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v. 25#3  
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**INSIDE:**

- **AAPE's big 25th Birthday Celebration. Read the story of our founding in 1986.**
- **A tribute to our founding editor. See page 34.**

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# Our 25th Anniversary!

John M. Hotchner

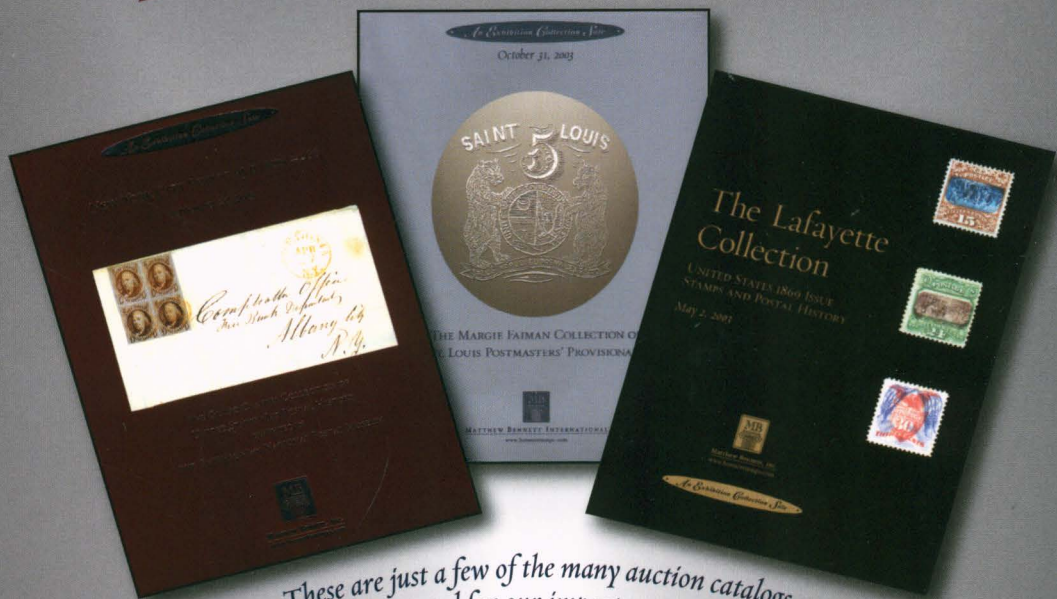


# The Philatelic EXHIBITOR

Journal of the American Association  
of Philatelic Exhibitors  
Volume 25 • No. 3 • Whole No. 99

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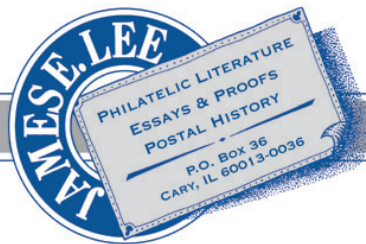


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# The Philatelic EXHIBITOR



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**On our cover:** Missing only Paul Tyler, AAPE's past presidents together on a rare occasion at CHICAGOPEX, from left: Randy Neil, Steve Schumann, Peter McCann, Charles Verge and Tim Bartshe.

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# Forward Motion



Hungry 25th Birthday celebrants ready to cut the AAPE's anniversary cake at the Dessert Reception at CHICAGOPEX. From left: Peter McCann, Charles Verge, John Hotchner, Steve Schumann, Liz Hisey, Tony Dewey, Pat Walker, and Mark Banchik. Photo by Ken Martin.

## A moment in time that should never be forgotten. What fun!

*American philately's most gigantically active specialty group does it up big.*

Close to 100 AAPE members—many of them, like Tom Chastang of Indianapolis, original founding members—descended upon the huge Westin Chicago Northwest Hotel for our 25th Anniversary convention and general all-around fiesta at CHICAGOPEX 2011. It was certainly all it was cracked up to be. Countless seminars—including a raucous affair, presided over by co-founder/first president Randy Neil, featuring the past presidents—and scores of social settings all through the weekend made it certainly the most memorable event we've ever staged.

Highlight of the affair was the Friday night Dessert

Reception which offered up a spectacular chocolate jumbo birthday cake courtesy of Choco-Holic Jackie Alton, our on-site coordinator of events (see inset).

There is no such thing as a CHICAGOPEX without Jackie who, by the way, was one of our very earliest members.

AAPE member/exhibitors helped overflow the frames and our members shone when the awards were handed out. (Visit [www.chicagopex.com](http://www.chicagopex.com) to see the Palmares.) The big highlight was the giant one-frame section, instigated by AAPE with the gracious help of the show committee. We offer our deepest thanks to Al Kugel, CPS prez! Wow, All!



### Want a Lapel Pin??

See elsewhere in this issue for the ad about our 25th Anniversary lapel pins. They're beautiful—thanks to founding member Rich Drews for making them possible. There were two pins being handed out at CHICAGOPEX—one for 25-year members...the other to celebrate our Silver Anniversary. If you were unable to attend the BEEEG show, they're still available to you from Liz Hisey. Don't wait. There is only a limited supply of them still available.

### Amazing Judges!

Chaired by CANEJ Chairman Steve Reinhard, the CHICAGOPEX jury has its work cut out for it. Able help came from AAPE past presidents also on the jury: Steve Schumann, Charles Verge, Tim Bartshe, and Peter McCann. (Missing in action on the panel were Neil, Hotchner, and Tyler who had other responsibilities.) This panel did yeoman-like work—including over 60 frames of one-framers! It was said that the panel had judged a combined 400+ national shows over the years.

### Rare Occasion

The plethora of leadership provided by the AAPE to philately was "brought home" interestingly at CHICAGOPEX. It was the first show in Wade Saadi's recent memory where all living presidents of the American Philatelic Society were at the same show (three of them past prez of AAPE). All together at the awards dinner were: Randy Neil, John Hotchner, Peter McCann, Janet Klug, and Mr. Saadi. Neil, who says he still feels as young as a spring carrot, is the APS's oldest living past prez.



# The Universal Exhibit Evaluation Form: So valuable, but often underused.

The very first time I encountered the UEEF was upon the initial national-level showing of my new Confederate States exhibit at the Sarasota National Stamp Show in 2009. I was blown away! What a wonderful, effective and long-needed device for the exhibition judge to give the exhibitor a written record of his careful review of an exhibit! No wonder. The judge assigned to my exhibit was John Barwis, in my opinion one of the more conscientious servants of philately in general, not to mention his capabilities as a judge (he was apprenticing at Sarasota!).

John had meticulously spotted the exhibit's weaknesses, but on the UEEF, he pointed out how they might be fixed. That written record is now carefully filed away as a benchmark—it is clearly an example of how the UEEF should be utilized by the judge.

But...uh...oh. At ensuing exhibitions, the UEEFs turned over to me at show's end were little more than morning milquetoast with my cold coffee. After receiving six or seven such UEEFs, I have come away with the feeling that many judges have either not done any pre-show homework on my exhibit subject matter—or they simply want to play nice. In all these cases, the judge assigned to do my UEEF has paid the exhibit "safe" and gratuitous complimentary remarks with absolutely no criticism, helpful hints, or advice at all. This being the case, the UEEF comes off as being completely useless to these judges—not serving the purpose for which it was intended.

What's even more interesting is that, three of these milquetoast UEEFs were prepared by the same judge who happened to be on the jury of three of the shows where my exhibit appeared. In all three cases, his not-useful-at-all remarks were virtual duplications of one another.

My remarks here are not meant to single out any particular judge, but to show, by example, what the UEEFs can become if they are not conscientiously utilized. When I am handed the UEEF as I am departing from a stamp show, I truly don't expect it to be a kiss and a hug routinely given, but an erudite recap of my exhibit's shortcomings (something virtually every exhibit has—nothin' in this biz is perfect, methinks). After all, one of the key reasons why we exhibit is to receive suggestions, criticism if you will, for how to proceed with our exhibits in the future.

## Too Many Hats Sometimes...

Sometimes the depth of my involvement in philately catches up and overtakes me. It happened to my chagrin during the great CHICAGOPEX celebration



**ViewPoint** 

**Randy L. Neil**

**Editor**

neilmedia77@gmail.com



Exhibitor-Scholar and doyen of American 19th century philately Thomas J. Alexander with the author at CHICAGOPEX 2011.

of the AAPE's 25th Anniversary. Some apologies are certainly in order.

One of my key pursuits is graphic arts and book and magazine editing specializing exclusively in serving philately at large and, in particular, authors of philatelic books, and publishers of philatelic magazines (I edit three of these). So when attending the Chicago show I had to perform a balancing act of sorts. In addition to having many authors I work with attending the show (each of which needed attention, of course), I was also participating in the formal unveiling of *The Travers Papers*, the first-ever published (in two volumes, 1,300 pages) work on America's very first postage stamps written by my oldest, dearest friend, Tom Alexander. My daughter Merritt, who works with me, designed the book.

So there I was...unable to attend the AAPE Dessert Reception at the show because commitments relating to one of my "other hats" interfered. It's not the first time such a conflict has caused me heartache. Nevertheless, I thank my lucky stars that this great hobby has given me so much. So has the AAPE. ☺

## From Your President

John M. Hotchner



**C**hicagoex 2011 AAPE Celebration: The only word that properly describes our 25th Anniversary Celebration is “Fabulous.” It was great fun, and at the risk of leaving out someone who deserves to be thanked, let me make note of the following people who made it happen:

- The core AAPE planning group: **Charles Verge, Liz Hisey, Tim Bartshe, Liz Hisey, and David McNamee.**

- The Chicagoex Committee, headed by **Al Kugel**, but with special thanks to **Bob Glass, Jim Mazepa**, and others who will be named below

- Our dealer friends **David and Penney Kols of Regency -Superior Galleries**, who funded the Chocolate Social, and kudos to **Jackie Alton** who planned it and made the arrangements

- **Rich Drews**, who funded the 25th anniversary commemorative pins, and while he was at it, the new pins for those who attain 25 years of membership

- **Randy Neil**, who together with **Ed Fisher** and **Larry Fillion** got the word out in **TPE**, in the philatelic press, and through our website about the events at Chicagoex.

- Our Seminar presenters: **Tim Bartshe, Pat Walker, Charles Verge, Janet Klug, Liz Hisey, Randy Neil, Steve Zwilling, Tony Dewey, Van Siegling, Tom Broadhead, Steve Schuman, and Peter McCann.**

- The 58 exhibitors in the AAPE One Frame Showcase and other AAPE Members who exhibited multi-frames

- **Mark Banchik, Don David Price, Tony Dewey, Liz Hisey, Pat Walker, Tim Bartshe** and others including **APS Executive Director Ken Martin** who tended the AAPE table. Ken also took photographs at our events.

Our Next Event: The APS Winter show AmeriStamp Expo 2012 in Atlanta, Georgia (January 27-29), will feature an open AAPE Board Meeting on Friday at 4pm in Room 115, our General Membership Meeting on Saturday at 1pm in Room 116, and of course the annual One Frame Team Competition under the direction of **Tony Dewey**.

**Long Range Planning Committee:** Those of you who have not completed the Committee’s questionnaire there is still time. It can be found by going to our website, [www.aape.org](http://www.aape.org), which you might do periodically anyway to see what is new with AAPE between issues of TPE.

**Committees:** As this is written, we do not yet have a replacement for **Mark Banchik**, who is retiring in January as Chairman of the Exhibit Critique Service. If you are interested, please contact me at [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net). I am pleased to announce that **Joann Lenz** has agreed to take on the job of Awards Coordinator, and **George DeKornfeld** has been appointed to the newly created position of President’s Liaison with Committee and Activity Chairman, to assure that nothing they need falls through the cracks. I also want to thank **Shirley Griff**, who will be the new liaison with Canada’s national shows, working with **Denise Stotts and Liz Hisey**, to assure that they have the awards and materials needed to give AAPE the same visibility in Canada that it has in the U.S.

**The Judging Corps Needs YOU:** You may have noticed a few new faces in the Judging Corps. This is very good news as the APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ), Steve Reinhard, Chairman, struggles to stay above 100 accredited national judges. More are needed. You need to be an active exhibitor, but you don’t need to know everything about everything. Go to the APS website ([stamps.org](http://stamps.org)) to learn about the requirements and the process. Even if you are unsure whether you have what it takes, or whether you can spend the time, doing an apprenticeship or two will give you a whole new perspective on exhibiting, and you can decide not to continue if you wish.

