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Winter 2011



# The Philatelic EXHIBITOR

**INSIDE:**

- A Firsthand look at apprenticing to become a philatelic judge
- Constructive thoughts on the Judging Manual

Journal of the American Association  
of Philatelic Exhibitors  
Volume 25 • No. 1 • Whole No. 97

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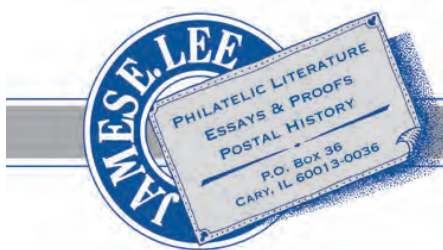
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# The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

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## • Table of Contents •

**A Novice's Thoughts On International Exhibiting & Judging**  
Tom Slemmons.....10

**The UEEF & The 6th Judging Manual: Works in Progress?**  
Tony Wawrukiewicz.....12

**AAPE's 25th Anniversary at CHICAGOPEX 2011**  
The First Announcement.....20

**What Are Revenues - Part IV**  
Ron Leshner.....27

**Adventures of An Apprentice Judge**  
Ed Fisher.....30

**The Fly On Hiatus**  
A Substitute Insect.....35

**Highlights...**  
AAPE Board Meeting Minutes.....38

## • Departments •

Forward Motion.....4	Ask Odenweller
Viewpoint	Robert Odenweller.....24
Randy L. Neil.....5	The Shows.....23
From Your President	The Fly.....35
John Hotchner.....6	Secretary's Report
Your 2¢ Worth.....7	Liz Hisey.....37
Stamp Show Administration.....17	
An Exhibitor's Perspective.....19	

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**On our cover:** Judges Jim Mazepa and Steve Schumann at work in preparation for the Judges Critique at ARIPEX in Tucson, Arizona, January 2011.

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Say, isn't that kid with the glasses on above the 2046 winner of the Champion of Champions competition? He did that wonderful exhibit of the Basel Doves on and off cover at WESTPEX. When he received his CoFC award, he recounted how he was first introduced to stamps at the Youth Pavilion at ARIPEX 'way back in 2011. Holy cow.

## The exhibits that never make it into the frames.

*Tom Alexander is now working on a 600-page exhibit. We may never see it.*

**T**homas J. Alexander of Kansas City is a world-renowned philatelist—recipient of the Collectors Club's Lichtenstein Medal and also the Distinguished Philatelist Medal from the National Postal Museum. We exhibitors once knew him as a pretty active "one of us." His grand award-winning exhibit of the U.S. 3-Cent 1851-57 Issue is legendary among classicists. Tom was even once chairman of exhibits at MIDAPHIL.

One must wonder how many other "exhibitors" there are out there right now like Mr. Alexander. You see, his great exhibits are being prepared by him right now. Large singular, major treatments of Brit-



ish and U.S. Postal Reform, the philatelic and postal history of the western frontier in Kansas and points west, the wild and woolly postal history of a once wild and woolly town: Kansas City. On and on. But the exhibits will likely never be shown at any stamp show—even though Tom is mounting and writing them up using his enviable design and writing talents.

"The inclination just isn't there any longer," he explains. "I am mounting my material to organize it and make it presentable, mainly for my own enjoyment." We should all hope he changes his mind. His work is a lesson on how to do a world class exhibit.

### Welcome to Mr. Hotchner

**John Hotchner has come full circle.** After years and years of passing up the opportunity to serve as president of the AAPE, he has now assumed this mantle and rightfully so. One has to like the way he did it—by moving up the ranks of AAPE officials until it was "his turn." He's a pretty shy guy, too. Not once did he mention that the AAPE simply would not exist were it not for a classified ad in the old *STAMPS* magazine he answered back in October of 1982. Thanks, John! Welcome!

### Mr. Kugel is certainly the right guy.

**A common, yet delightful sight at countless major stamp shows has been Al Kugel receiving another gold medal for one of his wartime postal history exhibits.** Those exhibits are so well-conceived and meticulously organized, one should not be surprised that the current doings of the Chicago Philatelic Society are now being overseen by its new president, one Al Kugel. It's also no surprise that Al surrounds himself with some of the best organizers in philately—coming soon: CHICAGOPEX!

### Mark's gorgeous award

**ARIPEX/Tucson might be taking over the title of "most impressive grand award trophy."** We sat next to Mark Banchik as he was overwhelmed with awards at the January show. His *Vera Cruz Occupation (1914) Revenues* took the grand and the trophy was an utterly exquisite hand-executed Kachina Doll under glass. That wasn't all. Mark also won gold for his *United States Intervention in Mexico: 1846-1848*. He probably rented a plane to get it all home with him! What a night.

**T**he Philatelic Exhibitor, under the founding/guiding hands of Editor John Hotchner, became a rather influential force for good in not only the exhibiting field, but I believe, in the hobby at large. Chief among the reasons for this is the fact that, nowhere else in the American hobby are more leaders, thinkers and doers brought together in such concentrated numbers as with the American Association of Philatelic Exhibitors. Certainly, there are other groups with many such people, but here we have hundreds upon hundreds of philatelists who, within the AAPE, represent virtually every specialty in our pastime. These individuals continually push the envelope...making things better.

Every now and then I plan to offer some examples of the kind of leadership thinking that comes from within our membership—while encouraging every one of us to participate.

Three good examples:

- The APS Judging corps' numbers have dwindled in recent years—and we are in serious need of growing the ranks. Ed Fisher, in this issue, takes the matter in hand beautifully. One of the key reasons the judging ranks don't grow as fast as we'd like is that many experienced exhibitors are a bit afraid (for lack of a better term) to take the plunge. On page 30, Ed offers a pretty comprehensive step-by-step firsthand look at what one goes through when becoming a judge. Articles like this are a big "plus" to any journal in our hobby. It shouts, "YOU can and should become involved! So get out there and do it!" Thanks, Ed.

- Longtime exhibitor, judge and renowned postal historian Tony Wawrukiewicz has made a point to help both the fledgling and experienced judge (and most of all, the newbie exhibitor) by writing "The UEEF & The 6th Judging Manual: Works in Progress?" It is a cogent and well-thought-out article on how the Universal Exhibit Evaluation Form and Manual No. 6 can be made more user-friendly and, thus, more effective. You may recall that, in the Fall 2010 issue of **TPE**, this column offered a bit of criticism on the crafting of the prose in the manual—a goodly number of phrases being a tad murky in figuring out what they mean, etc.

After consulting with CANEJ chairman Steve Reinhard and new AAPE prez John Hotchner, Tony put together a concise, readable piece full of constructive criticism. We understand that Steve's committee plans to out more user-friendliness into the manual with some forthcoming revisions.

Both of the articles mentioned above are fine moves forward for exhibitors and judges alike. With the manual being made more understandable (again, for lack of a better term) and the myths of what it takes to become a judge being humanized, we can expand faster the ranks of both exhibitors and judges.



## ViewPoint

**Randy L. Neil**  
**Editor**

neilmedia77@gmail.com

- I hate to admit it, but I'm one of those in the hobby who remembers looking for shows that admitted junior exhibitors back in the 1950s. Not only were there only about one-fourth the number of good competitive stamp shows as there are today, most of those shows had no desire to encourage kids. But some did—like WESTPEX, CHICAGOPEX, and NOJEX. (Is it any wonder that those shows STILL exist?!) But hey, go back just a quarter century and, although there were many more shows than there were in the 1950s in the year 1986, many of them still ignored youth exhibitors.

Today, thanks to the AAPE and its corps of volunteers (among them, people like Mary Ann Bowman, Dorothy Blaney, Cheryl Edgcomb and Carol Barr, whom I call the "Wow!" lady), we know of no World Series show that doesn't accept youth exhibits. Not only that, but a well-organized full-scale national championship system is in place. Much thanks due to organizations like the AAPE, the APS, BNAPS, on and on. I firmly believe that dramatic headway has been made in the arena of youth philately.

The preceding, of course, is reason to celebrate—and by gosh, this is exactly what we intend to do this coming November 18-20 at CHICAGOPEX! Every AAPE member should make plans to attend our 25th ANNIVERSARY PARTY at this great stamp show—in the city where the AAPE was officially born in the spring of 1986. Elsewhere in this issue is the full announcement for this event. If there ever has been a stamp show that is a "can't miss" event for the members of this association, this is it!

Personally, I think CHICAGOPEX will turn out to be the largest single gathering of AAPE members in one place in our entire history. With a large array of activities (from educational to social), why would any of us want to miss out on an opportunity to mingle with people of like mind? And what a venue! The Chicago Philatelic Society runs a first class event! ☑

Winter 2011 • The Philatelic Exhibitor • 5





## From Your President

*John M. Hotchner*

**T**he American Association of Philatelic Exhibitors is first and foremost intended to be a helpful resource to its members, and, at the same time, an organization that promotes exhibiting and helps to assure a future for this corner of our wonderful hobby. Our 25-year history, which we will be celebrating later this year at Chicagopex, has been successful in pursuing both objectives. And for that I want to thank a host of wonderful people who have given of their talents and time to the Association. But we cannot rest on our laurels.

Those elected and appointed to office provide a framework for moving AAPE in the right direction, and there have been outstanding performances turned in by many people. But to assure the future of exhibiting, we will need both good ideas and a great deal more outreach to potential exhibitors and one-to-one mentoring of them when we have hooked their interest.

Many of the projects that AAPE has pursued, and many of the positive changes that have taken place in exhibiting, have sprung from the minds of the membership. Something need not be wrong to be improved upon, so I would ask that you write to me or to the Letters to the Editor column of this magazine with your ideas. While you have your thinking cap on, please anticipate the likely objections and tell us how you think they can be overcome. That is an essential step in considering where we can go with an idea.

I consider it a basic function of a leadership team to develop leaders for the future. Some self identify by volunteering for appointive positions and for project work. Others are identified by us and asked to become more active. If you want to be an important part of AAPE's next 25 successful years, we need you, and I urge you to let me know you want to be part of the team.

Too often I hear that organizations are run by cliques, or that those at the top consider themselves to be some sort of elite. I can tell you that, from its earliest days, AAPE has not been like that. The folks in charge have been those who have been most willing to work for the betterment of the hobby, and to operate a wide range of member benefits. The only thing you need to do to join AAPE's leadership is a willingness to work. To join up just let one of us know of your interests, and in what areas you would like to apply your talents.

Finally, you will be receiving with this issue of TPE our CD of the Best of TPE I and II. Many people have made this possible. Financial support from The Philatelic Foundation has made it possible to provide this to the membership without cost to you. And the production itself has relied on the help of Nancy Clark, Bob Hisey, Randy Neil, Tim Bartshe, Larry Fillion, and last but not least, the vision of Don David Price. My thanks to all.

\*\*\*\*\*

One more thing: In this issue you will see the first major announcement of our highly-looked-forward-to 25th Anniversary Celebration which will take place at CHICAGOPEX this coming November. We are especially proud that the Chicago Philatelic Society (under the guidance of its president, AAPE member Al Kugel) has invited us to return to the city of our Association's birth for this special observance. As one of the two founders of our organization (the other is your editor), I can attest that it only seems like the day before yesterday when our Founding Council sat down together for lunch during AMERIPLEX '86 to set up the administrative procedures for the AAPE. Bill Bauer, Clyde Jennings and Mary Ann Owens, there on that day, are no longer with us. But I can assure you, they would be most proud to know we have reached this milestone.

I certainly hope that each of you will consider attending this outstanding event. Come help us celebrate—and enjoy the camaraderie that has always marked us as a unique organization. Many of those early members are still with us today—and this will be a great opportunity to not only meet them, but get their perspective on these past 25 years. ☐

# Your 2¢ Worth



## Time for a needed change...

One does not have to look at many exhibits to find the words “use” and “usage” employed interchangeably both on exhibit pages and in synopses. [And in countless articles in the philatelic media. Ed.] If you believe that words matter when using the most expressive and richest language ever devised, read on. If not, just skip to the next letter!

