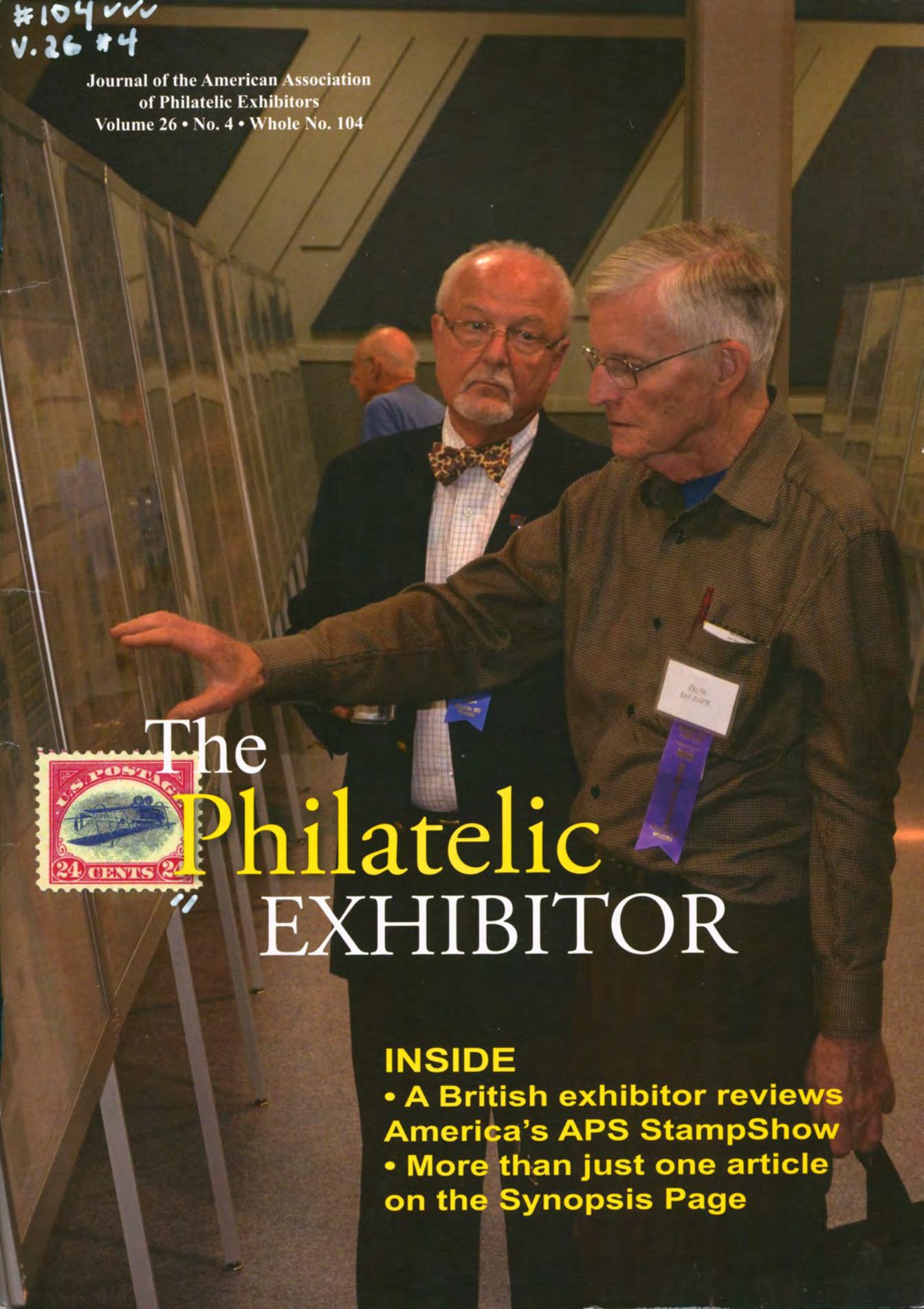


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Journal of the American Association
of Philatelic Exhibitors
Volume 26 • No. 4 • Whole No. 104



The Philatelic EXHIBITOR

INSIDE

- A British exhibitor reviews America's APS StampShow
- More than just one article on the Synopsis Page

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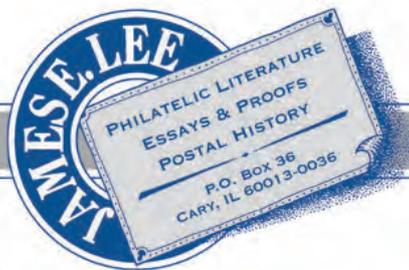
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On Our Cover: Judge Ed Andrews (left) does an "at the frames" review of Ralph Nafziger's exhibit on the final day at OKPEX 2012, Oklahoma City.

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Forward Motion



OKPEX in Oklahoma City is an experiment in progress—though we already think it's a successful one. We decided to check it out this past fall and, after all we've heard about this historic stamp show that's been around for more years than we care to remember, imagine our surprise when we walked in the door and found a nice crowd waiting to get in and register for a name badge. Onward!

The APS said, "Yes," and a major show is rescued! *OKPEX needed a boost and America's arbiter of shows gives its blessing.*

Recognize him?—that's Joe Crosby below, one of our better known collectors and exhibitors of U.S. classics—and a longtime cheerleader for Oklahoma philately. If you ever attended any of Oklahoma City's OKPEX shows back in the 1980s, there Joe would be—always moving from place to place—helping with the show on every level, from exhibitor to judge to Saturday night banquet arranger; you name it.



So who else to bring this good show back to life than its most ardent supporter? Several years ago, like many national-level shows, OKPEX was hurt-

ing for attendance, having trouble filling frames and selling banquet tickets, and even filling a once very formidable bourse. The show needed a shot in the arm—but the powers-that-be were close to pulling their World Series of Philately accreditation. Into the fray came Joe Crosby who pleaded to the APS that a "not-as-strong-as-before" show is better than no show at all in America's Southern Plains. "Let us re-organize it into a 2-day show, fewer frames, but high-level entries, and let us rebuild." Lo' and behold, the APS said, "Go to it!" and now OKPEX is back! Go there, s

ASDA again in WSP??

There was a time, not that long ago, when the American Stamp Dealers Association's two big New York City shows were two of the finest bourse events in the country and also World Series of Philately exhibitions. It's been years since the ASDA had to move away from holding competitive exhibitions within their shows. But in 2014, the ASDA will offer a truly giant, glittering new show on their 100th anniversary. Could this mean a real competitive exhibition again?

Steven Rod full-time?

The large committee now being revved up to totally organize the New York 2016 International Exhibition is approaching the point where their executive chief will go full-time. He's **Steven Rod**...and wait a minute! From the perpetual motion we're now seeing from AAPE's founding Secretary, he already looks like he is working full-time as the jumbo event's Executive Director. Thankfully, the potential "greatest stamp show in history" is in the hands of one of our most enthusiastic organizers!

A huge resource!

The other night we were marveling at Greg Galetti's *United Nations Postal History - The Forerunner Period (1942-1951)* exhibit on the AAPE's rather comprehensive website (www.aape.org). Not only are most of the U.N. specialty's best exhibits on display on our site, but believe us when we say that, were one to try to visit every page of every exhibit shown there, it would take a month or two to get it done. Countless specialties are represented. Are you using this archive to benchmark?

We have the ability to jump start full scale growth in our ranks.

Thomas Myers, in a **to the editor on page 7, discusses the current trouble** many of our local, regional and even national exhibitions have in their exhibit frames. Some of the biggest shows don't seem to have that much of a problem—their high-level reputations are drawing cards to people aspiring for the “big time.” But even shows in stellar locations like Los Angeles, Atlanta and Milwaukee take much of the calendar year in —ing their frame quotas.

Mr. Myers ponders the plain facts of this problem. His views are shared by many.

We can spend page after page discussing the reason for these troubles—personally, I'm of the opinion that far too many people *think* that exhibiting is more invigorating for, and e to, the well-heeled among us who seem to get to the gold level quicker than most—a most erroneous perception. (Ask Tim Lindemuth who proved decades ago that the then-recent Bighorn booklet stamps were solid gold level material!) But that's another issue—what we should be concerned with today is expanding our ranks and ay to do it expediently.

I'm of the opinion that, if we are to accomplish our purpose (growing our ranks and frames—and, thus, expanding our base), it will have to take a grass-roots Sure, we could organize seminars, develop, perhaps, some kind of “university of philatelic exhibiting,” produce a PowerPoint presentation to be shown everywhere, or...you-name-it. All well and good, but what if the right idea just might have already been invented and its working model is, right now, in action right in our own back yard?

Interestingly enough, that back yard actually is my own back yard—right here in my hometown of Kansas City. The Fly writes about what's happening here in KC on page 39. The idea seems so eye-opening that, when I heard about it, I thought it was something that was/is already being done. Well, if it is (and that's possible, maybe even likely), the word

I recently rejoined the Midwest Philatelic Society in my hometown. It's the club that helped introduce me to stamp collecting in the 1950s. I'd been involved in another local club for years, one that is now defunct. The MPS, APS chapter 10, has always been an idea

One of the club's sparkplugs (and they seem to have a good many of them) is Bob Burney. The Fly tells his story concisely. Let me augment the Insect's remarks by pondering out loud that Bob's easy-as-pie method for teaching and involving people in



ViewPoint 

Randy L. Neil
Editor
neilmedia77@gmail.com

entry-level philatelic exhibiting makes the process so enticing that, no one's philatelic level of experience, the idea of exhibiting becomes “not that big of a deal.” Like stage fright, I've seen the most enthusiastic of collectors balk at the idea of creating a competitive philatelic exhibit because they're just plain scared that they couldn't possibly do it. Bob Burney's program removes that “stage fright.”

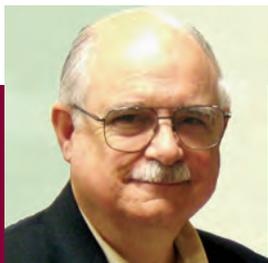
Under Bob's guidance, the club has built an easy system for taking the most form of exhibitor and quite painlessly turning him or her into a true believer. He starts every potential exhibitor with a low hurdle: create an exhibit, title page and all, in only nine pages. Give them both and hands-on step-by-step easy instructions. Then hold a club “within-a-regularly-scheduled-meeting” exhibition, using easily-built nine-page frames, with the members acting as “judges” by voting what they like best. In some ways, it sounds like what New York's Collectors Club has (and other clubs have) been doing for decades, but not on a beginner's basic entry level manner. Single-frame exhibits are decades old.

By doing such a thing on a simple, fun to do, entry-level basis—while involving, really, the entire club membership—the elements are put in place to “graduate” those entry-level exhibitors to the next logical level—expanding one's 9-page exhibit to 16 pages, perhaps more, and entering it in a standard competitive philatelic exhibition. Not only is that a possibility, but the club stands ready to encourage that very thing to happen. A number of the members are gold level exhibitors at national APS-accredited exhibitions.

I'm pondering out loud here, but this kind of project is one quite worthy of the AAPE's direct involvement. It's a program that any/every stamp club could do. If it's nationally-coordinated, who knows the kind of possitiv e. No kidding. ☐

From Your President

John M. Hotchner



Dues Due: AAPE is part of the barrage of dues requests we get from philatelic organizations at this time of year. You will note that we are still on the lower end of the dues scale for major national organizations, and that reflects the fact that we work hard to manage our money conservatively, and to give you value for your dues. We look forward to your continued membership and ask that you send in your dues check if you have not done so.

Enthusiasm and Talent: As we begin the second and final term of the current group of officers (2012-2014), I hope many of you will consider standing for election as our next group of leaders. The offices of president, vice president, secretary, treasurer and two director slots will be available. AAPE is 27 years old. Many societies at that stage have entered middle age and are in danger of going stale. Not AAPE. One of the reasons is energetic leadership and an equally dedicated group of volunteers, who are oriented toward identifying problems before they overwhelm us, and finding innovative ways to address them so as to keep philatelic exhibiting vibrant.

Certainly one of our secrets over the years is new enthusiasm and talent coming onto our Board, and directing and working on our committees and activities. You can be part of this effort. All you need to do to break into the ranks of leadership is to talk to one of the current Board members about your interest in being active. We will find a place for you to serve, and to launch your involvement. Or you can simply declare your candidacy when the election process begins at the start of 2014.

The future of AAPE and of exhibiting in the United States is yours to mould.

Dealers Wanted: to advertise in **TPE**. Have you a dealer friend who would benefit from advertising to 900 of the most active buyers in the hobby? If so, please pass the name and a contact point to our Ad Manager, Don David Price (whose contact points will be found on page 3). This is a win-win, as the ad revenue helps us pay for this journal, and access to our members is beneficial to our advertisers. And of

course, our members benefit from identifying dealerships which may be a source of material for improving or putting together new exhibits.

In particular, we want to welcome the Daniel F. Kelleher Auctions firm as an advertiser in the pages of our journal beginning with this issue. This venerable auction house—now in its 127th year—was taken over several years ago by David Coogle and Laurence Gibson, who have built a firm that has expressed a solid wish to serve the exhibiting community.

Speaking of reasons to pay one's dues...I recently encountered an old friend who mentioned to me that he had joined AAPE in the early spring of 1986, even before AMERIPEX '86 in Chicago which is where our organization was formally founded and organized. Thankfully, we have many members like him—now ending three decades of active involvement in AAPE. And since I want to do a little bragging about him, he'll remain anonymous here.

He remarked to me that he had sent in his \$10.00 check to become a Founding Member the minute he read the news of our impending founding in a write-up in *STAMPS Magazine*. "I've never regretted it for a minute," he told me. "My annual dues are one of the best investments I ever make in my hobby. It's not only because I stay involved in exhibiting, use the Exhibit Critique service and help out with AAPE seminars at a lot of stamp shows, it's also because of the friendly encounters I have had (and continue to have) with too many people to count!"

My old friend also mentioned some of the reasons he wants to stay involved with AAPE activities. Chief among them was his feeling that we must re-engineer some of the methodology of exhibiting and judging so as to keep the ranks of exhibitors (and judges, too) from dwindling. [Editor's Note: See the letter from Thomas Myers on the next page.] I asked him to write an article on this subject for TPE and he promised he would.