**Congratulations to: John Walsh**, who has been a pioneering exhibitor and an active AAPE member involved in several projects, on his selection as a Fellow or the Royal Philatelic Society of Canada.

Finally, our Seminar at Chicagoex in which five of our Past Presidents discussed AAPE’s past, present and future (moderated by first president **Randy Neil**) was a highlight, with many personal recollections livening up the proceedings. A comment from **Tim Bartshe** in which he called himself “unorthodox” provided a text for me to end the seminar, and a fitting end to this column: Unorthodox is another way of saying creative. In my view, that is a proper characterization of exhibitors in general. We find ways to climb the ladder and we have made AAPE a respected voice in philately with a great many successes in our first 25 years. I expect the next 25 to be equally fruitful. ☐

# Your 2¢ Worth



## An Old Friend and Founding Member Retires

It is with much regret that I have decided to resign from AAPE, from which I have been a charter (or original) member.

At age 84, and with poorer than ever eyesight, I can read most everything at half-speed and with serious errors. Additionally, I find far too much repetition in the articles, and much of it of little use, or simply written out of vanity or of bitterness.

Such information is of little importance to me; I'm an experienced exhibitor and my new and mostly short exhibits no longer have to get golds, of which I have earned more than enough.

It really has been a great interest and usefulness, but no longer for me. And as I recall, I was one of the very first columnists and never received any feedback whatsoever!

Please pass this on to whomever might be interested.

Many thanks!

Stan Luft, AAPE #86

[Editor's Note: *As an old, old friend of Stan, one of the finest exhibitors and judges I have been privileged to know, I am particularly saddened by his departure from a scene he dearly loved when he became one of the very earliest AAPE members. He and I began a tradition of having a glass of wine together while talking of cutting edge iconoclastics during the very first AAPE convention in Kansas City in 1986. Bless you, Stan!*]

## On the Possible New Judging Feedback Format

I recently hosted an AAPE Forum at Indypex and one of the topics discussed was the proposed idea that the judges meet with groups of exhibitors at the frames rather than the traditional format that has been used for the Judge's Feedback Forums (formerly known as the Critique). Later, I also received the report from another show and that same topic was discussed.

I have shared the reactions of the attendees with Steve Reinhard (CANEJ Chair) and he asked that I share it here as well, in order to hear back from more exhibitors and judges about their feelings in this matter.

Here is a synopsis of what I have heard at the shows and in conversation with exhibitors and judges.

NOBODY wants to completely abandon the traditional portion of the forum. Some of the reasons given are as follow:

- It will decrease the educational opportunity for exhibitors (and especially those who want to learn about exhibiting), since many learn from listening to the comments about other exhibits.

- It will be too crowded at the frames for everyone to be able to see and hear what is being discussed.

- It could cause embarrassment for someone who didn't want his exhibit discussed publicly.

Here are some suggestions made as alternatives:

- Continue to hold the traditional style feedback, and then allow one or two hours for exhibitors to meet with their first responder at the frames.

- In order to do this, perhaps the show committees could move the AAPE forum and Judges Feedback Forums an hour earlier.

- Either post a list of first responders at the frames or give it to the exhibitors when they check in, so they can make arrangements ahead of time to meet with their judge.

- Hand out the UEEFs at the beginning of the forum so the exhibitor can ask for clarification if needed.

Please share your opinions about this so the Judge's Committee will be able to make a decision that will best serve exhibitors and judges alike.

Jay Stotts

Via Email

## Squeaky Chalk on the Blackboard

Jack Harwood's letter to the editor in the Spring issue talking about philatelic exhibit misuse of terminology reminds me of a few of the things I see that are like chalk squeaking on a blackboard when encountered.

One is the term "paper fold" when the exhibitor means "paper crease"; the former refers to a folded over or under piece of the paper usually involving one or two corners. It can happen before printing, after printing and before perforating (and/or gumming), or between perforating and finishing, which

would include sectioning of the printed sheet into the forms it will sold at the post office. A crease, on the other hand, is a paper scrunch, leaving unprinted areas or misperforated portions inside the sheet.

Another is “imperforated”, apparently seen as the past pluperfect of the word “imperforate”. Only there is no such word. A philatelic piece without perforations is “imperforate”, not “imperforated”.

A final category of terminology can be more costly to exhibitors as it can reflect on their knowledge: the use of what I like to call “weasel words” such as “probably”, “possibly”, “might”, and “perhaps” -- words the exhibitor may use to leave him- or herself “safe” when not certain of the facts, or in case the judge happens to know differently. The problem is that the task of the exhibitor is at least partially to deliver a work of scholarship, and to answer questions that the material raises. I look to the exhibitor to be the expert on their topic. If they believe something to be true after requisite study, I would rather they state it affirmatively and let the chips fall where they may than to, in essence, guess. If on the other hand, the experts have studied the matter and truly have not been able to reach a conclusion, I have no problem with saying that, along with what the exhibitor believes.

John M. Hotchner  
Falls Church, Va.

### A perennial search...can YOU help?

In Canada some of us use the Aluminum frames from CAPEX87 I think it was.

I am not sure, but I believe they use similar frames in some parts of the U.S.

Do you know where we can obtain the special security screws for the frames?

Gary Steele  
Nova Scotia

[Editor’s Note: *This is a question heard over and over? Has any show committee or exhibitor solved this? Any ideas for answers? And where do we now go to replace worn out frames? It’s time to universally address this issue.*]

### Better safe than...

I just read David Herendeen’s “Overseas Buyers Beware” letter in **TPE**. I find it as no surprise as his experience mirrors my own. I receive a lot of registered mail from Mexico and occasionally from Europe. For many years the Registered Mail from Mexico required my signature and appeared to be handled in a secure fashion. Some time in 2010 I began to find registered envelopes in my mail box and noted it was being treated as regular mail. At

first I thought the mailman couldn’t read Spanish and missed it, but it happened more and more so I inquired at my Post Office. I was told that since Mexico did not treat Registered Mail from the U.S. in a secure fashion, the U.S. was now delivering Mexican Registered Mail without signatures. I have also received Registered Mail from South America, France, Germany and other countries in my mailbox without any requirement for a signature. I do not send items requiring security to Mexico or Europe by the USPO and primarily use DHL instead. I get the feeling it’s not just the USPO that is beginning to fall apart but also the postal systems of other countries which I find very unfortunate, and sad.

Marc E. Gonzales  
Via Email

### Memories going way back

With this year’s Chicagopex, it was nice to see AAPE stage another really big convention. I well remember other big ones 25 years ago. Wish we’d have more like them.

Dane Claussen  
Via Email

## Here They Are!

### Special Anniversary Lapel Pins



These lovely gold cloisonné lapel pins were made available at our 25th Anniversary convention at CHICAGOPEX:

- The “MEMBER 25 YEARS” pin is for all Founding Members who joined the AAPE in 1986 and is distributed free at various stamp shows.
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# Myth-Busting Thematic Rules

By Jack André Denys

*[Note: This is the first in a series of articles on competitive thematic exhibiting at the national level. Some articles will be aimed at judges, some at exhibitors, and some at both. Four exhibitors who have received gold medals in Thematics at the national level - Jack André Denys, Darrell Ertzberger, David McNamee and Phil Stager - will be contributing articles. The latter three are also judges. The writers welcome your comments and letters.]*

*This segment was written by Jack André Denys. The views expressed in this article are his and not necessarily those of the American Topical Association, of which he is president.]*

**T**oo complicated!" "Too many rules!" These are comments often heard about thematic exhibiting. Let's take a look at this all-too-common criticism that has discouraged potential thematic exhibitors and has often confused those who have attempted a thematic exhibit.

The only "rules" for competitive thematic exhibiting at the national level are written in Chapter 19 of the *Manual of Philatelic Judging*, 6th edition (*MOJ*), which is available as a free download on the American Philatelic Society website: [www.stamps.org/directories/JudgingManual.pdf](http://www.stamps.org/directories/JudgingManual.pdf).

What are these rules? What are the "musts"? According to the *MOJ*, there are eight:

- "A thematic exhibit is expected to employ a wide range of types of philatelic items."
- "It is crucial that both the title page and the plan (which is required in a thematic, unlike other divisions) clearly defines the purpose and scope of the exhibit."
- "Good development requires a thorough knowledge of the chosen theme and use of appropriate text...."
- "Exhibited items must be correctly assembled and positioned in accordance with the plan."
- "Thematic exhibit write-up must be appropri-

ate, concise, accurate and correct. A thematic exhibit must demonstrate that the exhibitor has an excellent and detailed knowledge of its subject...."

- "There must be correct thematic use of philatelic material."
- "While the subject of a thematic exhibit is always non-philatelic, the exhibit must demonstrate deep knowledge of philately."
- "The exhibit must demonstrate knowledge of the basics of philately."

These are the closest things to "rules" in the *MOJ*. Everything else in the four page thematic section falls in the category of "should." Recommendations rather than rules.

But even these eight are not "rules!" They are not specific requirements on how to prepare exhibits. The *MOJ* calls them "evaluation criteria" and "flexible guidelines." The Judge's Pledge calls them "principles." They are not like a map or GPS that give specific instructions, but are rather like a compass that provides general directions." The *MOJ* is not an instruction handbook, answering the question "How is a good thematic exhibit done?" Rather it is a guidebook, answering the question "What makes a good thematic exhibit?" The focus is on approaches, not techniques. This is very intentional. This is purposeful flexibility, to both discourage frustration and encourage creativity.

Previous editions of the *MOJ* did include specifics—about windowing, color of paper, using mint stamps, having both thematic knowledge and two or more elements on every page. These may be serious suggestions, but they are not "rules." And since they are no longer in the *MOJ*, they are not to be considered by judges when evaluating exhibits.

It is because there is no official "map" that many thematic exhibitors have come up with their own unwritten guidelines. These often resulted from questions they needed to ask and answer for themselves when they were preparing their exhibits. Or they may have come from ideas received from judges at critiques or at the frames. Still others may come

EXAMPLES OF PHILATELIC ELEMENTS FOR THEMATIC EXHIBITS



Normal Stamp



Missing Color



Port Payé Postmark



Parcel Post



Postage Due



Postal Tax Stamp



Encased Stamp



Daugin Postmark



Plate Proof



Designer's Preliminary Drawings



Occupation Stamp



Se-tenant



Military Stamp



Precancel



Imprimatur



Booklet



Booklet Pane



Napoleonic Military Post Folded Letter

from suggestions or recommendations in articles and books on exhibiting. Over the years, many of these ideas have been codified into unwritten rules. But these are not "rules." They may be helpful hints. They may be wise counsel. But they are not "musts." And there is no consensus about unwritten guidelines. Different exhibitors follow different principles. That freedom is both one of the beauties and one of the problems with thematic exhibiting.

Judges have their favorite guidelines, too. But they are expected to put aside their personal preferences when they are judging. The only "rules" they are to follow are in the *MOJ*. Yet sometimes judges voice their preferences or prejudices with authority as if they are "rules." Consequently, if all the "rules" did not discourage collectors from exhibiting in the first place, those unwritten "rules" may catch up to them

when they exhibit. All too often exhibitors are told they have broken a "rule" they did not know existed. They may ask, "Where can I find these additional rules?" When they learn that the added "rules" are unwritten personal preferences, they may give up thematic exhibiting in frustration. Those exhibitors, and all of us, need to realize that there is much latitude allowed in thematic exhibiting - because there are no "rules!"

\* An extensive list of "Philatelic Elements for Thematic Exhibits" may be downloaded free from the American Topical Association website: [www.americantopicalassn.org/exhibiting.html](http://www.americantopicalassn.org/exhibiting.html).

As the nearly 1,000 members of our association celebrate our 25th birthday, your founders are proud that AAPE has as bright a future now as it did in that fateful spring of 1986! ☐

# The Philatelic Exhibiting Craft

By Tony Wawrukiewicz



After my article in the April 2011 **Philatelic Exhibitor** concerning the UEEF and the JM6, Randy encouraged me to keep writing. That is, he feels that my point of view is a useful one for exhibitors and judges to see.

Since I do have further ideas, comments, and criticisms to present, I am willing to take on Randy's charge. In order for those who might think that my point of view will always be a rather negative one, this second article is one about the good experiences I have had. This is because many of my and other exhibitors' experiences have been positive.