The following article by Michael Laurence was published in the August 2006 issue of *The Chronicle of the U.S. Classic Postal Issues*, of which Michael is the editor. It is reprinted here with his permission.

### Language Abusage

Reference to any dictionary will reveal that use and usage are not synonyms. The “-age” suffix, a French import, transforms a concrete word into an abstraction. In “usage” the suffix implies duration, use over an extended period of time. This durational construction appears frequently in English, and makes a distinction worth preserving: bag/baggage, bond/bondage, coin/coinage, wreck/wreckage, there are many examples.

With the growth of postal history exhibiting, stamp collectors have taken to calling covers “usages.” Presumably “usage” sounds more learned than “use” and thus seems more appropriate to a scholarly write-up—two syllables being weightier than one.

But a cover shows use of a stamp, not usage. While a cover survives forever (we hope), the use of a stamp was a fleeting, ephemeral event. It’s proper to write about the usage of Bank Note stamps on transpacific covers, but to call an individual cover a “usage” violates fundamental principles of the English language. When the focus is on the stamp, the cover shows a use, not a usage.

Your editor realizes he’s fighting an uphill battle here. Misuse of usage is well entrenched in the philatelic vocabulary. The Elliot Coulter 1869 collection included a cover exhibit called “Usages Around the World.” This designation was picked up by the Siegel firm on the title page of the Coulter catalog. Worse, “usage” is now hard-wired into the computer at The Philatelic Foundation. Whenever PF certifies a cover, it calls it a “usage” instead of a use.

This *Chronicle* strives for linguistic purity as well as factual accuracy. For as long as we can hold out, we’ll continue to refer to covers as uses, rather than usages.

John Barwis  
Via Email

### What a well-conceived suggestion this is.

I am an AAPE “Lifer” and have received the publication for many years, which I find first-rate. My compliments for the fine work and enthusiasm.

The one thing that I, personally, would have expected to see is any mention of exhibits of our 800+ members. So, after so many years, I find it is high time for me to finally voice my opinion.

Moreover, I realize that it is not possible to list exhibits and awards for members, which are personally not of interest to me. I can look those up on the APS website, etc. However, I would very much like to see a feature like, say, “New Exhibits Seen.” In other words, titles and exhibitors’ names, including exhibit-class/category, on new exhibits which have not been on the “exhibition-trail” previously.

At shows, having been a juror and visitor of a number for many years, I believe it would be advantageous and motivating to see what’s NEW in terms of subjects, approaches (Traditional, Display, etc.), and by whom. I regularly see a high number of the same exhibits by the same jurors and exhibitors, which after a period, really dulls my enthusiasm for viewing at certain shows. Maybe such is not the case with other philatelists, but it does for me.

At my juncture in life as a juror and heretofore exhibitor, I attempt to show new exhibits each year, not for the awards but to educate, hopefully to motivate, others as well as to demonstrate that there are many new subjects, areas or specialties to show. In addition, it forces me to organize my material and prepare it for later disposal. However, seeing what others may exhibit often motivates me to develop, build and show a new exhibit on this or that subject, not just in my several specialty areas either.

Jerry H. Miller  
Glen Ellyn, Illinois

## Ethical Practices vs. Sham Sales in Philatelic Exhibiting

A question was raised in a recent AAPE roundtable meeting about what is the true meaning of “property of the exhibitor.” Several scenarios were discussed, many opinions voiced, but no consensus was found.

Scenario 1: Exhibitor A needs a piece to illustrate a specific point or complete some aspect of the exhibit that is missing otherwise. After diligent search over a long time, Exhibitor A approaches Collector B and asks to purchase the missing piece from Collector B’s collection. Collector B is reluctant to part with the item, but B wants to help out friend A. They agree that A will give B \$1 for the item with the understanding that A will sell it back to B for \$1 at the conclusion of several shows over several years that the exhibit might be entered.

Scenario 2: Same facts as Scenario 1, except the price agreed to is the market price of the item.

Scenario 3: Same facts as Scenario 1 or 2, except that the agreement is in writing.

Scenario 4: Same facts as Scenario 2, except that Collector B is actually Philatelic Dealer B and the item is from stock. The Dealer B offers to buy it back from A “at any time,” and A agrees.

Scenario 5: Same facts as Scenario 3, except that the written agreement is only “right of first refusal.”

In which of these scenarios does the philatelic item become the “property of the exhibitor?”

David McNamee  
DMCNAMEE@aol.com

### Thanks, Karl

Opened the envelope and didn’t recognize the contents. I really like the new format of the journal. Everyone involved did a great job. I especially liked Dave Kent’s article “Rumination of a Volunteer Exhibit Mounter.” It is nice to hear about the unsung workers that make our exhibiting possible.

Karl Zurn  
karlzurn@gmail.com

### Not an exhibitor, but...

Though I am not an exhibitor, I am definitely considering becoming one—and of course, joining your organization. I picked up a copy of *The Philatelic Exhibitor* at AMERISTAMP EXPO in Charleston, S.C., and, after reading it, I am psyched about becoming an exhibitor (and a member).

Joyce Kershaw  
Mount Pleasant, S.C.



Adam Mangold is justly proud of his many youth exhibiting awards. See Ed Mangold’s letter below.

### Reasons to be proud.

As a result of *The Fly!* (**The Philatelic Exhibitor**, Fall 2010, page 35), Adam prepared the attached response along with a picture of his awards to date. As you may have known, his exhibit, “Building a Nation...One State at a Time” is an 80-page discussion as to how each state came into the United States. Thanks for the GREAT new look of the Philatelic Exhibitor!!!

Ed Mangold

### Are you totally digital?

I’m familiar enough with publishing to realize that *The Philatelic Exhibitor* is produced completely via page layout and image management software. Does this mean that you will no longer accept articles and letters to the editor in typewritten form?

Jack Ketch  
Via Email (private)

[Editor’s Reply: *We are now months away from finally stipulating that full-scale articles, show listings and letters to the editor must come to us in a Microsoft Word or RTF file so that the text can be immediately imported into the magazine’s page layout. Typewritten or handwritten articles must either be optical-character scanned and read—or entirely rekeyed, which is a job that a high school student might be found to do. The latter greatly slows down the process of creating each issue of TPE.*

*Additionally, we will soon require that all photos and images of any kind be sent to us as computer files (i.e., in jpg or tif format) after having been scanned at at least 300 dots per inch.*

*Fortunately, over 85% of all material coming in now reaches us in the above files and formats.]*

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*Mark Eastzer, President  
Markest Stamp Co.*



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# A Novice's Thoughts on International Exhibiting & Judging

By Tom Slemons

To say the least, I was very pleased my exhibit was chosen to be part of London 2010. I attended eight international exhibitions before London 2010, but this was my first international exhibition after becoming an exhibitor. As always, I was eager to see the exhibits and this time, with some experience as an exhibitor, I knew I would view them differently than in the past.

In my brief three year experience as an exhibitor, I have been very fortunate to have had many mentors who have guided me through to what I think has been a good track record, winning one or more gold medals on each of my three exhibits. I have been very impressed in my brief experience with the efforts in the United States to promote exhibiting and improve exhibiting and judging. Also impressive to me are the efforts to broaden the range of exhibiting categories to be more inclusive and provide more collectors to become exhibitors.

My opinion and the analysis that follows, I hope will be taken seriously by United States representatives to international philately to exert pressure and influence to change the state of international exhibiting and judging as I observed and experienced it. I feel strongly that each point I discuss has a positive alternative. Anyone who reads this and was involved in London 2010, please be assured there is nothing criticizing anyone personally, but rather the structure and criteria of exhibiting and judging and critiques at the international level.

As a novice I was limited to five frames. I will comment on my own exhibit and three others. The general observations on the others will be followed by specifics on my own exhibit. The other exhibits which I use as examples were awarded large gold medals and a gold medal. Before specific comments on the exhibits, I will discuss the general issues.

1. A synopsis, in addition to the title page, should be required, with a bibliography. Two pages of text, at the most, and the bibliography, are essential. No judge at the international level can possibly be expected to be prepared adequately without having

received a synopsis and bibliography. I did submit a synopsis as well as my title page. Title pages containing the references are not, in my opinion, appropriate. Title pages provide judges and viewers the content and flow of the exhibit. A synopsis provides the judges with the in depth information and references they need to prepare.

2. I was told by an international judge, after Lon-

---

*“No judge at the international level can possibly be expected to be prepared adequately without having received a synopsis and bibliography.”*

---

don 2010, that international judges, generally speaking, do not prepare as thoroughly as do the judges in the United States. In the case of one of the large gold exhibits, that was assuredly true. In it there was one fabricated incorrect description, one statement that was “possibly” true, and one inappropriate item was included past the time frame of the exhibit to cover for a missing item from the correct era, and a false statement about expert opinion. If the judges had been prepared, there is no way the exhibit could have achieved 98 points. I have been told by an international judge, after the award was given, that personal research is not closely scrutinized on subjects that have supposedly been “well researched”. What a sad revelation.

3. The story telling in many exhibits was poor at best, especially the two large golds I have mentioned. They were fabulous COLLECTIONS, but weak EXHIBITS. Checkbook philately had its finest hour. I was reminded of a critique that was my most helpful one and helped take that exhibit from vermeil to gold. It was suggested that I take out a page that had a pair of spectacular covers as they were not necessary. They were wonderful eye candy, but the

London 2010 was the United Kingdom's very well-conceived and presented decennial international exhibition.



story was told well enough without them. I took them out as suggested. Most potential exhibitors cannot compete in the realm of checkbook philately and so are deterred from entering competitive philately. Perhaps there should be a new class of exhibits? Telling the story should be paramount and exhibits not given high points when they are grossly padded with lovely expensive items that do not advance the story.

4. The critique was very disappointing and seriously flawed. We were offered the opportunity of a critique at the frames, for which I was thrilled. I was eager to hear about the weaknesses and strengths of my exhibit. How else could I, as a novice in international exhibiting, improve without this valuable experience? One of the judges of my exhibit also critiqued another exhibit in the same class and I was invited to listen to it before my critique. I must emphasize here that my comments are not directed at the judge, but they highlight the weaknesses in the international acceptance of exhibits, judging criteria and flaws in the critique process whereby exhibitors may learn. The gold medal exhibit was critiqued as being a wonderful exhibit but inappropriate for the class entered. The exhibitor was told that it should be a display class exhibit, not postal history, but display class was not available at 2010. It did not have enough philatelic items. Even though being inappropriate, it was given a gold medal! My question is how it qualified for application and was selected to be included in 2010, if the content, while wonderful, was inappropriate for its class. We then proceeded to my exhibit. I had no knowledge of how it was graded, other than the point total. I did not have a grade sheet with comments and points. The judge did not have any reference sheet for the exhibit. Therefore I was unable to ask any specific questions about the various points awarded. All the comments were only praise. There was nothing said that was constructive. He was amazed that I could have created such a wonderful exhibit covering such a small area and such a small period of time. I was informed that I could now take the exhibit to six, seven, or eight frames if I wished and asked if I had more material to do so. That was it. Glowing praise is, without constructive comments, worthless. An exhibitor learns nothing from that, particularly a novice. It seems that special care should be taken with novices especially so they

can improve their exhibits and be encouraged to continue exhibiting in the international arena. After the show ended, I was finally able to obtain the breakdown of points given in each area. Had that been available at the frames, I could have asked questions and learned why points were deducted in the various areas. It could have turned the critique into a learning experience and a step for growth. As it was, I left empty handed.

5. A grade sheet with meaningful comments indicating what needs to be done to improve the exhibit would have been valuable and should always be required. A blank sheet with only the points earned in each category is virtually worthless. I am a recognized authority in my field, both nationally and internationally, having published and given presentations in my area of expertise. I was shocked to learn that I had lost five points on knowledge and personal research. Had I had that information at the frames, I could have learned what errors, if any, I had made, or where it was thought my original research was, in their opinion, weak or faulty. I believe that competitive philatelic exhibiting should be a learning experience for all concerned. Judges were and are exhibitors and know what is necessary for growth in exhibitors and exhibits. Had all my exhibiting critiques been as empty as 2010, I would never have qualified to exhibit there.

