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Summer 2013



The Philatelic EXHIBITOR

INSIDE
Patricia Stilwell Walker
offers a short course in
type font selection for
exhibits p. 9

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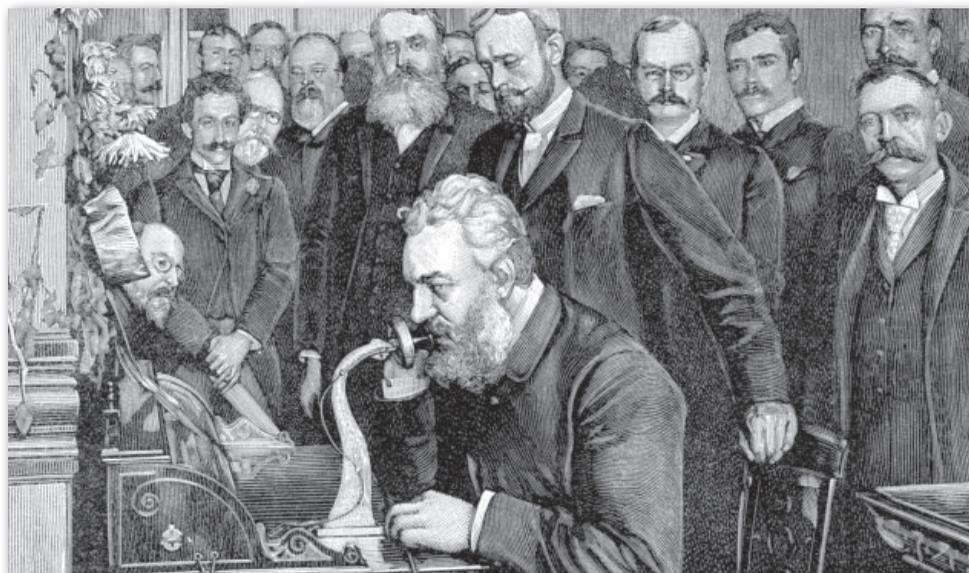
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The Philatelic EXHIBITOR



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Summer 2013 • Volume 27, No. 3 • Whole Number 107

• Table of Contents •

Literature Judging, Exhibiting and Publishing
 Richard Drews.....11

The Power of Change in Transforming One's Exhibiting Style
 David Piercey.....20

More Grist for the Mill
 James Graue27

Classes, Divisions and Bologna:
Some Thoughts on the Current State of Philatelic Exhibiting and Judging
 Ronald E. Leshner.....30

Fairness in Philatelic Exhibiting
 Robert M. Bell Ph.C. and
 Reuben A. Ramkissoon M.D.....34

As I See It, How About You?
 John M. Hotchner.....37

• Departments •

Forward Motion.....4	Not for Judges Only.....23
Viewpoint	An Exhibitor's Perspective.....26
Randy L. Neil.....5	The Shows.....29
From Your President	Ask Odenweller
John Hotchner.....6	Robert Odenweller.....30
Your 2¢ Worth.....7	The Philatelic Exhibiting Craft.....39
Q and A.....14	Secretary's Report
Preparing Exhibits.....24	Liz Hisey.....41

Randy L. Neil

Editor & Designer

P.O. Box 8512 • Shawnee Mission, KS 66208-0512
 rjayhawk@mail.com

Don David Price

Advertising Manager

5320 Eastchester Drive, Sarasota, FL 34234-2711
 ddprice98@hotmail.com • Ph: 941-355-3428.

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On Our Cover: Mike Ley, an experienced hand at exhibiting, receives some thoughts from one of the *most* experienced: Alan Warren, this year's Lichtenstein Medalist.

The American Association of Philatelic Exhibitors Founded 1986

President

John Hotchner
 PO Box 1125
 Falls Church, VA 22041-0125
 jmhstamp@verizon.net

Vice President

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

Secretary

Elizabeth Hisey
 7203 St Johns Way
 University Park, FL 34201.
 lizhisey@comcast.net

Treasurer

David McNamee
 P.O. Box 37
 Alamo, CA 94507-0037
 dmcnamee@aol.com

Immediate Past President

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

Directors

Mark Banchik (to 2014)
 Ronald Leshner (to 2014)
 Tony Dewey (to 2016)
 Don David Price (to 2016)

Society Attorney

Joseph S. Frasch, Jr.
 73 W. Cooke Road
 Columbus, OH 43214-3019

Committee of Past Presidents

Randy Neil, Steve Schumann,
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Many stamp collectors in this philatelic world aren't noticing how the participation of young people in our category of the hobby has been dramatically increasing in recent years. We now have a vigorous Youth Philatelic Exhibiting Champion of Champions competition, the older youth among us are vitally active young hobby leaders, more and more shows have imaginative youth activities sections, serious under-21 philatelists are learning how to write, how to exhibit...and are becoming virtually ubiquitous at our shows! We have organizations like the Postal History Foundation (above) to thank for this.

Welcome, David. We have a new chairman of CANEJ!

This key responsibility in the exhibiting world is in new, quite capable hands.

It is not very often that the torch of chairman of the APS Committee for the Accreditation of National Exhibitions and Judges (CANEJ) gets passed to a new individual. It happened this past August when the former CANEJ chairman, Steve Reinhard, became president of the American Philatelic Society. One of his first appointments—a fortunate one for the hobby we in the AAPE might postulate—was his replacement, **David McNamee**, treasurer of our association and one of the most widely known and respected exhibitors and judges in our pastime.