I have been exhibiting since 1989. Some of my exhibits and their initial WSP level awards were:

- 1) The Forwarding in the U.S. Mails (silver)
- 2) Usages of the 1954 Liberty Series (silver)
- 3) Usages of the 1924 15¢ value of the Fourth Bureau issue – single-frame (silver)
- 4) The Sun – single frame (silver-bronze)
- 5) The Science of the Sun – single frame (silver)
- 6) Solar Eclipses – single frame (vermeil)
- 7) Computer Generated Meter Postage (silver)
- 8) The Sun - Myth, Science, and Culture (Vermeil)

Every one of these exhibits has eventually attained the WSP medal level of gold, with the Liberty Series exhibit being the second post-1950 exhibit to achieve a Grand at a WSP show, and the Computer Generated Meter Postage exhibit the first truly contemporary exhibit to attain a gold. Why – because in every case judges were able to give me consistently excellent advice about improving each exhibit. Without their advice, each exhibit would never have reached its potential. Now this is not to say that I didn't receive some poor advice along the way, but the good clearly outweighed the bad.

As it may be of interest to some exhibitors out there, I will now illustrate some of the major criticisms I received over the years.

As many of you have found out, the manner in which one tells one's story often doesn't resonate with the judges. Three of four of my multi-frame exhibits, the forwarding, the 1954 Liberty Series usages, and the computer generated meter ones initially failed to tell a logical and/or comprehensive story. Unfortunately, in the first two cases it took me three or more iterations before I finally found an effective way to tell my story. And, actually, in the case of the forwarding exhibit, even though it eventually

became a gold medal exhibit, it never became the grand award-winning exhibit I hoped for because the story I told in my final iteration was still not optimal. I finally gave up rewriting it and retired it (at least a book resulted).

Another failing of all my exhibits as I first introduced them was that the material I showed did not represent that which was most difficult to acquire. While it is true that excellent material is now more readily available because of the internet, it still takes time and patience for one to acquire it, two character traits I don't have in abundance. But the judges were correct when they criticized my material quality, and in time I was able to address this failing found initially in all my exhibits.

Finally, when I first introduced all of my one frame exhibits (OFE), each failed in that most important quality - the subject I was showing inevitably needed more than one frame in which to tell a comprehensive story. In the case of my OFEs that related to the Sun, it took me five attempts (and four years) before I got the subject well-defined enough that it truly was a one frame subject.

Please note that in every case and issue just discussed it was I, not the judges, who was at fault.

At this point, I need to say that this process (of presenting a less than stellar initial exhibit for the necessary criticisms to be made so as to improve it) was NOT always a comfortable one for me. I guess that because I am so psychologically invested in my exhibits, I usually expect a better award than received. That is, I was often crushed when I first received each less than expected medal level, but as I listened to most of the judges who were my responders, I usually, finally, realized that they had valid criticisms. When I took these criticisms to heart, my exhibits almost invariably but slowly improved significantly.

In other words, this process of bringing my medal levels to the gold level and beyond was often not a comfortable process, but since I am one of these people who needs to get his exhibit out there early, this is the process that I have to be willing to accept.

Finally, not all of my, and others', interactions with judges have been so positive. I will present some of these in the future, but I wanted to start out in a positive vein. ☺



# AAPE Committees, Activities & Mission Statements

## AAPE Website

Webmaster: Larry Fillion [webmaster@aape.org](mailto:webmaster@aape.org)

Mission Statement: Maintain the AAPE Website, including designing new pages, and adding new content as needed.

## AAPE Youth Championship Committee

Chair: Carol Barr [carolschamps@yahoo.com](mailto:carolschamps@yahoo.com)

Chair-Designate: Vesma Grinfelds [dzvesma@sprintmail.com](mailto:dzvesma@sprintmail.com)

Mission Statement: To recognize, encourage, and reward aspiring your exhibitors in the US and Canada for progress in their philatelic pursuits by providing awards at national shows, and to organize the annual AAPE Youth Champion of Champions event.

## Awards Coordination

Chair: Joann Lenz [joann@stampsjoann.net](mailto:joann@stampsjoann.net)

Mission Statement: Assure timely selection of nominees for the Hennig, Herdenberg, Jennings, and Neil Awards

## Computers in Exhibiting Committee

Chair: Jerry Jensen [jerry@gps.nu](mailto:jerry@gps.nu)

Mission Statement: Provides information and support to exhibitors on ways to enhance exhibiting abilities through the use of computers. Most of this support is on a one-to-one basis since almost every exhibitor has differing computer resources and skills. Short How-to-do-it articles will be published in TPE occasionally to promote and maintain the membership's interest in this service.

## Conventions, Meetings and Awards Committee

Chair: Denise Stotts [stotts@swbell.net](mailto:stotts@swbell.net)

Mission Statement: Arrange AAPE seminars at all WSP shows, including liaison with host committees and recruiting volunteers from among AAPE activists to conduct the seminars. Prepares an end of the year report which included attendance records for each seminar, and "hot topics" discussed.

## Council of Past Presidents

Chair: Tim Bartshe [timbartshe@aol.com](mailto:timbartshe@aol.com)

Mission Statement: Selects the annual Herdenberg Award nominee, and serves as an advisory

board to the president, and is occasionally asked to take on specific projects

## Diamond and Ruby Awards Committee

Chair: Ron Leshner [revenue@atlanticbb.net](mailto:revenue@atlanticbb.net)

Mission Statement: Review and approve (where appropriate) applications for the Diamond and Ruby awards, assure posting in TPE and the AAPE Website, and work with the AAPE Secretary to arrange presentation of the pins

## Digital Philatelic Studies Committee

Chair: Fran Adams [fran.adams@gmail.com](mailto:fran.adams@gmail.com)

Mission Statement: Advises the AAPE Board on current and emerging computer based technology, ensuring the Society is aware of developing trends and is proactive in extending its frontiers with modern tools in the digital age of philately.

## Exhibit Critique Service

Chair: Mark Banchik [mebanchik@aol.com](mailto:mebanchik@aol.com)

Mission Statement: Enhance the exhibiting experience by individual evaluation, review, and feedback to participating exhibitors from an experienced judge.

## Hennig Judging Excellence Award Committee

Chair: John Hotchner [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net)

Mission Statement: Select up to one winner of the Hennig Award per year

## International Exhibiting Committee

Chair: Steve Schumann [sdsch@earthlink.net](mailto:sdsch@earthlink.net)

Mission Statement: Reports in TPE USA results of Continental and FIP World Philatelic Exhibitions, changes in FIP exhibiting rules and regulations, and encourages national exhibitors to participate at the international level

## Local/Regional/Regional Exhibiting Committee

Chair: John Barrett [jstrubelboy@aol.com](mailto:jstrubelboy@aol.com)

Mission Statement: To bring the excellent talents and resources of the AAPE to those (generally) smaller or newer stamp clubs which have had little or no prior exhibiting experience, and to encourage APS/AAPE memberships at these clubs by using suitable exhibiting incentives.

### **Long Range Planning Committee**

Chair: David McNamee dmcnamee@aol.com

Mission Statement: To provide leadership and resources to assist the AAPE Board so that the Board fulfills its governance role to manage the organization's assets in a way that maximizes benefits to current and future members

### **Mentor Center**

Chair: Kent Wilson turgon96@bresnan.net

Mission Statement: A service offered to new or experienced exhibitors, matching them with a volunteer exhibitor/judge who can provide support and advice

### **One Frame Team Competition Committee**

Chair: Tony Dewey afdewey@sbcglobal.net

Mission Statement: Plans and operates the annual One Frame Team Competition held at annual APS/AAPE AmeriStamp Expo

### **Outreach Committee**

Chair: Tim Bartshe timbartshe@aol.com

Mission Statement: To expand the exposure of exhibiting to as many nonexhibiting collectors as possible to assist in the creation or continued health of stamp shows that contain exhibits or any stripe, and by various means create methods by which present exhibitors will improve present exhibits and be encouraged to continue to create new ones.

### **Publicity Committee**

Chair: Ed Fisher efisherco@earthlink.net

Mission Statement: To promote awareness of AAPE and its activities in the philatelic community in order to increase membership and to further the overall goals of the organization, through use of regular press releases to print and digital media, and ads in suitable stamp show programs

### **Show Management Committee**

Chair: Tim Bartshe timbartshe@aol.com

Mission Statement: To assist in the improvement and growth of local, regional and national shows in as many ways possible through the open discussion of ideas from any and all interested sources. One of the primary methods for this will be via a regular column in TPE

### **Society Attorney**

Earl H. Galitz, Esq. egalitz@aol.com

Mission Statement: Provide legal advice regarding AAPE activities, the Constitution/By-Laws, and pending legal matters

### **Thematic/Topical Exhibiting**

Chair: Phil Stager pstager@tampabay.rr.com

Mission Statement: Serves as a focus for exhibitors and judges to raise problems and proposals for improvement, and organizes a continuing series of articles in TPE on these issues, and to promote understanding and consistency of thematic judging

### **The Philatelic Exhibitor**

Editor: Randy Neil neilmedia77@gmail.com

Mission Statement: Design and produce, working closely with contributors and advertisers, the Association's flagship publication quarterly

### **The Philatelic Exhibitor Advertising**

Manager: Don David Price ddprice98@hotmail.com

Mission Statement: Through contact with the dealer community, attempts to arrange win-win advertising that helps both dealers and AAPE to maximize revenue

### **Title Page Award**

Co-Chairs: Bob and Liz Hisey lizhisey@comcast.net

Mission Statement: Developed criteria, oversees and tracks awards and arranges for appropriate publicity

### **Title/Synopsis Page Critique Service**

Chair: Guy Dillaway phbrit@verizon.net

Mission Statement: To assist collectors/exhibitors in writing these pages for their exhibits in the hope that the exhibit will be easier for the jury and the viewer to understand the intent of the exhibit will be easier for the jury and the viewer to understand the intent of the exhibit

### **Youth Exhibiting**

Chair: Cheryl Edgcomb bcedgcomb@gmail.com

Mission Statement: Dedicated to encouraging the involvement of youth in stamp exhibiting by providing educational and support structures to interested beginner and novice youth exhibitors, and encouraging continual improvements in youth exhibits to realize their full potential

### **President's Liaison to Committee/Activity Chairs**

Liaison: George DeKornfeld Gdekornfel@fairpoint.net

Mission Statement: Serves as a conduit to the Committee/Activity Chairs for reports, budget requests and other matters needing Board attention.



## Preparing Exhibits

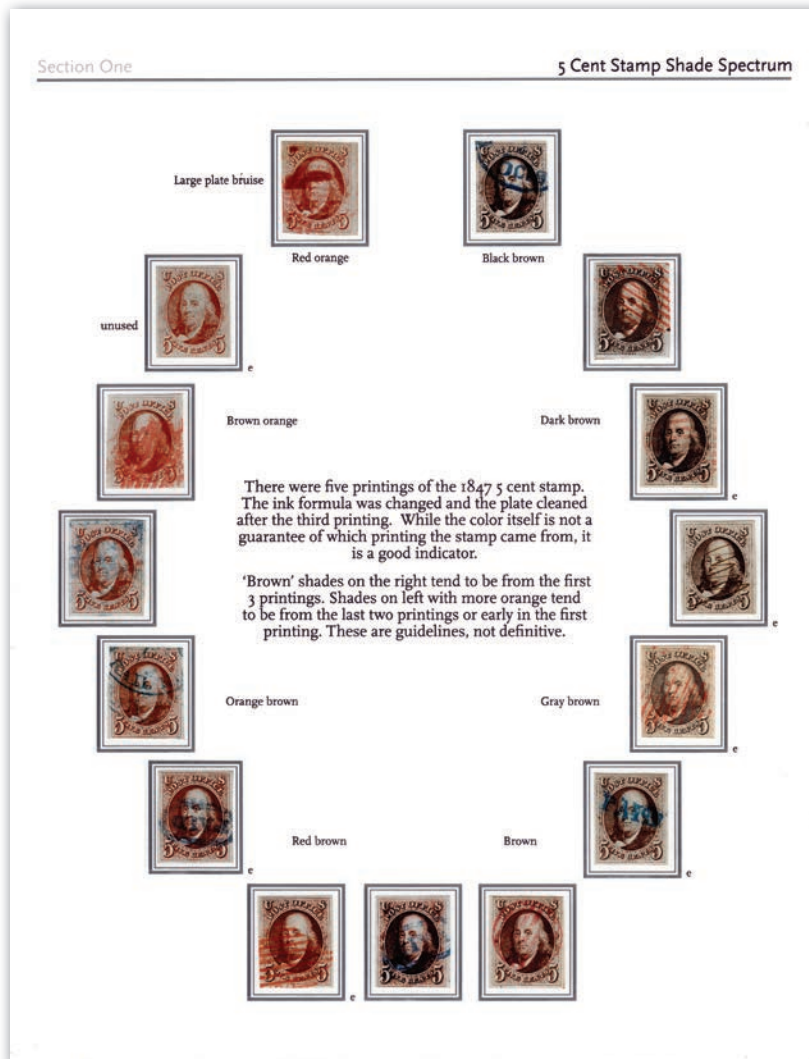
By Steve Zwillinger

# Defying Expectations

Most exhibits I see are based on straight lines and 90 degree angles; squares and rectangles; straight lines and a grid layout. We do this on our exhibit pages and we expect to see the approach in exhibit pages prepared by others. Sometimes, when we are lucky, we have the opportunity to see pages prepared by exhibitors who do not adhere as rigidly to the concept of angular presentation as most of us do.