6. We as philatelists and exhibitors have progressed beyond filling squares on album pages and the displaying of our magnificent collections. Broadening the exhibit classes to include thematic, social philately, post cards, display classes and more, grow our hobby and breathe new life into it. If the international governing body does not realize this, philately will experience a slow and assured death.

To my fellow AAPE members: please feel free to offer your comments. ☺

# The UEEF and The 6th Edition of the Judging Manual, “Works in Progress”?

By Tony Wawrukiewicz

The UEEF was introduced in 2009, while the associated 6th edition of the *APS Manual of Philatelic Judging* (JM6) was introduced subsequent to it in early 2010. I believe that in concept these are important, useful, and valuable documents.

However, I have always had a love-hate relationship with previous editions of the judging manual, and now I am developing similar concerns as I evaluate the JM6. In addition, as I carefully do this, I also have begun to develop significant concerns about the UEEF. In the past month, as I have been evaluating these two documents even more carefully, I developed even greater concerns. In response I have written seven very detailed articles in which I question some of the wordsmithing in these articles.

On the other hand, in discussions with Steve Reinhard and John Hotchner, judges whom I hold in the highest esteem, it would appear that my concerns are, in general, not held by them or other judges with whom they have been in contact for the past year. That is, John and Steve have both seen these articles, and John, in particular, feels that most of my concerns are held by few. Therefore, presenting them in the detail I've developed will unnecessarily occupy too much space in *The Philatelic Exhibitor* concerning points of view that are not widely held.

Therefore, he has asked me to abbreviate what I have said and present only the highlights. My more extensive articles will be available on my website after May 1, 2011. The URL of the website is: <http://www.spiritone.com/~tonywaw/>

One source of my frustration is statements such as this one found on page 5 of the JM6: “*The key to optimal consistency is clear and common understanding and application of the evaluation criteria by both exhibitors and judges. Pursuant to that end, CANEJ recommended, and the APS Board adopted, a single ‘set of criteria’ applicable to all philatelic exhibits of every size, class or type.*” Equally frustrating to

me is this comment from page 6: “*Clarity of understanding and application of judging terminology and criteria, and their component elements, is the goal of this new APS Manual of Philatelic Judging and the subject of programs at WSP exhibitions.*”

With these two quotations in mind, I looked more closely at both these documents, and I began to perceive a number of difficulties. That is, as big an advance as the UEEF is and the JM6 may be, in my opinion, there remains within them important inconsistencies, duplications (examples of ‘double-dinging’), and one important shortcoming, the need for clearer emphasis on the concept of an exhibit as a story. Note that the word inconsistencies refers to four aspects of these important resources: (1) that some UEEF words are not explained in the JM6, (2) some explanations in the JM6 do not directly or logically correspond to words in the UEEF, (3) that some paragraphs/statements in the JM6 are in direct conflict with others, and (4) that concepts are found in one subsection of the JM6 that should logically be in another subsection (also ‘double-dinging’).

To put it another way, because of these findings, they instead (to me) are frequently inconsistent/conflicting (internally and between each other), unclear (illogical), complicated (concepts overlap between sections), and duplicated (concepts are duplicated in separate sections). Therefore, as important and valuable documents, they both need to be improved so that they can be of the most benefit to judges and exhibitors. My suggested changes in the UEEF are brief and fit in the tiny space allowed in the UEEF.

At John's request I will use these points of concern to briefly illustrate the most striking (to me) problems that exist.

**(No. 1)** Some UEEF words are not explained/found in the JM6. For instance:

(A) The word **Fit** is in UEEF Title and Treatment, but not in JM6 Title and Treatment section.

(B) **Secondary research** is a phrase found in the UEEF that is not found in the JM6. I like it, and I believe it means the same thing as personal study. That is, for clarity in the JM6, the phrase ‘secondary research (personal study)’ should replace the phrase ‘personal study.’ In fact I think that a clearer title for page 16, ‘Personal Study and Research’ would be ‘Secondary Research (personal study) and Original Research.’ Also the comparable subheadings should be changed.

**(No. 2)** Some important words and/or explanations are found in the JM6 but do not correspond to concepts in the UEEF:

(A) The word **Purpose** is an important concept in the JM6, as seen (a) on page 10 of the JM6 (Sub-

ject Scope and Limits), and (b) on page 23 where the first paragraph presently states: “The exhibit must be clearly and sharply defined on the title page, by the title/sub-title and statement of purpose and scope.” Yet, it is not found in the UEEF (under Title and Treatment). It needs to be added there.

(B) The word **Organization**, which is found added in the JM6 but is not found in the UEEF, is crucial to the discussion of ‘Organization and Development’ on page 11. In fact the word organization rightfully becomes part of a major subheading on that page. It is invaluable to discussions there. As such, it has to be placed in the UEEF.

(C) The important concept of **Exhibit Importance** is introduced on page 13 of the JM6 and is not found in the UEEF. It needs to be added to the UEEF.

(No. 3) Some paragraphs/statements in the JM6 are in direct conflict with others. One, for example:

(A) Near the bottom of page 12 we find “A key or power piece used on a title page or as a beginning may be out of context with the subject development and, therefore, mislocated. The item is best used in its logical and proper place within the exhibit.” This phrase is CORRECT but contradicts a phrase on page 23 at the end of the Title Page discussion **unless my addition in italics is added on page 23**: “What goes on the title page regarding illustrations or philatelic items is strictly up to the exhibitor, *but whatever the item, it should be in its proper place in the exhibit.*”

(No. 4) Concepts found in one subsection of the JM6 that should logically be in another subsection:

(A) The word **Completeness** has its own subheading on page 12. Yet, it is explained and used in Subject Scope and Limits on page 10. That is, the text and explanations in Subject Scope and Limits and in Completeness are essentially the same. In other words, Completeness is logically part of Subject Scope and Limits, and there is no need for a separate Completeness subheading (in fact separating it just causes confusion). Note also VB. This is actually another example of ‘double dinging’ – see V.

(B) The same is true for the **Correctness** subsection under Philatelic and Related Knowledge. It is already presented under the Selection/Application section of Philatelic and Related Knowledge and is repetitious and confusing when it is given its own subsection. Remove it as a separate subsection. This is actually another example of ‘double dinging.’

(No. 5) Examples of duplications in two sections that lead to a concept being evaluated twice:

(A) Contrary to what has frequently and emphatically been stated to me, in the JM6 there are many examples where a concept is duplicated in two subsections or worse duplicated in two sections. This

results in what is called ‘double-dinging’ which is where a concept is doubly evaluated because it is found in two locations. Most of these dings are minor, but a big one is the word/concept of relevance. To see this, first look under the Relevance bullets on page 11 and compare them with the bullets and text of Selection and Application under Philatelic and Related Knowledge. They are so similar that a ‘double-ding’ will take place if you don’t ignore one of them. Relevance should be removed from Treatment because it naturally belongs under Knowledge.

(B) **Completeness** in the Importance subsection is a ‘double ding’ because it properly should be only in Treatment under Subject Scope and Limits. (Note also IVA.)

(C) The subsection **Philatelic Importance** should be removed because it ‘double dings’ Challenge and Difficulty of Acquisition and Knowledge.

(No. 6) Need for UEEF/JM6 to emphasize that the exhibit is telling a *story* about a *subject*:

(A) It is *the story not the subject* that has the title, purpose, scope, limitations, organization, development, clarity, balance, and completeness. Yet, in the UEEF (in Title and Treatment), and in many locations in the JM6 but most emphatically in Title and Treatment, the word subject is used where it should be replaced by the word story. For example, and there are MANY others, in the UEEF the Title and Treatment segment should in part read – my changes in italics (note I’ve also added the words purpose and organization to the UEEF - see II):

**Story title, purpose, scope, limitations, and fit (included in Treatment) Story organization, development, clarity, balance, and completeness.**

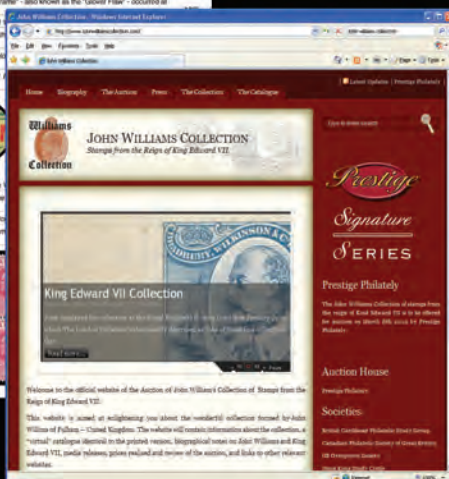
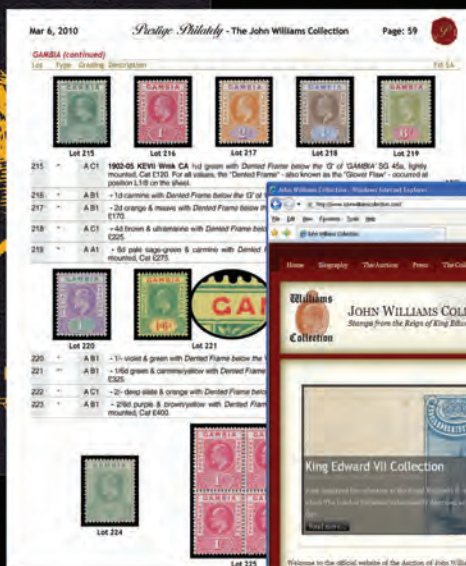
(No. 7) Because indicating the **purpose** of an exhibit is so important (see IIA):

(A) The first paragraph of page 23 should read (my addition in italics): “The exhibit must be clearly and sharply defined on the title page, by the title/sub-title and statement of purpose and scope. *Therefore, it is most helpful to the viewer of your exhibit, if the first paragraph of the Title Page begin as follows: The purpose of this exhibit is....*”

This list contains only my areas of major concern. In spite of what John Hotchner believes (and he has reasonable information to back it up), I still strongly believe that there are significant improvements to be made in the JM6, and secondarily the UEEF. If there are any judges or exhibitors out there who share some of my concerns, please email me at tonywaw@spiritone.com. I would be happy to be part of a CANEJ committee that looks at these documents as another iteration of each is developed. ☺



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### Artmaster Archives

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

### Artcraft Archives

In 2007, 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 artboards. With the development of sophisticated graphics programs, cachets are now designed on computers, so artboards don't exist for the more recent cachets. Although artboards may vary in size, they are usually 11" high by 14" wide. Engraving plates measure 3" x 8" and weigh approximately 1/2 pound.

### Jack Davis Artwork

Cachet maker Jack Davis sold covers in the 1970's and 1980's. 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 "1<sup>st</sup>" 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.

## 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.



Artmaster Archives #1053 plate

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One of the most experienced judges in the system: W. Danforth Walker—examining an exhibit at NAPEX two years ago.

By Tim Bartshe



It's a rare occasion, and often a delightful one, when an American stamp show brings in an overseas accredited judge to participate on one of our juries. Such was the case two years ago when Francis Kiddle, former president of the Royal Philatelic Society, London, was on the NAPEX jury.

# Stamp Show Administration



## The Judging Panel

**T**he judging panel selection is critical if a show is to have competitive exhibits. The general description of the Judge's Committee Chairman is one who provides APS accredited judges to judge the WSP show exhibits, provide the necessary materials for the judges to do their work, coordinate with the exhibits and awards committees and in general work with the jury during the show helping them accomplish their mission in as orderly and relaxed a fashion as possible. This is one of the few APS requirements for WSP shows around the country. The local and regional show committees, however, are not restricted to only the pool of APS judges—although having at least one is recommended.

These other shows can select a small panel who are exhibitors and know of what they view. One of the best things that can help exhibitor all around is to have at least one APS judge and one or two local

persons who then can be mentored and brought into the thought process used by APS judges. How does one go about selecting a jury? Many WSP shows will have National Societies meetings during their event. With these societies come exhibits within a narrow specialty such as the UPSS (postal stationery) or USSS (US Stamp Society). The committee chair should ask the societies for a list of preferred jurors for their specialty.

