
Opinions, Opinions...

**What’s your take on judging criteria these days?
We’ll bet your fellow AAPE members would
like your thoughts. Email us!**

Preparing Exhibits

By Steve Zwillinger

Figure 1.



Exhibiting can be much more than arranging philatelic material on pages in the proper sequence to tell a story. Exhibiting, done well, requires the interplay of two different domains: the mechanical and the cognitive. The mechanical realm includes the physical layout of material on the page as well as the choice of paper, mounts, backing paper, type font(s), type size(s), use of graphics and other elements that create the visual experience for a viewer of your exhibit.

The cognitive realm is where we not only identify the story but how we are going to tell the story. The combination of the choices we make that describe the physical layout support the cognitive process in which we determined the best way to show our exhibit. Not only do we have to think through the treatment of the exhibit, which can take weeks, months, or even years (especially when following an unsuccessful showing of an exhibit), but we also have to determine the treatment for each page. That is, how do we show our material to its best advantage? In particular, how do we exhibit the “difficult” material?

There are items in exhibits that are complex, challenging, and hard to explain. Successful exhibitors find opportunities to display the “difficult” material and to communicate the related philatelic information in a new way, either by innovating or by adapting an existing technique.

Figure 1 is a page from Dan Walker’s exhibit Grenada War Tax Stamps. The page shows a block of 60 stamps for which five individual stamps are to be singled out. What a challenge! How do you exhibit a partial pane of 60 stamps and give the proper attention to the five individual stamps within the pane that merit attention? Dan (a Champion of Champions exhibitor) figured out a way. He determined how he wanted to show the item (cognition) then he was able to undertake the layout process to implement his idea. He scanned the stamps of interest and printed the images on the side of the page with enough room to provide the necessary description. I can’t imagine how much time this took – both the thinking time and, after the ‘aha!’ moment, the doing time – to prepare this page. All of us have done and redone a page

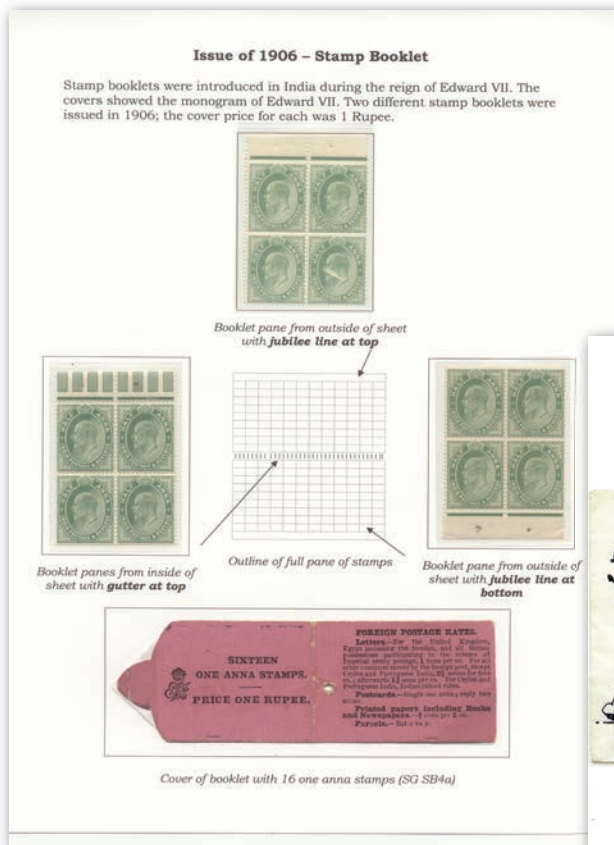


Figure 2.

for what seems like a hundred times to get it right (I estimate an average of an hour a page by the time I'm through) but this page represents a significant investment of time. Dan's technique does a great job displaying a complex item to its best advantage.

In one of my Indian collections I struggled with how to show the difference between three booklet panes. Each pane has different marginal markings or orientation but in the absence of a clear description of what the differences were and how they came about, it was a dull page. I made a mini-picture of the sheet from which the booklet panes were produced. I saw this technique used to great advantage in a First Day Cover exhibit when the exhibitor created a mini-picture of an entire sheet to show marginal markings. I think the portion of the page explaining the differences between the panes works. The page is shown as Figure 2.