Figure 1 is a page from Gordon Eubanks' *First Federally Issued Postage Stamps* in which he shows color variations of the 1847 five cent stamp. He shows the issued stamps in the form of a color

Figure 1.



wheel with brownish shades on the right and orange shades on the left. He could have arrayed the stamps in a grid of three rows of five, but this presentation is much more engaging, interesting and is better suited to showing how the colors are related.

Squares and rectangles are not bad, but there are opportunities for other shapes. Figure 2 is from Robert Rufe's *U.S. Special Handling-1959: the Stamps and the Service* and is definitely not limited to 90-degree angles. In Bob's own words:

"My exhibiting standard is to present the Special Handling stamps in a horizontal orientation, whether on odd-shaped cover or pieces. To accomplish this goal with these diagonal misperfs required tilting the mounting card at the angle shown. MS Word only draws bounding boxes with right angles, a shortcoming for which I'll have to find a workaround.

"I also normally use clear mounts, but chose black

Additional Freaks - Miscuts, Misperfs and Inking Flaws

Sheet Misfeeds - Dramatic Horizontal Misperfs. (Partial Reconstruction)



↑ Paper Foldovers ↓



Vertical Misperf. ↓



Excess Inking - Poor Plate Wiping ↓



Selected Precancel Examples - Unusual Cities and Perfins  
Precancels were commonly employed for Special Handling, as a convenience for servicing Parcel Post; there were no Bureau Precancels.



Saipan, CM and Agana, Guam were probably favor cancels, since commercial examples are unknown.

Perfin Examples (and pattern designation)

Perfins were special precancels used by large companies to discourage postal theft:



Old Hickory, TN (D132) GE, Schenectady, NY (G72-1) NCR, Dayton, OH (N53)

Figure 2.

Small & Large Die Proofs

C. A. Huston, chief artist at the Bureau of Engraving and Printing, was the designer of the Sesquicentennial issue. John Eisler was the vignette engraver and E. M. Hall was the lettering engraver for this issue.

John Eisler's career at the Bureau of Engraving and Printing spanned thirty years (1911-1941) and encompassed sixty-five issues. Apparently, he was permitted to produce proofs of his own work and apply a special control number in black very dissimilar to the normal BEP numbering system in blue. The large die proofs shown below were from his collection.



Small Die Proof on wove paper



Large Die Proof on India paper

Note: This proof, on card, is from the original collection of John Eisler, BEP engraver, with a special five digit control number #70115 in black on reverse.



Large Die Proof

Note: This proof, on card, is from the original collection of John Eisler, BEP engraver, with a special five digit control number #70009 in black on reverse.

Figure 3.

## 2. Vaino Blomstedt

Issues

1927, 28

From 1927 to 1992, all seals were truly Christmas Seals and issued by the Finnish Anti-Tuberculosis Society. They carried the year and the Cross of Lorraine, but, after 1929 did not carry the 'Happy Yule' message Vaino Blomstedt (1871-1947). Finnish painter, illustrator and textile artist. He was a symbolist, greatly influenced by Gauguin while in France.

### 1927. 3 Wise Men - 50p

3-color litho by Tilgmann  
1,400,00 in 10x10 sheets

3 Proofs



Imperf

### Progressive proofs



Yellow



Yellow + Brown



Yellow + Brown + Orange

### 1928 Lapp Boy + Reindeer - 50p

3-color litho by  
Tilgmann  
1,500,00 in 10x5  
sheets

1 Proof



Figure 4.

backgrounds for this page to accentuate the perf varieties.”

How did Bob discover that a rotated parallelogram, a shape without 90 degree angles, would “balance” the other rotated parallelogram holding the misperforated stamps? I can’t imagine. Bob surprises us again: where we might expect an oddly shaped border to accommodate a paper foldover (in the upper right hand corner of the page), Bob shows the foldover, with the mount cut to shape, but he balances it and makes it stylistically compatible with the rest of the page by placing it in a box. It is always amazing to me how exhibitors think of or discover unique solutions to exhibiting challenges such as Bob has done.

Frequently, we think our pages should be symmetrical and we very often expect others’ pages to be symmetrical. We think this makes them balanced, prevents them from looking lopsided, and is more attractive. Assymetry – when it reflects the material – is perfectly appropriate. Figure 3 is from Charles

O Brien III’s *Sesquicentennial Exposition 1926*. The page is so well-balanced and so well-prepared that even if one were to notice that the top two proofs are of slightly different sizes, it is completely irrelevant to the purpose and effect of the page.

In Figure 4, from Robert Hisey’s *First Definitives of the Finnish Republic, 1917-1930*, we see how a master exhibitor deals with the perplexing situation of mounting a stamp, an imperforate pair, and three proofs in two different arrangements of multiples. His solution is balanced, allows sufficient room for expository text and descriptive labels and accommodates all the philatelic material. The material and the write-up draw us in so completely that the question of symmetry never even arises.

Of course, our greatest expectation is that there are multiple pages in a frame. Usually we expect 16 pages, sometimes we see 12 pages when they are mounted the long way and occasionally we see four pages when there are large revenue pieces to be displayed. At Chicagopex in November, there was



a fascinating exhibit prepared by Alfredo Froelich that used a single page. His exhibit, *Survivors of SCADTA's "von Krohn" Aircrash – March 10, 1934*, was mounted on a single large page, prepared on a large size printer, that filled the whole frame. Figure 5 shows this innovative approach. Alfredo is a grand award winner and the exhibiting techniques used in this exhibit show his skill. The single page, however, reflects a new way of thinking about pages in a frame and a new way of showing philatelic material. Something that is not immediately obvious is that there are five rows for the display of material instead of four. This exhibit has the functional equivalent of 20 pages instead of 16 pages.

Not only did this exhibit reflect a new approach in displaying material, it required a new approach to mounting the exhibit. He carried his page in a tube and mounted the covers on the page after the page was in the frame. It would have been too hard to send or carry something this large with the covers already mounted so he did it during the exhibit set-up time. When it was time to take down the exhibit he removed the covers from the page and threw away the page.

And...it is easier for him to print a new page than to carry home the one used at the show.

It will be interesting to see how exhibiting continues to evolve. ☐



Though one of the most experienced judges on the circuit, Charles Verge always waits with bated breath the announcement of the Grand Award.

By Tim Bartshe



# Stamp Show Administration

Speaking of Palmares and such, here's Charles Shreve accepting the St. Louis Stamp Expo Grand Award for his good friend and client, Bill Gross, at the 2011 edition of the great midwest show. That's awards chairman David Straight at right.



**P**almares: from Latin meaning a list or sum of accomplishments or awards. We all know what it means and the importance of this "list." It is the summation of what makes a stamp show something more special than a bourse. It has importance not only to the exhibitor but others who are looking for related achievements within their sphere of interest. Others like to view the palmares to see how friends made out in their latest exhibiting outing. For whatever reason this interests you, it is important to have it correct, available AND accessible.

I received a note a while back (Okay, Tony, eight-months ago!) from Tony Dewey about his frustration in getting information about WSP shows and the awards given during them. Many shows had not posted the results within a month or more of the show. In his words "In this day and age of high-speed electronic communication, it seems ridiculous that

posting the results of the exhibition should take so long." Many shows are prompt and deserve praise like WESTPEX (will get to that later), ROPEX and RMSS. I apologize to those I left out under the column of prompt, but many go begging for months. Since *Linn's* no longer publishes results as in times of yore that is no longer an option.

The APS relies on the various shows to send in their individual results, but frankly that is not a top priority for the Society. In the "before-time," representatives would attend each WSP show but that is no longer the case and the burden now falls on the individual shows to put the palmares on the web.

Getting back to WESTPEX, Ross Towle has devised a fabulous web-based program that serves as the platform for virtually any and all tasks that a show with exhibitions could ask for. He will soon be writing a short article that will describe its features in some detail, but suffice it to say it is pretty advanced

and comprehensive. There is a small licensing fee associated with its use and will need to be evaluated on an individual basis as to whether it fits your needs, but one can try it out at his website at [www.webxms.net](http://www.webxms.net). One can go there and give it a test drive by using the user id and password of "simplepex". It takes so much of the last minute hustle and hassle out getting the medal levels and awards assigned, prints out certificates and probably, if you ask nicely will make you a non-fat latte with a pinch of cinnamon. Well, OK, no cinnamon but you get the picture.

However, even with powerful programs and platforms or just plain old-fashioned input in spreadsheets or a document program, it still falls on the Awards Chair along with the Jury liaison to get it right. Many things need to come together to make it right. The jury chair needs to coordinate with the Jury committee chair to make sure that each exhibit has been assigned a medal level, ALL of the awards have been given and, if not, why, and the criteria for each has been followed. This later item needs to come from the Awards chair through the Jury committee chair to the Jury Chairman and judges. Checking and cross checking within the jury deliberations room (this can also be assisted with a jury secretary if the chairman wants one) and then by the Jury liaison and finally with the awards chair. There is nothing

worse than to have mistakes on the final palmares that then need to be apologized for at the banquet in front of 70 people! Irate Society Presidents also are generally less forgiving than many exhibitors if one of their major awards is improperly awarded or left out.

A final thing to consider is to make sure that whoever is going to be reading the awards at the show, be it the jury chair or one of the committee members, gets a chance to go through it beforehand. This will help in the pronunciation of names and exhibit titles and to familiarize themselves with the order of the medals and the special awards. We have all heard of the stories where the reader started off with announcing the Grand Award! Yes it really has happened!

With a helper such as the web-based platform or more than a couple of pairs of eyes to check all the awards, things can go smoother, faster and be ready to go up on the web sites of all the shows. Exhibitors all can now see their names listed and check on their friends and competitors. ☐

## An Attractive Rack for Displaying Your Awards

By Van Siegling



**A**re you having problems storing all the awards you've won? Is your sock drawer sagging so much it's threatening to crack and dump your hard-earned medals in with your undies? Is your wife eyeing her glue gun and that old shoebox stuffed with your ribbon collection and muttering something about making a new version of a necktie skirt? Is that what's bothering you, Bunky?

You might not know it, but the same companies that cast the medals for our philatelic awards also make the commander coins for the military. Not surprisingly, they are about the same size. The military uses commander coins as "Atta boys" or "Atta girls," acknowledgement of a job well done but not deserving or qualifying for a formal service medal.

Many servicemen and women have large collections of commander coins. They like to show them off by displaying them in a coin rack. There are places that sell coin racks outside almost every large

military base in the country. These commercial racks can hold as few as ten and as many as a hundred coins.

I asked a friend to take the basic idea for a coin rack and modify it to display my growing collection of philatelic awards. I wanted a small rack designed to fit inside a display cabinet. He thickened and angle-cut the front strip of wood of the rack to display the square awards with attached bars. He also added a wooden screen on the sides and back with indentations to hold two dowel rods for showing off my ribbons. His firm is named Minuteman and can be reached in the evenings at phone (269) 962-6591, or via e-mail at [jlayton123@comcast.net](mailto:jlayton123@comcast.net). Ask for Joe.

Keep in mind this is custom woodworking; top quality craftwork is not cheap. But remember that a rack of this type will increase your enjoyment of your past accomplishments. It will also save on repair costs to your sock drawer! ☐





## An Exhibitor-Judge's Perspective

**Arthur H. Groten, M.D.**

Last month, it was my singular pleasure to be a member of the AAMS team competing for the [Derek] Pillage Trophy against the British Air Mail Society at the Royal Philatelic Society, London's Devonshire Place home. The competition pits six one-frame exhibits from each Society against each other, judged by FIP rules. I was honored to have one of the judges, Alan Huggins, a doyen of British philately, critique my exhibit and was gratified by his kind remarks.