David has quietly served the hobby in many ways over the past decade. He is world renowned in Tasmanian philately and has remarked, “I have some pretty decent Tasmanian collections and exhibit them from time to time: Preadhesive, First Allocation Cancellations, and Tasmanian Registered Mail, etc. I have been at this for 35 years.”

He's written three books and has served as Editor of *The Informer*, the journal of the Society of Australasian Specialists/Oceania. Now he takes on one of the most important roles in philately. We welcome him and look forward to his leadership.

Thank you, Tom!

Thank Heavens, some people are remarking, that Tom Fortunato is back! By “back” we mean he is back as head of publicity for America's decennial international stamp show (like he was for Washington 2006)—World Stamp Show NY2016. From social networking to well-written exclusive feature articles for philatelic and non-philatelic national magazines, to radio, TV and everything Internet, Tom is a master at this trade. Everyone anywhere is gonna know about it thanks to **HIM**.

Seems like a “Natural”!

What? A stamp show in the grand entry hall of the National Postal Museum in Washington? That's right. Though there will be no formal philatelic exhibition, the NPM has brought in the ASDA to stage a national show with major dealers on November 1-3, 2013. The “exhibition,” of course, is already there...the best in the world, as a matter of fact, with the recent opening of the Gross Gallery. But a stamp show seems a natural for this great Museum. One can hope they'll keep doing it!

We need a survey...

What is the true health of local, regional and national stamp shows in America? *Linn's Stamp News* used to take the hobby's pulse on such things and do surveys we found quite useful. Just how are our shows doing? Are there more shows now or fewer? Which shows have upward trends in attendance? Are more and more new dealers entering the trade? What are shows doing to encourage exhibiting/attract exhibitors? Which are our best shows? Is it up to us to determine these things? What do you think?



ViewPoint

Randy L. Neil
Editor

rjayhawk@mail.com

There's a lot of food for thought in this issue of your journal. A goodly amount of it began in our last issue with especially thought-provoking articles and incoming letters dealing with the present and future state of philatelic exhibiting. In fact, there are so many newly-arrived pieces of writing for this issue that we had to add pages to *TPE*. To say that the "rank and file" is (are?) restless might be an understatement.

There is even a rather serious piece of writing that is *not* going to appear in this issue—I wish it would appear—which goes deep into the subject of "gold medal inflation"—even in the ranks of our one-frame exhibits. The writer, an experienced exhibitor in this discipline, has been carrying on an online chitchat with your editor on this subject, with the latter hoping he would finally relent and allow us to publish his thoughts.

When Art Groten contacted me last winter to say that he was going to deliver a rather iconoclastic presentation at a regular meeting of the Collectors Club in New York in March of this year, I certainly was taken aback by what he vowed would be his subject matter. You probably read (and/or perhaps saw on the CCNY website: www.collectorsclub.org—the latter URL given erroneously in our Spring issue...our apologies) his "The Utility of Lateral Thinking" in our Spring issue. Art raised a lot of eyebrows with his presentation—much of it positive, especially on the part of his "live" audience at the clubhouse in New York.

What Art (and also David McNamee, to a certain extent, with his letter to the editor in the Spring issue) also raised was a reaction unlike anything I have seen in years in the philatelic press—a plethora of incoming mail and email

writing about and offering (both critical and supportive) serious reaction to their words.

All of these people have started a debate within the exhibiting community that centers on "where we go from here" ...now that we are coming to realize that, perhaps, some things really might need to be re-examined and refined. At the very least, it seems to me, we simply must find and develop more attractive, easier-to-grasp, and fun facets to this exhibiting game that are wonderful "come-ons" rather than "put-offs." (Read Paul Bondor's article at the end of our "Your 2c Worth" column on page 10 to get a good definition of "put-offs.")

The one thing that really can't happen is for us exhibitors to sit on our hands, so to speak, on this concept of "lateral thinking." (One might, perhaps, think of lateral thinking as "thinking outside the box" in the common parlance of our times.) The great strength of the philatelic exhibiting world—all through its ten decades in the United States—has always been that it warmly welcomes all stamp collectors into its fold. Paul Bondor talks, for instance, of being able, as a junior, to enter his one-page exhibit in FIPEX in 1956. I did the exact same thing and I was there, with my one-pager, the same time Paul was. What an "inclusive" place we thought that great international show was! They not only welcomed kids to that F.I.P. event over 55 years ago, they had over 1,200 of us participate in the largest junior exhibiting section ever!

I have never felt anything more important about philatelic exhibiting than that I truly felt that I belong within its ranks. It's, by its very nature, an inclusive activity.

Preserving and expanding that inclusivity should be one of our most precious tasks. All of us have a stake in it. ☐

From Your President

John M. Hotchner
jmhstamp@verizon.net



Lots happening at AAPE as we start the Fall season...

No Summer doldrums at the AAPE Board of Directors. If you read the Milwaukee Board Minutes on page 34, prepared by our Secretary Liz Hisey, you will see that we are making progress on several fronts. I won't repeat it all here, but ask that you take a look at the Minutes.

Member thoughts on TPE: Half a dozen responses have now been received from my request in the last issue for feedback on what you think about TPE. I appreciate the thoughts provided, and the ideas for improvement, and would like to get more feedback. To those of you who put it aside thinking 'I'll get the this later', please be assured that your feedback is still welcome.