While not bound to select one or more from this list, it is customary to honor each society in relation to how many exhibits will be within that philatelic arena; 150 frames may earn two or more judges, 10 frames maybe none. The selection process will also depend upon whether the list matches with the committee waiting list. Early contact is a must. With only 100 judges to choose from and some 30+ shows a year, a judge's ability to serve decreases as your show date gets closer. A year in advance is not unusual but certainly 6 to 8 months is a must.

The list of current jurors is on the APS website and can be viewed while you are looking for a jury. The head of the Committee for Accreditation of National Exhibitions and Judges (CANEJ) will require you to submit the list which also must contain 2 accredited jury chairs for approval. The Chair of CANEJ will have final say and may have you change your list or add jurors depending upon the number of frames expected. International judges are allowed if they are also accredited FIP judges. The exceptions are judges from countries where the APS has a reciprocal agreement with the ruling philatelic body. These exceptions are Canada, the United Kingdom and Australia.

Upon approval of the jury, the committee chair of the show now needs to make sure that many things happen in a timely fashion, not the least of which are the dates and hotel venue. During the course of time such things as the when and where for the jury breakfast (required) on the first work day, transportation to and from the airport, special hotel code for booking a room and the location of the deliberation room and timing of the critique. Ascertain whether the judge will be alone or accompanied by a companion or spouse for the banquet (required that up to two free tickets to the palmares banquet be furnished). If the judge is bringing a spouse, maybe suggest activities available close to the venue during the show to entertain that person during the work days.

Of course, the reason the jury is there is to judge exhibits! In order for them to perform to your and their satisfaction, a timely delivery of the title page and synopsis of each exhibit is a must. For this, the committee will need to send out copies to each judge in print form or as time gets short, electronically. Don't wait until everything is in hand because of "postage" concerns. The quicker they get their materials the better they can prepare for their duties. Also of importance to their work is the updated list of awards to be given at the show. Virtually all awards come with printed or stated requirements from each society as well as the local awards that will be given. The criteria should be kept in a notebook for use by the jury and updated each year as needed. This saves the time allotted to this sometimes formidable task of awarding up to 40 special prizes as well as the medal levels and the tops awards of the show Grand and Reserve Grand and a One-Frame Grand (all three required). The final listing of the exhibits should be sent as soon as known and the assignment of frame numbers sent electronically so that the judges can prepare for their first response issues.

The final pre-show duty is the preparation of the jury workbook. This entails a sheet for recording the

juror's medal evaluation in spreadsheet format in frame number order and the UEEF sheets for both the judge's use at the frames as well as the final copy to be returned to the exhibitors. The committee chair should ascertain what the jury would wish sent to each. An electronic format of the UEEF, a complete workbook to be given at the show upon arrival or something in between. Some judges use their own method of keeping notes during evaluation, some judges like to make their own work book well in advance and want the UEEFs ahead of time, but the committee should have a clean copy of all the UEEF sheets for final use. Communication with the selected jury chair will give you the answers to the how and what. You might also consider preparing lists of eligible exhibits for special awards, particularly those with resident or membership requirements.

Finally the setup day of the show arrives as do the judges. Plan to be there to help them get settled in and give them their work books if that was their desire. Make sure the jury chair gets the awards list and is aware of the location of the deliberation room and the timing for the breakfast meeting. Set the jury up with possibilities for lunch whether the committee is willing to support the working lunch on Friday or locations for food. Set the timing for getting the results of the deliberations so the awards committee can prepare the palmares for the awards banquet/ceremony and get the ribbons on the frames. Oh yes, don't forget their honorarium, frequently given to the jury after the critique, or at the awards ceremony. After the critique the committee chair should collect the finished UEEF sheets from the jury chair to give to the exhibitors in their post-show packets. Your responsibilities are pretty much wrapped up and you can rest for a few months before the cycle starts again.

Final thoughts that need to be mentioned: Judging is a financial drain on the judges. The reason they do it has many faces but one is to give back to the hobby they love and not for the financial gain or glory. It is the little things that a show committee can do that will mean a lot to the individuals that have agreed to make your show an exhibition. Creative thought can really lessen the financial burden on the jury. One show is billeting the judges at committee member houses eliminating some \$300 in hotel bills; some shows have a special Friday dinner for the jury and/or buy lunches. If the venue is not connected with the airport by a free shuttle, an arrangement for pickup is an added extra that will make the judge want to come back. ☐

**Why not sign up a new member?**



# An Exhibitor-Judge's Perspective

Arthur H. Groten, M.D.

I have just prepared a new display division exhibit, "Why Pay Extra? Promotion of the Use of Airmail before WWII." It debuted at AmeriStamp in Charleston in February. I thought it might be a useful exercise, for you the reader and myself, for me to describe my thinking as I prepared it vis-à-vis what the Judges' Manual has to say about display division and what it does not say.

As with all exhibits, the Title Page is the key. Indeed, for this type of exhibit it is crucial because in it the exhibitor clearly states the exhibit's objective and defines the parameters used in its creation. Those parameters are not nearly as well defined for display division as for traditional. Such an exhibit is a highly personalized approach to a topic and, to the extent that it deviates from the norm, those deviations must be explained.

My Title Page is shown in Figure 1. After stating the purpose of the exhibit, I go on to explain the rationale for what follows. While the need to convince patrons to pay extra for airmail service indicates a relationship between cost, i.e., the rate and the service, e.g., the route, day or night, multiple legs, neither the rate nor the route is relevant to my thesis. Any cost over surface rate would have needed to be sold to the public.

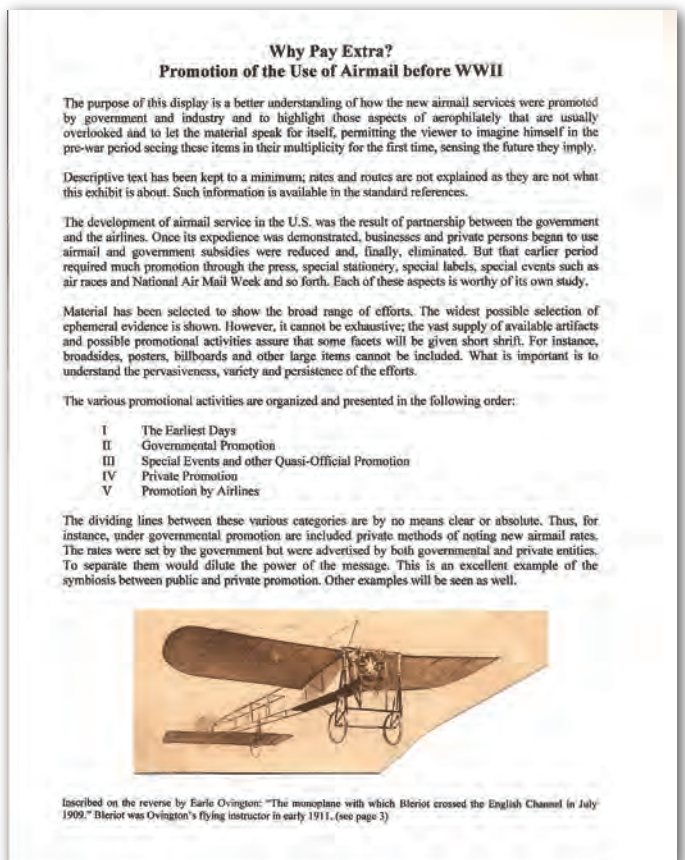
This created something of a conundrum. Display division is supposed to show philatelic knowledge of those elements (rate and route in this case). The UEEF form

and the written criteria notes that such knowledge accounts for 25% of one's score. Presumably there is some leeway for non-traditional exhibits. But, in this case, I believe that their inclusion would weaken the impact, i.e., treatment, of the exhibit. That is a philosophical problem that needs to be, but is not, addressed in our current rules.

Exhibits are designed to tell a story in a logical fashion, everything in the exhibit aimed at that story. Suppose the story being told, as in my case, would be badly muddled by inclusion of essentially extraneous information. It would be like reading a story with a lot of digressions that dilute the storyline.

So what are the choices? The philatelic knowledge I could depart is readily available in the standard references. My exhibit is not designed to add anything to that information. Do I sacrifice a clear storyline for the pedantry of proving I can read the references? Or do I state clearly that such information as would "prove" my philatelic knowledge is not going to be included and risk the judges' ire? I opted for the latter.

In the future, I'll report of the success (or failure) of this approach. I'll bet there are any number of fellow AAPEs who might like to comment on this problem and I look forward to a lively discussion. ☐



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# personal invitation... Anniversary Celebration!

**You are warmly invited to AAPE's 25th Birthday Party at CHICAGOPEX 2011**, one of America's best run shows, on November 18-20, 2011, at the Westin Chicago Northwest Hotel ([www.westinchicagonorthwest.com](http://www.westinchicagonorthwest.com)). Make your reservations early and mention Chicagopex for the basic show rate of only \$99 per night. You'll think this rate a real bargain when you see this fabulous, four-star hotel!

**CHICAGOPEX is devoting 60 frames to a special AAPE-sponsored single frame competition** (eligible for show and special awards also). Early applications are suggested. The prospectus and other show information is available on the CHICAGOPEX 2011 website: [www.chicagopex.com/id12.html](http://www.chicagopex.com/id12.html)

**AAPE was formed in Chicago 25 years ago at AMERIPEX '86.** We will celebrate this with a Chocolate Social on Friday night—completely free for all AAPE members and your significant other.

**There will also be a variety of seminars for exhibitors and judges, special honors and recognitions, a souvenir brochure, and other surprises!** It's a wonderful time and place to enjoy a phenomenal show with an always first-class bourse, to meet up with long time friends and make new ones. This is truly a **ONE-TIME ONLY** celebration you won't want to miss!

Your AAPE board urges you to attend and/or participate with a one frame exhibit whether or not you'll be there in person.

Sincerely,  
John Hotchner, President  
Patricia Stilwell Walker, Vice President  
Liz Hisey, Secretary  
David McNamee, Treasurer  
Charles Verge, 25th Anniv. Chairman  
Tim Bartshe, Immediate Past President  
Randy Neil, AAPE Founder and TPE Editor  
Directors: Mark Banchik, Ron Leshner,  
Tony Dewey, and Don David Price





## AAPE Diamond and Ruby Awards

The total number of Diamond Award winners stands at 48. Seven awards have been made in 2010-11, as follows:

42. Bill McMurray *Tomorrow's Classics (U.S. Flag and Transportation Coils of 1981)*
43. Kent Wilson *The 1890 Issue of the United States*
44. Mike Ley *Burma: The First Two Issues*
45. Bruce Roberts *Arkansas Postal History: Territory to 1870*
46. David M. Skipton *Golds for six separate exhibits.*
47. Dickson Preston, *Commercial Zeppelin Mail*
48. H. James Maxwell, *Rates During the Post-War Chinese National Currency Era*

The total number of Ruby Awards stands at 9. The latest:

9. Jean-Jacques Tillard

12 gold awards

## The Neil and Jennings Awards



Mike Ley (above) and  
Ron Leshner (right).



The AAPE is pleased to announce the following winners of the Neil and Jennings Awards for the best articles published in *The Philatelic Exhibitor* during 2010:

**The Randy L. Neil Award** for the Best Article or Series in the 2010 Issues of TPE: **Ronald Leshner** for his series "What Are Revenues." It is hoped that Ron's series of articles will encourage other members to offer such monographs on their specialties in order to help juries and exhibitors better understand and appreciate all forms of philatelic disciplines.

**The Clyde Jennings Award** for the Best Article or Series by an author who has not previously contributed an article to TPE: Mike Ley, for his article, "How Does Your Exhibit End?"