Hope to see many of you in Louisville at AmeriStamp Expo in January. Louisville's weather at that time of year is much more moderate than the more winterized sections of the country—and, we understand, a perfect, yet unsung, place for a big stamp show. Do stop by at the AAPE table to say "Hi" and to share your ideas and perceptions about where exhibiting is headed.

—JMH

Your 2¢ Worth



Shows needing exhibits—some ideas

Have you noticed how many shows are in need of exhibits this year? There must be at least half a dozen shows that have called for help through the APS service. AmeriStamp Expo has extended its deadline for exhibits. Other shows are hurting too. Why?

This is not new. Many shows, particularly regional exhibitions, have folded in recent years although in many cases the bourses remain. Membership is falling and aging. Many shows can no longer count upon the cadre of homegrown exhibitors that used to support them. More national exhibitors are needed.

There are a few national exhibitors who make it a point to send exhibits to the smaller shows and who are always willing to help out. Far too many simply ignore the smaller shows, failing even to respond to a specific plea for help. I understand the reasons for it. Eventually it will kill the smaller shows. National meetings are harder to come by and regional meetings of large organizations often fail to bring a single exhibit. Even national meetings of large societies may bring very few exhibits.

What can be done? I suggest that the AAPE create an award that will encourage exhibitors to participate in the smaller shows. National societies might encourage their members to exhibit at the smaller shows, their officers leading the way. More importantly, each exhibitor should take it upon himself to exhibit at one or two of the smaller shows every year. Challenge yourself to win a medal at every WSP show. While you are at it consider sending an exhibit to the regional shows as well. There are not too many of them left. If you are a judge, exhibit at the shows where you have judged. People at those shows are no longer strangers.

Thomas P. Myers
Gordonsville, Virginia

Tony is creating quite a stir about synopses!

Tony Wawrukiewicz's article in the last **TPE**, "The Philatelic Exhibiting Craft," deals with what should be included in good title and synopsis pages. There is a major omission—he says nothing about the practice rapidly gaining enthusiastic acceptance among judges of putting front and center on the title

page a clear statement of the objective or goal for the exhibit.

Not only does such a statement help the viewer to understand what the exhibitor is attempting to accomplish, it also forces the exhibitor to think through the task being attempted, and to evaluate whether the material and text contribute to realizing the goal. And of course, it also gives the judges a definite yardstick against which to measure success.

Too many exhibits these days begin with an explanation of the historical or social context of the material shown. This provides information on what is being shown, but not the purpose of the exhibit. The goal statement answers that question and provides all concerned with a sense of what is the philatelic purpose of the philatelic exhibit.

John M. Hotchner
Falls Church, VA

[Editor's Note: *Please note that Tony Wawrukiewicz's discussion on the synopsis concept has received a lot of input. See Ken Nilsestuen's article (p. 27) and "Ask Odenweller" (p. 22).*]

Some thoughts on Mr. Dixon's synopsis thoughts

Wow! What a treatise on synopsis by Michael D. Dixon in the **TPE** Summer 2012 edition.

His thoughtful writing sure is in an opposite direction from all the previous expounded thoughts often found in **TPE**, at the exhibit frames and at exhibit critiques as to what goes into a synopsis.

The reader can't blame Dixon's treatise, considering he does investigate the word and then presents the reader with its functional definition.

Over the many years the exhibitor(s) has/have been ballyhooed into placing into their synopsis as much "personal horn-blowing" as it is possible to get on to that page; pages are known to have been submitted. What is the exhibitor reader to follow?

In the past (up to just prior to the Dixon treatise) the exhibitor has been emphatically told to state how long the exhibitor has been putting the exhibit together; all the awards it has garnered and shows it has been featured in; what quantity or quality of a given item exists and define why they are presenting this particular exhibit.

From the definition Dixon presents, it looks to me that the exhibitor needs a specific not-to-do list created so as not to fall into a morass.

It needs to go into that all-famous manual on judging criteria that is readily available to judge and exhibitor.

Because if you want to exhibit, that manual tells you the guidelines that you are required/expected to follow as the judges are expected to follow the same guidelines for judging; thus making the playing field equal. I believe stated rules of what goes into a synopsis need to be created or possibly do a list on what is not to go into the synopsis.

John M Walsh FRPSC
Via Email

The QR Code

I thoroughly enjoyed Janet Klug's article on QR codes in the latest **TPE**. As it is so very interesting I decided to include a QR code in my one-frame exhibit (EGYPT- THE MENA HOUSE HOTEL - POSTMARKS AND STATIONERY) to be shown at The Collectors Club in early November. I will probably be adding some more to my various other exhibits, both one-frame and multi-frame.

Dick Wilson
Bedford, New York

Mr. Dixon, again

With Michael Dixon's letter defining "synopsis" and its ill use by exhibitors and T. Wawrukiewicz's defense of the incorrect use in the same issue, perhaps "synopsis" should be done away with and replaced with "Supplementary Information for the exhibit titled". That way the exhibitor can overwhelm the judges with whatever he wants. There is too much formalism in exhibiting now, and exhibits with their requirements are taking on the appearance of printed stamp album pages with a fixed place and order for everything.

George V. Shalimoff
Via Email

Re: Mr. Hotchner's Ideas

I have just read John Hotchner's excellent piece in his column in the **TPE** [Vol. 26, No. 3 (whole number 103) page 39]. As I see it...How about you? entitled, "Are all ideas good ideas?"

I would like to think that ideas are a bit like the saying that one often hears from presenters/lecturers, "Please ask questions, as there are no dumb questions." Maybe there are no dumb ideas?! But maybe there are!

Several thoughts follow from this:

1. Any idea submitted may stimulate others to modify or come up with a totally different idea that solves the problem or improves the situation.

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That solution may have no relation to the original proposal. If the idea is not submitted, it cannot be successful, and progress is not made.

2. Ideas may be just waiting for a future time. Like seeds in the Arizonan desert waiting for the right conditions that are said to take many years to germinate. An idea submitted may be totally resisted by the organization concerned, but years later things have changed (perhaps the officers are different, the economy has improved, and the society membership is larger), the idea is remembered and then welcomed.

3. Further, one could make an argument of, why go to a lot of trouble of developing an idea and forwarding it if there is already resistance to change.

But I would argue, submit the idea: discussion can change the idea, and others, with perhaps far more experience, can assess, accept/reject, make changes, and decide how to proceed now or in the future.

Randy Neil, our editor, with his little boxed requests in **TPE**, is constantly asking for questions, thoughts and ideas to be submitted to the Journal.

So I would say keep the ideas flowing with as much thought/input as one can muster to make the lives of the decision makers a little easier.

Elmo's Title Page

In the last issue of **TPE** (Whole No. 103), which is just now at hand, in her article "QR codes can add new dimensions to your exhibit," Janet Klug writes (on p. 9, right column, in the 1st full paragraph): Figure 1 shows the title page for Elmo Loves Stamp Collecting. Figure 1, located in the upper right corner of page 9, shows the exhibit synopsis for Elmo Loves Stamp Collecting, not the title page. I have been unable to locate the figure with the title page in this issue.

I believe Janet intended to show the title page for *Elmo Loves Stamp Collecting*, rather than the exhibit synopsis, to illustrate where and how (size) to most effectively place a QR code on an exhibit title page. Perhaps you could include the title page for *Elmo Loves Stamp Collecting* in a future issue of **TPE**?

Frederick P. Lawrence, PhD, FRPSL
Gilbert, AZ

[Editor's Note: Mr. Lawrence helps us to make two corrections for the Volume 26, No. 3, Whole Number 103 issue of **The Philatelic Exhibitor**. The title page to Janet Klug's fun exhibit appears in this issue on page 19. In addition, the previous issue was actually the Summer issue of **TPE**, not Spring, as erroneously appeared in the footers. Our apologies!]

APS StampShow 2012, Sacramento: GB Collectors Gold Rush (and a true story of Judgment)

By Ray Simpson



[Editor's Note: *Ray Simpson's article was written for readership in the United Kingdom. We thought our readers would enjoy his take on our biggest annual philatelic event!*]

Already synonymous with the 1849 California Gold Rush, Sacramento once again showered much gold, this time on members of the GBPS and our friends in the Great Britain Collectors Club (full details are listed elsewhere in this edition of the Newsletter), and congratulations are due to all who took part in the event – quite a bit more about this later. But this was not just about exhibitors and their achievements.

For those already familiar with the Tim Burgess GB stamp event formula, it will come as no surprise to learn that an interesting and varied programme of seminars had also been arranged embracing a range of subjects from the reigns of Queen Victoria (Maltese Cross, Serpentine Roulettes, Perforated Stars), via King George V (Coronation Year, Downey Heads, British Post Office in Morocco) to Queen Elizabeth II (Machin Era Luminescent Compounds), not to mention Researching Postal History (so I won't).

It was, I believe, our Editor who coined the phrase 'socialising to international standards'. This essential component was taken to a new level (whether the up or down button was pushed has yet to be determined!). Tempting though it is to identify the participants, enumerate how many wine bottles are even now being recycled, and speak of related matters, it would be wiser to exercise restraint and simply state that all previous laughter quotients were comfortably exceeded and that those involved were apparently able to return to their hotels largely unaided.

So what about the show itself? This annual event marks the culmination of the American philatelic year (which, incidentally, incorporates nearly thirty

national shows across the continent!). By British standards it was BIG. The venue was the Sacramento Convention Centre which occupied a whole city block and which offers 134,000 square feet of exhibition space – this in a city with a population of 472,178! Amidst the 150+ dealers present, Bill Barrell and Gerald Bodily seemed to be the only representatives from the old country. Naturally enough there was a distinct American bias in the offerings of most of the dealers present. Those of us hunting for British material found that stocks were limited to optimistically-priced common stamps. Panning for gold might have been more rewarding, though a few canny purchases were noted.

Those seeking to console themselves with American comfort food were disappointed to find that the catering facilities at the venue were markedly inferior even to those at Stampex.

For me, the 15,000+ pages of exhibits on display were the true highlight of the show. I was, at first, somewhat puzzled by the organisers' decision to locate them at the margins of the hall and to display a number of them in semi-darkness reminiscent of Croydon 2007. Only later did I begin to understand the subtlety of a security measure based on the premise that what the ungodly don't see, they won't covet. Not least among the treasures on show were the aforementioned GB exhibits, the quality of which was almost universally judged to be of gold standard, literally. You perhaps noticed the 'almost' in the previous sentence. I have to report that some of our runners sadly fell at the final hurdle. Not entirely their fault in a couple of cases because someone moved the goalposts, so to speak (aren't mixed metaphors fun!). Let me explain.

One of our number was penalised for his failure to include an example of the elusive 1854 Die I, Plate

168, perf. 16. Very remiss of him, though it should be pointed out that a mere four copies of this Cheshire Cat of a stamp allegedly exist and that, despite the zealous, or even obsessive, efforts of a determined coterie of desperately-seeking collectors, no new ones have been discovered in the last 40 years. Moreover, if an indisputably genuine one were to come on the market (which hasn't happened in recent years), there would be plenty of people in the queue way ahead of the collector in question. To spell it out, experts in this field are baffled by this stamp, particularly the incredible decades-long failure to find even one additional example – questions are being asked. Against such a background, judges need to look beyond the catalogue and be realistic about the feasibility of including of such stamps in exhibits.

One failure of this kind is bad enough but I regret to say that one of the judges noted an even more heinous omission of a very prominent member of our group. It would be less traumatic for all concerned if I were to quietly draw a veil over this affair but, in the interests of integrity and fearless journalism, I can't shirk the responsibility of providing an account. Here, ladies and gentlemen, we have a diligent and experienced philatelist noted for the depth and comprehensiveness of his research into postal history who omits a key item! Common courtesy dictates that he shall remain nameless. Suffice it to say that he is a veteran and successful postal history exhibitor, but one who has a history of being something of a lightning rod for judges who firmly believe they understand the subject better than he does.

In this case, the exhibit was entitled 'Great Britain Postage Rates 1812-1840, Ridiculous to Cheap' and it beautifully illustrated the exhibitor's thesis with covers from Suffolk (which county served as a microcosm of the internal rate changes occurring generally in Britain within the specified period). Once again lightning struck. An eagle-eyed judge, Watt A. Niddiotte, pounced upon the glaring omission of a 'retaliatory rate' cover. Result: Vermeil medal, not Gold. Yet again, Tom Slemons (oops!) had let the side down!

For those baffled by my reference to 'retaliatory rates', I should perhaps explain that in the 1840s there was a bit of bother between the US and British postal authorities about postage rates on transatlantic letters and the ships they were carried on. It's all a bit complicated but, basically, we Brits understandably got upset in 1847 when the Yanks started sending mail to us on American ships because we thought that was a pretty unsporting trick to play on our very own Cunard line which, for the best of reasons, had previously had a monopoly on carrying the mail in

both directions. Faced with such upstart behaviour, we upped the normal rates on letters from America just to show our American cousins that Britannia still ruled the waves. To our utter amazement, the Americans retaliated and in the latter part of 1848 started doing much the same to mail going the other way, even though we did the decent thing and stuck with the Cunard line. Unbelievable! Perhaps we should have transferred the contract to FedEx. Anyway, it all got sorted out later in 1848 over a nice steak and a decent bottle of claret, and normal service was resumed.

Now, by this time, those of you still paying attention have probably spotted that Tom's little odyssey was scheduled to conclude in 1840, which may have had something to do with an event largely irrelevant to those on the other side of the Atlantic, namely the introduction of the Uniform Penny Post internal rate culminating with the issue of the 1d Black. Anyone prepared to risk their sanity by wrestling further with the conundrum of how the events of 1847 and 1848 might have impinged retrospectively upon Tom's study of internal rates up to 1840, should feel free to do so. But my advice would be to go and lie down quietly in a darkened room. Even if Tom has to resort to psychiatric counselling (and I have no information on this point), there is no reason why others should be similarly inconvenienced. I do, however, have it on good authority that the aforementioned Mr Niddiotte once studied under Professor I. M. A. Nütter and enthusiastically espouses Nütter's revolutionary theories about the infinite elasticity of time. This may explain something.