Help for shows in difficulty: Our Milwaukee general meeting included a discussion on small shows from local to WSP level, and the difficulties they are having in staying alive. Several are in trouble because of increasing fees for venues, fewer volunteers, decreased support from the US Postal Service, and/or difficulty getting exhibits to fill the frames. We batted about the question of what AAPE can do to help shows that want help, and several ideas were surfaced. Among them were guidance materials on how to run shows efficiently, encouraging new exhibitors (one concept was to encourage an existing show to devote all or the majority of their frames to new exhibitors only, or to new exhibits by exhibitors who have previously shown. I would be interested to hear from any of our members associated with shows in difficulty on what you think AAPE should be doing to help you. And from those associated with highly successful shows, I would appreciate your tapping out a quick list to me at the email address above of the five things that you believe guarantee the success of your shows.

Hennig Award nominations: I mentioned last issue the fact that we had not yet gotten any nominations for the Hennig Award recognizing excellence as a philatelic and/or literature judge. That drew one nomination for the 2014 Award, but we would like to

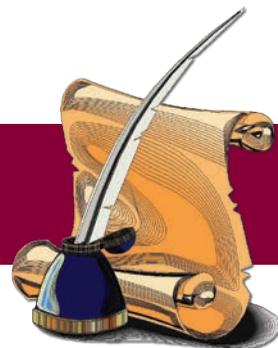
have more. The form for nominating for the Hennig Award is being added to our AAPE Website, and I encourage you to nominate a judge who has gone out of his or her way to help you.

Title Pages on show websites: In my last president's message, I recommended that shows put the title pages of exhibits on their website. John Walsh of the British North America Philatelic Society (BNAPS) reports that they have done this for BNA-PEX 2013, and he believes it will help to bring in visitors to the show. If you would like to see how they did it, go to www.bnaps.org and follow the links to the show. Thanks, John, for experimenting with this. We'll report in TPE on the results.

New York 2016 and beyond: I have no doubt that the 2016 show will be a huge success. My question is whether there will be an organizing committee or two that will want to bid on holding our once-every-ten-year international show in 2026? As you may know, the APS Board actually has the responsibility for choosing the site, based upon proposals made around the time of the 2016 show. (APS is our national federation within the International Federation of Philately (FIP) and it is within the FIP's framework that our internationals take place.) It is a lot of work to put these shows on, and funding the show is no small problem to be solved. But it does bring the world of philately to the United States, and specifically to the location chosen and keeps that location and its organizing committee in the news for the ten years before the show – and for many years afterwards. I hope there will be bids!

AmeriStamp 2014, Little Rock, Arkansas: Another "I hope", if I may. Little Rock is a wonderful city, with much to see and do. Among many other things is the William Jefferson Clinton Presidential Library which alone is worth the trip. But the show will also be a hum-dinger, and AAPE is a cosponsor, with many events and many of our members in attendance. The show features our One Frame Exhibit Champion of Champions exhibition and the open portion of the show features one framers and display exhibits and for dessert, there is the annual competition of exhibits voted most popular at the past year's WSP shows. It is not too early to put **February 14-16, 2014** on your calendar. Little Rock will also be a nice respite from colder weather in the northern U.S. (It is the month in which we in the Washington, D.C., area get our heaviest snowfalls! Hope to see you in Little Rock! ☺)

Your 2¢ Worth



A “Best Closing Page”?

As the AAPE has a Best Title Page award, how about another award for the Best Closing Page? Personally I find that the closing page is one of most under-utilized, unappreciated pages in an exhibit. From my own survey, 90% of all exhibits do not have a closing page, and I feel that a good closing page should be necessary to get full marks for presentation.

Larry Margetish
Lmargeti@shaw.ca

A blueprint for evolution...

Somehow a number of contributors to this quarter's *TPE* [*TPE*, Spring 2013] are converging on a more flexible approach to exhibiting and judging. It is like reading a Manifesto for Change. Bravo for orchestrating a most thought-provoking issue.

David McNamee
dmcnamee@aol.com

IOS Standards for exhibiting?

I enjoyed Art Groten's article in the Spring *TPE*. He reminds me of my very thoughts one year. At Chicagopex a few years ago I had attended the judging education sessions as well as the judges' critique. Many of the judges' comments seemed to be centered around one or another exhibit's non-conformity. I collected my exhibits at the end of the show and my wife and I began our drive home along a Chicago highway. As we passed one factory along the road I noticed the ISO 2000 flag proudly displayed. It reminded me of the exhibiting discussions that weekend.

In my professional years I had been involved in several projects where the company was working toward one or more of the ISO or QS standards. These standards are designed to help a company perform its operations the same way every time to insure consistency in its operations and products.

It seems that there is a parallel in philatelic exhibiting. The APS judging manual reads more and more like the ISO standards documents that we had worked with. Very precise. Very exacting. If philatelic exhibiting were an occupation were everything needed to be done exactly the same way each time our judging manual would be very useful. Art makes this point very well.

David Crotty
decrotty@yahoo.com

Should an exhibit show and teach?

Every issue of *The Philatelic Exhibitor* contains hand wringing of some sort over the declining interest in philatelic exhibiting. Even collectors who attend the many philatelic shows seem to spend little if any time looking at the exhibits.