While the exhibits themselves were quite serious, the mood was light-hearted with much conversation with mid-morning coffee and early afternoon lunch in the Library. There was friendly banter as the award was announced [the AAMS won, but not by much].

But for me the high point was meeting, for the first time, fellow collectors about whom I had heard or with whom I have corresponded. Richard Beith and I were writing back and forth before the days of email when I was preparing my Palestine route exhibit. (Figure 1) It was wonderful to put a face on Brian Asquith and what a lovely time we had both at the Royal and at dinner afterward. (Figure 2)

During the day there were two marvelous presentations. Everyone gathered (Figure 3) to listen while Pradip Jain presented portions of his world-class Indian airmail exhibit. (Figure 4) He and I discussed the early history of the Imperial route as it reached toward India and beyond. He signed a copy of his marvelous book, *Indian Airmails, Development and Operations (1911-1942)*, which brought back fond memories of my own work in the field.

To me, that day was the epitome of what this hobby is all about...the friends you make, all over the world. And exhibiting was, at the core, what brought us together from four continents. ☐



Figure 1.



Figure 2.



Figure 3.



Figure 4.

# AAPE's 25th Anniversary Celebration at CHICAGOPEX!



At left, Jackie Alton, Liz Hisey, and David Kols (event sponsor from his great Regency Stamps Ltd. of St. Louis and Beverly Hills) proudly display AAPE's 25th Anniversary cake. Below: the lavish chocolate bar who everyone forgot their diets!



All photos by Ken Martin



With *A Passion for Chocolate* in her hands (that's the bible for ChocoLovers), Jackie Alton stands proud (above) at the Dessert Reception she planned and so beautifully arranged for us all.



Some of the crowd enjoying themselves at the Friday Night Dessert Reception. That's Ed Grabowski and Steve Reinhard in the background.



AAPE president John Hotchner and his wife, Nanette, in a relaxed moment during a very busy weekend for them.



Check that beautiful smile on Dottie Kugel's face after winning the Best First Time Exhibitor Award for her exhibit, *The Struggle for Women's Rights*.

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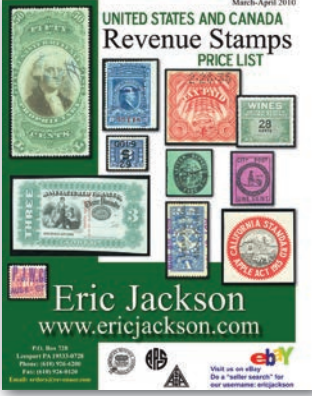


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# THE SHOWS

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We are interested in presenting any awards that correspond to the exhibits we receive so any club interested in making their award available should contact John C. Hufnagel at the address above or e-mail [glenrockotts@comcast.net](mailto:glenrockotts@comcast.net) (Mention AStamp Show@ in subject line) with information about the award and who to contact.

We will have a youth area, club table, food on site and bid board.. Hours will be Friday 10am to 6pm and Saturday 10am to 5pm. Questions about the show can be directed to chairman John C. Hufnagel or by e-mail at address above.

### **122nd Garfield-Perry March Party March 23-25, 2012 • Cleveland, Ohio**

Masonic Auditorium, 3615 Euclid Ave. (East 36th Street & Euclid) Cleveland, OH . Headquarters hotel: Wyndham Hotel at Playhouse Square, 1260 Euclid Ave., Cleveland, OH 44115. Room reservations at the show rate of \$95 per night by calling (216) 615-7500. This is a World Series of Philately show with 180 exhibit frames and 55+ dealers. Many consider this show to be one of the top five in the U.S., particularly in postal history. Societies meeting with us include France and Colonies Philatelic Society, American Revenue Association, State Revenue Society, American Society of Check collectors and Visiting Firemen of Philately. Further information and exhibit prospectus can be had at [www.Garfieldperry.org](http://www.Garfieldperry.org). Roger Rhoads will answer questions at [rrrhoads@aol.com](mailto:rrrhoads@aol.com).

### **WESTPEX 2012 April 27-29, 2012**

San Francisco Airport Marriott Hotel, 1800 Old Bayshore Highway, Burlingame, CA, just one south of the San Francisco International Airport. This is a World Series of Philately show with 300+ 16-page frames of exhibits, 75 national and international dealers, Schuyler Rumsey Auction, numerous seminars, meetings, and youth area with a Scout Merit Badge program on Sunday. For detailed show information, meeting schedules, room rate and reservations, as well as exhibiting prospectus and entry forms see the web site [www.westpex.org](http://www.westpex.org), or WESTPEX, Inc. P.O. Box 210579, San Francisco, CA 94121-0579. Entry forms are also available from the Exhibit Chairman Ross Towle, 400 Clayton Street, San Francisco, CA 94117.

### **PHILATELIC SHOW 2012 May 4-6 2012 Boxborough, MA**

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

### **Minnesota Stamp EXPO 2011 Minneapolis, Minnesota July 20-22, 2012**

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. 20016 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. Further information, prospectus and entry form from Paul L. Hempel, JR., 401 22nd Ave. NE #3, Minneapolis, MN 55418, or by email at [buzzhomes@aol.com](mailto:buzzhomes@aol.com). A printer friendly version is also available on our web site: [www.stampsmnnesota.com](http://www.stampsmnnesota.com).

### **Omaha Stamp Show • Omaha, Nebraska • September 8-9, 2012**

The Omaha Philatelic Society will present its annual show 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. 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.

### **Milcopex 2011 • Milwaukee, Wisconsin • September 21-23, 2012**

All exhibitors are invited to participate in Milcopex 2011, Wisconsin's national level stamp exhibition, at the Wyndham Milwaukee Airport & Convention Center, 4747 South Howell Avenue, Milwaukee, WI.

Milcopex prides itself on encouraging new exhibitors and new exhibits. Milcopex welcomes all classes and levels of philatelic exhibits, from youth or novice exhibits through the most advanced, championship-level displays, and from the mainstream to the esoteric.

The exhibitors prospectus, as well as other information about the show, is available on our website, [www.milwaukeephilatelic.org](http://www.milwaukeephilatelic.org), by mail from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217, or by e-mail: [henak8010@sbcglobal.net](mailto:henak8010@sbcglobal.net).

### **OKPEX 2011, Oklahoma City, OK. October 19-20, 2012**

OKPEX will be held at the Express Event Center, 8512 Northwest Expressway with lots of free parking and free admission. We will host the Annual Meeting of the Oklahoma Philatelic Society, and the fourth annual Oklahoma Postal History Study Group meeting. 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, 2012. For prospectus and all show information, visit the Club website at [okpsc.org](http://okpsc.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@oc.edu](mailto:ralph.deboard@oc.edu).

### **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 [neilmmedia77@gmail.com](mailto:neilmmedia77@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.

# The Use of Covers in Traditional Exhibits

**A**lthough there is no single ideal way to construct a traditional exhibit, most of them require three “legs”; unused stamps (and varieties), used stamps (and varieties), and covers. Sometimes archival or other exotic “extras” may be appropriate, if they even happen to exist and be available. The material and subject of some exhibits may dictate that one or more of these legs will dominate the decision of how the exhibit is to be prepared.

Discussions with judges and exhibitors in recent months show that there is some confusion about how to use covers in a traditional exhibit. This should not be a problem, since covers usually constitute that third leg of the traditional stool, even though exceptions can be made for some disciplines. One such exception would be New Zealand around 1900, where all mail was sent by ship, and local and overseas rates constituted only five different charges. Very few covers exceed 6d, and only by being overweight. They are easily omitted in such an exhibit.

The confusion seems to be with how the covers are written up in a traditional exhibit. Some souls seem to think that any mention of rates, routes or markings instantly changes the cover to “postal history” and that they are therefore taboo in a traditional exhibit.

Nonsense.

A “traditional” writeup of a cover should focus on the use of the stamp, sometimes giving type, shade, plate position or many of the other variants found in the specific area being shown. But equally, some mention of the rate (such as the reason for a new denomination), route (such as a supplement for faster carriage), or marking (which may include many of the possible ways that the mail could be handled). The main thing is that the overall impact in the exhibit of such writeup should not overpower the use aspect, even if some might require more explanation.

More importantly, such detailed writeup gives the exhibitor the opportunity to show that he knows the vital details about the cover. Consider a jury look-



## Ask Odenweller

**Robert P. Odenweller**

ing at a wonderful cover that tells only about the use of the stamp, where the general comment might be “this is an exceptional example of xxx (rate, route or marking) and apparently he doesn’t realize it.”

In essence, some such “postal history” information should be expected in a traditional exhibit. It is certainly no reason to claim that the exhibit is neither fish nor fowl. Traditional exhibiting was, and is, the origin of all philatelic competition. Various disciplines split off over the years, with postal history being one of the most recent of them. From its earliest days a major difference between the two was the presence of unused stamps. The FIP guidelines for postal history say “With rare exceptions, unused stamps and unused postal stationery are irrelevant, and their inclusion must be justified.” Exhibits that contain unused material are usually “sent back” to traditional for judging.

The restriction is not only for unused stamps. One very notable exhibitor years ago showed early U.S. issues used on cover in a “postal history only” show, and was disqualified for failing to write them up in a postal history sense. The covers, which were exceptional, had types and shades identified, but very little if anything about rates, routes or markings.

The late Paul Jensen of Norway, president of the FIP Postal History Commission and my collaborator in the still available “FIP Guide to Exhibiting and Judging Traditional and Postal History Exhibits,” once said “a postal history exhibit is closer to a thematic exhibit in its need to tell a story as illustrated by covers.” Many postal history exhibitors objected to their exhibits being compared to thematics, and

both disciplines have changed somewhat since then.

Still, the need for a postal history exhibit to demonstrate the story of the development of a postal system by rates, routes and markings (as appropriate) remains today. The point to remember is that such manner of writeup is not the sole province of postal history. A cover in a postal stationery exhibit may need to be explained by a discussion of rates, routes or markings, just as much as might be the case in aerophilately.

Indeed, failure to explain covers in a traditional exhibit could lead to a lower score. Without some explanation, the judge cannot assume that the exhibitor knows all the aspects of a cover. All of this adds to the element of Philatelic Knowledge, Personal Study and Research.

What it boils down to is a matter of degree. A cover in a postal history exhibit may (or may not) mention the stamp or its type, plate position or other such details, but may focus on which ship carried it, when it sailed and reached its destination, what marks enroute show handling and progress, and how

the rate was calculated. The same cover, in a traditional exhibit, would focus on the stamps and their various details, but could mention the rate, route, and any markings that might be germane to how the stamps were used in the period of discussion of the traditional exhibit.

### How Did Postal History Get Started?

In the mid-1970s, collectors of pre-stamp material were upset that they could not get decent exhibit awards at the FIP level. Various approaches to FIP had not made much in the way of inroads until a change of heart was announced by the then FIP president. His "about face" was noted by a few who knew him as being most unusual. Then they found out that he had received a rather substantial collection of Venetian pre-stamp mail.

Progress on developing a postal history commission followed, and trials were held, after which it was formally adopted. What makes this interesting is that I was informed by a good friend that every one of the covers was a fake. Who knows what might have happened if he had not received the "gift"? ☹

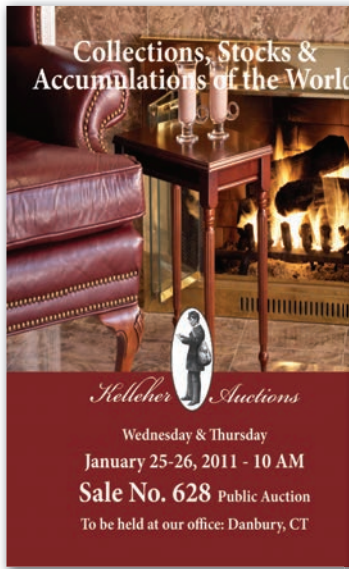
## Larry Fillions's good work...

The screenshot shows a Windows Internet Explorer browser window displaying the AAPE website. The address bar shows <http://www.aape.org/Weweb.asp>. The website header features the title "American Association of Philatelic Exhibitors" and a navigation menu with buttons for Home, Contact Us, Join the AAPE, Critique Service, Exhibiting, Exhibits Online, Awards, News, The Philatelic Exhibitor, Links, Picture Postcards, DPS, Youth, and WE. Below the navigation menu, the "WE - Women Exhibitors" section is highlighted, featuring a sub-section titled "Criteria for the Sterling Achievement Award". To the left of the text is an image of a silver medal with the word "STERLING" at the top and "WOMEN EXHIBITORS" at the bottom. The text describes the award's criteria and notes that it can be given to any exhibit, not just those by women exhibitors.