(By the way, I can reveal that some of us noted that Tom had also omitted other key items such as the Dockwra Penny Post, Zeppelin mail and the like, but we didn't want to upset him further).

In times past, alchemists sought the Philosopher's Stone which would turn base metal into gold. The recent discovery of its negative counterpart is news of a kind, but reporting its effects is akin to having a tooth pulled and gives no pleasure whatsoever. Maybe the show was just too big and the judges were stretched beyond their capacity. There is, however, little excuse for capricious judgements.

So plenty of pluses and a few minuses. But I'm very glad I was there and was able to share the experience with so many good friends from both sides of the Atlantic – roll on 2015 when we hope to do something similar this side of the pond.

Now, where's that peculiar-looking stone I've been experimenting with? I wonder what would happen if I were to use it on this imperforate Plate 168..... Oooh!!...

The Philatelic Exhibiting Craft

Further Thoughts About Title Pages By Tony Wawrukiewicz



I have had the pleasure of judging five shows this year including two regional shows and three WSP shows. No matter which level of show I've judged, there were always exhibits with excellent Title Pages (TPs) and synopses and just as often those with inadequate (TPs) and synopses. In the next two columns, I would like to address why competent TPs and synopses are so important.

A poor TP and synopsis puts your exhibit and the judge at a great disadvantage. It is because it often will not receive the medal level it deserves and so also is the judge because he or she will often be at a loss to know in advance what to expect at the frames and, most important, how to prepare himself to evaluate your exhibit. Why is the latter so important? We are long past the time when most exhibits are traditional in scope. Presently, instead, almost any subject is fair game in the frames. This is wonderful because it means we as exhibitors are able to show the world the wonderful and esoteric material that we know and love so well. However, the judge will not have your specialized knowledge, and the only manner in which he or she can prepare to give your material a good evaluation is if you warn us in advance what you are showing (the TP does this) and give us the wherewithal to study and prepare ourselves to give your exhibit a fair shake (the synopsis does this) before the show. In addition, keep in mind that the judge also has very limited time at the show in which to finally evaluate your exhibit.

In this column I will just address only TPs (where you warn us in advance what you are showing), suggesting where they came up short, utilizing the outline I presented in my last column.

At the top of the TP, the title of the exhibit is supposed to communicate precisely the content of the exhibit, no more and no less. A majority of the titles were adequate, but there were a few "cute" ones that only served to mislead the viewer as to what the exhibit subject was about. A few others fell short because they incompletely encompassed the content of the exhibit (sometimes by not giving the date range encompassed by the exhibit) or because one word in the title skewed the viewer's (judge's) understanding of the exhibit. This point is important because if the title is not clear, it is easy for judges to be misled about the entire exhibit and give it a lesser medal than it deserves. In my experience one poorly chosen word can do this. Now it is true that the incorrect judges' perception of your exhibit from a poor title can be overcome by a good statement of purpose and Plan (outline), but why handicap your exhibit right

up front?

Next, your TP should clearly and succinctly state the purpose of your exhibit, its scope, how it is organized, and then indicate the exhibit type. The worst sin I see is that there is no such statement on the TP. Even if there is one, it is frequently buried following a great deal of introductory material. That is, by placing it at a great distance from your title, it's hard to find and identify. In fact it may never be recognized. Even if you place it first, it is most readily identified and appreciated if it is short and to the point. A voluminous statement of purpose, etc. can be missed or misidentified.

In the past year I have noted that there are a fair number of exhibits where the TP gives me no information as to how the exhibit is organized. Sometimes this information is given in the synopsis, but it is also valuable information that should be placed on the TP. Why is this? It is because the exhibitor needs to make every effort to identify his or her purpose in developing the exhibit, and the organization of the exhibit is an integral part of the purpose. That is, even if the exhibit's purpose is clearly stated, I and my fellow judges had some difficulty understanding what the purpose of the exhibit was when we could not see how it was organized. In other words, I am becoming more and more convinced that a Plan (outline) of your exhibit further down on the TP is of incalculable value. This outline does not have to be an extensive one, but such a listing is, in my estimation, invaluable when introducing an esoteric subject because its presence allows me to more readily understand your exhibit.

After succeeding in communicating your title and exhibit purpose, you can also penalize yourself by placing too much background material on your TP. I myself have been guilty of just this error, by filling the remainder of the TP with a voluminous further discussion of the contents, scope and limitations of the exhibit. In my case and in the case of a number of exhibits I have judged in the past year, an extensive presentation of background material serves to confuse the judges. Place this extra material that you feel you need to communicate in your synopsis.

In conclusion, the TP is not for your benefit. A good TP allows the viewer and the judge to better understand what you are exhibiting, what story you are trying to tell. Also, it allows the judge to come to the show more prepared to give your exhibit its due both before they arrive at the show and in the few minutes they have with it during the show. ☐

Q & A



By Patricia Stilwell Walker

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Figure 1.



ated it because this is an idea that you might want to copy. He uses Word for Mac: chose a shape (triangle), sized it appropriately, used the Format tools to fill it and to create a shadow; the fuzziness comes from the “Blur” option. He then pointed out that he saves it and uses “copy and paste” wherever he needs it so that it looks consistent across the exhibit pages which is an important point to emphasize. Unfortunately, I cannot produce the same effect with Word 2007 for Windows as the aforementioned “blur” option is not available. I did make an approximation with MS Publisher – if you want details send me an email. If any of you have a favorite “widget” that provides a similar result, send me a page scan and details.

Double Pages

Question: What about options for storing double pages? Are there sheet protectors with holes for binders and said binders?

Answer: This follow-up question comes courtesy of Bill Maddocks, who also researched the answer! After a little internet searching Bill discovered a firm called Bindertek which caters to professional offices (www.bindertek.com). They offer “ledger” size binders that handle 11x17 pages and acid free sheet protectors with 3-hole punched left edges – if you go to their website select the “Binder” tab and then look about halfway down the drop down menu for “11x17 Ledger Binder and accessories”. He ordered some to check them out and reported that: the sheet protectors are quite sturdy – comparable to the heavy duty protectors for the single sheets. The holes are reinforced and sheets are loaded in horizontally from the holes side... The binders are fine, although it looks like it might take 3 of them for 10 frames of pages. He did note that the bonus was a great “shipping box” should one want to mail in an exhibit! The products are manufactured by Ruby Paulina, LLC. Both Bill and I recommend that you search the internet using the manufacturer’s name to find the most convenient and least expensive source.

Question: What about other odd size pages? Are there any restrictions?

Answer: There are no restrictions about the size

I want to thank our members for sending in questions and suggestions about previous topics. Also a reminder that I need to hear from you about possible topics that you would like to see discussed here!

Question: What device do you use to indicate your goodies when they are colorful? Because, after all, colored dots or borders will not stand out to be noticed.

Answer: I recently saw Louis Fiset’s exhibit *Censored, Rerouted, Suspended, Resumed: U. S. International Mail in World War II*, which he had redone for SESCAL. Besides being franked with colorful stamps, a lot of his covers have “airmail” borders and censor tapes so I was pleased to observe that he uses a black (yes black!) triangle with a fuzzy shadow that really popped off the page to mark his good items (see Figure 1). I asked Louis how he cre-

of pages as long as they fit inside the standard frame. Alfredo Frolich has a single frame exhibit that uses a single sheet of paper for the entire frame. He brings it rolled up to the show and mounts the covers in the frame! More realistically, pages that are 11" by 11½" fit nicely as a row of 3 across the frame. For large revenue documents Michael Mahler uses what I term a "quad" – about the size of 4 letter size pages. Lastly, if you need to mount an item that is a little taller than normal there is a very easy way to do this provided it doesn't have to go on the top row! Just make the page or pages on the row above "shorter" by leaving blank space at the bottom of the page, then when you mount the tall page in the frame it will overlap only the blank area.

New topic for this column – Illustrations!

This subject is too large for a single column so for this issue I am going to discuss illustrating postal markings. Please contact me with your questions about other kinds of illustrations you use or would like to use and they will be the topic for future columns. I'm especially interested in the questions and challenges you have relating to illustrating stamp varieties, flaws, watermarks, etc.

Question: When should I illustrate a postal marking? And once I decide to do it, what is the best method for doing so?

Answer: OK, let's talk about when to illustrate first. If there is a marking (or markings) on the side of the cover that is not being shown, it might be useful to show an illustration. Also if there is a marking on the side you are showing but it is not clear because there is handwriting or other markings on top of it or because it is faint, you may choose to illustrate it. Notice that I did not say you "should" illustrate it! The first point to keep in mind is that illustrations (of any kind) should not be such that they distract from your material.

The factors that matter are the number of markings you illustrate on a single page and the space you have available to use. The more variable consideration is the "style" of your exhibit. Is the exhibit focused on markings? If yes, then the marking under discussion on that page (or section of pages) probably needs to be illustrated – possibly even if it is clear on the cover. An example from Kathy Johnson's exhibit *Ceylon Postal Markings 1836-1903* is shown in Figure 2. Notice that the page headings read "Pre-Stamp MarkingsCrowned Shield" which are definitely marking focused. What should probably not be illustrated are other markings on the



Figure 2.

cover. Is your exhibit focused on rates? If so, markings related to the rates under discussion may need to be illustrated if they are not clear. See Figure 3a for a page from Dwayne Littauer's *Pre-U.P.U. Rates Between the U.S. and the German States* exhibit. He has chosen to illustrate key credit markings relating to letters sent under the 1851 rates of the US-Bremen 1847 Convention. If the routing of the cover matters, that may be an excellent reason to show the marks on the back of a cover. Figure 3b is another page from Dwayne's exhibit showing a U.S. Civil War blockade run cover where he illustrates the manuscript desired routing and Bermuda CDS which are on the reverse of the cover. Keep in mind that sometimes it is enough to describe transit markings with words. To be honest the choice here might be the space you need to save—or to fill! Still another excellent use of marking illustration is shown on this Section Header page in Bob Boyd's Grand Award winning exhibit *Pre-Civil War Postage Rates to the German States* (Figure 4). Bob has used the markings, plus the shaded box to set off the beginning of a sub-section of the exhibit.

Methods: For illustrating many markings, especially if markings are an important focus of your exhibit.

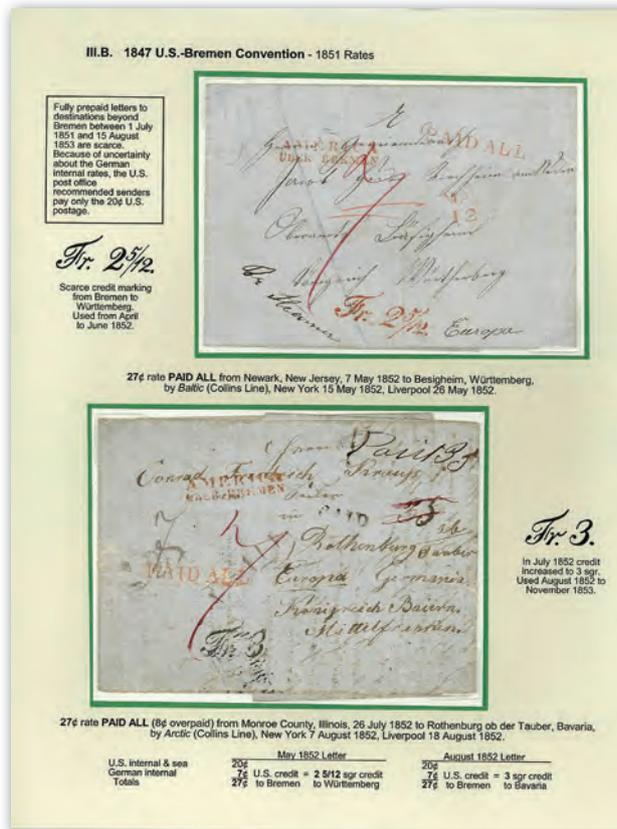


Figure 3a.

Low tech: Most of this method has been around for many years. It involves using a light table to trace the desired marking and “inking” it in to make it complete. In the past, the next step was to trace it again on your exhibit page or on exhibit paper which was mounted on the exhibit page. These days, the result of the tracing can be scanned into a computer image and printed directly on the page. Kathy Johnson used this method to create the illustrations in her gold medal exhibit *Ceylon Postal Markings 1836-1903*. Kathy paid a professional to have the tracings done, see Figures 5a and 5b for examples of two tracings. The page appears previously as Figure 2. However, Kathy is investigating the tools needed to do her own tracings. Building a light table used to be a “project”, however, once again technology comes to the rescue. Look on the Internet or a good art supply store for an “LED light pad”—they come in various sizes and prices. A letter size light pad (about the weight and size of a tablet computer) made by Artograph can be found on sale for \$75 or less. This will provide you with a very bright back light and a hard surface suitable for tracing, which means that you do not have to completely unfold stampless covers or disassemble envelopes to see the marking you want to trace. Plus you can use it anywhere, a distinct advantage—an old fashioned light table was not particularly por-

table! I even found a YouTube video demoing the product.