Benedict A. Termini in his letter in the Spring, 2013 *TPE* zeros in on an important reality that too often exhibitors and judges have overlooked: An exhibit should SHOW and TEACH. I wonder what the outcome would be if a local stamp club were brave enough to instruct their judges to evaluate exhibits on only these two criteria? The Grand Award would go to the exhibit that is the best TEACHER through SHOWING of philatelic materials. I think it would be a worthwhile experiment.

Bob Grosch
bobgrosch@frontiernet.net

Random thoughts on the Spring 2013 *TPE*

Several informative articles again. One I noticed and decided to act on was embedded in Hotchner's remarks called **An Idea To...**

Because I am involved with doing our show's brochure and thus had my electronic fingers in what was happening I proposed to our webmaster the Hotchner idea with the initial offering for the AAPE website of my own title page PDF to help it get going.

Well, the webmaster [Larry Fillion] thought it would enlighten readers as well.

Here is the link <http://www.bnaps.org/bnapex2013/bnapex2013-exhibits.htm> to show all of our readers the Hotchner effect. Hopefully, John and I will meet again when he goes to SPM 2014.

Atlantic Protective Pouches, does sell super non invasive backing two inch corners as mentioned in Pat Walker's column. I have used their corners since 1986 when Tuck Taylor was owner as Taylor Made.

John Walsh
nsscatt@nf.sympatico.ca

Language and “Usage”—or is it “Use”?

When I read Pat Walker's column in the Spring 2013 *TPE*, in which she mentioned that “Postal history is defined as studies of rates, routes, markings

and usage,” I was really surprised. I thought she had made a mistake. The term “usage” has always referred to patterns of use of a particular stamp issue on mail. I checked the 6th *Manual of Philatelic Judging* under Postal History Exhibits, and there it was - “usage.”

For a postal history exhibit that covered a period when stamps were used, the term could apply, but not in the traditional sense, since there is usually no focus on a specific stamp issue in a postal history exhibit. The focus is on the rate paid, which can be paid with any combination of denominations or issues, and a postal history exhibit would make the connection between the rate and the service being provided for that rate, and the route and means to be used for the rate that was paid. Which stamp or stamps were used would not be at all important. (The one exception: in postal history, the stamp issue used helps date an otherwise undated cover.)

The word “usage” is used 18 times in the Traditional Exhibits chapter. That is, in my not so humble opinion, where the term belongs. It can be used in describing postal history exhibits, but its use implies a point of view not appropriate for a postal history exhibit. I suggest that the term be deleted in the next version of the MPJ.

In the Postal History Exhibits chapter, in the section entitled Treatment, “usage” is clarified as meaning the use of stamps to frank a cover. Here, I would have used the term “franking”; the term “correct franking” is mentioned, and the desirability of single-stamp correct franking is implied.

For educational/teaching/pedagogical reasons, I suggest the term, “usage,” be substituted with “franking,” not because the meanings are so different, but because the implied points of view are so different and require separate terms.

On a related note – it seems odd, when “rates, routes, and markings” have been the descriptors of postal history for many years, to add the very legitimate “means of transport” as the first descriptor in the list. “Rates, routes, markings, & means” sounds so much better, and much more alliterative.

I suggest that another term could be added to the current descriptors of postal history: “systems”. *MPJ6* describes a postal history exhibit as being about “development of a postal system”. I believe that the term would be appropriate for a more narrow meaning, the organization of a postal system as revealed by covers, postal receipts, and rules and regulation documents. For example, markings on early 1900s German covers include the names of rural post offices together with the name of the master postal facility through which its group of rural offices forwarded mail. Mid-1800s German mail going to France re-

ceived border crossing town markings, sometimes from both sides of the border, and these towns were consistently used. These sound like routes—they are, but also parts of two postal systems.

In your “Your 2¢ Worth” letter of Spring 2013 in the *TPE*, you imply the advisability of restoring the Special Studies exhibit category. I believe that, if adequate guidance is provided, Special Studies could work. I also believe, unlike Dr. Arthur Groten, that a guideline of 50 percent philatelic is quite appropriate. Exhibits that are predominantly history, for example, can find venues in a historical society.

I agree that the expression “I collect postal history” is somewhat contorted terminology. I collect postal history artifacts, and attempt to decipher their rates, routes, markings, means, and systems.

Bill Ellis

billellis@ellislist.com

Groten AAPE CCNY Talk in TPE

A message to Art Groten, and being shared with our readers:

I was pleased to read with delight your talk/article in the recently arrived *TPE*. Your cogent thoughts as always were aligned well and presented a persuasive point of view.

The discussion on the future of exhibiting is one that needs intense awareness and we exhibitors/judges should take an active role in the on-going process.

I only diverge with one of your paragraphs...re: Postcard Exhibiting...

You stated Postcard exhibits miss the boat as they do not address what “a postcard collector looks for, for instance, publisher, different printings, and how they are identified, distribution patterns, and so forth.”

Well, I have received WSP gold medals on two different Postcard Multi-frame exhibits multiple times and I am here to advise you I do include the items you listed as not seen in Postcard exhibits. When I judge Postcard exhibits I truly look for those items you mentioned and react accordingly.

I guess you have not seen my exhibits...!