## 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:

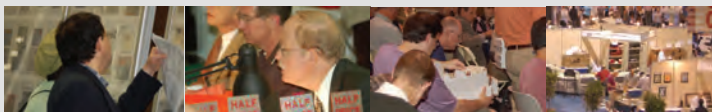
**December, 2010: Alex Haimann**, and all those involved in the Young Philatelic Leaders Fellowship program. One of the three YPLs for this year, John Phillips, is in the exhibiting track, and we hope his experiences will confirm and spur his lifelong involvement in exhibiting.

**January, 2011: Tony Dewey, and his helpers Liz Hisey and Tim Bartshe**, for the excellent job done in arranging and running the Single Frame Competition at AmeriStamp Expo this year. Congratulations to the San Francisco Collectors Club on their victory in the 8-team race!

**February, 2011: Dana Guyer**, the APS Director of Shows and Conventions who not only sets up the APS shows, but flits about the floor solving problems with unflinching good grace. She has proven an excellent replacement for APS Executive Director Ken Martin who set a high standard in the same job.

# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **NAPEX McLean, Virginia June 3-5, 2011**

The Stamp and Literature exhibit prospectuses for NAPEX 2011, the Washington, D.C.-area World Series of Philately Show, are now available. They can be downloaded at [www.napex.org](http://www.napex.org) or obtained by mail: The philatelic prospectus from NAPEX, c/o Darrell Ertzberger, PO Box 16208, Arlington VA 22215-1208, and the literature prospectus from literature chairman Daniel Piazza, Box 76846, Washington, DC 20013-6846.

NAPEX 2011 also will offer the third NAPEX single-frame "Alphabet Challenge." This year's letter is "Q," which means that the theme of all Alphabet Challenge entries must start with Q. It should be Quite a challenge to come up with Quantities of Qualified exhibits, or at least make the Quota Quickly.

NAPEX will be held June 3-5 at the Hilton McLean Tysons Corner in McLean, Va. The deadline for submitting entries in the philatelic competition is April 1, and May 1 for the literature competition.

Philatelic literature includes all printed and electronic publications that are available to collectors of postal materials. Entries must be predominantly in the English language, and entrants must submit two copies of each exhibit. Electronic exhibits should be submitted on CDs.

The judges will consider two categories of literature exhibits: Handbooks and special studies, and Philatelic periodicals. Non-competitive exhibits will also be considered.

The three-day NAPEX 2011 will also include more than 70 dealers, the U.S. and United Nations postal administrations and Nordica, which represents several Scandinavian countries, a first day cover cachetmakers bourse, meetings of the American Helvetia Philatelic Society, United Nations Philatelists International, and the Space Topic Study Unit. There is a special hotel rate at the Hilton of \$135 a night for

### **Minnesota Stamp EXPO 2011 Minneapolis, Minnesota July 15 - 17, 2011**

Sponsored by the Twin City Philatelic Society, The Lake Minnetonka Stamp Club, The Maplewood Stamp Club and the Minnesota Stamp Dealers Assn. A WSP show held at the Crystal Community Center, 4800 N. Douglas Dr., in suburban Minneapolis, MN. 200 16 page frames available at \$10 per frame, \$20.00 minimum per exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free parking and admission. youth table, seminars and meetings, 35+ dealers, USPS and UN booths. We are hosting the annual conventions of the Scandinavian Collectors Club and the Society for Czechoslovak Philately. Further information, prospectus and entry form from Paul L. Hempel, JR., 401 22nd Ave. NE #3, Minneapolis, MN 55418, or by

### **The 2010 Omaha Stamp Show Omaha, Nebraska September 10-11, 2011**

The Omaha Philatelic Society will present its annual show on September 10-11, 2011, at Metropolitan Community College, South Omaha Campus, 2909 Edward "Babe" Gomez Ave, Omaha, NE. The WSP show will feature a variety of dealers and up to 125 frames of competitive exhibits judged the jury of Steve Washburne, Robert Odenweller, and John Grabowski. More details can be found at [www.omahaphilatelicsociety.org](http://www.omahaphilatelicsociety.org). Exhibit chairman Mike Ley can be contacted at [giscougar@aol.com](mailto:giscougar@aol.com) for any additional questions or entry forms.

### **OKPEX 2011, Oklahoma City, OK. October 21-22, 2011**

The 35th annual stamp exhibition sponsored by the Oklahoma City Stamp Club will be held again at the Express Event Center, 8512 Northwest Expressway with lots of free parking and free admission. The Grand Award Multi-Frame exhibit qualifies for the Champion of

Champions to be held at StampShow in Sacramento, Calif. in August, 2012 and the Single Frame Grand Award winner qualifies for the Single Frame C of C to be held at APS AmeriStamp Expo in Atlanta, GA. in January, 2012.

We will host the Annual Meeting of the Oklahoma Philatelic Society, the third annual Oklahoma Postal History Study Group meeting, and will feature an AAMS Presentation "Covers Carried on Round the World Flights by Women Pilots" by Dr. Bob Dille, of Norman, Okla. The traditional Oklahoma Bar-B-Q on Friday evening is not to be missed.

The frame fee is \$8.00 per frame for multi-frame exhibits, and \$25.00 for single frame exhibits. The deadline for exhibit entries is Aug. 15, 2011. For prospectus, show information, hotel information, and maps visit the Club website at [okcsc.org](http://okcsc.org). The Exhibits Chairman, Ralph DeBoard, can be contacted at OKPEX, P.O. Box 3015, Edmond, OK. 73083, by phone at 405-425-5411, or by email at [ralph.deboard@ok.edu](mailto:ralph.deboard@ok.edu).

### **VAPEX 2011, November 11-13, Williamsburg, VA**

The Virginia Philatelic Federation (VPF) will present its annual VAPEX exhibition and bourse over Veterans Day weekend, Nov. 11-13, 2011. It will be held at the Lexington George Washington Inn & Conference Center, 500 Merrimac Trail, Williamsburg, VA 23185.

The nationally accredited APS show will feature 160+ frames of exhibits. For a current list of participating dealers and their specialties go to the VAPEX website at [www.vaphilatelic.org/vapex.htm](http://www.vaphilatelic.org/vapex.htm) Those interested in exhibiting at VAPEX will find the prospectus at the same site.

Societies convening are the American Philatelic Society, the American Association of Philatelic Exhibitors, the Germany Philatelic Society, the Virginia Postal History Society, the Ebony Society of Philatelic Events and Reflections (ESPER), EFO Collectors' Club, and the Williamsburg Stamp Society, which is hosting the show, and providing much of the essential support.

Exhibitors are invited to go to the website noted above to download the prospectus. A wide range of exhibit awards will be available. The show site is convenient to I-64, and to Colonial Williamsburg, the Yorktown Victory Center, Jamestown River Settlement, and other regional attractions that would make this a fun vacation for the entire family. Entrance to the show and parking are free.

For special room rates at the show hotel, call (757) 220-1410 and mention VAPEX, or go to the hotel website at [www.lgwinn.com](http://www.lgwinn.com). For more information visit the VAPEX website or contact David Collins at [rainbowx2@cox.net](mailto:rainbowx2@cox.net) or by phone at (757) 872-6264.

### **Mark Your Calendar Now...**

#### **August 11-14, 2011**

**APS StampShow 2011** will be held at the Greater Columbus Convention Center, 400 North High St., Columbus, Ohio. There is still time to enter your exhibit (or philatelic literature entry) in the open competition. Prospectus/entry form for the philatelic exhibit competition are available at [www.stamps.org/stampshow/Prospectus.pdf](http://www.stamps.org/stampshow/Prospectus.pdf). For the literature competition: [www.stamps.org/stampshow/LitEntryForm](http://www.stamps.org/stampshow/LitEntryForm).

### **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](mailto:neilmedia77@gmail.com), preferably) their complete show information soliciting exhibit entries. Please send it in a MS Word file—NOT a PDF file, please. 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.

## Usage and “Postal History”

**T**he nomenclature used in philately often reflects an individual’s personal interpretation of a word rather than universally accepted terminology, if such a thing exists. Thus it is with matters having to do with stamps on cover. I cringe every time I hear someone say “I collect postal history.” The stamps on cover are not “postal history” until they are treated that way in a collection or an exhibit. And note that for all practical purposes, stampless covers are outside this discussion.

A cover with stamps (and from here on, let’s just call them covers) can be handled in an exhibit in a number of different ways. In 1993, I prepared a book for the F.I.P. that showed how a cover could be used as a good (or bad) traditional exhibit and the same one used for a good (or bad) postal history exhibit. It’s all in the treatment. That two volume set may still be available, and the price is ridiculously low.

Most traditional exhibits are expected to show unused and used stamps, along with covers showing usage, all of which may be augmented with varieties. The writeup of the cover often considers such matters as shade, plate position, flaws or a multitude of other aspects regarding the stamp. At the same time, it has always been considered good form to add a relatively brief description of the rate the stamp(s) paid, possibly commenting on routes and markings, if they were notable. This shows the exhibitor’s knowledge beyond saying that it is a specific stamp or variety used on cover. In any case, none of this is expected to be as detailed as the postal history writeup would be for the same cover.

On occasion, I have heard individuals (sometimes a judge) say that if such information about rates, routes or markings is present in a traditional exhibit, it’s “postal history” and therefore a defect in a traditional exhibit. Poppycock! As long as the usage of the stamp can be seen as the main reason for including it on the page, it is valid.

True, it is possible to let the discussion of rates, routes or markings overwhelm the writeup, which is the caution aimed at in the new judging manual. In any case, I would consider the treatment of covers in a traditional exhibit that did not mention something about the rates, routes or markings to be lacking a bit in treatment of the exhibit.

Postal history exhibits obviously analyze the covers, concentrating on the three elements (or whichever of them may be appropriate), and show how they were a part of the postal system under discussion. The covers in such an exhibit can benefit from



## Ask Odenweller

*Robert P. Odenweller*

a brief discussion of features of the stamps involved. For example, a cover showing the 3¢ rate in the U.S. in 1851 might have three 1¢ stamps, of which one is Type I, position 7R1E. To fail to identify that in a postal history exhibit would be a defect in much the same way as would be avoiding describing an unusual rate in a traditional exhibit.

So what’s the bottom line? Select material for a traditional exhibit that shows or expands on the stamps (usage), describe the stamp and any features, but also give some idea of what function the stamp played in getting the mail to its destination, whether rate, route or marking, as appropriate. Just keep the latter to the point.

The same holds true for the postal history exhibit. The writeup on covers should discuss the rates, routes and markings, as appropriate for the subject, but may also include information about the stamps involved. The latter is not required, but should be viewed as adding to the whole picture, particularly if the stamp(s) may have significance beyond the usual.

### **Exhibits Qualified for International Showing**

Greg Herbert has mentioned that he left his exhibit out of international competition for more than ten years, and that he has to requalify. I believe this is incorrect and needs to be remedied. The only ten-year rules in F.I.P. that I know of are those governing the Championship Class; once you are qualified, the clock starts ticking and such high level exhibits have five of the ten years in which to compete. If they receive the Grand Prix d’Honneur, they are out of

competition. If they try in five different years of the ten year period and fail to get the prize, they are also out. Finally, if they do not compete, or try only a few years, they are out after the ten years has passed.

This does not, unless some change was made, apply to any other exhibits.

The other part of the ten-year rule with the Championship Class is that an exhibit that receives a large gold or higher in three different years within a ten year span is moved to the Championship Class the year following the third award. Some exhibitors I have advised use this carefully to avoid getting “elevated” to the do-or-die Championship Class, and show only once or twice in any ten year span, keeping an eye on the moving clock.

How did this start? The record-keeping at F.I.P. headquarters was on a database, which I supplied to them in 1991, with all results from well before 1980. It included a carefully crafted F.I.P. exhibitor identification number, which was not used after that time. The database structure was also changed to a rather strange one, put together by a friend of F.I.P. president D.N. Jatia, which was cumbersome to use and avoided by almost all shows except to report the final results. The third, and most damaging action, was to limit the data to the last ten years (to accommodate the Championship Class rules), so no records were remained, or even archived (as far as I know), at the F.I.P. level. This was probably the source of Herbert’s complaint.