Get the latest! Visit the AAPE website:  
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## Come on in!

We'd love to have you write for *The Philatelic Exhibitor*—for we know that virtually all exhibitors have something on their minds that would help others. Drop the editor a line at: [Editor@aape.org](mailto:Editor@aape.org)



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# Exhibiting Revenues

## Philatelic Knowledge — Often Lacking



By Ron Leshner

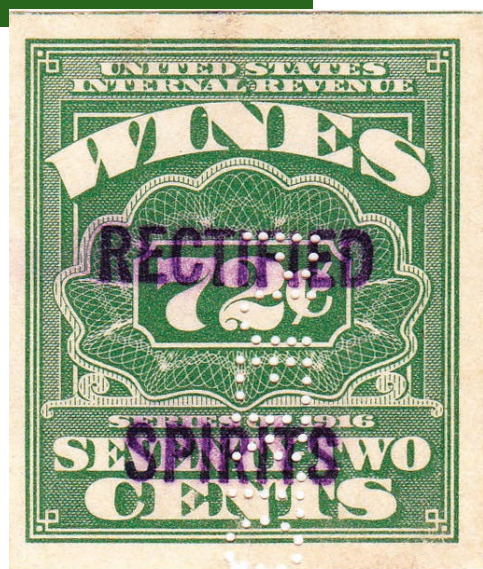
Figure 1. Unlisted handstamp  
Rectified Spirits overprint.

Many of the readers of this column know that I used to exhibit U.S. wine stamps. During the more than thirty years of that evolving exhibit I never included the U.S. wine stamps that were overprinted “Rectified Spirits” for use in Puerto Rico. My reasoning was simple. Rectified spirits (in this case rum) are not wine! Nevertheless, over the years I collected these Puerto Rico rectified spirits stamps and developed a goodly number of the stamps.

From time to time, I have looked more closely at these stamps, thinking that this might be a subject for a one frame exhibit. At the urging of a fellow collector we have begun looking at these stamps and have discovered that very little is known about these stamps and that the most obvious first go-to source, the *Scott Specialized Catalogue of United States Stamps and Covers* is woefully misleading.

There are four sets of stamps listed, the first three, dated 1934, are overprinted U.S. wine stamps. Also known, but remaining unlisted are some wine stamps that were handstamped “Rectified Spirits,” commonly referred to as provisionals (Figure 1). As we began to record the cancellations on these handstamped provisionals we began to notice that the earliest cancels appear to be December 1937. My first reaction was that this was curious—why would provisionals begin to appear three years after the initiation of the tax? Perhaps they simply ran out of stamps supplied by Washington. It was only when we began to examine government sources that we saw that there are no collections of this tax before the fiscal year ending June 30, 1938!

So the first discovery was that none of the Puerto Rico rectified spirits stamps could have been issued in 1934. The first set of overprinted stamps (Scott RE1-7) with the words Rectified Spirits press-print-



ed in red also appear to have come into use in December, 1937, contemporary with the handstamped provisionals (Figure 2).

To date, I have not found any dated cancels on the second overprinted set (Scott RE8-16, with Rectified Spirits press-printed in black) and curiously all my copies have a perfin cancel Puerto Rico, often only a portion of which actually appears on a single stamp (Figure 3).

None of the dates for any of the handstamps or the two press-printed overprints have been recorded later than March, 1938. Nor are there any distillery identifications on any of these stamps used during this roughly four month period.

The third set of stamps (Scott RE17-32) feature a two-line overprint reading Puerto Rico on the first line and Rectified Spirits on the second line (Figure 4). The earliest dates recorded for this third set is in May 1938 and at least one of these denominations remains in service until 1945. It is during the period of use of this third set that distillery identifications begin to appear on the stamps.

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Figure 2. Rectified Spirits overprinted in red.

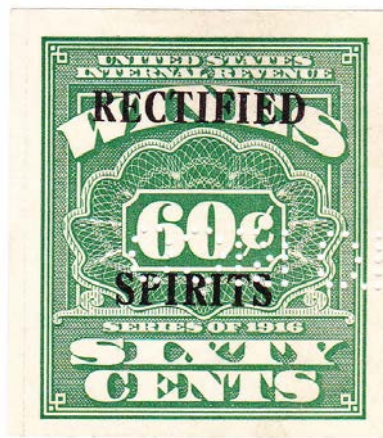


Figure 3. Rectified Spirits overprinted in black.



Figure 4. Two line overprint with Puerto Rico and Rectified Spirits.

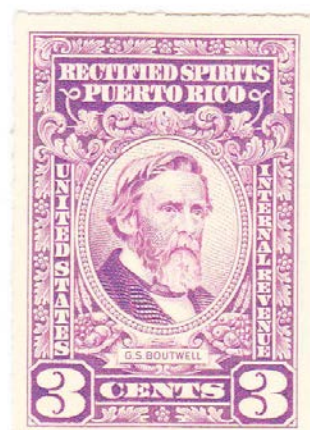


Figure 5. Permanent design featuring the portrait of Boutwell.

The fourth set of Scott-listed stamps are stamps with a permanent design featuring the portrait of George Sewall Boutwell (Figure 5). Boutwell served as the first commissioner of the Bureau of Internal Revenue in 1862, later elected to Congress from his native state of Massachusetts, and in 1869 was appointed as Secretary of the Treasury under President Ulysses S. Grant. These stamps are not the only U.S. revenues on which his portrait appears. However, his government service has no connection to Puerto Rico and the choice of Boutwell to appear on these stamps is a curious one.

One unanswered question about these stamps is the rate of the rectified spirits tax. From the frequency of use of certain denominations, some knowledge about the most common case sizes for rum, and a few sparse contemporary accounts, we are beginning to deduce several rates and approximate dates for changes in the rates of the tax. Finding the texts of the relevant laws would greatly cut through the process of sifting through the recorded dates for evidence of patterns in the use of the different denominations. But this process is no different than the

pioneering work in postal history sans published information about rates.

One thing that we have discovered about this tax is that it was administered by the U.S. Internal Revenue Service, but the funds were credited to the Treasurer of Puerto Rico. This is the first example that I can recall where the federal government collects a tax and gives it directly to a political subdivision. But this discovery suggests that perhaps we should look more carefully at the well-known U.S. cigar stamps that have been recorded with either Puerto Rico or Philippines. Were these a similar situation in which the tax revenues were credited to the Treasurers of the respective commonwealths?

Finally, we do not know for sure who produced the various overprints on the wine stamps. Were some done by the Bureau of Engraving and Printing? Were some done locally in Puerto Rico at the direction of the district or local collector of internal revenue? Answering the many questions about these and other revenues is difficult, time consuming, and as hard as the most perplexing postage stamp and postal history questions. □

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 without Grill, Jumbo



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# Exhibiting Philatelic Literature

Moderated  
By John Hotchner



## On Exhibiting and Judging Philatelic Literature

By Dr. Peter Thy

[Editor's Note: *As our readers are witnessing, we have, in the past year, begun a far-reaching dialogue on the state—and the future—of philatelic literature exhibiting and judging. We are pleased, this issue, to offer the thoughts and opinions of Dr. Peter Thy.*]

It is reasonable to say that we all use philatelic literature in our philatelic collecting endeavors. It may be as little as a worldwide catalogue to fill spaces in a preprinted album; perhaps a couple of handbooks and some journal article to organize and understand a specialized collection of postal markings; perhaps a couple of websites, encyclopedias, college and high school textbooks, and a lot of common sense to support a thematic collection habit; or perhaps if uncharted waters are being navigated, extensive journal and archival research.

The reason we go to all these efforts may be diverse. Either we need to understand a subject to aid our collecting efforts and/or to write up an exhibit. Some of us also do it to publish our findings in philatelic media without necessarily collecting the subject area. The types of literature we use are, however, only partially philatelic. A fair amount is historical, geographical, or topical. And then we should mention that some collectors specialize in philatelic literature and bypass philatelic collecting entirely. The philatelic literature users are thus highly diverse, from the causal support of collecting to the scholarly researcher and writer. As a hobby interest group, we must support the entire range of philatelic literature users, authors, and publishers.

**Philatelic Literature and Exhibits:** The central question is obviously what is philatelic literature? Let's just assume that we know (at least for the time being) what philatelic means. If nothing else, we can look at the latest edition of APS's 'Manual of Philatelic Judging.' The various types of exhibits are well described and 'rules' are given in some details (traditional philately, postal history, aero- and astrophilately, postal stationery, FDC, revenue and fiscal, illustrated mail and picture postcards, display, cinderella, and thematic). So philately is well and certainly widely and inclusively defined. Even perhaps we cannot always agree on details, we will discover that our own special interests are appreciated and acceptable.

**What about literature and literature exhibits?** We can again resort to the 'Manual of Philatelic Judging' where judging literature exhibits is detailed in a chapter orphaned between Chapter 23 (Youth Exhibits) and Chapter 24 (Judging Ethics) as Chapter 23A. That alone should be sufficient to raise a red flag. The main part of Chapter 23A is three pages of which nearly half is devoted to a rambling discussion of criteria for excluding exhibits from judging. This may be an apparent improvement from the previous version of the 'Manual,' which only devoted seven lines to literature exhibits the main part of which reads, "Literature Class is comprised of exhibits of books, catalogues, periodicals, journals, newsletters, articles, and other kinds of published philatelic material." The important wording in this description in terms of qualifying/disqualifying is 'philatelic' and 'published.' Something must have happened between the 5th Edition (2002) and the 6th Edition of the 'Manual.' Since the 6th Edition was approved in 2010, the guidelines for philatelic exhibits have become highly exclusive in the selection of exhibits for judging, and allegedly to conform to FIP rules (FIP, 2009).

The disqualifying literature objects are now catalogues, individual articles, columns, newsletters, websites and pages. Websites are a priority disquali-

fied for the reason that “there is no permanency.” Literature is also disqualifying if it contains more than 15% of a non-English language, with the exception of bilingual works (that, needless to say, requires that one language is English). This is a good example of cultural and intellectual laziness. What is perhaps worse, it is at the discretion of the jury to exclude exhibits at their fancy. Actually, what is happening is that exhibits are being disqualified and withdrawn from the exhibition without the knowledge of the exhibitors. It should be remembered that withdrawn exhibits have already been accepted by the show committee and that the exhibitor has submitted copies and paid the required fees.

A good example of this was seen at a recent APS national show where 12 exhibits from the Book Section were disqualified, out of a total of 35 exhibits (35%). This is highly unacceptable from an exhibitor’s point of view. We have gone from inclusive to exclusive literature exhibits in a couple of years without anybody having spoken up – or even discovered. The simple question is whether we can afford further to erode the already sparse interest in literature exhibits among collectors and from organized philately. There are only three yearly philatelic exhibits left at a total of about 30 certified WSP shows.

At the above-mentioned national show, the literature exhibits were relegated to a small table in a corner of the exhibit hall. The exhibits were piled up on each other and were left without any clear poster to announce the exhibit at a distance; and a few chairs, no attendants, and no computers with which to read submitted CDs. Clearly, literature exhibits are the stepchildren of our society. If we don’t act now before it is too late, we may lose our ability to support, guide, and influence future philatelic literature and thereby an important foundation for our hobby.

**What is literature?** Literature can, for our purpose, be defined as any written or spoken material worthy of being preserved by a philatelic library. Worthy means that it is of use to philatelists by advancing our collective knowledge as philatelists or for recording our history. Worthy could perhaps simply be defined as worthy of being included in a collected philatelic library such as the American Philatelic Research Library. However, it is probably best to leave the decision whether a literature object is worthy of preservation to the author, publisher, recorder, or compiler. The media can be text in any language, images, audio recordings, videos, and/or electronic medias.

**The most common types of literature are:**

**Books** are defined by a group of title pages followed by a block of usually paginated pages with or

without information. Often, but not necessary, the pages are bound together in a cover and made available to other people (published). The group of title pages will often include the title, author, year of publication, publisher and printer, publication details, copyright notice, and other bibliographic details, including ISBN number and Library of Congress records for books published in the U.S. The absence of any or all of these does not disqualify any object from being defined as a book.