I also have seen a few other Postcard exhibits (more than two) that do include the missing items mentioned. Thanks for contributing your thoughts and helping to inspire others to lean forward and not always look backwards.

Bill Schultz

bill@patriciaschultz.com

Something of a refreshing point of view...

I am new (less than two years) to collecting and exhibiting. I have noticed that people write to point

out things they don't like about exhibiting. I have the opposite intent.

As a retiree, I had no thought of becoming a philatelist, but I would tag along with my husband to stamp shows. While he shopped, I looked at exhibits. I especially sought out those by Phil Stager, as his creativity and wit can be enjoyed by a non-philatelist. Finally, I decided to give it a try. I have found help and encouragement every step of the way. I haven't been shy about asking for help, but most often it is offered by people, many of them AAPE members, who generously spend a lot of time with me.

I can't mention them all, but would like to thank some who have tolerated my learning curve, and continue to help me improve: Jack Andre' Denys, Phil Stager, and Janet Klug. Others who have helped me include judges who took lots of time with me at frames, Bill Schultz, Bob Rufe, Nancy and Doug Clark, and Jack Harwood.

This hobby has been a challenging adventure that I hope to continue for years to come.

Dawn Hamman
dawn@dawnthequilter.com

The human and social aspects of collecting

I joined the AAPE just a couple of weeks ago, and in no time held in hand the "Philatelic Exhibitor" with Arthur Groten's article, "The utility of lateral thinking." As a philatelist, I value primarily the human and social aspects of collecting, consider postal materials primarily historic documents, and, generally speaking, couldn't agree more with the author. In fact, I observe a growing gap between the official regulations of exhibiting and the interests of the public. It could be illustrated by the content of our main publication, "American Philatelist": many, if not most, of its recent articles would not qualify as a basis of an exhibit deserving a high award.

I would like to touch upon one specific aspect of "lateral thinking." I collect, among other things, postally used picture postcards. These are unique documents: they are pieces of postal history; they can be studied as objects of deltiology; they carry a verbal message, while we all know how exceedingly rare are covers with contents; and in many cases the choice of the image is also a message in itself. My research concerns primarily postal history and personal history, and clearly does not fit the existing "Postcards" category of exhibiting.

With current judging regulations, there is no place for my exhibits. The category "Special studies" is gone from the latest "Manual of Judging". "Social philately" is an international category only, and international regulations in more than one respect are even worse

than ours. In particular, they discourage the research of the messages and displaying more than one item sent to the same address. This efficiently excludes all personal stories from exhibiting, although they are often exciting topics for research and a means to demonstrate that philately is not limited to the difference between comb and linear perforations.

Using modern technologies, it is rather easy to faithfully reproduce the image side of picture postcards. However, under current exhibiting regulations, these reproductions will not be even counted as collateral material, because they are not, of course, "original."

The situation sometimes gets ridiculous. I exhibited PPCs sent from Russia by foreign visitors - tourists, students, temporary workers, etc., and received a disappointingly low level award. Leaving the judges' critique, one judge asked me: "Interesting coincidence, your postcards seem to carry postmarks of the places shown on the picture side." "Coincidence"? My jaw dropped.

I believe that the next version of the manual of judging must provide explicit guidance how to treat reproductions of the reverse sides of many kinds of postal materials. It applies to covers, too: few collectors are willing to "open for display" valuable covers.

Alexander Kolchinsky
Secretary of Rossica Society
alexkolc@gmail.com

Time to update a key AAPE handout...

Recently, I found a copy of "Laying Out the Philatelic Exhibit Page." It was stuck in the Philatelic Exhibitor #83, from July 2007. I suspect the date is correct.

Has this handout ever been updated? It wouldn't take a lot of work, primarily removing mention of a typewriter and replacing with computer.

What I really liked about it was that it was NOT aimed at newbies for WSP shows. It could be used to recruit new exhibitors at any level of show. (Get them hooked first, then get them interested in the "hard stuff!")

An updated version would complement the current handout on postcard exhibits. I know several clubs and individuals who would benefit from this.

Van Siegling
(aka the Harry Potter exhibitor)
sieglinge@yahoo.com

I'm one of those people

You both ask the question "Why are people not exhibiting?" I am one of those people; the attached article [See below, Ed.] gives my (too detailed) response.

You may well ask why I continue to subscribe even though I have no intention of exhibiting again. I'm not sure. I do find that some articles give me some insight on how to better approach my collection, and how to carry out research on topics of interest.

Also, I do enjoy the exhibits at the shows I attend - I always learn something.

Paul L. Bondor

Paullbondor01@aol.com

Why I Stopped Exhibiting

Paul L. Bondor

Over the years, I have seen repeated articles discussing the drop in number of exhibitors, exploring how to get new exhibitors, etc. I have seen no articles where someone actually asked an individual why he or she stopped. I thought I'd present my experience.

I began collecting in 1949, when I was eight years old. My father was a member of the local stamp club, and the club had an annual exhibition. I submitted junior exhibits, starting in about 1953, and had some success. I had a single-sheet exhibit accepted for display at FIPEX in New York in 1956, and my father, younger brother, and I went to the show. It was a great experience.

High school, college and graduate school took precedence over exhibiting, although I continued collecting throughout. Through marriage, children, and a career, I continued to actively collect, and visit shows as the opportunity presented; however, I never felt I had the time to devote to exhibiting.