Is there a solution? Of course, and it’s an easy one. An exhibitor is expected to show the exhibit’s results nationally and internationally on the application form. It should be no problem at all for the organizers or F.I.P. to check the palmares of earlier shows to see if a claim is correct. Under no circumstances, unless a regulation has been changed, should an exhibit have lost its ability to participate. Some U.S. exhibi-

tors I have known will not show at any F.I.P. show except when they take place here once every ten (or so) years, which could expire (if the perceived rule were to be correct) in the case of 1986 to 1997.

This is certainly not a problem that needs much to correct it. If the records of previous results have not been archived, that is even more of a travesty. When I prepared a paper copy of the results in 1991, it gave every exhibitor’s exhibit a full history of results that would serve as a fine research tool for future students looking into exhibiting habits. If that cannot be restored, at least memory is cheap, and all records should be kept and archived for future reference.

### The “Story”

Perhaps too much is being made of the need for the “story” in developing an exhibit. Greg Frantz and Jeff Modesitt have bounced all around the idea, showing that it’s easy to see how some could be confused with what is being said about “story.” In essence, I view “story” rather simply, as nothing more than a cohesive treatment that shows and develops the sequence of material within the frames. There’s no need to develop a “story,” as such. The selection of the material, how it is put onto the pages and how each page leads to the next should be sufficient. No “extra” story is required; the cohesive treatment is the story.

The treatment and significance element makes up one third of the evaluation. Knowledge, personal study and research a bit more than a third, and condition and rarity the final third, with presentation as the kicker. A good story line could encompass aspects of each of the three main groups, by expanding on the features that make the exhibit more exceptional than just a batch of stamps and covers mounted on pages.

There is a moral of this “story” and that is to keep it simple, and not to try to build something that may look artificial. ☐



Is Bob Odenweller correct when he says, “The stamps on cover are not ‘postal history’ until they are treated that way in a collection or an exhibit.”? Of course, he is!

# A Major Announcement:

Two of the Greatest Names in the Philatelic Auction Industry will join forces at the ASDA Spring Postage Stamp Show in New York.

10:00 am • Thursday, April 7 • New Yorker Hotel  
**Harmers International Inc.**

(Not affiliated with H.R. Harmer, Inc.)

**In the Bank Room, New Yorker Hotel...**

The Col. Robert H. Pratt Collection of British & French Newfoundland, St. Pierre & Miquelon and United States; The Peter DuPuy Collection of Belgium and Europe; the Consol Weinburger Selection of Major Rarities; The Robert L Simon Collection of Japan, plus the properties of many others. Viewing Monday-Wednesday same location. Thursday at our booths on the show floor for lots not yet sold.

10:00 am • Friday-Sunday, April 8-10 • New Yorker Hotel  
**Daniel F. Kelleher Auctions LLC**

**In the Bank Room, New Yorker Hotel...**

Featuring the Final Offerings of the **"Beane Family"** collection, extensive postal history, High Quality U.S. singles, British & Worldwide including an especially vast offering of **"Collections & Accumulations of the world,"** U.S. and World stock of a prominent retail firm offered in various intact sections, several estates and Airmails including Robert Spooner's gold medal Lindbergh collection, Catapult flights including rarities and fabulous Zeppelin mail, plus the Dennis McCorry Estate Part One. Also featuring the **"Red Flower" Collection** of Foreign Post Offices of China: U.S., French, German, Italian and Russian areas is well represented with several hundred lots including postal history, with Boxer Uprising—plus the properties of many others. Viewing Monday-Wednesday same location. Thursday-Sunday at our Booths on the show floor.



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# Understanding What Is Being Judged What Are Revenues?



By Ron Leshner



Figure 1 APS certificate with cancelled Series of 1914 documentary stamp.

## Part IV—Philatelic Usage - Some Thoughts from an Exhibitor of Revenues

The very first exhibit on which I, a first time apprentice, had to comment for the accredited judges on my team was a traditional display of Shanghai Local Post. There was a comprehensive showing of the stamps, including some pristine covers all addressed to the same individual. In addition to my own comments regarding only philatelic usage (in the pejorative sense, to be sure!), I recall, both in this apprenticeship and a number of other judging assignments, the disdain for covers that were obviously franked (frequently over-franked) by stamp collectors. The judges always advised the exhibitor to add more commercial usage.

In my earlier years of collecting revenue stamps, I had run into two categories that earlier generations of collectors had described: postage used as revenues and revenues used as postage. It is on this latter category, revenues used as postage, that I will comment briefly. Some of these arise naturally out of a temporary shortage of postage stamps and in several Central and South American countries, decrees were issued to officially sanction such usage. Such covers form an important chapter of the postal history of those countries.

Unsanctioned use of revenues to pay postage fees in the United States, when caught, was charged a penalty rate of twice the normal fee. Examples of revenues used for postage from the early twentieth century are not all that scarce and in fact must have



Figure 2 Deed from Philadelphia with federal, state, and city stamps.



Figure 4 (above and to the right on next page). The J. Elwood Lee private die stamps (Scott RS290-294).

occurred frequently enough that handstamped markings have been recorded for such improper use. But many revenue stamps have managed to go through the U.S. postal system undetected. If thought to be “emergency” or accidental use of the wrong kind of stamps and if the covers are not overfranked, they are an interesting curiosity in an exhibit.

But when research shows that the user was a stamp collector, we have looked down our noses and muttered “philatelic usage.” In our exhibits, such fabrications by stamp collectors are, at a minimum, frowned upon; occasionally I have seen juries penalize the exhibit if there are copious examples of philatelic usage.

But it is to some more interesting items that we now turn to illustrate revenue uses where philatelists were an interested party. The first is a certificate of the American Philatelic Society used during the period of December 1, 1914 through September 9, 1916, a period during which there was a federal levy of five cents on such certificates. When members left

the APS, they were to have returned the certificate to the organization and staff have informed me that the historical files of the APS indeed do contain a number of such certificates.

However, a number of these certificates have survived in private hands, including the one illustrated (Figure 1). Having been used and cancelled by a philatelic organization, this certificate certainly by definition is a philatelic usage, although not in the pejorative sense that we sophisticated philatelists use the term.

The second example is a deed executed in Philadelphia (Figure 2), which shows the usage of federal, state, and city tax stamps properly affixed and cancelled. The total face values add up to the proper payment of the various taxes. The individual who prepared this deed is a philatelist and he told me that in choosing the stamps he always picked the greatest number of different stamps to pay the proper tax. Would this be termed a philatelic usage? In the above description of postal covers I have



Figure 3. J. Elwood Lee monogram cancel printed on 1898 Proprietary Battleship stamps.



noted philatelic involvement in using a great number of different stamps, addressed by or to a stamp collector, often overfranked. The Philadelphia deed shows that it was prepared by a stamp collector, the choice of stamps influenced by the collecting interest of this individual, but not overfranked. I leave it to the reader as to whether this deserves the pejorative philatelic usage label.

Next, we turn to the printed cancels of the J. Elwood Lee firm on the 1898 proprietary battleship stamps (Figure 3). This fancy monogram cancel is recorded on many denominations and dated 1898, 1899, 1900, and 1901. Almost invariably the stamps have full gum.

The source of these proprietary battleship stamps with the monogram cancels was Lewis Robie, a traveling salesman for the J. Elwood Lee firm. Based on Robie's book "Stamp Hunting" and contemporary ads in stamp publications, Henry Holcombe speculated that Robie arranged for these to be made. Given the wide assortment of denominations used and the

occasional invert, one has to agree that there is a philatelic flavor to these cancelations.

It seems likely that it was Robie who encouraged the J. Elwood Lee firm to order the five denominations of their private die stamps (Scott RS290-294). The numbers delivered of the denominations are as follows: 1/8¢ - 10,000; 5/8¢ - 270,000; 1 1/4¢ - 15,000; 2 1/2¢ - 6,000; and 5¢ - 6,000. It has been speculated that only the 5/8¢ stamp (Figure 4) was actually used by the firm and the others were marketed to eager stamp collectors by their salesman Lewis Robie. Once again we smell a philatelic aroma wafting upward when we gaze upon these stamps.

What is one to conclude about the philatelic connections of these examples? I leave it to the reader as to whether one should throw the pejorative philatelic usage at any of these examples. The philatelic connections need to be recognized and acknowledged for what they are. It is proper that the exhibitor present the philatelic connections and juries recognize the philatelic knowledge of the exhibitor. ☐



# Adventures of an Apprentice Judge

By Ed Fisher

**H**ave you ever thought about becoming an APS accredited philatelic judge? Before you dismiss the idea out of hand, take a few minutes to read about the experiences of one who has just completed the process. If I can do it, chances are that you can, too. I know that there are some fears, concerns and issues that you might have.

Believe me, I know, because I had them, too. Among them are, “I only know about my specialty, not enough about philately in general to be a judge.” Or “I’ve only won a couple of vermeils, never a gold medal.” Or “I’m not sure I can get up before a roomful of exhibitors at the judges critique and defend the award given and make constructive suggestions for improvement.” Or “Next to all these high-powered judges, I’ll look like an idiot.” We’ll look at each of these and give you reasons why they can be discarded.

Let’s start with a basic question, which is, “Why do it?” Why undertake a somewhat arduous endeavor that costs you money and cuts into the time you have available for your own collecting and exhibiting?

I think there are several excellent reasons, any of which would justify the effort. The first is simply to give back something to the hobby, which has probably been an important part of your life, for most of your life.

The judging corps numbers, at present, 100, plus 10 apprentices. With 32 World Series of Philately shows, most requiring five judges per jury, that’s not a lot of judges. Considering that some judges are relatively inactive, due to age and health issues, the actual number of available, active judges is not all that great, so there is a need to replenish their ranks. This is something good you can do for the hobby you love.

Another terrific reason to go into judging is the opportunity to learn. The next time you look at a show program or walk an exhibit floor, stop and think about the amazing diversity of philatelic material a judge can learn. As time goes on and you become an active judge, you can’t help but learn a great deal about all things philatelic.

As you prepare for each jury assignment, you will find that your own philatelic library will be a great help. In fact, you will probably be expanding your

library into areas well beyond your own collecting interests.

A third reason to become a judge is that, by so doing, you will become a better exhibitor of your own material. As you learn how to determine what are the proper award levels for the exhibits in a show, you will also be learning how to improve your own work. As the saying goes, if you want to be a better collector, become an exhibitor, and if you want to become a better exhibitor, become a judge.

The last reason is that you will meet and get to know some of the most interesting people in philately. Many of the “movers and shakers” of the hobby are members of the judging corps. So, too, are many of the writers and researchers whose work you read in the philatelic press and in society journals. Best of all, they are almost always cordial, helpful and fun to be with.

## **Your Fears and Concerns.**

Now let’s deal with some of what you may think are reasons why you may not want to become an APS judge.

“I only know about my specialty, not enough about philately in general to be a judge.” Well, times have changed. Just as it is no longer reasonably possible to “collect the world,” it’s a rare judge who has a comprehensive knowledge of all of philately in depth. There is just too much to know. Judges need to be able to discern the strengths and weaknesses of each exhibit and be able to articulate how well the exhibitor has met the objective chosen and how well the exhibit followed the rules for exhibiting as codified in the *Manual of Philatelic Judging*. You are not expected to know as much or more about the subject of an exhibit than the exhibitor. If you are diligent about your pre-show preparation, you will know enough to have a basis from which to make a judgment on the proper award level.

“I’ve only won a couple of vermeils, never a gold medal.” The first thing you have to understand is that achieving a vermeil award is a very significant accomplishment. If you look at the exhibits at a WSP show, you will see how high the general level of excellence actually is. The competition is stiff, which makes a vermeil medal nothing to sniff at. Many vermeil exhibits are more like weak golds; with a little more work they can break into gold status.