Sometimes, one of the difficulties to be addressed is achieving the proper balance between the philatelic material and the printed philatelic information. The rule of thumb 'Pretend you have to pay one dollar

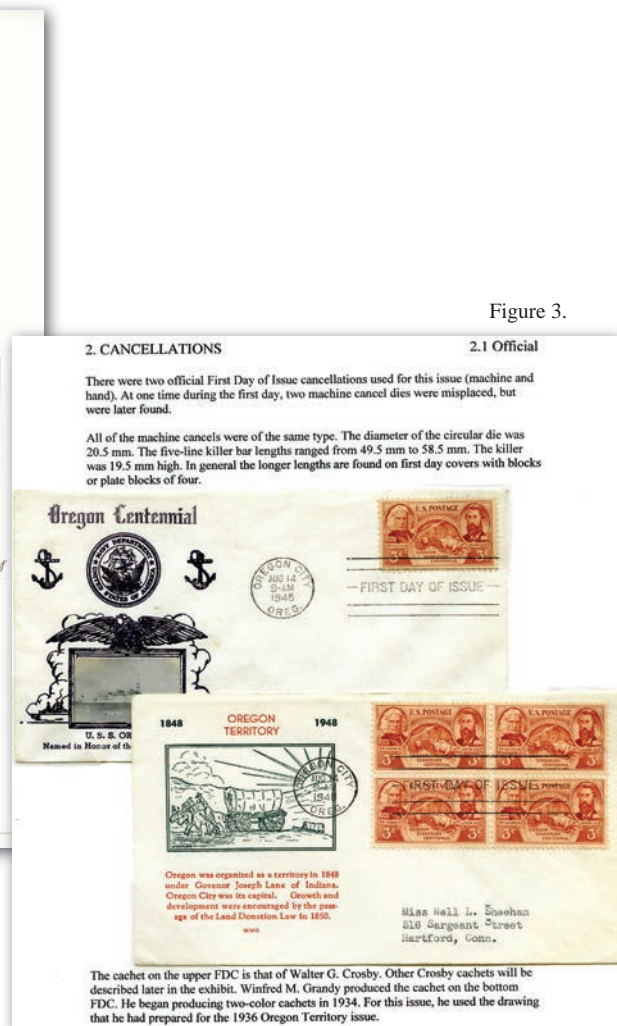


Figure 3.

for each word you use' doesn't always apply; sometimes your exhibit is enhanced by saying more, not less. Despite this, the balance between material and printed information must be maintained. Too much philatelic material or too much exposition makes for an unsatisfying experience.

Figure 3, from Ralph Nafziger's *The 3-Cent Oregon Territory Issue* exhibit (a Grand Award winner), strikes a satisfying balance between philatelic material and the corresponding information-rich and value-added write up.

Request of WSP Show Chairperson

Is there a WSP show that would be willing to share a set of medals? I would like to prepare an exhibit page of show medals and bring it to the APS, with the suggestion that a frame of exhibit pages showcasing WSP shows and medals be displayed at an APS show.

Or is there a show that would like to prepare a page on spec that can be shared with the APS?

All thoughts welcome. You can reach me at steve@zwillinger.org

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The Fly!



The group picture from the highly successful WE Fest in 2009 at the American Philatelic Center in Bellefonte, Pa. Note the participation of several men at this event—the WEs have a very encouraging open-door policy!

There has to be a Beginning

“The Fly” overheard a discussion in the frames between two exhibitors at a recent show. Seems the subject was, “How did you get started with all of this?” Each in turn began spinning a tale about years of collecting for the fun of it until a triggering event caused them to put together their first exhibit. Their stories contained similar elements: neither knew how to begin, the setting was a stamp show, and the catalyst was someone they knew who was already an accomplished exhibitor.

Thinking back over the past half dozen stamp shows visited by “The Fly” in 2010, there were none that had any sign of encouragement for beginning exhibitors except for the work that the WE organization did at RMSS in Denver.

It started as an idea by a group of women exhibitors that they needed to take some positive steps to recruit more of their own.

WE has developed a model program that has provided catalysts for the exhibitors-to-be who other-

wise might not have made that beginning without encouragement and structure within the environment of a stamp show.

The successful program for beginning and intermediate-level exhibitors is scheduled to repeat at Ameristamp Expo in Charleston, South Carolina, February 2011. The organizers of WE have earned a Golden Flyswatter.

What to do about Youth?

Get two philatelists together—and eventually the conversation turns to the topic of young people in philately.

“The Fly” does not know if this is a function of the age of the philatelists (everyone else is younger than they are), or if they are expressing true concern for the future of the hobby. There seems to be a number of special programs, special initiatives and committees all pondering, “What to do about Youth?”

Part of the reason that the question keeps coming

The very first participants in the Youth Philatelic Leaders Fellowships program of the APS pose with founder Alex Haimann (left) and APS president Wade Saadi (rear). To the right of Alex are: James Chenevert, Melissa Stanton and Jimmy Tian.



James Chenevert is shown here with Jeff Shapiro (left), his mentor in James' chosen Fellowship track of philatelic exhibiting. James won the youth grand award at the Boxborough show this year with his exhibit, *Security Features of United States Postage Stamps 1974-2009*.

up may be that it does not get a consistent answer that compels action.