In the early 2000s, approaching retirement and anticipating more free time, I noticed that there was a new category—the single-frame exhibit. I thought, maybe I could do that!

At that time, I was naïve enough to think that you put together an exhibit, showed it, and moved on. I did not realize that the object was to beat a single horse until you could say, e.g., "My exhibit of Lower Slobbovian WWI precancels has been shown 430 times, and has won every medal known to mankind."

I entered an exhibit at AmeriStamp Expo in Biloxi, Mississippi, in 2003. I took the exhibit to the show, mounted it, and enjoyed the show. I did not realize there was a critique session, but found out on Sunday that I had won a gold medal!

I found a member of the judges' panel to ask some questions, and he agreed to review the exhibit with me. He encouraged me to revise the exhibit and exhibit it again.

I submitted it to AmeriStamp Expo 2005, in Atlanta. I did attend the judges' critique. When my exhibit came up, the presiding judge said, "You can't identify printings by shade alone"—to which I said "I com-

pletely agree," since I took pains to demonstrate that shades were used only as a last resort. At the banquet Saturday night, I found out that the exhibit got a silver, which to me was a disappointment. On Sunday, I found two of the judges and asked them to give me some feedback. They both said that they would look at it with me. They said things like "You should add flaws" and "You should have multiples." I pointed out that it is difficult to fit my subject into a single frame as it is, and flaws would vastly increase the scope of the exhibit—it could not be fit into a single frame in that case. I wondered why they seemed to only speak in platitudes - I got nothing worthwhile.

When I got my score sheet, I understood. The primary difference between the score sheets from 2003 and 2005 was in the "philatelic knowledge". In Biloxi, I got a 23 out of 25; in Atlanta, a 10 out of 35. In Atlanta, the judges thought I was dumb as a post!

I know this sounds like sour grapes - "Why doesn't he just suck it up, take the disappointment and move on? The judge's evaluation is final." That's true, and it's all well and good, but those two judges lied to me!

I wrote to Janet Klug afterwards asking if it is common to go from a gold to a silver, and described my experience with the judges. Her answer was that the judging criteria had changed from 2003 to 2005, and, regarding the judges' claim that they weren't directly involved, "That is not correct; all judges participate in all the decisions." So: not only did they lie, they had decided I knew nothing, but they didn't have the guts to tell me that to my face. I would prefer that the judges would have enough integrity to defend their decision and tell me something like "the exhibit isn't too bad, but we don't think you know what you're doing". I'd be upset, but at least it would be out in the open.

I have no personal experience to lead me to believe that such integrity exists in the philatelic judging arena.

At any rate, I decided that I can have more fun collecting new material and writing up my collection than putting time and effort into an exhibit in which, if trends can be extrapolated, would give me a negative 10 or 20 for knowledge, putting me squarely in the advanced Alzheimer's category.

I am currently trying to understand the air mail rates for the Leeward Islands during the reign of King George VI; the one shilling stamp was the stamp of choice for the franking, the stamps and covers are quite attractive, and the story is a very interesting one to exhibit. I may end up writing it up as an article, but if I ever have the urge to put together an exhibit on it, I'll just lie down and meditate until the urge goes away.

Exhibiting Philatelic Literature



By Richard Drews



Literature Publishing, Exhibiting, and Judging

The pervasiveness of connectivity today has resulted in a revolution in publishing more profound than the introduction of moveable type by Gutenberg. Digital books already outsell hardbound books and will surpass sales of paperbacks in the next few quarters even though the growth rate has slowed and is plateauing.

Our hobby faces the challenge of harnessing this technology or losing touch with generations of potential collectors. Philatelic exhibitors are already putting QR (Quick Response) Codes on their title pages so viewers can be directed to websites with additional information. To have a future our publications must reach tech savvy collectors in ways we have not done in the past.

The printed word is, by its very nature, static. Digital media and the Internet are dynamic and interactive. In some instances they have already replaced printed periodicals and catalogs. Most colleges are already turning their bookstores into souvenir shops. Students are renting texts digitally and book bags are being redesigned to hold fewer books and more digital items. In nearly all cases digital media can easily be used to supplement printed philatelic publications. As judges, authors, editors, publishers and readers we can follow some simple steps to learn to create, encourage, utilize and judge digital media in a relatively short period of time.

We can reword the Manual of Philatelic Judging from: "CD: Utilization of CD features unique to electronic media. Searchability, ease of navigation, logic of flow." to: "Digital Media: - Utilization and

optimization of features unique to digital media." We then need to create teaching aids to help judges understand and authors to use digital media to their full advantage. A CD or DVD is wasted when it only provides a cheap method of including more information at a lower cost. All files can be made searchable on any key word. Whenever a variety or type is mentioned there can be a link that immediately displays an image that can be studied and then closed, returning the reader to the text. Links can also connect the reader directly to pages on websites with additional information on the subject, census data in spreadsheet or data base format, membership pages for specialist societies, local clubs and so forth.

Digital media can also supplement periodicals. A quarterly periodical is handicapped in providing timely member services compared to monthly publications. A supportive website, linked to the periodical by a published URL (Universal Resource Locator, i.e., www.aape.org/exhibits.asp) or QR Code, could provide access to the most recently posted member exhibits, upcoming meetings and programs at local, regional and national shows, reports of member activities in exhibiting, judging, writing and awards, auctions of specialized materials, publications available from the society, reviews of recent publications, etc. Both editors and judges need to be aware of, use and encourage all the ways in which digital media can expand the utility of the printed word.