I do understand how this can make one reluctant to tackle the challenge of learning to be a judge. I belong to the Detroit Philatelic Society, which numbers among its members such prominent exhibitors as Peter A.S. Smith, Cary Johnson, Marty Richardson, Ray Simrack and the late Ralph Soderberg, among others. Peter is the author of what is probably the key reference on Egyptian philately. Cary is one of the editors of *The American Stampless Cover Catalog*. Marty's exhibits of U.S. local stamps are world-class. Ray gets gold Medals and grand awards for his SCADTA exhibits. Ralph used to win top awards for his Swiss exhibits in Switzerland, no less. As a vermeil-level exhibitor, I couldn't help wondering what in the world I would be able to tell guys like these that might be of any use to them and at the same time not show my profound ignorance of their subjects.

What I have learned, as you will if you begin this journey, is that our job is to develop an eye for how well an exhibit fulfills the objective set for it by the exhibitor, all while following the rules in the *Manual of Philatelic Judging*. That is a little more achievable goal than trying to master the fine points of the thirty or forty different exhibits in a WSP show. While my accomplished friends in the DPS are experts in their chosen fields, an experienced judge is an expert in evaluating exhibits. Over time, any judge will see and evaluate hundreds or even thousands of exhibits. After a while you begin to see things that the exhibitor has overlooked. When you reach this point, you will experience a real boost in your level of confidence in your ability to assist the exhibitor. Like most things worthwhile, it just takes time. Make the investment; it will pay off.

"I'm not sure I can get up before a roomful of exhibitors at the Judges Critique and defend the award given and make constructive suggestions for improvement." The key here is preparation. If you prepare well before you get to the show, you have a solid basis to work from once you get to the frames. You are also not alone. As you take a closer look at the exhibits for which you are the "first-responder," check with the other judges or the Jury Chair if you need help. At the critique, you are expected to mention one or two strong points that stood out and then give one or two suggestions for improvement. If you are not sure you've covered the key issues, run your comments by another judge before the critique to see if you're on the right track. Your attitude about the critique should be positive and helpful, not critical, despite the name "critique." Remember that the exhibitors may have worked on their exhibits for many years and have invested substantial sums of money to put them together. Criticizing their exhibit is like

criticizing their children, so tread lightly. If you are prepared, have a positive, helpful attitude and you tread lightly, you'll be fine.

"Next to all these high-powered judges, I'll look like an idiot." The thing to remember is that your fellow jury members want you to succeed. They have all been through the process, so they understand your situation completely. Again, be prepared; if you work at it, you will reach the point that you are confident that your contribution to the work of the jury is as valuable as any other judge's.

Starting out as an apprentice, it's easy to be intimidated by the stature of the other judges. My first apprenticeship was in 2006 at the March Party put on by the Garfield-Perry Club in Cleveland. The Chief Judge was Janet Klug, then President of the APS. The rest of the jury included the late Bill Bauer, a Past President of the APS, Dr. Peter McCann, another APS Past President, Dr. Paul Phillips, a Professor of Engineering and Ed Siskin, a nuclear physicist. So I'm working with three past APS Presidents and at least three PhDs, all of whom have been judges for decades. I'm a salesman by trade. Talk about daunting.

I am happy to tell you that they couldn't have been nicer or more helpful. My other three apprenticeships followed in the same pattern. If this is a concern that is keeping you from stepping up and joining the apprentice program, you can rest easy. You will be treated as a new colleague and given lots of help and encouragement. Your fellow jurors don't care what initials you have after your name, or what you do for a living. They want to see a willingness to learn, a willingness to work hard and the makings of good philatelic judgement. If you have those attributes, you have nothing to worry about.

### **What to Expect.**

Before we look at the actual requirements and the accrediting process, let me tell you what you can expect as an apprentice learning the ropes. In other words, I'll try to demystify the process for you.

### **The Important Task of Getting Apprenticeships.**

Most of the time, you have to take the initiative and seek out opportunities to apprentice. You should contact the person in charge of the jury at whatever show you are interested in and ask to be considered for a spot on the panel. You should also let Stephen Reinhard know that you are actively looking for assignments. Steve is the Chairman of CANEJ and part of his job is to approve the selection of judges made by each WSP show. He usually knows what shows might have an opening for an apprentice.

A word of advice: don't limit yourself to just the

WSP shows within driving distance from home. When I went to The March Party for my first apprenticeship, I had arranged for my second assignment to be at The Plymouth Show, which is, since I live in the Detroit area, my home show. Peter McCann suggested that I consider looking for my last two apprenticeships on the East Coast and the West Coast. His thought was that a prospective judge who wants to become known nationally should try to apprentice nationally. I thought that made sense, so I finished up with assignments at SANDICAL and finally NAPEX. If you want to be invited to judge in the future, it helps if people across the country know who you are.

### **Expenses:**

With few exceptions, you will be paying your own expenses while you apprentice. Accredited judges get a \$350 honorarium and sometimes their hotel room, but apprentices are on their own. One of the shows where I apprenticed gave the apprentice \$100, but that is not the usual practice. You can count on having some of your meals covered. The awards banquet certainly, but also a judge's breakfast, a working lunch and maybe a dinner. Travel expense is on you, so this would be a good time to have some frequent flyer miles available. Hotel points can come in handy too.

### **Preparation:**

As noted above, the key to a good performance is to be well prepared to judge. You will receive title pages and synopses for most of the exhibits you will be judging. Be sure to start working on your preparation as soon as they arrive. For one thing, that will allow enough time for you to secure reference material from the APRL. Sometime before the show, you will be assigned some exhibits for which you will be the "first responder" at the critique. You'll want to pay extra attention to those.

A tip, courtesy of David McNamee, who I met at SANDICAL: don't forget that there are other philatelic libraries to consult, should the items you need be unavailable from the APRL. There are the Western Philatelic Library, the Postal History Foundation, the Rocky Mountain Philatelic Library and the Collectors Club of New York, among others.

While preparing at home, most judges set up a notebook with a tab for each exhibit. You will probably receive in advance a list of the exhibits in the order in which they will appear in the frames. You should put your notebook in the same order. As you work on each exhibit, you can insert notes and reference material into its section.

Some shows provide notebooks, but most judges prefer to make their own. As you move through the

apprentice program, you will decide how you want to work.

### **Schedule/ Sequence of Events:**

Most WSP shows are three days: Friday, Saturday and Sunday. Usually, the judges arrive on Thursday in time to meet up with each other and do a "walk-through." Most of the time the walk-through takes place while the exhibits are still being mounted into the frames. The purpose of the walk-through is just to get familiar with the exhibits and the arrangement of the frames. Get the lay of the land, if you will. After a few hours, you'll break for dinner.

Friday begins early with a judges' breakfast during which you will get instructions from the Chief Judge as to how the jury will operate. The sponsoring club hosts the breakfast and will give you any last minute information you need at that time. The Chief Judge will break the panel up into two teams of three, so you'll be working with a couple of experienced judges. At least part of the time, you will be on a team that includes the Chief Judge, since the Chief will be evaluating your performance and submitting a report to CANEJ on how you did. (Just so there are no surprises, you should know that for your last apprenticeship, you'll work alone rather than as part of a team.)

As soon as breakfast is over, the jury will head for the show floor and get to work. You will break for lunch and, if necessary, go back out to the frames to finish judging.

Once the work on the show floor is done, the jury will retire to a private area for deliberations. The Chief will set the ground rules for how the jury will proceed, but you should understand that you will always be the first to say what medal each exhibit should get. You may be asked to provide a brief rationale for your decisions. After you speak, the Chief will ask each of the other judges for their award for that exhibit. The order of response will rotate around the table, so that a different judge will follow you each time. This order will be followed for several cycles until the last exhibit is discussed. Don't be surprised if, on occasion, the group cannot reach agreement right away on a particular exhibit. In such cases, after all the other exhibits have been handled, the jury will go back to the frames for another look. With a lot of exhibits to judge and a limited time available to judge them, sometimes key points are missed on first viewing. Another viewing always settles the question.

Your objective in the deliberations is to come up with award levels that are as close as possible to the panel's. If you only differ by one medal level, that's usually okay. If you are frequently off more than one

medal level, that's a concern and a sign that you have more work to do. You are not expected to be perfect when you start out, just reasonably close.

Once the award levels are determined, the reserve grand and grand awards are determined. The apprentice does not get a vote, but you are encouraged-and expected-to participate in the discussion. Once the grand and reserve grand awards are decided, the jury will move on to the special awards.

Once all the awards are determined, you will be excused from the deliberations while the Chief gets input on your performance from the rest of the jury for his report. If time permits, you might go back to the frames to work on in-depth preparation for the critique on Saturday afternoon. You will be focusing on the exhibits to which you have been assigned the first response. This is when you will begin preparing the Universal Exhibit Evaluation Forms, which will be given to each exhibitor following the show. The UEEFs can also serve as your notes for the critique. When the show closes for the day, most of the judges hang out together and go to dinner together. Of course, you cannot discuss what has been decided with anyone other than the exhibit chairman or another judge.

On Saturday morning, the judges usually meet for an early breakfast before heading back to the frames to prepare for the Judges' Critique, which is usually late that afternoon. (More on the critique below.) Saturday night brings the Awards Banquet.

On Sunday, you can meet exhibitors at the frames if you have arranged to do so. Otherwise, this will be your time to visit the dealers.

### **The Judges Critique**

As noted, the apprentice will be assigned to be first responder for an equal share of the exhibits in the show. Whether the exhibitor is present or not, you must be prepared to respond. If you have something useful to contribute to the discussion about an exhibit not on your list, it's perfectly appropriate to do so. At one show, I had six exhibits on my first-responder list but only one of the exhibitors attended the critique. Since part of your evaluation as an apprentice is about how you handled the critique, you should look for appropriate instances to talk about the other exhibits. Just because few of your assigned exhibitors are present, you can't just sit there. When it makes sense, jump in. Remember that there are some situations where the discussion needs to be continued at the frames, so plan on being available to do that if needed. It might be Sunday before that can be done, so make your travel plans accordingly.

Once the Critique is over, the judges turn over their UEEF forms to the Chief, who will quickly look

them over. They should be cogent and readable. You will need to wait around for a while until the Chief is ready to meet with you to go over your performance. You will be given a fair appraisal of your strengths and also the areas you need to work on. You will find the feedback to be most helpful and fair.

### **The Awards Banquet**

You will be introduced and usually given a small gift or memento of the occasion. Have a good time! You will have earned it.

### **What Are the Requirements for Becoming an APS Judge?**

From the APS Website: "To become an accredited judge, one must first register as an apprentice with CANEJ, complete a series of four judging apprenticeships with an above average rating, attend appropriate judging seminars sanctioned by CANEJ, and have prepared an exhibit that was awarded at least a vermeil medal at a WSP show within the past two years. After completing the stringent apprenticeship evaluations, applicants must receive the endorsement of 2/3 of the CANEJ Committee and sign the Judge's Pledge to become accredited."

There is much more information on the website.

### **How Long Does It Take?**

Normally it takes about a year. I took a little longer. As mentioned, I started out at The March Party in March 2006, then I did the Plymouth Show in April, 2006. SANDICAL was in January 2007 and finally NAPEX in June of 2007. You can set your own pace, but be sure to allow enough time between shows to adequately prepare. Also, most shows select their jury at least six months in advance and frequently a year or more in advance, so keep that in mind as you map out a schedule of apprenticeships.

### **Conclusion:**

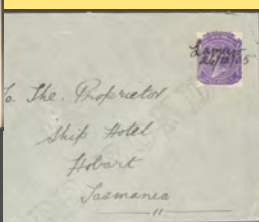
Going through the APS Apprentice Judge Program was a very rewarding experience and a true adventure. I learned a great deal and met lots of interesting people, but best of all was the sense of accomplishment when I finally got my letter of Accreditation from Steve Reinhard. It was a great feeling.

Remember that bit about becoming a better exhibitor by becoming a judge? It's true. My vermeil exhibit has been redone based on what I have learned and has since twice won gold.