High Tech: Use computer drawing tools (such as Adobe Photoshop®) to create markings that exactly replicate the marking you want to illustrate. This involves scanning many markings from catalogs and covers and building a “library” of marks, dates, and various frames (including circles of varying sizes) to use as your building blocks. Dwayne starts by greatly enlarging a scanned marking, tracing (see low tech discussion above) the outline of the lettering and frames, and scanning the result. He then uses the Photoshop® tool set to fill in the letters, and correct any mistakes (which can be done down to the pixel level) so that the result appears pristine when reduced to the original size. Sometimes this is fairly easy, however, if your markings involve dates it may get complicated. Simplistically one starts with the basic marking without a date, and uses building blocks from the “library” to construct the particular date needed. Dwayne Littauer, whose pages are shown in this article, uses this technique. A close-up of one of the rate markings and the routing and date marking are shown in Figures 6a-6d, including a scan of the

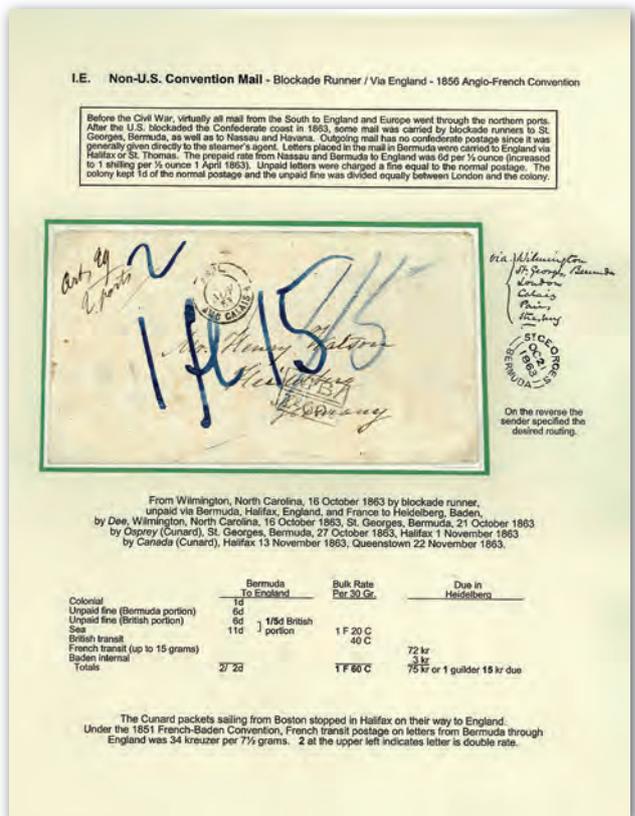


Figure 3b.

1857 US-France Convention

Overview

The US and French postal convention was effective 1 April 1857. Its implementation depended upon the use of British steamships. US packets that did not sail directly to France dropped off closed mail bags off at a British port for transit to a French port.

Few correspondents with Germany used French Mail. The basic rate was 21¢ per ¼ oz. (7½ grams), which required use of thin paper or short letters. The cost of a half-ounce letter was 42¢ compared with 30¢ for the weekly Prussian Closed Mail and 15¢ by Bremen or Hamburg.

Features of a French Mail Cover:



French Transit Marking of "SERVIR" (Reserved by British or American Packet)

Exchange Office Marking

"P.D." Paid to Destination—Paid Letters Only

Rate Breakdown

	¼ oz.	½ oz.
US Domestic	3¢	6¢
US or UK Packet	6¢	12¢
British Transit	2¢	4¢
French Domestic	4¢	8¢
International Rate	15¢	30¢
Int'l. Transit	6¢	12¢
Total:	21¢	42¢



- Lancaster, PA, 13 August 1860, to Ostein, Sachsen-Weimar-Eisenach.
- Asia, Cunard, dpt NY 15 Aug 1860, arr Queenstown 25 Aug.
- Sender endorsed this for Hapag's *Saxonia*, also dpt NY 15 Aug, but in case it was too late, he paid six cents extra for French Mail, which the Exchange Office chose.

Figure 4.



Figure 5a.



Figure 5b.

Figures 6a through 6d.



reverse of the cover so that you can see the original from which Dwayne was working. I would not suggest undertaking this method unless you already are comfortable using computer drawing tools or want to learn. Bob Boyd, who is highly familiar with PowerPoint and, in fact, makes his pages with it, uses PowerPoint's FreeForm drawing tools to create his markings; he also has a library of building blocks for creating new illustrations. If there is considerable interest in learning more about either of these methods, contact me and I will work with Dwayne and/or Bob to produce a suitable article. Also, if you have a totally "other" method, please get in touch with me.

Alternative computer method: This method is highly suitable when only a few markings need to be illustrated – mostly when the marking is obscured by handwriting or other markings. It does require Adobe Photoshop® because it uses the "clone" or "rubber stamp" tool.

To date I have not found a similar tool in other "paint" programs (especially the free ones). This method is the one that I use for my exhibits. Figure 7 shows a cover with several markings on top of each other—I want to illustrate the PAID handstamp and the red manuscript 15. Using the Adobe Photoshop® paint brush selector, choose a suitable size "brush",

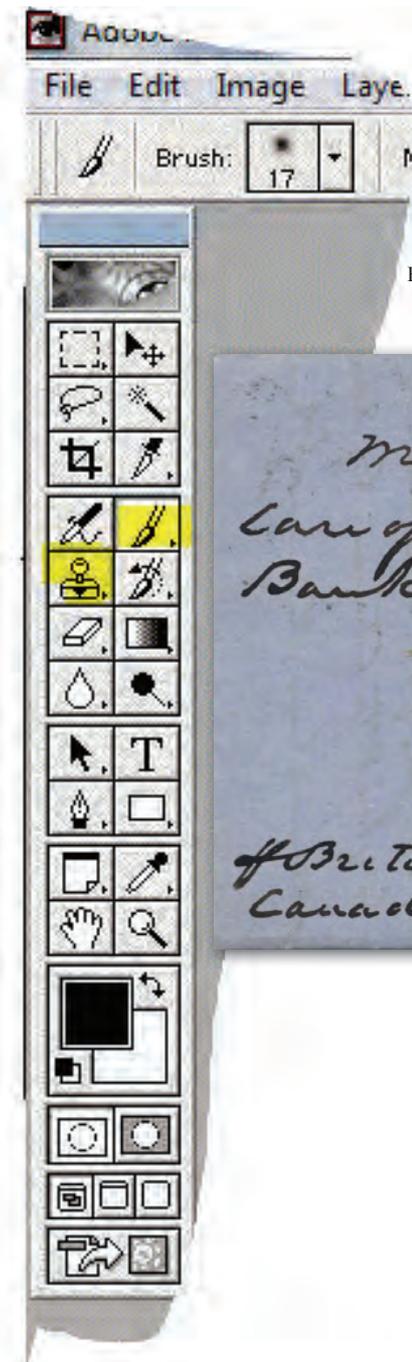


Figure 8.



Figure 7.



Figure 9.

then click on the rubber stamp tool, see Figure 8. Move the cursor to a clear space on your cover and Alt-Click – this “loads” the paint brush with color that is a “clone” of the cover area under your cursor, then move the brush to “paint out” the handwriting and unwanted marking. For ease of use, I suggest enlarging the area you are working on. Figure 9 is the result. Once comfortable with using the cloning tool an illustration can be produced in 30 minutes or less, provided you only need to “erase” unwanted details;

I have not attempted to fill in or complete markings using this method, but I suspect I would find it tedious although others might not. You do not need the latest (most expensive) level of Photoshop® to do this; for this example, I used Photoshop® 6 which can be purchased at a very reasonable price. Also reasonably priced is Adobe Photoshop® Elements (I have version 10). To reassure beginners who might be nervous about using Photoshop®, this is the only painting tool I know how to use! ☐

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USA #356 1909
 10¢ Washington, Line Pair



USA #166P2a 1873
 90¢ Perry Banknote
 Panama-Pacific
 Small Die Proof



USA #737P2 1934
 3¢ Mothers of America
 Small Die Proof



China PRC #628 1962
 \$3 Drunken Beauty Opera Souvenir Sheet



Newfoundland #C5
 1930 Columbia Flight
 50¢ on 36¢ Caribou



Canada #13
 1859 6d
 Prince Albert



China PRC #1586
 1980 8f Year of
 the Monkey



French Guiana
 #C3var c1940
 'France Libre'
 1.50F Inverted
 Overprint



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Exhibiting Philatelic Literature

By John Hotchner



Lessons From Philatelic Literature Judging—Round 2: More considerations that can impact the medal level

A majority of last issue's EPL column set forth some of the Lessons Learned from Judging the 2012 NAPEX philatelic literature competition. Having hit the trifecta this year, I was also involved in judging literature at Stamp-Show 2012 and Chicagopex 2012.

The result is that there are more Lessons Learned to pass along to authors and editors of society journals – useful I hope whether you will be entering competitions or not.

The best society journals have a good balance between substantive articles and continuing columns that draw the members further into the society's collecting area, and relatively shorter pieces that keep members apprised of club activities, services, and news of members and their accomplishments.

In some few instances a society will have a separate newsletter or a website to do the latter, but most journals do both, though only a few do it successfully.

Almost all journals the judging teams saw did a reasonably good job of including substantive articles on the philatelic subject of interest. The gap was more often in the area of club and society information.

What could be included? The feedback sessions developed the fact that some editors don't really have a sense of the answer. So, while the following

list is not complete, it should provide an idea of the range of possibilities:

- Future club activities – dates and times, who is responsible for what, need for volunteers, state of planning and preparations.
- Recently completed club activities – who did what, what happened, and what was accomplished
- Club meeting notes; business transacted, who won the door prize,
- Treasurer's report
- Membership report
- New members joined
- A member of the issue (interview/write-up/self-introduction)
- Members' accomplishments in the philatelic arena (awards and honors, exhibitor medals, articles published, etc.)
- Major personal events (births, obits, marriages)
- Member ads
- Club services available to members (reports of use, what is offered, changes contemplated.)
- President's message (focused on operations of the club)
- Editor's message (focused on the preparation and production of the journal)
- Information on dues, how to join, who to contact)
- A list of those responsible for operation of the club and their contact points.
- If the journal accepts advertising, the ad rates
- Philatelic events related to the specialty that members might want to know about.
- Mentions of new philatelic literature and other resources of possible interest to the members.
- Contact points for local/regional chapters, and reports of their activities.
- Additions and updates to the Society website.
- Who outside the society has won its exhibiting awards.
- Listing of articles in other media that match the society's interest area (In this regard one journal "spent" fully one-third of its pages on such a listing. It was felt so extensive a listing does not meet

the definition of content of lasting value, compared to filling that space with articles of substance. Better that extensive listings be placed on the society website in the form of an integrated listing.)

Remember that, in addition to thanking active members for their service, and drawing members further into the specialty, society information records the history of the society for future generations. In summary, your journal should strive to do a first class job of covering both substance and club operations.

Q&A Column, Letters to the Editor: It was noted that few societies include a Q and A column, and some have no Letters to the Editor. Lack of such sections do not, by themselves, “cost” a medal level. But they are arguably the most popular/best read portions of journals in which they appear. Thus, it is recommended that editors give some effort to recruiting a Q&A Coordinator, and that Letters to the Editor be actively solicited. Both are definitely a plus.

Color: To use – or not to use – color? The state of technology has made color affordable for most societies, and whether you think this is fair or not, use of color makes such a difference, and it is used so widely today that it has become an expected value. It is not required that the entire issue be in color, but the cover should be in color, and it ought to be used on at least some interior pages as well.

Reprints: The use of reprints in place of original articles can be problematic if:

A. They are reprints from commonly available journals as opposed to, say, foreign journals.

B. They are ubiquitous; filling more pages than original articles.

C. They are not prominently identified as reprints with credit to the author and source (including publication date).

Headers/Footers: Each page of the journal needs to have a page number, the date of issue, and the name of the journal. See the example at the bottom of this page. The purpose is to identify the source when material is torn out, or photocopied for later use. For this purpose, volume and issue number are not important. The information should not be split; some on one facing page, the rest on the other. Nor should editors split the information between the top and bottom of pages; a practice that wastes space.

Black backing: Fine on stamps; to be avoided behind covers. The first highlights the perforations or roulettes, or lack of them. The latter makes all covers look

like mourning covers.

Secretary’s Report: Names of new members and current membership number are often provided, but what was your membership level last year at this time?

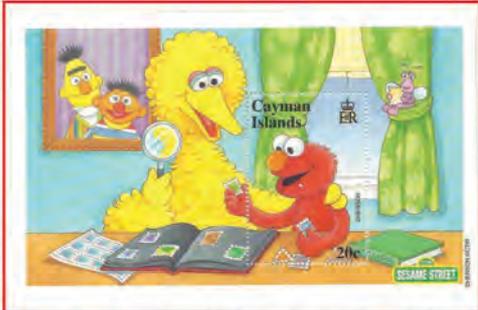
This should be provided as it tells your membership (and highlights for your officers) whether membership is growing or declining; the latter being a warning sign that requires action.

Annual Index: If your journal is published more than three times a year, an annual index is an essential, usually in the first issue of the new volume. A subject index is the minimum needed, but there also should be an author index included.

Signing Articles: It is noted that many society business-related articles, and even some short substantive articles, are not signed. While the assumption may be made in many cases that it is the editor who penned them, it is not universally true, so all articles that appear should bear the name of the author.

That will end this report. In the next EPL it is my intention to prevail on another of our literature judges to reflect upon Lessons Learned regarding digital media.

Below: The title page from Janet Klug’s article in TPE Whole No. 103 as noted in Dr. Bell’s letter on page 8.



Elmo learns about stamp collecting from Big Bird. They share working on a stamp collection together. Big Bird is worried that Elmo might be too little to make a stamp exhibit.

Elmo loves stamp collecting

Elmo is a 3½ year-old red Muppet monster. (Monster years are not the same as human years). In this exhibit Elmo tells in his own words why he loves stamp collecting.* Besides collecting stamps, Elmo loves laughing, friends, helping with chores, learning, music and watching Cookie Monster eat cookies. Elmo hopes this exhibit will make everyone want to collect and exhibit stamps.



Want to see Elmo’s synopsis?
Scan this QR code with your smartphone!

* Elmo always speaks in third person.

AUSTRALIA 2013 FIP World Stamp Exhibition

By Dingle Smith



Australia has hosted two major FIP International Shows. AUSIPEX 84 and Australia 99. Both were held in Melbourne and housed in the Royal Exhibition Building which, together with the adjacent Carlton Gardens, has World Heritage Listing and was the venue of the opening session of the newly formed Commonwealth of Australia Parliament in 1901. Australia 2013, to be held from 10-15 May 2013 will be at the same location. Australian philately looks forward to the opportunity to once again provide a warm welcome to fellow collectors and exhibitors from throughout the world.

The year 2013 is of special significance for Australian collectors as it is the centenary of the issue of the first issue of Commonwealth of Australia postage stamps – the Kangaroo and Map Series. To mark this occasion Queen Elizabeth II has given her permission for early Commonwealth of Australia stamps and other material for the Royal Collection to be on display. These will be enhanced by items from the Australian Post Archival Collection which includes material from the Ray Chapman collection. Ray was the enthusiastic Chairman for the first Australian International show, AUSIPEX 84, and we hope to see him at Australia 2013. On the Opening Day, 10 May, there will be an Exhibition Auction conducted by Phoenix Auctions of Melbourne which will feature among other items the Kangaroo and Map collection of the late Stuart Hardy.