Major handbooks are often the result of a lifetime of work and may not be updated and republished for decades, if ever. The inclusion of a DVD containing

scans of one or more exhibits on the subject, tables of rates, scans of source documents, census data on covers, multiples, shades, varieties and rarities all improve the book, but do not extend the life. The next step is support the publication with a website that can regularly update the contents based on the most current research. An input form can be created so all census information can be supplemented by reports from readers, including scans, and then be vetted and added to the census. Corrections to the original publication can be posted on the site and an ongoing blog or a message board can encourage interaction between specialists.

Judges face even more challenges in evaluating digital media. A highly specialized handbook maintained by Malaria Philatelists International recently won a vermeil medal at Chicagopex. It is available in more than 400 separate PDF downloads. While it was copied on to DVDs for the judges, it is only available online as a series of free downloads. This is the way more and more philatelic information will be published in the future. The USPS has scanned the entire contents of *The Chronicle*, which is available at no charge to members from their website and are in the process of scanning all their titles into searchable PDF format. They will be freely available to everyone. The Royal Philatelic Society of London sells the entire run of *The London Philatelist* on DVDs. The next step is for authors to scan columns and articles and enter them on DVDs. We are not currently permitted to judge individual columns or articles, but are allowed to judge bound entries of a series of them. A very strong argument has been made that this form of submission constitutes binding, since as a verb it means “to form a cohesive mass” (merriam-webster.com), which is the purpose of integrating knowledge into a handbook.

John Hotchner and I have given two seminars on Challenges and Opportunities in Exhibiting and Judging Philatelic Publications. As a result of the participation and feedback we have been given the task of establishing ongoing colloquiums on philatelic publishing. We will also be producing a proposed new version of our *Judging Manual for Philatelic Publications*. The active participation of the Writers Unit is imperative. We must question the use of the term “philatelic literature.” Given the many ways we distribute information today we need to expand our concept to “philatelic publication”. Many groups have already adopted a broad concept of publication even though our copyright laws are anachronistic. BusinessDictionary.com defines publication as “Communication of a message, statement, or text through any means: audio, video, print, electronic-

ly as an e-book or on the web.” OxfordDictionaries.com gives the derivation as late Middle English (in the sense ‘public announcement or declaration’): via Old French from Latin publicatio(n-), from publicare ‘make public’, which is exactly what we do when we publish. Our job is to learn how to best use and evaluate philatelic publications in all their forms.

There are serious discussions about offering the nearly completed update of the Stampless Cover Catalog by subscription only. One suggestion is to offer it for an upfront payment the first year with no provision for downloading or printing the catalog, just web use. In the first year the subscribers would submit additions and corrections through the Internet. During the first year the catalog would be regularly updated. In the second and subsequent year, subscribers would pay a lower annual fee and have the ability to download and print whatever portions of the catalog they wanted. New subscribers would pay the larger first year subscription price and then the ongoing lower fee in subsequent years. Judges would be judging a dynamic and interactive work in progress. If entered in a show within weeks of release, the catalog might have some errors that are corrected by the time final judging occurs. Do the judges give credit for these ongoing actions to keep the catalog current and accurate? How much might this make up for minor vs. major errors or omissions in the publication? These and many other considerations must be addressed.

Everything I am suggesting here already exists and is being done, but only on a very small scale in the world of philatelic publishing. The Collectors Club has started posting the handouts and PowerPoint presentations brought by their speakers. They are even recording the entire presentations for viewing on their website (www.collectorsclub.org/Meeting_Schedules_and_Events.shtml). The Collectors Club of Chicago is launching a new website with a section for members to post every exhibit they choose to share and a listing of publications (www.collectorsclubchicago.org/published-handbooks.php#). They were also given a commendation for creativity in the recent IPhLA literature competition in Germany. The author of one of their publications included his exhibit on digital media as part of the book.

The most aggressive use of digital media comes from the commercial side of the hobby. Jim Lee, a good friend and past president of the ASDA, has cut his show schedule down to six or less per year while doing most of his business on the Internet. His regular email blasts sell 80% or more in the first few hours. Scott Trepel of Robert A. Siegel Auction Galleries Inc. has gone a step further. Their website

Power Search feature locates comparable items going back to 1930 with prices realized. It includes extensive articles, census data found nowhere else, links to other philatelic tools and scans of major exhibits. The catalogs refer to and are supplemented so thoroughly by research on the website that 3 of the catalogs won a gold and two vermeils in the 2012 Chicagopex literature competition.

Richard A. Frajola has taken another digital approach. His website is anchored by a message board that is followed by serious postal historians worldwide. Post a problem item with a scan and within a few hours you have an education that it would take decades to acquire. Members of the board have also posted dozens of the finest classic exhibits and over 20,000 covers to assist other members. Amos Press is researching how to not only sell catalogs but to supplement them in a digital fashion. One initiative involves taking all the articles produced over the years for the *Scott Specialized Catalogue of United States Stamps and Covers* and making them available to purchasers online. New issues could also appear online and digital versions of the catalog could be sold by subscription.