I hope I have answered the main worries and concerns that you might have about becoming an American Philatelic Society Accredited Judge. I've also tried to give you a sense of "what it's like" to go through the program by telling you about my experiences with it. If I can do it, so can many of you. Please consider becoming a judge. It's very rewarding and it's great fun! ☺

# Superb South Australia Postal History & Cancellations

## 22/23 June 2011



This Worldwide Auction will include some superb specialised Australian material, notably 150+ lots of South Australian Covers & Cancellations incorporating the vast 'John Forrest' Collection of the Squared Circles (with several 1,000 covers & several 1,000 pieces/stamps suitably lotted with many XXXX-Rarity items, and some 90% of the known marks included!); plus the 'John Forrest' South Australian Numerals Collection with a similar range of rare and unusual numerals (including almost 80% of the known Numerals). The similar 10-volume collection of S.A. Circular Datestamps is also included with well over 600 different P.O.'s represented. This may be the largest range of lots of South Australian covers and cancellations to appear at auction for 20 years; it is a unique opportunity for all Specialist collectors.

Contact Ken Baker or  
James Grimwood-Taylor

Catalogues available early May and via our website

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## The Fly! By a Guest Bug This Month



It easily could be argued that **Robert Dalton Harris and Diane DeBlois are the doyens of the American postal history community.** She is editor of *The Postal History Society Journal* and, together, they have researched, conducted studies, and even published their own long-running journal (*PostScript*) on the entire postal history field for four decades. Who better to further define (or re-define, whichever the case may be) the term: Postal History?

### Change. Is it a comin'?

**A**s “The Junior Fly”—wholly beholden to my wide-wing-spanned elder who normally pens this column—I am grateful to be able to flit into the breach and give my mentor a break that’s well-deserved. I’ve always begged to be allowed to stir up the goo on this piece of flypaper and see what kind of reaction I can generate.

But doggone it—it’s not me stirring up the goeey paper this time around—it’s some of the fine folks over in the postal history spectra of philately and philatelic exhibiting who are doing it for me. And from what my tiny fuzzy ears are picking up, things are getting pretty stirred up.

For years and years, philatelists have debated the definition of what the term Postal History means in the scheme of exhibiting. Of course, the first thing that comes to mind is that PH is covers—from envelopes to wrappers that have seen postal duty. A postal history exhibit, thus, shows uses.

Judges and judging manuals have generally defined a postal history exhibit, purely, as a study of the rates and routes and their inherent markings on the mails as they traverse from one point to the other. That, fellow winged and unwinged creatures, defines postal history exhibiting dating back decades.

The modern postal historians—such as Rob and Diane DeBlois Harris (shown above), David Straight, Arthur Groten, and others—feel the inclination to expand this basic definition to include not only the covers/wrappers, etc. themselves, but also all kinds of artifacts that help the student better understand the how, when, where, and why the mails were carried. That may, of course, include pointing out and defining the significance of what else is on a cover or wrapper other than the postal markings only.

This insect believes it always helps philately to better define and re-define its parameters. The human element, I buzz, must be better brought into play. A Gold Flyswatter to the folks leading the charge to help modernize an old definition! ☞

# The Herdenberg Award for 2011

Robert W. Hisey



Bob Hisey shown with his Grand Award-winning exhibit, The Official Stamps of South Africa 1926-1949, at the Sarasota National Stamp Show in 2009.

The Ralph and Bette Herdenberg Award was announced at Charleston, South Carolina at the AAPE Annual General Membership Meeting February 12th during AmeriStamp Expo. The recipient, Robert W. Hisey—or Bob to his friends—was late to his own (but unknown) ceremony, having been sitting at the AAPE Booth signing up new members to the association. He has an uncanny way of encouraging non members to sign up and utilize the benefits of AAPE. His surprise was only surpassed by his service to AAPE.

Bob has been a member for over a decade and has been an active supporter of the AAPE, but always from the unheralded side lines. Volunteering to staff the table at StampShow and AmeriStamp Expo are not the only services he has rendered to us. After the popularity and success of the Best of TPE Number One and the desire to come out with Number Two, the decision was made to go with a digital version. Bob volunteered to assist in the transfer of

the selected articles onto the CD. He also performed OCR on the original articles from the number one to be included as a combined CD for the membership.

Bob is an accomplished exhibitor of numerous subjects from South Africa Official stamps to traditional and cinderella philately of Finland and researching and exhibiting South African air routes during the Second World War. Attending shows, Bob literally devours the exhibits, viewing each one to find ways not only to improve his own exhibits but ideas on how to improve others. Seeing the need to reward excellence and set examples for outstanding title pages, he has funded a special new award to be given at all WSP shows for the outstanding title page. By signaling to the viewing audience fine work in the frames, it is hoped that there will be improvements made by all in the most important page in any exhibit.

It is for all of his selfless work for the AAPE and the art of exhibiting that Bob Hisey is this year's recipient of the coveted Herdenberg Award.



# The American Association of Philatelic Exhibitors



Quarterly Membership Report  
Liz Hisey, Secretary

## MEMBERSHIP STATUS AS OF FEBRUARY 28, 2011

U.S. MEMBERSHIP:	749
LIFE MEMBERS	74
2010 NEW MEMBERS (Jan-Feb)	17
DECEASED	0
FOREIGN MEMBERSHIP	138
LIFE MEMBERS	12
2011 NEW LIFE MEMBERS (Jan-Feb)	3
<b>TOTAL MEMBERSHIP Feb. 28, 2011</b>	<b>887</b>

(Includes 86 life members)

Special congratulations go the Novice Award Winners Ray Moyer, MidCities2011; Vincent Centaoze, Florex 2010; Donald Bourassa, Thamespex 2010; Juan Diaz, Aripex 2011, and William Johnson, Linpex 2011. All of the above have earned a complimentary membership to AAPE for one year.

Welcome to new members January and February 2011

Anthony Mancinone, Windsor ON Canada  
Peter Armstrong, London ON Canada  
Everert Munn, Nashville, TN  
Robert Fisher, Orlando, FL  
Daniel Chaij, Chattanooga, TN  
James P. Mauneu, Sagamore Beach, MA  
Steven Belasco, Scarsdale, NY  
Alan Bush, West Palm Beach, FL  
China Stamp Society, Eucinitus, CA  
David Warfel, Loudon, TN

Henry Gitner Philatelists, Middletown, NY  
Daniel Kelleher Auctions, Wellesley, MA  
Juha Kauppinen, Tampere, Finland  
Tom Tesch, Lansing, KS  
Harold Sollengerger, Okemos, MI  
Lawrence Haber, Charleston, SC  
Roland Austin, Stillwater, OK  
Henry Marquez, Fremont, CA  
Manlik Thakkar, Norwalk, CT

10 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.

Data base has been updated as change of addresses have been received.

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. [lizhisey@comcast.net](mailto:lizhisey@comcast.net)

Thanks very much,  
Liz Hisey, AAPE Secretary



# Highlights • Board of Directors Meeting February 11, 2010 • AmeriStamp Expo Charleston, South Carolina



## Reports:

**Treasurer:** David McNamee reported that AAPE accounts are in good standing.

**Advertising:** Don David Price reported that advertising is going well, especially with new color format. Copy of the new DVD with the *Best of The Philatelic Exhibitor 1 and 2* will be in the next issue of **TPE**.

**Youth Director:** Carol Barr, list of current qualifiers for the Youth C of C on website. Ribbons and certificates are now awarded to first, second and third place winners.

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

**Meetings Director:** Report thanked Board members who hosted the AAPE Forums this past year.

**Team Competition:** Report stated that eight teams had entered this year. New point system was working well. A full report will appear in the Spring 2011 **TPE**.

**Diamond/Ruby Awards:** Ron Leshner reported that there had been 48 diamond and nine ruby pins awarded.

## Old Business:

**A.** 25th Anniversary Celebration at Chicagopex 2011. Chicagopex has agreed to 48 additional frames. There will be seven judges. Membership is encouraged to enter single frame exhibits. Seminars will be held one or two days before the actual show. There will be a dessert party (heavy on chocolate) on Friday night. **TPE** will be expanded to celebrate the 25th Anniversary. Board is to ratify the final package with Chicagopex.

**B.** OFE "So you want to Exhibit." Tim Bartshe and David McNamee have finished a hard copy version of this. It is available to any show that would like to use it. Tim is working on a power point presentation of the same that will be made available to clubs and shows.

**C.** Long Range Planning. John Hotchner has appointed David McNamee and others as yet to be named to form a committee.

## Annual General Meeting:

President Hotchner stated that the Society was in good shape. Spoke about the DVD of *The Best of The Philatelic Exhibitor* for the past 23 years, being given free to the membership in next issue of **TPE**.

Herdenberg Award was awarded to Bob Hisey for services to the Society.

Neil Award was awarded to Ron Leshner for best article or series of articles in 2010. Jennings Award to Michael Ley for best article by a new author for 2010.

Team Competition was scored by medal levels. Final count to be at Awards Banquet.



Denise Stotts  
Director, Conventions,  
Meetings & Awards

## AAPE EXHIBIT AWARDS PROGRAM

AAPE "Awards of Honor" and "Creativity" Awards are made available to all World Series of Philately (WSP) Show when mailing address is provided to the Awards chair.

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

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

AAPE also provides a Novice Award to all shows. This consists of one year's membership in AAPE and is enacted upon receipt of the report form following the show.

Requests should arrive at least four weeks in advance of the show.

Canadian requests to: Ray Ireson, 86 Cartier, Roxboro, Quebec, H8Y 1G8 Canada

U.S. requests and other questions to: Denise Stotts, PO Box 690042, Houston, TX 77269-0042 or stottsjd@swbell.net

# • Working For You •

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

## Director of Exhibitors Critique Service

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

## Director of Publicity

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## AAPE Youth Championship Director

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## Director of Conventions, Meetings and Awards

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## Diamond and Ruby Awards

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revenueur@dmv.com

## Critique Service For Title And Synopsis Pages

Guy Dillaway  
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Weston, MA 02493  
phbrit@comcast.net

## Join Us!

### The American Association of Philatelic Exhibitors

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

#### Joining Is Easy!

Simply fill out, then tear out or photocopy, the application at right and send it today with your check to Elizabeth Hisey, Secretary, AAPE, 7227 Sparta Road, Sebring FL 33872.

#### Need More Information? Visit our website at: [www.aape.org](http://www.aape.org)

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

#### Meet Fellow Members

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



Mail AAPE MEMBERSHIP APPLICATION TO:

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

Enclosed are my dues of \$20.00\* (US and Canada) or \$25.00 (all foreign mailing addresses) and application for my membership in the AAPE, which includes \$17.00 annual subscription to The Philatelic Exhibitor. Paypal is available for an additional \$1.00. Either use the electronic application or indicate on this form and I will contact you. Foreign airmail is an additional charge, please inquire if interested. Please make checks payable to AAPE, Inc.

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

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

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

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

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

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

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

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

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

\* Premium membership levels are also available – All amounts over the annual dues are a tax free donation. Members at these premium levels (Contributing, Sustaining, Patron) will be listed on the website and in TPE (if so desired). Thank you for supporting AAPE.

Contributing Membership \$30 per year  
Sustaining Membership \$50 per year  
Patron Membership \$100 per year Life membership information is available upon request.

Multiple year memberships are available; at all levels. Up to 4 additional years may be paid in advance Paypal convenience fee (\$1) applies only once at the basic level of \$20.00 per year (US and Canada) or \$25 per year (all other foreign addresses).

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

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

# The Philatelic EXHIBITOR



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

## Advertising Rates

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

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

### MARKETPLACE ADS:

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.

**AD SPECIFICATIONS:** All ads should be submitted as PDF files or as image files in the jpg format at a minimum of 300 dpi resolution. For more information, contact our Advertising Manager: Don David Price at [ddprice98@hotmail.com](mailto:ddprice98@hotmail.com)

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

## What's On Your Mind?

Take a minute now and give your fellow AAPE members your Two Cents Worth. Send your Letter to the Editor via email or regular mail. See addresses on Page 3. Want to start a debate? This is the best place in the world to do it!

## PRIVATE TREATY PLACEMENT AUCTION REPRESENTATION COLLECTION BUILDING and ESTATE APPRAISAL

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

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