As at all FIP shows there will be full range of competitive exhibition classes including the Experimental Modern Philately Class and Open and 1-frame classes. In total some 50,000 sheets of material drawn from many of the best collections in the world. Already over fifty of the world's leading dealers have booked their stands. As the foundation sponsor Australia Post will provide a range of souvenir items some of which will only be obtainable at the Show. In addition both the Royal Mint and the Perth

Mint will have a significant presence, appropriate as 2013 is also the Bicentenary of the first Australian coinage, the famous "Holey Dollar", derived from the Spanish dollar in 1813 by Governor Macquarie of New South Wales.

Full details of these and other events will be posted on the Show website www.australia2013.com as more information becomes available.

Meetings at Australia 2013

A special feature of the Show will be the availability of two meeting rooms available throughout the show and located in the Royal Exhibition Building. These will be available to FIP Commissions and to Societies for collectors and exhibitors from across the globe to meet with like-minded enthusiasts.

Over recent years it has been unusual for FIP shows to provide the opportunity for meetings of this kind. FIP Commissions, which act as the links between exhibitors and the FIP Board, rarely meet other than at the biennial Congresses; the most recent occasion was in Jakarta in May at Indonesia 2012. These relatively infrequent meetings are dominated by the important business of electing the Commissions' Bureaux, receiving annual reports and the like. One barrier to additional meetings of the Commissions is that they have no financial backing of any kind either from FIP or from elsewhere. Thus there is a problem for Commissions who wish to hold meetings with exhibitors, although over recent years communication from the Bureaux has been greatly improved with most maintaining their own web sites.

Meetings of collectors at major shows are not new. Indeed the inspiration for the projected meetings at Australia 2013 is based on the success of the many and varied meetings held at Washington 2006. A quick visual estimate based on the Washington Show catalogue indicates that there were some 200 such events, all held in well-appointed and equipped meetings rooms. For me, and for many other visitors to that Show these remain among the highlights of

what I rank as the best international shows I have attended – although biased I still rank Australia 99 as the second best!

NAPE (the Australian-based National Association of Philatelic Exhibitors) was invited to speak at the AAPE meet in Washington. Together these two organisations are the only ‘societies’ who regularly publish journals concerned solely with encouraging philatelic exhibiting at all levels of philatelic endeavour. It is my pleasure therefore to report that AAPE has been invited, and has accepted, to share a meeting at Australia 2013 with NAPE.

All established and potential exhibitors will be most welcome to attend. The exact time slot is yet to be finalised but it will be towards the end of the Show. This has the advantage that interested members of the Jury will have the opportunity to participate.

All of the major FIP Commissions have indicated that they are keen to host a session at Australia 2013 and these too will be held on the last few days of the show. Many will focus on how to exhibit and how to judge and by implication how to obtain optimum marks. In some cases the FIP meetings will take the form of approved FIP judges training courses which are a prerequisite for those wishing to become Apprentice Judges at FIP shows. However such meetings will be open to anyone interested in improving their judging and exhibiting skills. These present an opportunity for American exhibitors to familiarise themselves with the FIP international rules and regulations.

The Society meetings, many of which will be held over the first three or four days of the show, will have a focus on collectors although many of the presenters will be experienced and successful exhibitors. Already many Societies have approached the Organising Committees of Australia 2013 for a time slot. Understandably many are Australian-based societies but other represent overseas-based groups of enthusiasts who have a special interest in Australasian or Asian collecting.

However Societies that are not Australasian-based or do not have a specific Australasian theme are also welcome to apply for a time slot. In some cases specialist groups have elected to hold joint meetings. Examples of this are SOAS and the BSAP (British Society for Australian Philately) and the BWI Study Circle jointly with the British Caribbean Philatelic Study Group.

Australia 2013 cannot hope to match the 200 or so meetings held at Washington 2006 but we do hope to be able to recapture the enthusiasm and interest that was engendered there. A recurring problem in stag-

ing international shows in recent years has been the paucity of major financial sponsorship.

This also applies to Australia 2013 but the Organising Committee has taken the stance that the meeting rooms will be available free of any formal charge which is especially appreciated by the FIP Commissions. However, donations from Societies holding meetings or from individuals, would be gratefully accepted. These could take many forms such as donating a prize or by becoming Patrons or taking out Supporters Club membership. Details of these are available on www.australia2013.com.

Please try and join us at Australia 2013 and come along to the meetings. This is an opportunity to meet fellow international enthusiasts which does not often occur. We hope the meetings organized by Societies and FIP Commissions will lead to similar gatherings at future FIP shows.

Any Society wishing to apply for a time slot at Australia 2013 should contact me in my role as the Meetings Coordinator. My email is [Dingle Smith at dsm30722@bigpond.net.au](mailto:dsm30722@bigpond.net.au) or if there are difficulties with this, contact Australia 2013 on www.australia2013.com.



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Improving Your Exhibit Synopsis

By Ken Nilsestuen



As an APS accredited judge, I have seen a lot of lot of synopsis—at least 1,000 over the past eight years or so. They have varied a great deal in style and quality. Based on my observations, I want to offer some constructive comments about your exhibit synopsis.

First: Be sure you prepare a synopsis. There is no reason not to take this opportunity to tell the judges what you are doing. While you are not specifically penalized for skipping this step, a well thought-out synopsis can significantly improve how your exhibit fares in competition.

My own exhibit was downgraded by a jury when I neglected to send in my title page and synopsis. That oversight meant that I gave up the opportunity to explain the treatment of my exhibit.

Second: Help the judges learn and understand your subject. Put yourself in the place of judges who are not experts in your area. What do they need to know to properly evaluate your exhibit that they can't see when they are standing in front of it? Is it a short but deeper history? An explanation of why your exhibit is "important"? A comment on your unusual presentation?

Third: Organize your synopsis presentation. An easy outline to follow is the list of judging criteria on the Uniform Exhibit Evaluation Form (UEEF). These criteria are Treatment, Importance, Knowledge, Personal Study and Research, Rarity, Condition and Presentation. Many synopses start with a short "Purpose," which often substitutes for or embellishes the exhibit's importance. Another common synopsis section is "Organization" or something similar that educates the jury about why you have chosen chronology, the alphabet or some other method.

Fourth: Provide a list of resources for the judges. This may be the weakest area in most synopses. Ask

yourself, "If I had one hour to learn about the material in my exhibit, what would I read?" That is where you should direct the judges, because an hour is about the amount of time they will take to study for your exhibit.

Some exhibitors provide a short list of one to four references that provide enough information so the judges can read or scan them easily. These exhibitors have included enough information that the APRL can easily locate a book or article for the judge. Recently I even received a CD from an exhibitor with reference material included on it. Increasingly synopses have also included web site addresses for scans of the exhibit, personal web sites with salient information, or links to articles related to the exhibit. These are usually very helpful.

Fifth: Devote a small section to explaining what has changed since you last showed your exhibit. This helps judges who have seen your exhibit before, and it focuses their attention so they don't overlook the changes and simply award the same medal (which the jury is not supposed to do). Your explanation need not be long, but stating that your exhibit has been completely remounted, the treatment changed, or new items added will help the judges do their job better.

Sixth: Make your synopsis visually appealing. Use scans, photos, columns, whatever you can imagine to grab the judges' attention. We like that. Remember to leave white space, just as you have in your exhibit, so the synopsis isn't just densely packed words.

These suggestions will go a long way toward helping the judges prepare to view your exhibit. The better prepared they are, the more likely it is that the panel will award the right medal to your exhibit.

Now let's address some persistent problems in synopses. There are a handful:

Problem: The list of references is so vague the

judges cannot access the material. A listing such as “Volume 5, Scott 2012 Catalog” is useless. Another common mistake is “various articles in the XYZ Journal from 1970 to 2010.” The judges are forced to ignore this – there is no way they can anticipate what will be important to them when judging your exhibit. Judges expect specific references, preferably limited to a few articles or a single book. They need footnote quality descriptions from you, so that they can send a request to the APRL and receive the items you want them to review.

Problem: The reference material is not available to the judges. One of my least favorite that I have seen several times is “personal correspondence” with an expert or someone otherwise connected to the exhibit. One recent synopsis even listed this as the “most important” source. This was useless to the jury because it was completely inaccessible to them. Why not write an article that makes this knowledge available?

Another unavailable item is a personal reference library assembled by the exhibitor. An example is notebooks filled with articles, auction catalog pages, or other related material. While the exhibitor is rightfully pleased to have accumulated this knowledge, it is not accessible and therefore of no use to the judges. The place to include this is in “Personal Study and Research,” not in the list of references for judging.

Problem: Too many references. Listing a dozen or more short articles on various single items in an exhibit is not helpful. The judge must copy the list for the APRL, then pay for copying and mailing, and finally devote the time to read all of them. In my reference lists I include only three or four items, and I specifically indicate which is the best source for the judge to gain a general understanding of the area represented in my exhibit.

Just because I have referred to 30 or 40 articles or other sources when researching postal history, or read many non-philatelic books about the political history, this is not a useful list for the judges. Keep it short, and again, consider where you would send someone if they had an hour or so to learn all they could.

Problem: Long lists of significant, important or similar items in your exhibit. You might consider mentioning that there are a few really important items, but a page-long list of “important” items in the exhibit simply causes the judges to skip to your next synopsis topic. Judges won’t appreciate that much detail, nor will they likely remember it by the time they reach the show. The judges will rely on the highlighting of significant items in the exhibit itself. Curb your enthusiasm and use the space in your synopsis for more useful information.

Problem: Listing prior awards. Many chief judges include an opening remark at the feedback forum that the jury is not responsible for “prior juries’ mistakes.” It is their way of saying that each panel should judge what is before them according to current APS judging standards. The fact that an exhibit has won previous medals or special awards should not affect the current jury. I have received a vermeil and a Grand for my exhibit. While disappointed by the low medal, I didn’t argue. I listened to the judges’ suggestions so that I could improve my exhibit. Had I told them that the exhibit had previously won a higher award they might not have spent as much time helping me improve.

Problem: Website links that don’t work. Please, please, test links before including them in your synopsis. Probably a third of the website addresses in the synopses I have seen don’t work at all or take me to a site that requires a password or some other special access. This is not helpful, and wastes time that the judges could better use studying to evaluate your exhibit.

Problem: References not in English. If a reference is written in a foreign language it is likely not very helpful to the judges. If the jury can learn from photographs or drawings in the work, then include it in your reference list and say that’s why it is there. Otherwise you should expect that the judges will not request the reference.

That covers my comments on synopses. I have probably overlooked something, so feel free to add to the list. But please make your synopsis useful to the jury so they can award you the right medal for your efforts. ☺

Wanted!

We’ve talked to enough exhibitors and judges over the years to know that every one of you has a viewpoint of some kind that, from time to time, needs to be aired. Most articles that appear here fall into this category.

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

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



An Exhibitor-Judge's Perspective

Arthur H. Groten, M.D.

Thinking Outside The Box



In the last TPE, Pat Walker talked at length about the need to think out of the box for certain types of exhibits, particularly the use of double pages for oversized material. I agree completely but would push the envelope even further.

We have exhibits in the past, particularly of revenues on document, where quarter panels are used to accommodate the material. But this can be extended to a panel that takes up the entire frame. In the case of display class exhibits, one very often finds collateral material that is simply too large to fit on any standard page, single, double or even quarter panel. That's where the full panel becomes essential.

When I created my 6-frame exhibit of the Levant Fairs of Mandate Palestine, I faced this very problem, material ranging from large stock certificates to exhibition labels and everything in between. In Figure 1, I show how I handled the problem in the first frame. Careful layout permits a nice balance of material that's easy on the eye. Discreet stop-lines direct

one's eye movements down or across since the narrative could not be told in the standard left to right, top to bottom way. Despite its unusual presentation and the blue background, it did receive a Gold.

Selection of the background color depends entirely on what is being displayed. To use a white or off-white background would not permit highlighting the material.

A contrasting color is needed. I spent time with the person who does my framing. She has a far better eye than I and, on her advice, used a pale blue board. Some judges liked it; others did not, a matter of personal taste. But it's your exhibit and it must appeal to you.

Of course, the biggest problem with such an exhibit is you can't send it to a distant venue, at least not at a prohibitive cost. So into the trunk and off you go!

I look forward to hearing of other such exhibits that have used or plan to use such a full-panel approach. ☐

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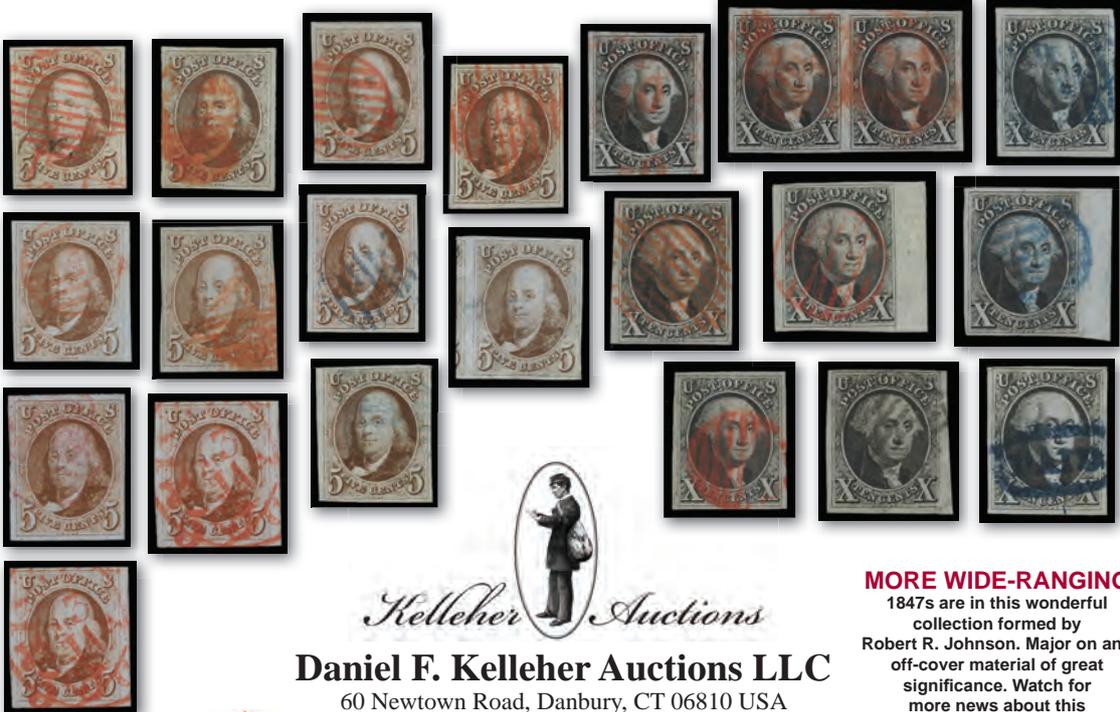


1928 - 2010

"Bob" handled many major numismatic and philatelic rarities, including various "Jenny Inverts." His passion for stamps started him collecting as a young boy. He would enjoy researching and cataloging, and his love of the U.S. 1847 Issues was his main focus. During his many years in the collectibles field Bob accumulated an amazing array of #1s and #2s all sound, four margin examples with certificates.