It is also not required that a book has been printed. The media can be either paper or electronic eBooks; the latter requires a computer or similarly an eBook reader to read. Many names can be applied to books, including handbooks, catalogues, compendiums, and monographs. The common denominator is that they all qualify as books. It would be a hapless exercise to attempt to classify a stack of books into the various such categories. Specifically, this is for an uninformed jury working within a narrow time constraint. What are the differences between handbooks, catalogues, anthologies, compendia, or non-philatelic books—at the best grey zones subject to personal interpretations and preferences.

**Journals and Newsletters** are periodicals published in regular intervals by philatelic societies and study groups principally for the benefit of the members or general sale to the public. A typical journal is composed of cover pages including the cover page and advertisements. Inside the cover pages is a block of paginated pages that contains the membership services and various articles. On page one are typically the bibliographic publication details such as the publishing society, the editor’s name, copyright note, and sometimes an ISSN number. The main part of the journal is a mixture of membership services and articles that may vary from simple show-and-tell stories to scholarly research notes and articles. What characterizes most society journals, however, is that the editor often writes many of the articles. It is not doubted that it would be a futile exercise to attempt to classify many periodicals as either journals (mostly informational articles) or a newsletter (mostly membership services). The distinctions will be diffused.

Not long ago, a typical society newsletter was printed on paper in black and white. Today, color printing has become the norm and various electronic media have become more and more talked about, such that we can predict that future journals, if not already happening, will be electronically published and distributed. Collections of columns and internet blogs are basically the same thing and should be treated as any other periodical. An important part of

periodicals are indexes and collections of scanned past issues, which by their nature mostly is in electronic format on CD/DVD-ROM's or on websites. These have become an important part of membership services and have also become eagerly sought after by philatelic libraries.

**Electronic or Magnetic Media** is a diverse group referring to how it was recorded, preserved, and utilized, but do not refer to the content. The group includes video and audio recordings, multimedia and slide presentations, CD/DVD-ROMs, and online contents (such as databases, websites, and blogs). However, this is not a category of literature, but merely a recording of the preservation media and thus should not constitute a special category at philatelic literature exhibits. Just ask yourself whether the piece of literature could have been formatted differently and have been printed the traditional way on paper. Most of the time, the answer would be affirmative—with perhaps the exception of some heavily-used interactive literature. This group of media simply reflects that we will need tools to read them in addition to our old well-used eyes. By far the majority of these literature types can and should be classified as books or periodicals.

**Exclusions.** The latest edition of APS's *Manual of Philatelic Judging* makes a great issue of what should and what should not be excluded from judging. It is thus justified to dwell on the issue despite that my personal opinion already has become obvious from the above: that no type of philatelic literature should be disqualified if the author, society, or publisher considers it to be philatelic and it has been published within the past two years. The same way philatelic exhibits are being accepted if they indeed are philatelic and perhaps have seen a significant update since a previous show. Only the total frame limits on a first come first served basis generally restricts the acceptance of a philatelic exhibit.

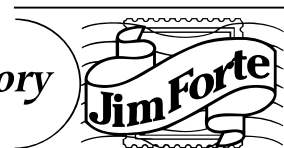
**Catalogues** have been selected for conditional exclusion because they allegedly 'are largely reprints of prior editions that have been updated.' Catalogues are one of the most essential and most widely used tools of our hobby. By rejecting this type of literature, we restrict our ability to provide input and guidance (however little that may be) as to what we, as a hobby organization, would like catalogues to be organized and what to contain. This would particularly be troublesome considering the transition of the traditional catalogues to the electronic media that has already started. Not to mention that the claim by the *Manual* that says '...originality, research and authorship are nil' in catalogues may bring up a sour taste with many catalogue editors. It also sounds overly

harsh to somebody that for many years has provided listing input to the Scott catalogue and has observed improvements, albeit slow and not as revolutionizing as hoped for.

Another major unconditional exclusion is all foreign language publications with less than 15 % of the text in English. The argument appears simply to be that American literature judges are not qualified to read anything but English and thus will not be able to comprehend a foreign language publication. This is admittedly a strange message considering that many philatelists are using foreign language catalogues and books in their personal research and collection development.

This writer would be in dire straits if he were not able occasionally to utilize publications in French, German, Afrikaans, and some times Dutch. Perhaps not understanding all text - but at least to get a basic understanding of what it all is about. Should it really come to it, our society includes a highly diverse membership such that it should be possible to find somebody that was bilingual in English and perhaps Serbo-Croatian to evaluate that elusive publication hitting the judges' table once in a decade. Did I already mention it? But such exclusions are a plain good example of cultural and intellectual laziness. Something our society cannot afford.

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The final major unconditional exclusion are Internet information "...primarily because there is no permanency" (The reader naturally wonders about the reasons for a rejection that is not primary!) This exclusion appears in the *Manual* following a brief two-line mention of publication media that can be paper or CD at the conclusion of Chapter 23—by the way, websites are also excluded—sorry we just forgot to mention this earlier. But the claim that Internet material has no permanency is just about plain silly in a time where vital internet archives are getting more and more prevalent in all aspects of life. The overlooked fact is that websites can be downloaded to a permanent media and a snap shot can thus be taken of it for all eternities if so desired.

As a case of note, I published a book in 2004 printed on paper. The same year, I sat up a small website to list changes to the book and to offer new information. The site is still there and is likely to outlive the availability of the 250-printed-copies book. It will also likely be around to see the publication of the new edition in a couple of years – which by the way will not be on paper, but most likely on a websites. The site will prove itself to be more permanent than the book.

**Judging Literature Exhibits.** The guidelines for judging literature exhibits are well defined and cause little objections. There are four main categories: treatment of content (40%), originality and research (40%), technicalities (15%), and production (5%). The treatment is related to how well the author develops the story and uses the media (mostly composed text). In the case of edited books and periodicals, it is about how well the editor handles his job and how well the publication fulfills its goal and about its overall value to the membership. The originality is about philatelic interest, difficulty of the subject, original research, novelty of analysis, and how well the stated goal is fulfilled.

For periodicals, it is the editor's achievement that is being evaluated and less so the contents of individual contributed matter deals with what constitutes a book or periodical as discussed above. This is actually an important issue and one that we as a society would want to influence in the published literature toward better practices. Just consider how many philatelic books you know about without a year of issue. The final matter, the production issue, is about binding, printing, and the usability of the literature item.

**Rejuvenate Literature Exhibits.** There are currently only three remaining WPS literature exhibits (NAPEX in June, APS Stampshow in August, and CHICAGOPEX in November). The decline and the

various reasons have been outlined in some detail by Rich Drews (2011), who also suggests some well considered remedies needed to reverse the declining trend. Here, I will offer, in addition, some of my own proposals.

**Promotion:** It is important that we keep up the steam and interest in philatelic literature. For philatelic exhibits, we try to do this by a "Champion of Champions" competition. This makes good sense for philatelic exhibits, but would it also work for literature exhibits? We award Grand and Reserve Grands for literature exhibits of the handbook category. We don't award a Champion of Champions for literature (perhaps we used to). The diversity of literature compositions would appear to require three different champions: for handbooks, journals, and websites. It is possible that only three yearly literature exhibits would be insufficient to support Champion of Champions awards, but at least something we should consider when the time is right.

Another possibility is to organize a philatelic 'Pulitzer'-type of award for literature. Perhaps in several categories and open for nominations from all APS members. With a collegium of over twenty judges, all looking for scarce assignments, it should be possible to form a distinguished committee to organize such an award. All philatelic literature should be eligible and it should not be restricted to literature that has been entered in a WPS show. Activities like these between and during shows may help to focus our attention on the subject at heart.

**Display:** A literature exhibitor pays the same fee as a one-frame exhibitor and should thus be entitled to the same display area. But he is not. The literature exhibit is at best confined to a table in the corner of the exhibit hall where the literature is piled up without guidance and without organization. During the last StampShow in Columbus there was no signage to direct the visitor toward the literature exhibit. The table, when located, was small and surrounded by a handful of chairs to sit on while looking at the exhibits. The exhibits were further piled up in random batches, probably as left by the few visitors to the table. Surprisingly, there were no computers with which to read electronic exhibits (this was before it was decided to exclude all electronic exhibits). This is simply not good enough and just reinforces the visitor's impression that the literature show is the stepchild.

Each literature exhibit should be allocated space enough to display, say, four exhibit pages detailing what the literature entrance is all about and how to obtain it. These pages should be submitted with the exhibit and should be a requirement for acceptance

—like the summaries with the regular philatelic exhibits. This will also provide space for showing the award and information on how to reach the exhibitor, particularly if she/he is present at the show. Also needed is perhaps just an email address or a note saying when the author will be at the exhibit and will be available to discuss the exhibit. (This is something that could also easily be adapted for the philatelic exhibits.)

**Show Activities:** It is important that shows hosting a philatelic exhibit make it a major theme that no visitor should be able to overlook. One way will be to provide a reasonable display on par with the philatelic exhibits. The visitor should easily be able to locate and understand what a literature item is about and how to obtain a copy (buy or join) and how to reach its author or publisher ideally at the frame or otherwise.

The reward(s) can also be displayed with the exhibit as well as celebrated at the critique and awards banquet. Concurrently, with the duration of the show, it should be possible to arrange formal seminar series highlighting literature, research, libraries, and archives. This is already happening, to some extent. In addition, it should be easy to persuade an author or publisher already attending the show to give a short seminar presenting the book or journal. Such a (say 15 min.) presentation could be incorporated in the above seminar series or from an individual series dependent on how many sign up. It would be easy, since most authors/editors like to talk about their work if they get a chance (which is today not often). Needless to say, it should be required for the jury to attend.

**Rules and Training:** As I see it, it is essential that the current regulations for literature judging in the *Manual* (Chapter 23A) are being rewritten and given a real consecutive number. This should be done by qualified persons (not necessarily in terms of being accredited as a APS literature judge). Training of exhibitors and judges are important. It cannot be assumed that exhibitors will read the *Manual* (actually they are not required to do so).

The show committees must assure that information about exclusions is included in the prospectus. It should also, as a general rule, be the show committee that makes the decision to exclude a submitted item. In the rare case that that decision is left to the jury, the exhibitor should receive an explanation and a certificate of merit/participation. As it happened at the above mentioned recent show, where no specific explanation was given, this is unacceptable from the exhibitor's point of view. Having said that the exhibitor needs training, it is equally important that the

judges are well trained and thus qualified to perform their duty.

We all participate in a hobby activity. We do it for fun. It is important that we don't forget this. It means that we will graciously accept disagreements and mistakes. It also means that we will make an effort to adjust the way we do business to avoid unintentional consequences and harm to our hobby.

#### References

American Philatelic Society, 2011. *Manual of Philatelic Judging*. Sixth Edition (Revised June 20, 2011), 120 pages. Available only on [www.stamps.org/](http://www.stamps.org/).

Drews, Rich, 2011. *Exhibiting philatelic literature*. **The Philatelic Exhibitor** 25 (whole no. 98), 32-33.

F.I.P., 2009. *Special Regulations for the Evaluation of Philatelic Literature Exhibits at F.I.P. Exhibitions* (Revised Feb. 1, 2009). Available on [www.hps.gr/fipliterature/](http://www.hps.gr/fipliterature/).

**Disclosure:** I have been exhibiting literature at for over 15 years and have amassed all levels of medals from bronze to gold. Mostly for booklets, collection of articles, handbook catalogue, and society journals. My latest exhibit was, however, disqualified at a recent APS national show for reasons not revealed.

**Postscript:** The APS has mailed an explanatory letter (dated September 1, 2011) to exhibitors that had an exhibit "deemed by the staff or by the jury to be ineligible for judging as Philatelic Literature" at Stampshow 2011 in Columbus, Ohio. Stephen Reinhard, Chair of CANEJ, writes "Please understand that these (new) regulations were put into place to protect exhibitors from receiving low medal levels when judges use the new uniform evaluation forms. The types of material excluded would likely not have scored well." He continues, "When new procedures are put into place there are always 'unintended consequences.'" I don't think that anyone imagined that the number of excluded entries would be as high as what was seen at APS StampShow.