On one hand, Youth exhibits are judged by adults using criteria developed by adults. That is, Youth are treated like smaller adults: Youth exhibits at a WSP show are judged by the show jury, awarded show medals, invited to the Critique, given medals at the Awards Ceremony, and so on.

On the other hand, participants in Youth exhibitions like the annual AAPE-sponsored Youth Champion of Champions are treated like kids in a soccer match, where every child gets an ice cream sundae whether they win or lose.

Perhaps the answer lies somewhere between treating Youth exhibits as an afterthought and insulating the Youth from competitive loss.

There is more to young people in philately than Youth exhibiting, but this magazine is about exhibiting, so "The Fly" will stick on that subject. A Golden Flyswatter to the APS for their initiatives in the Young Philatelic Leaders Fellowship program, and kudos to the AAPE Board for funding one of the YPL Fellows this year. Perhaps one project for the YPL Fellow in the Exhibiting Track would be to devise an approach to Youth philatelic exhibiting that reflected activities and principles valued by the Youth participants, while still preparing Youth for enjoyment of the hobby as they mature into adults.

There are a great many questions, but "The Fly" has no quick answers, only the belief that the answers to some of the questions should come from the Youth. ☐



The
American
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Quarterly Membership Report
 Liz Hisey, Secretary

MEMBERSHIP STATUS AS OF DECEMBER 31. 2010

U.S. MEMBERSHIP:	737
LIFE MEMBERS	74
2010 NEW MEMBERS (Sept-Dec)	21
DECEASED	2
FOREIGN MEMBERSHIP	133
LIFE MEMBERS	12
2010 NEW LIFE MEMBERS (Sept-Dec)	4
TOTAL MEMBERSHIP August 7, 2010	870

(Including 86 Life Members)

Special congratulations go the Novice Award Winners Sylvia Ficken, NOVAPEX 2010, Michael Plett, BALPEX 2010, Jonathan Topper, GHSS 2010, David Canestro, STAMPSHOW 2010, David Coleman, SACAPEX 2010 and Ronald Harshaw, OKPEX 2010. All of the above have earned a complimentary membership to AAPE for one year.

Welcome to new members Sept-Dec 2010

Regency Superior, St. Louis, MO
 MichaelCasperStamp.com, Ithaca NY
 Prestige Philately, Australia
 Kurt Lenz, Sterling Hgts, MI
 Enrique Setaro, Miami, FL
 Anthony Chila, Athens, OH
 Gordon T. Smith, Dartmouth, NS Canada
 Greg Herbert, Owings Mills, MD
 Keith Stupell, New York, NY
 Nestor Nunez, San Bruno, CA

Patricia Kaufmann, Lincoln DE
 Cavendish Philatelic Auctions, UK
 Delcampe.net
 Anders Olson, Uppsala, Sweden
 American Creative Services, Panama City Beach FL
 Sherry Miller, Indianapolis, IN
 Ralph Aucoin, Chesapeake, VA
 Carlos Vargas, Belmont, NC
 Emanuel Lukeš, Plzen, Czech Rep.
 John M. Hunt, Stockton, CA

We are very sorry to announce the deaths of Steve Luster and Jerone Hart.

A total of 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.

Our database has been updated as change of addresses have been received.

Respectively submitted,
 Elizabeth Hisey AAPE Secretary.

Dear AAPE Members,

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

The Great Ones

Brief recaps of important exhibitions from philately's rich and storied past...

Was the Centenary International Philatelic Exhibition in New York City in May of 1947 the greatest philatelic exhibition ever held—as some philatelic historians have claimed over the years? After all, it was chaired by world famous philatelist Alfred Lichtenstein—and it did celebrate the 100th anniversary of America's first postage stamps. And it saw nearly a quarter million people come through its doors!

The show program (shown at left) is still highly sought after by philatelic literature specialists for it contains the exhibition list of virtually all of the major world class philatelist/exhibitors of the day—people like Saul Newbury of Chicago who won the coveted Grand Award at the show.

Amazingly, no fewer than ten major auctions took place during the 10-day show. One of them, as an example, was that of Billig and Rich whose sales went on for eight days—with over 5,500 lots that went under the hammer. Another, the J. & H. Stolow Auction, offered over 7,000 lots.

The event was held in a building no longer in existence today. Located almost next door to the Chrysler Building, Grand Central Palace was surrounded daily by thousands of people waiting along the sidewalks to get into the show.

CIPEX had another feature that, even today, any American stamp show would envy. The radio networks, such as NBC and CBS, broadcast live shows from the floor of the exhibition—with nationally-famous entertainers as featured guests; people like opera greats, Lily Pons and Lauritz Melchior, both of whom were philatelists! ☒

CIPEX '47



Above: New York City's Grand Central Palace on Lexington Avenue at about the time the Centenary International Philatelic Exhibition took place.



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

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Director of Publicity

Edward Fisher
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Birmingham, MI 48009-5688

AAPE Youth Championship Director

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

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