Earliest 5-Cent 1847 Use to a Foreign Destination (at right) and one of two Earliest Known Uses of the 1847 Issue Originating in New York City, this is a folded invoice dated on the inside: **July 7, 1847**—qualifying it as one of only two known Earliest known uses (EKU). With a London transit handstamp dated July 28, 1847, on the outside reverse, this cover is also the EKU of the 1847 issue to a foreign destination. One of the truly great covers of American postal history, it is listed on page 910 of Thomas J. Alexander's *The United States 1847 Issue—A Cover Census*, and 2012 *Philatelic Foundation* certificate.



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THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



York County Stamp Show **January 25-26, 2013** **York, Pa.**

The 35th annual stamp exhibition sponsored by the White Rose Philatelic Society will be held at the York Fairgrounds, 334 Carlisle Ave. (Route 74), York, Pa., in the Horticulture Hall. Bourse of 28-30 dealers and up to 50 sixteen page frames available at \$6 for first frame and \$5.00 for each additional frame. \$2.50 for juniors under 18. Also there will be a bid board, youth area and club hospitality table. Hours of show are Friday from 10:00am to 5:30pm and Saturday from 9am to 4:30pm. Admission and parking are free. Deadline for exhibit entries is December 31, 2012. For prospectus and show information contact John C. Hufnagel, P.O. Box 85, Glen Rock, PA 17327 or e-mail: glenrockotts@comcast.net. Please include AStamp show@ in subject area.

March Party – Garfield-Perry Stamp Club **Cleveland, Ohio** **March 15-17, 2013**

The Garfield-Perry Stamp Club will be celebrating their 123rd annual show in a new location, the La Villa Conference and Banquet Center, 11500 Brookpark Road, Cleveland, OH (Near I-480 & West 130th); a lot more square footage and two acres of free parking. The new headquarters hotel is the Marriott Cleveland Airport, 4277 West 150th St., Cleveland OH (I-71 & West 150th). Special show rates are available. Shuttle service will be available from the airport to the hotel and from the hotel to the show. Both locations are readily available from major Interstates and the Cleveland airport.

The Confederate Stamp Alliance will be the special guest, one of the few times the annual meeting has been held north of the Mason-Dixon Line. This is to commemorate Morgan's Raid of southern Ohio 150 years ago. Also the Scouts on Stamps Society International will be there. Nearly 200 frames of exhibits will be shown at this WSP show along with 55+ dealers. Details and the prospectus can be found at www.garfieldperry.org.

PHILADELPHIA NATIONAL STAMP EXHIBITION **April 5-7, 2013** **Oaks, Pa.**

71st annual stamp show at the Greater Philadelphia Expo Center, 100 Station Ave., Oaks Pa., in suburban Philadelphia near the Valley Forge interchange of the Pennsylvania turnpike. Hosting the annual conventions of the International Society for Portuguese Philately and the Pennsylvania Postal History Society. 40-dealer bourse. Frame fee \$10, Juniors \$2. Show hours Friday 10-6, Saturday 10-6, Sunday 10-3. Admission \$5 for one or all three days. Free parking. Show details and prospectus from www.pnse.org or PNSE, P.O. Box 43146, Philadelphia PA 19129-3146, or email: info@pnse.org.

THE PLYMOUTH SHOW 2013 **Westland, Michigan** **April 20-21, 2013**

The Plymouth Show, a World Series of Philately 2-day show sponsored by the West Suburban Stamp Club of Plymouth, MI, invites all exhibitors, including youth exhibitors, to enter its 44th annual exhibition (30th as a qualifying WSP show). The show is now in its second year in its great new location, the Hellenic Cultural Center, 36375 Joy Road, Westland, MI, with free parking, air conditioning, carpeted floors, professionally catered refreshments and banquet (on site), a 40-dealer bourse, specialty society meetings (inquire about your society meeting at our show in the future), and a youth program. Exhibit set-up is Friday, April 19, 5-9pm, and the show is open Saturday, April 20 10am-5:30pm and Sunday 10am-4pm, followed immediately by exhibit take-down.

Entry prospectus and forms may be found on the show's website: <http://plymouthshow.com>, or contact exhibit chairman Harry Winter via e-mail: harwin@umich.edu, phone: 734 761-5859, or in writing:

Plymouth Show, WSSC, PO Box 700049, Plymouth, MI 48170.

Our headquarters hotel, The Comfort Inn - Plymouth, located just off I-275 at Ann Arbor Road, near the Plymouth-Westland border, is about 2 miles from the show site. A special, very reasonable show rate is available, and we will have a hospitality room Friday evening after set-up, and Saturday evening after the banquet.

WESTPEX 2013 **Burlingame, CA** **April 26-28, 2013**

The 53rd annual WESTPEX Stamp Show will be held at the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore, Burlingame, CA, just one mile south of SF International Airport with 24 hours free shuttle to the hotel. This WSP event features 320 frames of exhibits and a bourse of 76 national and international stamp dealers. More than 50 society and study group meetings are scheduled, including national meetings of three guest groups, the Germany Philatelic Society, the Society for Czechoslovak Philately, and the International Federation of Aero-Philatelic Societies Congress. There is a four-day Schuyler Rumsey Auctions of San Francisco, a Youth and Beginner area, along with a Boy Scout Merit Badge program.

Admission is \$5, good for all three days and \$5 validated parking. Special events includes a show souvenir sheet and cachets, an Awards Banquet, Collectors Club of San Francisco dinner on Wednesday April 24 at the hotel, and an APS course "On the Road" Collecting Confederate & Union Civil War Patriotic Covers, Wednesday and Thursday April 24-25. There is also a special 12 one-frame aero-philately competition between collectors from the USA and Great Britain. For exhibition details, schedule of events, and hotel reservations see our website, www.westpex.org.

PHILATELIC SHOW 2012 **May 3-5, 2013** **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 or from Guy Dillaway, Exhibits Chair, P.O. Box 181, Weston, MA 02493. A special reduced hotel rate is available—see show web-site for details. Questions to Jeff Shapiro, Show Chair, P.O. Box 3211, Fayville, MA 01745 or dirtyoldcovers@aol.com

NOJEX 2013 - MAY 24-26 **Meadowlands Crown Plaza Hotel** **Secaucus, New Jersey**

The 50th annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. will be held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. The show will host a special convention of The Collectors Club, as well as the annual conventions of The Postal History Society and the New Jersey Postal History Society.

The bourse will consist of 40 dealers and there will be 266 sixteen-page exhibit frames available at \$10 per frame (\$3.50 for juniors under 18). The fee for single frame exhibits is \$20 per frame. The deadline for exhibit entries is April 1, 2012. For prospectus, show information, and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002 or e-mail: glsp@verizon.net or visit the show website at www.nojex.org Keep in mind that NOJEX is the only Champion of Champions qualifying show in the tri-state (NJ-NY-CT) area. The show hours will be: Friday: 10a.m. to 6p.m.; Saturday: 10a.m. to 6p.m.; Sunday: 10a.m. to 3p.m. Admission is \$2.00 on Friday & Saturday and free on Sunday. There is free parking at the hotel.

The Synopsis

Michael Dixon has registered his disapproval of the term “synopsis” as applied to the “Supplementary Notes” (his suggestion) about each exhibit. On the one hand, it’s hard to argue with a definition straight out of the OED (Oxford English Dictionary), of which my copy states: “A brief or condensed statement presenting an overall view of something; esp. a brief summary of the plot of a play, film, book, etc.; an outline.”

That seems a bit less restrictive than the tight interpretation he offers in his letter. Language is a funny medium; it can be very precise or it can offer loopholes. I believe that the term synopsis, for better or worse, is quite acceptable for the pages we provide to the judges. The whole intent of the synopsis sheets (or whatever they may be called) is to help the judges to understand the various elements of the exhibit they are to see, usually in a less-inhibited way than on the title page.

The best synopsis I can recall is one, early in the days that we used them, that broke down the elements of judging in such a way that it analyzed each factor that is used in judging. It focused on the way the exhibit met each criterion and in essence self-graded the exhibit. It received the grand award, as well as my great appreciation for his effort. And no, I wasn’t a judge at that show.

Wasted Efforts or Major Help?

It’s amazing to me that so many exhibitors fail to grasp the importance of the title page and synopsis that they provide to the organizers. These go to the judges well in advance of the show. The judges study them, particularly if they are in an area outside the normal expertise of the judge.

Both the title page and synopsis should be crafted with the same skill that is put into making the exhibit pages. Treat the title page as an introduction to both judge and viewer, of an area they may know nothing about. At the international level, it is highly likely that the judges will not speak English as their “first” language, and they will study the title page carefully. If they receive the synopsis in advance of the show, which is happening more frequently these days, they will have a better understanding of the exhibit.

One important aspect of all of this is missed by many exhibitors. Too many exhibitors will just copy the text of the title page and make very small embellishments, if any, and will call the result a synopsis. Wrong. That would lose a valuable chance to educate the judges beyond the restrictions of the title page. Further, the title page is not the place to “toot your horn” about the good material, but the synopsis is just right for that when done well. Don’t go overboard, but make sure that the good stuff is mentioned in a way that it won’t be missed. In particular, it is here that one can mention how much



Ask
Odenweller
Robert P. Odenweller

the exhibit has been changed, augmented, rewritten and improved since its last outing. Otherwise some judge may have found a result for the exhibit from a previous show and figured that the previous judges knew the area well and that was the level that the exhibit deserved. Needless to say, the judges should judge what is there, and not past history, for many reasons.

There’s an old saw that says that a well-crafted title page (and synopsis) can boost an exhibit a full medal level. It’s pretty close to the truth for almost every exhibit, particularly those that are esoteric or very highly specialized, some of which may even get a double level boost. But getting it right is something more of a challenge than telling one to get it right. It’s an art. One must try not to offend the jury by making a “penetrating glimpse into the obvious,” or by making claims that are clearly not true. It’s one thing to say that an exhibit is one of the three best in the world of the area, and another to have a knowledgeable judge who has seen many others better than it say “what’s he been smoking?”

Peeves

Janet Klug has mentioned a number of mistaken uses of words that may sound alike, and she is quite correct in her analysis. “Fewer” and “less” are two different words. Their distinction in the way they are used should be learned. The same goes for “than” and “then,” although the latter is more likely an inaccurately heard word in some regional dialects than a genuine misuse. I have plenty of peeves of my own, but will save them for another day.

My main reason for mentioning this is that fewer exhibitors than I would like to see are real sticklers for proper English usage. At the international level, it is even more pronounced, with many exhibits prepared by someone whose English is second or third in their repertoire.

More than once when I’ve seen a U.S. judge sniff at a strange phraseology or misspelling made by a foreign exhibitor, I’ve said “why don’t you go and explain the problem to him in his own language?” We do not judge grammar or spelling, even if at times it may make us cringe. Only if it is an egregious mistake should it be given a critical mention. ☹



What's Happening at www.aape.org

By Larry Fillion, Webmaster

- Over 30 'Award of Excellence' title pages have been added to the site at www.aape.org/aape_awards_title_page_winners.asp
- Advertisements have been added to the site. There are only 4 different ads, but it will give us a chance to see how the overall site looks.

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USA #12 1856
 5¢ Jefferson
 Type I



USA #64 1861
 3¢ Washington



USA #74 1861
 3¢ Washington



USA #122a 1869
 90¢ Lincoln
 Without Grill



USA #176 1875
 Special Printing
 1873 30¢ Hamilton



USA #294a 1901
 1¢ Pan-American
 Invert (Graded 90)



USA #43P2a 1875
 Reprint of 1857 Issue
 10¢ Small Die Proof



USA #121-E2 1869
 30¢ Shield, Eagle & Flags
 Frame Essay Missing Red



Canada #9
 1857 7 1/2d Victoria
 (Graded 85)



China PRC #996a 1968 8f Statement about Cultural Revolution, Strip of 5



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Exhibiting Revenues

From Stamp Collector to Philatelist



By Ron Leshner



Figures 1a, 1b, & 1c.

The late Morton Dean Joyce and the generation of great collectors that he represents have had an enormous influence on the way in which we collect revenue stamps. In the field of revenues, he reputedly amassed a hoard of 100,000 cancels on the 1898 Battleship stamps (that big number probably embracing both the documentary (Scott R161-172) and the proprietary stamps (Scott RB20-32)). There have been times when, like Joyce, I have pursued the acquisition of every different date and variation of font on the printed cancels of the Lanman & Kemp firm applied on both the proprietary Battleship stamps and the 1898 private die stamps. Parenthetically, I might add that this same passion extended to a goodly number of other companies and categories of revenue stamps.

I do not think that the drive for completion is that

unusual among stamp collectors. The Nobel Prize winner in Physics, Ernst Rutherford, is reported to have said that all science is either physics or stamp collecting. By that I think he was pointing to stamp collectors as individuals who draw boxes and try to fill them and that physicists try to gain greater understanding. Filling the boxes is a very pleasurable activity and most of us stamp collectors have enjoyed the hobby in that way. So it was that I pursued every different date on every different denomination of the printed cancels on the Lanman & Kemp 1898 private die proprietaries (Scott RS287-9, Figure 1). An inventory had been published by Joyce many years ago and I checked off each one as they were acquired. But then as I was engaged in that pursuit, I vaguely remembered that in some dealer stock I came across a handstamped cancel on one of those stamps (Figure 2). Well, of course, I had to acquire that one. The



Figures 2a and 2b.