While some were clearly unable to be evaluated, others were excluded simply because the staff and jury applied the new regulations literally. He ends by saying, "Almost everyone involved feels that we should loosen up the rules somewhat in order to make them more inclusive, rather than exclusive. CANEJ has appointed a sub-committee to immediately develop a revision that would allow many of the recent excluded entries to be judged at future shows. We hope to have a temporary procedure in place following the Fall 2011 CHICAGOPEX show, and a permanent solution, which must be approved by the full Committee and the APS Board of Directors, in effect for all three literature shows next year." ☐



# You Can Be Of Service— 2012 Election Call

Would you like to serve as an elected officer or member of the AAPE Board of Directors? All officers and two director positions are up for election in 2012. You need not be a ‘famous philatelist’—we are seeking people who wish to serve the world’s largest exhibitor organization. Write a letter today to Tim Bartshe, chairman of the AAPE Nominating Committee, at 13955 30th Ave., Golden, CO 80401.

## Election Timetable:

**Deadline for volunteering is: February 1, 2012**

- Issue 1 of 2012: will include the report of the Nominating Committee
- Issue 2 of 2012: will contain a ballot due no later than September 1
- Issue 3 of 2012: will contain the election results
- The newly elected Officers and Board Members will assume office January 1, 2013.

## Our AAPEs 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:

**October 2011:** Eliot Landau, who is retiring as chairman of the Hennig Award Committee, having served in that position for three years. He is the one who first conceived the award and wrote the proposal that the Board ultimately adopted.

**November 2011:** Patricia Stilwell Walker, who moved from the office of Treasurer to Vice President in 2011, having done exceptional work to place the AAPE on a solid financial footing during her several terms as Treasurer.

**December 2011:** Tim Bartshe and David McNamee, who have been giving the series of three required judging seminars around the country for the last two years on behalf of CANEJ so that all judges are schooled in the latest iteration of the tenets of the APS judging manual, and the proper completion of the UEEF form so it is helpful to exhibitors.



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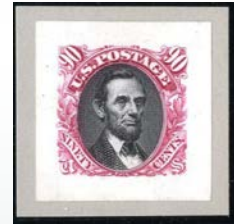
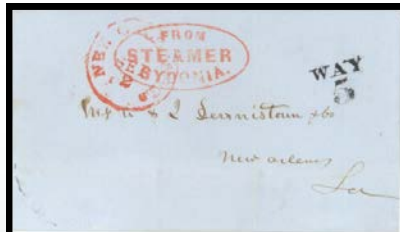
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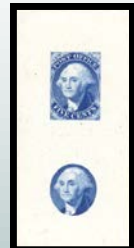


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## The Fly! (He's back!!)

# The Fly Opens Your Mail

**T**he Fly's email box was stuffed last month with ideas for things that need fixing. Thanks to all of you who wrote to Randy Neil or John Hotchner. "The Fly" eventually gets your messages. Seems like the world is not yet perfect, so there are a number of suggestions about things to fix.

One reader took "The Fly" to task about the comment that black mounts were not recommended. Black mounts are so 1980s—like black pages were once the rage in the 1950s. It is a preference item... You pay your frame fees, and you can put up anything you like.

Herewith are other comments from my mailbox:

Some judges are suggesting that shows with 60 or more exhibits need to hire more judges. To do a proper job with the UEEF, it takes time to fill them out. More than ten forms per judge puts a huge burden on judges, they say. That could mean shortcuts, abbreviated comments and eventually poor service for exhibitors. Is it just grumbling, or is it real? You be the judge.

Some exhibitors are still sending in more than three pages of documentation (title page and 2 synopses pages) – some even sending in CDs and handbooks. Advice: Put those CDs and Handbooks in the various philatelic libraries across the USA, and then point to them in your synopsis. Better yet, put your exhibit on the AAPE web site.

More shows are distributing exhibit documentation electronically (that is a good thing), but most of them are converting paper pages to digital. Someone asked, "Why not request title pages and synopses in digital format to begin with?" – that is an idea worth noting. Likely most exhibitors already have them in digital format.

A judge asked, "Why do some Chief Judges assign exhibits to judges on their jury without ever asking for the judges' preferences?" I cannot answer that

one directly. Perhaps some Chiefs like to stir the pot to show who owns the spoon?

Exhibitors complain that judges do not know their area, but then they turn in poor title pages and poor (or no) synopsis. Combine that with the failure to publish anything about their special area, and no one could figure out the subject. This is a repeat comment, but it is important enough to a number of people to bring it up again.

Judges and exhibitors both need to stay on top of the Manual of Philatelic Judging. Unlike the previous five editions, the sixth edition is digital, and it gets tweaked from time to time with minor changes and clarifications. Advice: Review the Manual on the APS web site before entering a show or judging a show; the latest revision dates are posted on the first page.

Banish hearsay. "I was told by ..." and "My friend said that a judge told them ..." are not substitutes for looking up your questions in the Manual, which also means you need to have the current version. Thematic judging seems to carry around a lot of hearsay, but traditional format exhibitors and others also seem to have firm convictions about "the rules" based only on what someone told them. Look it up – it will save tempers and blood pressure alerts.

Show committees in some venues are devoting one or more frames for experimental exhibits of one to four pages each (a great idea). They hope to involve more local collectors in the fun and fellowship of philatelic exhibiting. This idea has been published before, but the emails keep pointing it out as a good thing to do.

"The Fly" hears that the newest idea for an exhibition critique is to conduct most of it at the frames. This is to provide a better product for the exhibitor, according to Chief Judges who are doing this. However, not all venues have the room for an entourage gathering at the frames, and apparently a significant number of exhibitors are reporting a preference to the open meeting form with the panel of judges. As they say, "The jury is still out on this one."

This concludes a three-year hitch as your Fly on the Wall. Time to buzz off and let that talented maggot that stood in for me a couple of issues ago get some wings. ☐

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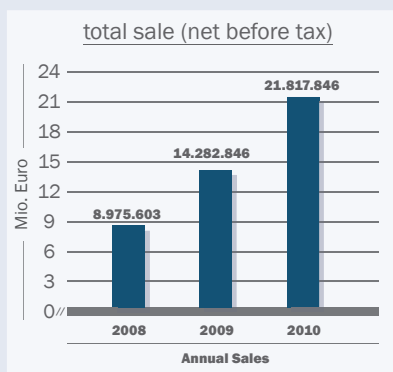
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**C.G.**



The  
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Quarterly Membership Report  
 Liz Hisey, Secretary

**MEMBERSHIP STATUS AS OF DECEMBER 31, 2011**

U.S. MEMBERSHIP	
ACTIVE AND PAID UP	759
LIFE MEMBERS	74
2011 NEW MEMBERS (Mar/June)	16
DECEASED	
FOREIGN MEMBERSHIPS	
ACTIVE AND PAID UP	131
FOREIGN LIFE MEMBERS	12
NEW FOREIGN MEMBER	1
TOTAL MEMBERSHIP June 2011	
LIFE MEMBERS	86

Special congratulations go the Novice Award Winners: Ralph Perry, Princeton, N.J. Balpex 2011; Paul Clemmenson, San Jose, CA, StampShow 2011; Ivan Sawyer, La Vista, NE, Omaha 2011; Thomas Schilling, New Lisbon, NJ, Merpex 2011; Robert Tatana, Pleasant, IL, Milcopex 2011; Jennifer Bourassa, Norwich, CT, Thamespex 2011; and David Brookler, Los Angeles, CA, Sescal 2011.

**Welcome to new members September Thru December, 2011**

Daniel Kravitz, Redford, MI	Carl Thorsell, Overland Park, KS
Rusty Morse, Arvada, CO	John Myke, Ottawa, Canada
Donald Lux, Allen, TX	Myron Palay, Lakewood, OH
Thomas Broadhead, Knoxville, TN	Bob Dyer, Petaluma, CA
Donald Tjossem, Longbranch, WA	Ann Benner, Dallas TX
Carl Sasaki, San Jose, CA	

Nine letters were written to acknowledge creativity, gold and silver pin awards. In cases where the recipient was a non member, back issues of TPE were included, and they were encouraged to join AAPE. This has resulted in several new members.

Letters and cards have also been sent when I have been notified of a death or illness.

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

Respectively submitted,  
 Elizabeth Hisey, AAPE Secretary

Dear AAPE Members,

An important part of your membership are the four issues of **The Philatelic Exhibitor**. If you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$1.59 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,  
 Liz Hisey, AAPE Secretary

# NEWS You Can Use!



## Bernard A. Hennig Award For Judging Excellence Presented to Robert P. Odenweller at NOJEX 2011

Bob Odenweller was presented the fifth Hennig Award by President John Hotchner at the NOJEX banquet this year. The Award, established by AAPE in 2007 on the initiative of Eliot Landau, is given once each year to a practicing judge who exemplifies excellence in philatelic judging and has made significant contributions to improving the judging process, and/or helped the exhibiting community to understand the process. In presenting the Award before Bob's home show audience, John made the following remarks:

"On behalf of the American Association of Philatelic Exhibitors, I want to take this opportunity to surprise this year's winner of the Bernard A. Hennig Award. It is given for excellence as a philatelic judge, and the 2011 Award goes to New Jersey's own Robert P. Odenweller. Bob, both on the exhibition floor as a jury member and jury chairman, and as a mentor to countless exhibitors, has over decades, exemplified the highest level of judging. In addition, his writings on the philosophy and mechanics of judging have influenced two generations of philatelic judges. I might also mention that he is the only writer who had been a regular columnist in **The Philatelic Exhibitor** for all 25 years of AAPE's existence.

"Bob has won virtually every exhibiting award there is, both nationally and internationally, and was president of the International Federation of Philately's 'Traditional Philately Commission' for 18 years. In that role he was a principal architect of today's international judging system.

"AAPE's Hennig Award is the highest level of recognition for performance as a philatelic judge, and for contributions to judging excellence. We are happy to add Bob's name to the exclusive list of winners."

Bob may already hold more philatelic honors than any other individual in the hobby. He has signed the Roll of Distinguished Philatelists, and was awarded the Smithsonian Philatelic Achievement Award, the Alfred F. Lichtenstein Memorial Award, the APS Luff Award, and the FIP Medal for Service. He has earned the FIP Medal for Research, the Royal Philatelic Society London Crawford Medal, and the Royal Philatelic Society of New Zealand Collins Award, twice. He is a Distinguished Philatelist of the U.S. Philatelic Classics Society.

## Bernard Hennig Award Nominations Requested

The Hennig Award Committee makes one award per year to a philatelic and/or literature judge who, like Bud Hennig himself, has a distinguished record of excellence in judging, including a reputation for being helpful to exhibitors, and who has contributed to the development of judging practice or helping to explain judging practice for the exhibiting community. The 2011 winner is Robert Odenweller, who not only models excellence as a philatelic judge, but is well known to the readers of TPE as the only columnist who has been a regular contributor for our entire 25 year history.

The four winners to date besides Bob are Bud Hennig, John Hotchner, the late Charles J. Peterson, and Patricia Stilwell Walker. As was envisioned by the set-up procedures drafted by the originator, Eliot Landau, the selection process will now be taken over from Eliot's committee by the three most recent living past winners, still active in judging. We would appreciate receiving nominations from the membership, to consist of the name of the nominee and the reasons the nominator believes the nominee meets or exceeds the high standards for the award. Nominations for the 2012 Hennig Award need to be received by January 25, 2012, and should be sent to me at PO Box 1125, Falls Church, VA 22041, or by email to [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net).

John M. Hotchner  
[jmhstamp@verizon.net](mailto:jmhstamp@verizon.net)

# • Working For You •

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## Join Us!

### The American Association of Philatelic Exhibitors

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

#### Joining Is Easy!

Simply fill out, then tear out or photocopy, the application at right and send it today with your check to Elizabeth Hisey, Secretary, AAPE, 7203 St. John's Place University Park, FL 34201

#### 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, Secretary  
7203 St. John's Place  
University Park, FL 34201

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

Contributing Membership \$30 per year  
Sustaining Membership \$50 per year  
Patron Membership \$100 per year

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

\* Youth Membership (age 18 and under) \$10 annually includes a subscription to TPE.  
\* Spouse Membership \$10 annually — TPE not included.

## US Issue Collectors and Topical Collectors!

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

### Cachet Artwork

#### Artmaster Archives

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 used as a template for his hand painted cachets. He also designed many printed cachets for the Washington Stamp Exchange in the 1930's. 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.

### **And Much More!**

**Including: Photographs used for design, Souvenir Programs, Press Releases, Letters relating to issue, USPS Packing notices, Large and Small Die Proofs, 20<sup>th</sup> century Fancy Cancels, Postal History, Errors and the unusual!**

**Henry Gitner Philatelists, Inc.** *Philately - The Quiet Excitement!*

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