Figures 2a and 2b.

handstamped cancel on these stamps is not frequently encountered.

That example of the handstamped cancel in my album kept nagging me. I now have one example on the 5/8¢ denomination and three examples on the 1 1/4¢ denomination and none on the 1 7/8¢ denomination. They all nicely fit into gaps of the chronological arrangement of the printed cancels. So why did Lanman & Kemp resort at certain times to handstamps? I had suddenly transformed into a philatelist, asking the deeper questions, pursuing explanations for what my eyes were observing. I had transitioned from a collector to a researcher, the philatelic equivalent of Rutherford's physicist. While I still do not know the answer to the question that I have posed I keep looking for clues to an answer. Where the key to unlocking this mystery lies I do not know. Is it in the literature or in a hypothesis generated by a reader or fellow philatelist? I will not be satisfied until I have a plausible, if not proven, explanation.

And then I discovered that the Lanman & Kemp firm also used and cancelled the proprietary battleship stamps (Scott RB23 and 25). I found two different cancels, one described by Chappel and Joyce as a roller cancel and the other as a handstamp (Figure 3). Ah, something more to add to the story of Lanman & Kemp. I have returned to the collector mode in try-

ing to acquire examples of the cancels on the generic proprietary stamps.

All in all, the stamps reside on a total of five pages in one of my albums. And then comes the question – is this the beginning of a one frame exhibit? At this point, stretching from five pages in my album to a 16 page one frame exhibit is probably not realistic. Even if I were able to acquire every date of the printed cancel for every one of the three denominations of the private die stamps and a lot more of the handstamps on the private die stamps and more examples of the two different cancels on the battleship stamps, I doubt that I could fill 16 pages. Even if I could, I think that I would fall asleep of boredom before I got to the third page of the exhibit (and so would the general public and the philatelic jury).

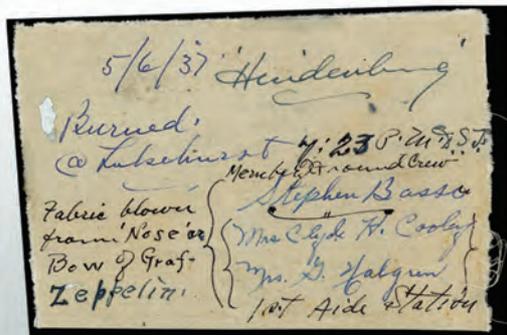
But I suspect that the process I have just related fairly accurately describes the process by which our philatelic exhibits become a reality. We start as collectors and evolve into philatelists (Rutherford's stamp collectors and physicists).

The research activity involves a lot of collecting, hypothesis generation, and the testing of our possible explanations for what we observe about the objects we have collected. Finally we want to present our findings to the larger community – deep down we really are exhibitionists. ☐

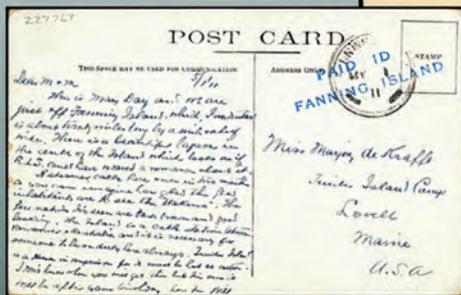
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What is Damaged Philatelic Material? Part Four (Conclusion)

By Robert M. Bell, M.D., Ph.C. and Reuben A. Ramkissoon, M.D.

It is also worth noting that during times of inflation there will be significant rate variations and some have used a 5% variance in deciding what is philatelic and what is not.

However, one could question whether correct franking should be part of condition, and it brings into sharp focus what the meaning of “condition” really is. It would seem that over-franking speaks to knowledge rather than condition.

And then, on balance, is condition in the eyes of some judges more important than say Personal Study and Research? They both account for 10% of the total exhibit evaluation. And with research only capturing 10% of the total marks there is a strong disincentive to even do significant research.

One would ask if there is a philosophy amongst some judges that gives more emphasis to condition than personal study/research? This may be subliminal, but it could dramatically affect the final grading of an exhibit.

Restoration and Repair

In the Postal History section, the Judging Manual states:

“Difficult-to-acquire covers that have been damaged or that consist of poor quality paper that is not durable are often restored by a professional for both preservation and appearance for exhibition purposes. Such items should be noted in the exhibit write-up as “restored.” It is acceptable to restore covers for preservation reasons, but not to alter, enhance or add markings.” Some questions, thus, arise:

- Was the repair done to deceive rather than to improve the item for exhibiting and preserving for future generations?
- When should you repair an item? When a judge suggests withdrawing the piece?
- What should be repaired – considering the cost should it be only for expensive material?
- Does repairing an item that is described as such, benefit or detract from the exhibit as a whole?
- Is there relative uniformity of opinion among judges regarding repaired material? Are there instructions or unwritten assumptions among judges regarding repaired material?
- Is there something negative about a repaired item that affects the overall medal level?
- Is that medal level any greater than if the item had not been repaired?

Restoration and repair of philatelic material would

seem to enhance its role in an exhibit, particularly if the item helps complete the storyline. At the same time, its enhanced appearance also helps assure the physical preservation of the material. While it is true that the anticipated result may not be fully achieved, a skilled paper restorer is able to assess what can and cannot be achieved, thus assuring the exhibitor that the item may not be damaged further, and avert its being lost to philatelic research.

There are a number of courses and symposia to be found on the Internet that deal with detecting damaged, altered, and repaired stamps. However, there are fewer philatelic resources dealing with how to repair damaged material.

Conclusions

Making changes to the Manual of Judging by taking some of the above comments into consideration, and by using the text in one Division category for others, where appropriate, would be valuable.

Adopting a definition of damaged material that can be exhibited without penalty, and also damaged material proper would be valuable. Also, clarifying the situation of those “damaged” items that occur close to, but outside of development, manufacture, and transit in the mail stream would be helpful.

It is also important to appreciate that in different circumstances a “damaged” cover/card may be acceptable to judges in one situation, but not in others. Social conditions and safe storage abilities differ around the world. The markedly foxed card from Hungary may not be accepted, while the one from the Belgian Congo might well be.

It would also be useful to provide guidance to exhibitors on when to repair, when not to repair, and whether repairing enhances, diminishes, or has no effect on the medal level.

It is realized that there is no magic formula for every circumstance with respect to damaged material, but we hope the suggestions made here are helpful.

This article does not undertake a complete discussion of all the issues involved. Hopefully, it does give some idea of how neglected the subject is, while at the same time anticipating contributions to the literature and possibly even symposia at selected stamp shows to promote further discussion.

Finally, it is vitally important to provide information in the Synopsis and on each exhibit page about what is damaged, what is repaired, and what is considered not damaged for exhibiting. □



Preparing Exhibits

By Steve Zwillinger

Learn from other's mistakes, not just their successes

This month I want to highlight some examples of exhibit pages where things went wrong. Instead of using others' mistakes, I am using some of my pages where things went awry.

Figure 1 is a page with a poorly done illustration. There are exhibitors who prepare wonderful illustrations of sheet layout or marginal inscriptions. I can't; I tried to show the sheet layout but failed. A bad illustration can be worse than no illustration.

Figure 2 is a page I am proud of. It shows how the colors and designs of a telegraph stamp issue remained the same across two reigns. Figure 3 was an attempt to use the same concept for postage stamps. It didn't work. The larger number of stamps placed in four rows, instead of two, and the increased, unmet challenge of knowing where to place the descriptive text meant I could not copy the format.

The lesson? Don't assume a page design or format can scale up or down to be equally effective with a different number or kind of philatelic items on the page.

If you have the opportunity, mount your exhibit at a show

Many exhibitors rely upon volunteers to mount our exhibits when we show an exhibit at a stamp show that we cannot attend in person. Sometimes, we should make every effort to participate in the process. Why? There are at least four good reasons:

1. Mounting your exhibit lets you see a bit of how shows work—there are procedures for mounting exhibits; it's not just walking in and picking a frame. It also gets you on the show floor early so you can see firsthand how a show comes together.

2. You meet new people. You never know who is exhibiting in the frame next to yours. If it's a friend you already know, that's great. If it's a friend you haven't met yet, that's even better.

3. You get greater control over how your exhibit looks. You can bring glass cleaner and clean the plastic cover of the frame so your exhibit is clearly

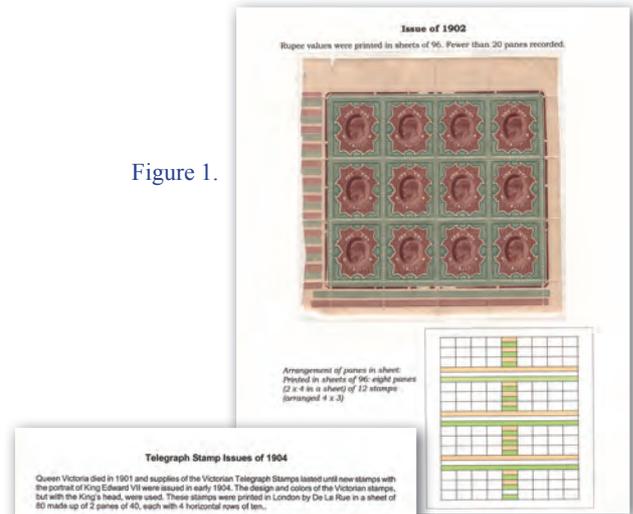


Figure 1.

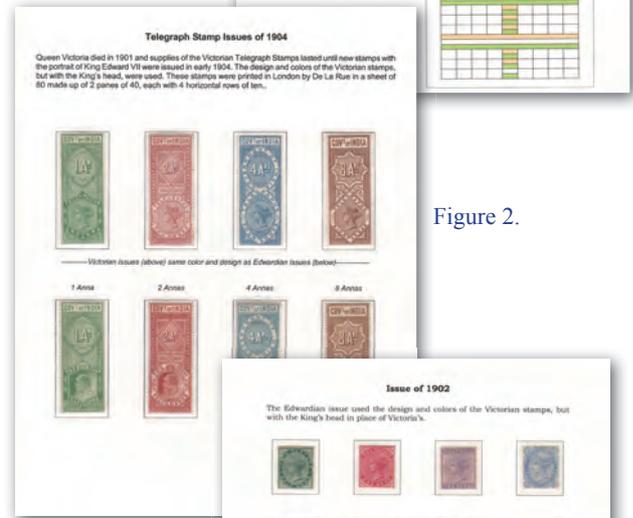


Figure 2.

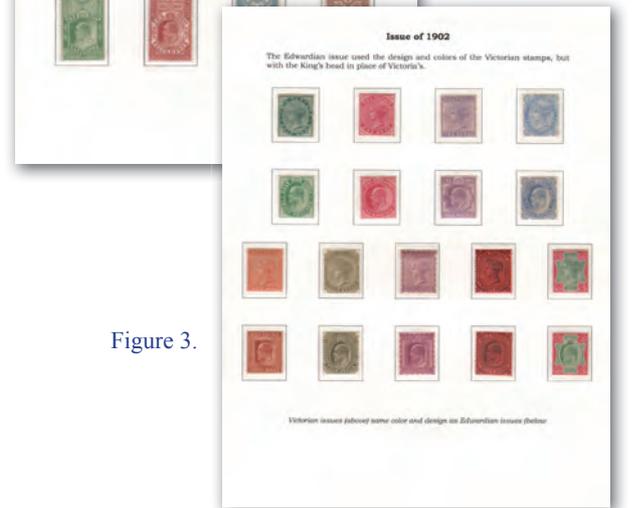
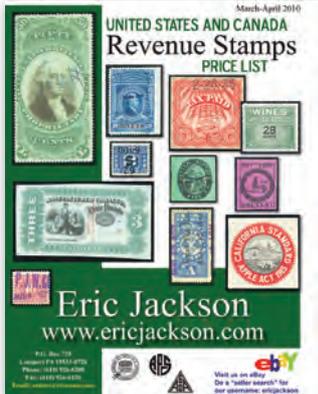


Figure 3.

visible. You can make sure your pages are perfectly aligned in straight rows. If you have oversize pages or need to overlap pages, you can position them precisely the way you want them. *The volunteers who mount exhibits can't devote the same time and attention to your exhibit as you can.*

4. Each of us who mount our exhibits become more involved in the hobby and increase our understanding of how great a debt we owe to show volunteers.

When you've finished mounting your exhibit, you can volunteer to mount the exhibit of a mail-in exhibitor. It will give you a sense of what's involved in mounting another's exhibit. You may even want to revise your mounting instructions for your exhibit after you see the process from start to finish. ☐



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Will we see you in Louisville for AmeriStamp Expo '13? Hope so. Lots of activities for exhibitors!

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, 2012: Ed Andrews, who has stepped up to take over AAPE's Outreach Committee. Please read his proposal on page 38 of the Spring, 2012 issue of **TPE**, and let him know what you think, at <afacinc@yahoo.com>

November, 2012: Since Randy Neil took up the editing duties, we have benefitted from the work of a group of new regular columnists: Art Groten, Tony Wawrukiewicz, Tim Bartshe, Ron Leshner, Steve Zwillingner, and Randy himself. They all contribute, along with Bob Odenweller, our longest running columnist, and other one-time or multi-part authors to **TPE** being a highly informative and entertaining magazine.

December, 2012: The end of the year is particularly intense for our Treasurer, David McNamee, who bills and accounts for all dues, and for our Secretary Liz Hisey, who maintains our membership records. We appreciate their efforts on behalf of the Association throughout the year, and their hours of work at this time especially.

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Exhibiting/Getting Started

By Norris (Bob) Dyer



Be Concise!

NEWFOUNDLAND'S 1920 POSTAL SHORTAGE

BACKGROUND: *The 1919 Caribou set was popular, and the low values sold quickly. This, coupled with irregular steamers from London where the stamps were printed, led to a postal shortage and the need for provisionals by September, 1920. Three high values left over from the 1897 Cabot issue were used for the creation of four surcharged stamps.*



POSTAGE PAID handstamp and the four 1920 provisional issues

PURPOSE: This exhibit chronicles Newfoundland's 1920 postal shortage, and measures taken to relieve it. It includes a POSTAGE PAID handstamp, all three trial surcharges and full settings of the four provisional issues that followed. Earliest known usages of all four on covers are shown. Two provisionals are recorded with inverted surcharges. Other printing varieties are included, with original research regarding the so-called "Missing Three" type of the 3¢ on 35¢.

Page 2. Shortage and POSTAGE PAID cover from SEP 4
Page 3. Trial surcharges and POSTAGE PAID cover of SEP 14
Page 4-6 3¢ on 15¢, Type I
Page 7-9 3¢ on 15¢, Type II
Page 10-13 3¢ on 35¢
Page 14-16 2¢ on 30¢ and end of crisis

Bob Hohertz, in this space in the last issue of **TPE**, provided you excellent tips for getting started as an exhibitor. I'll give you a senior perspective, from one who has more trouble standing at length in front of an exhibit, than I had ten years ago.

Introducing myself, I am an accredited judge for the Council of Northern California Philatelic Societies and an AAPE Ruby Award winner.

In this article I will stress your need to make exhibits digestible, and of interest to the general collector. After all, at stamp shows that most of those who look at exhibits will not be judges but rank-and-file collectors (or even non-collectors). That is a significant "target group". I am not suggesting you dismiss

the Manual of Philatelic Judging, for those are still the rules, but am reminding you of the majority of those who will view your "story". The word "story" is important, by the way, as your exhibit should have a beginning, middle and end. This applies to both single frame as well as multi frame exhibits.

Some exhibits that win the coveted "Most Favorite" award may receive only a Bronze or Silver award from the judges. That is because not all topics will have the gravitas of a study of classic U.S. 19th century material. Fun or entertaining exhibits still have an important place in a show.

I mentioned "senior perspective" not just because I am older than Bob Hohertz, but also because our target group is aging. The American Philatelic Society

did a survey of members in 2007 and found:

The percentage of APS members who are age 60 or older has increased from 32% in 1982 to 70% in 2007.

Like it or not, we are a “graying hobby.” With that increased age, one may not have the stamina to examine closely all the exhibits at a stamp show and may especially be dissuaded when coming to one packed with type font point size 10 paragraphs of 250 words or more.

An exhibit should not attempt to present a complex analysis better suited for an article in the *American Philatelist* or specialty publication. For some of us in love with our subject, it is tempting to try to present all we know about it to viewers, whether they are receptive or not. Be concise. Challenge yourself to keep your descriptions short, providing only requisite facts for a stamp or cover, and avoiding asides. Other exhibitors may not agree with my approach, but I have always used a font #14 – easy to read, and it helps discipline me to avoid verbiage, because of space limitations. On your title page you have more leeway for text as your duty there is to present the background, purpose and exhibit outline. Still, keep it focused.

The illustration is the title page for one of my single frame exhibits. Text is still fewer than 200 words. The title page is where you must specify why your exhibit has philatelic significance, and how your telling of your story will be complete. The title page also allows you to present philatelic or ancillary material that gives the viewer a capsule of your story. On this page I have displayed an example of the POSTAGE PAID handstamp used during the shortage and single copies of all the four provisional issues that would follow. This page is not the proper place for your best

item, however. Save that for the body of your exhibit. Try not to duplicate any item on the title page within the exhibit proper. In the case of this exhibit, I show multiples of the provisionals in the exhibit itself.

Although it might seem counter-intuitive, the title page often turns out to be the last page in your exhibit you finish. While you should outline your exhibit before you start, when you do the fine work in assembling it, you will probably find something just doesn't fit or that there are better ways to tell your story. This is especially so if you are working on a multi frame exhibit – therefore your first page actually turns out to be a summary.

As Bob Hohertz pointed out, it is important that you seek help when starting to exhibit. Some stamp clubs foster this. My club, the Redwood Empire Collectors Club, although relatively small (fewer than 25 members), sponsors the annual WINEPEX show in San Rafael, California, that displays only single frame exhibits. About 70% of our members have exhibited there, and 40% have gone on to exhibit nationally. Our members help mentor those who are starting to exhibit. Also, a local or regional show is the best venue for starting to exhibit—the minor leagues before the big time.

Most will have experienced judges who are dedicated to helping you tell your story better, while providing suggestions on displaying your philatelic material to its greatest advantage. You may also use the AAPE Critique Services, of course.

Finally, don't be reluctant to change your pages, based upon advice, obtaining a better piece, or finding new information. When doing so, re-examine other aspects of the page, including text length.

Revising a page may take work but look upon it as an opportunity to improve it. ☐

Caught in the Act!

Scenes and people from recent stamp shows.



Below left: An exhausted show chairman—Dan Piazza takes a well-deserved break at NAPEX 2012.



Below: ATA Executive Director Vera Felts at OKPEX with Alma Benedict, a legend in Oklahoma philately for her five decades of working with kids helping them to develop both collections and exhibits.



The Fly! (He's back!!)

Your Infamous Insect likes to ponder, in his own pinhead-sized mind, that he's something of a sub rosa philatelic journalist of sorts. (Sub rosa? That's an ancient term that translates into something that is hidden from view—not readily apparent, yet always hovering.) In other words, when something noteworthy is happening in the exhibiting community and it isn't getting any ink in other forms of media (in fact, none of the other media), this writer believes it's his obligation to report it to you.

Sometimes, of course, this insect buzzes around and around hoping that some other journalist picks up on a story of some importance and gets it out there. Well, we've waited a while on this one, but can't put it off any longer. It's a news story that has far-reaching implications, thus...

Two Gold Flyswatters go to **Bob Burney** and the **Midwest Philatelic Society** of Kansas City, Mo., for staging an annual affair that just might turn out to be the key method for bringing countless new, fledgling exhibitors into our world, not just from this midwestern metropolis, but across the land. The MPS is a venerable, respected local society in our hobby. They're Chapter 10 of the American Philatelic Society (they date back to the late 1800s) and, we might add, the society played a major role back in the early part of the 20th century in bringing the renowned "Kansas City Roulettes" to the attention of the hobby. This story just might equal the importance of the latter.

Bob Burney believes philatelic exhibiting, at least in its earliest stages, should be as easy and as egalitarian as possible. The more you can involve any kind of stamp collector, no matter their advancement level, and make it grand fun for him or her, the more you can convince someone to "stay at it" and move forward to bigger and greater possibilities.

Here's the deal.

Each year, at its December "holiday" meeting, the MPS stages a competitive exhibition for which some special 9-page frames have been designed and constructed (by guess who). All members are encouraged to prepare a 9-page exhibit on any subject that strikes one's fancy. In the months leading up to the exhibition, the society provides personal,

Bob Burney



Friendly competition at the Midwest Philatelic Society's December meeting.



hands-on help and advice to the exhibitor. This can be anything from oral consultation on the part of a more experienced member-exhibitor to actually sitting down with the beginner and designing and printing the actual exhibit pages. Seminars are even held. All of the latter is pretty informal—all on a friendly, concerned, caring basis.

The informality of this club exhibit competition is the chief attraction to it. Bob, in developing it, has made the event so fun and easy that many, many people want to do it. There is little fear—especially since the "judges" are actually the club members who simply vote on the exhibit(s) they like best.

What happens, of course, is the event leads to the next level—actually entering a larger exhibit in a regular competitive philatelic exhibition. This insect was a fly on the wall of this December's competition—the enthusiasm was contagious. A dozen exhibits were on display, from first-time efforts to a couple from experienced national-level exhibitors.

This form of a club "teaching and learning by doing" competition could, if adopted by every stamp club in the land, increase our ranks. Yes, many clubs already have member competitions, but perhaps not in the form of an organized annualized program (like Bob Burney's) that devotes time and effort to providing a valid learning experience.

The Fly would be all aflutter if he could have your opinion on this story. What do **you** think?



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The
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Quarterly Membership Report
 Liz Hisey, Secretary

MEMBERSHIP STATUS AS OF NOV 30, 2012

U.S. MEMBERSHIP		FOREIGN MEMBERSHIP	
ACTIVE AND PAID UP	724	ACTIVE AND PAID UP	116
LIFE MEMBERS	77	FOREIGN LIFE MEMBERS	12
2012 NEW MEMBERS TO DATE	7	NEW FOREIGN MEMBERS	
DECEASED	11	TOTAL MEMBERSHIP	840
		TOTAL LIFE MEMBERS	89

Welcome to new members: Sept – Dec 2012

- | | |
|----------------------------------|-----------------------------------|
| Harlow Pyfer, Escondido, CA | Alex Haimann, Clayton, MO |
| Yamil Kouri, Lexington, MA | John Barbour, Staunton, VA |
| Cheryl Bryan, Albuquerque, NM | Louise Graves, St. Petersburg, FL |
| Michael Hoyt, Silver Springs, FL | |

Novice Award Winners: Darren Corapcioglu, Germantown, MD, BALPEX 2012; Doug McGill, El Segundo, CA, STAMPSHOW 2012; Randolph Smith, Chevy Chase, MD, NAPEX 2012; Linda Johnson, Topeka, KS, OMAHA 2012; William Burton, New London, CT, THAMESPEX 2012 and Fabrice Fouchard, St. Pierre et Michelon, NOVAPEX 2012.

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

Letters and cards have also been sent when I have been notified of a death or illness. Data base has been updated as change of addresses have been received.

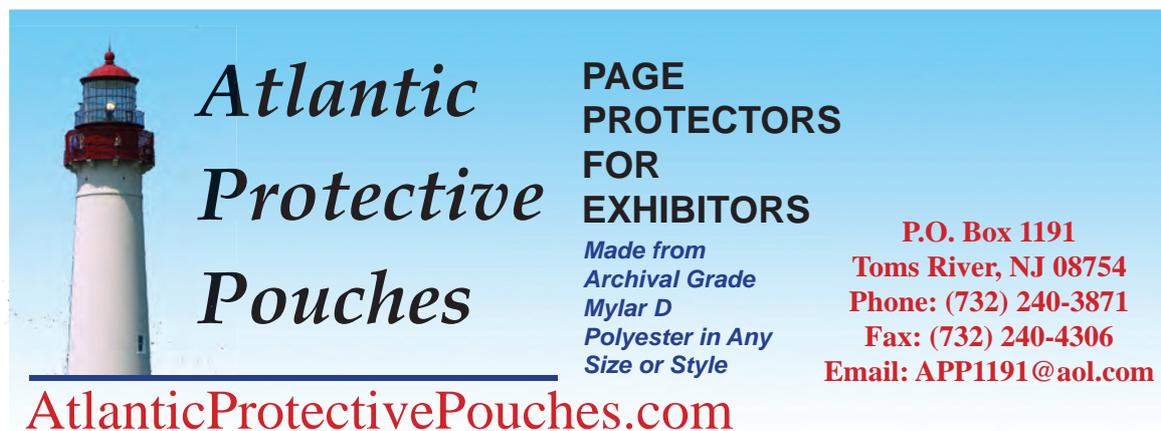
Deceased Members:

Anne DeBayley Nicoll and David Straight. The American Association of Philatelic Exhibitors extends its deepest sympathy to the families of these fine people.

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

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. They come back to me and AAPE has to pay \$1.90 for each returned copy. 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.

Respectfully submitted,
 Liz Hisey
 AAPE Secretary



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Dr. Peter P. McCann 2012 Hennig Award Winner

By John M. Hotchner

An accomplished chief judge and involved in both the national and international exhibiting community (the latter as Vice President of the F.I.P.), Peter McCann is always working to teach the elements of judging so as to continually expand the APS-accredited judging corps.

The AAPE Board is pleased to announce that Dr. Peter P. McCann was selected as the 2012 winner of the Bernard A. Hennig Award. It was presented at the Chicagopex 2012 banquet by AAPE president John Hotchner, who made the following remarks. (The candid photograph that accompanies this article is a snapshot of the recipient in action.)

“The most prestigious recognition a philatelic judge can be given is the Bernard A. Hennig Award for excellence as a judge, and for efforts to improve the judging process and practice throughout the hobby. It is presented by the AAPE, and is named for Chicago’s own Bud Hennig, who was the first recipient five years ago.

“I was delighted to hear that this year’s recipient would be at Chicagopex as there is no better place to present the award than before Bud’s friends. I want to thank Al Kugel for giving us these few minutes at the banquet, and note that it was Chicago’s Eliot Landau who originated the concept for this award and chaired the AAPE committee that made it happen.

“Our winner is well-known among exhibitors as a judge who is always well-prepared, widely experienced, thorough, and helpful in providing feedback, and as a mentor for both exhibitors and for new judges.

“There are many judges who fit that description but our winner not only defines excellence as a judge, he also had been toiling in the vineyards for many years to improve the accuracy and consistency



of judging—at both the national and international levels.

“He has been an accredited APS judge for over 25 years and was Chairman of the Committee on the Accreditation of National Exhibitions and Judges from 1997-1999 prior to being elected APS president. This was a period in which the judging process was being revised, emphasizing more preparation for judging, more feedback to exhibitors, and more accountability of judges.

“At the international level, he has been involved in the International Federation of Philately since 1997 and is currently serving in his third term as a FIP vice president.

“He remains very much in demand as a working judge, jury chairman, and international team leader. Next year, he already has six national shows and three internationals scheduled.

“Most of you will by now have identified Dr. Peter P. McCann as this year’s honoree, and I’d like to invite him up to receive this plaque which commemorated his joining a very select group of accomplished philatelic judges.”

[Editor’s Note: *Besides those named, other winners to date are Patricia Stilwell Walker, Robert Odenweller, Charles Peterson, and John Hotchner.*]

• Working For You •

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

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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 "1st" or "NG" (no good) or "Not used" "last one" "good" and most measure approximately 3" x 4.25" (7.5cm x 10.8 cm) They are typically pencil on tracing paper so are translucent and have been folded once along the top edge where there may be notes such as a date or whether it is a first or final drawing. Some cachets were used for more than one issue.

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, 20th century Fancy Cancels, Postal History, Errors and the unusual!

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