These commercial approaches all recognize that world in general has migrated to the Internet and our most active hobbyists have followed. Publishing information on paper is static. The world is dynamic and interactive. The post baby boomer generations have grown up with computers and have moved on to laptops, smart phones and tablets and will continue to migrate to the most seamlessly interactive platforms. We need to be somewhere they can find us. A website can be broadly viewed as having three main aspects: static, dynamic and interactive. The static portion is the framework that changes very little from one day to the next: the layout of the home page, the pull down menus, the side bars and the quick link buttons, to name a few. Once we look at a website a few times these aspects become almost invisible, just a tool to get us somewhere. Google has one of the simplest and static homepages in existence. They have fun with their logo but the only item of significance is the search box. Type in your search terms and instantly you are interacting with the digital universe.

Not many websites omit the dynamic aspect of the Internet. Every day MSN has the same basic framework, but the content of all the information in the

news stories, the finance section, and so forth, changes by the minute. This is the dynamic aspect of the Internet. When we use MSN Finance we also enter the interactive portion as soon as we obtain quotes by stock symbol. It becomes even more interactive if we go to a message board or blog and read and respond to posts. eBay has a static structure that they update from time to time, a dynamically changing list of items for auction or immediate purchase and an interactive auction with feedback about buyers and sellers.

As we attempt to use the Internet more broadly to promote our hobby, we have to realize that barriers to access content make us invisible. Today the world searches through Google or a close clone. If a philatelic publication has just what someone is looking for and it exists in a book or periodical at the APRL, the searchers are unlikely to find it since to them the APRL does not exist and almost nothing in the APRL is immediately accessible from Google. Until we have a method for all philatelic libraries and websites to share data across an open platform we will remain nearly invisible and irrelevant in the digital age. People have argued against digitizing things because storage media and formats change. That is a false objection. Digitizing produces zeros and ones. Migration from one format to another is trivial. We have gone from switches and lights to paper tape and punch cards to tape and giant disks to large floppies, small disks, CDs, DVDs, internal and external hard drives, thumb drives, SSD and the cloud. Captured data has migrated from one to another and will continue to do so.

The APRL is working to expand the Philatelic Union Catalog in cooperation with several major libraries, but there is much to be done. A précis of every major holding, easily accessed by a Google search without any reference to the APRL, will be needed as a start. This will take enormous input from all major societies. One proposal for linking philatelic data has come from the Philatelic Information Network (PIN). Their website (www.philinfonet.org) outlines a method for creating a standard for linking all philatelic data. There is no way to know, right now, what method will work the best, or at least well enough to be implemented. It is critical that the conversation begins in earnest and that we devote significant efforts and resources to mastering the Internet and committing ourselves to the digital age. ☐

Have you recruited a new member recently?

In the past 12 months, AAPE membership has experienced a growth in membership. That's nice... but even nicer would be our growth if every member recruited a new member. Why not give it a try?

Q & A



By Patricia Stilwell Walker

P.O. Box 99, Lisbon MD 21765
Email: psw789@comcast.net

IN 1784 TWO ACTS OF THE IRISH PARLIAMENT [23 & 24 GEORGE 3, CAP. 17] ESTABLISHED A TOTALLY SEPARATE IRISH POST OFFICE, UNDER AUTHORITY OF THE IRISH PARLIAMENT WITH NEW POSTAL RATES. THE IRISH POSTAL REVENUES WERE SUBSEQUENTLY RENEWED [OR REVISED] FROM 25TH MARCH EACH YEAR. RATES WERE EXPRESSED IN IRISH CURRENCY (UNTIL 1826) AND IRISH MILES (UNTIL 1831). THE IRISH MILE WAS EQUIVALENT TO 1.27 ENGLISH MILES. THE IRISH POST OFFICE REMAINED A SEPARATE ENTITY DESPITE THE UNION OF 1801.

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Illustration 1: All capital letters are extremely difficult to read no matter the font used.

Illustration 2: Script styles can be aesthetically eye-catching but are a pain to read.

In 1784 two Acts of the Irish Parliament [23 & 24 George 3, Cap. 17] established a totally separate Irish Post Office, under authority of the Irish Parliament with new postal rates. The Irish postal revenues were subsequently renewed [or revised] from 25th March each year. Rates were expressed in Irish currency (until 1826) and Irish miles (until 1831). The Irish mile was equivalent to 1.27 English miles. The Irish Post Office remained a separate entity despite the Union of 1801.

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The main question for this column is from a discussion I had with a good friend who is very active in making new exhibits whose subjects are of the more esoteric variety – thus requiring more text than a more well-known area might need. Any of you who have seen one of Sandeep Jaiswal’s exhibits on Dhar, Indore, Kotah, or Shahpura can appreciate what I mean.

After our material the most important things we include on our exhibit pages is the write-up.

Question: On several occasions my UEEF comments have said “Your font is too small.” So what is a good size? I’m using Arial 9 pt and making it bigger is causing me space problems.

Answer: Before I begin to address the answer, I want to point out that the comment on the UEEF is a bit misleading. The correct comment in my opinion

is “your text is difficult to read easily”. Simplistically this problem can be corrected in several ways: increase the size of the font; increase the spacing between the lines; choose a different font.

This discussion will relate to the body text of your exhibit write-up – a discussion of headers is a subject for a different column.

There are two “kinds” of body text in most exhibits: Type 1 text that introduces a section or a group of pages and that you really want the judges to read most of the time; and Type 2 text containing helpful additional discussion about a particular item that judges may or may not happen to read depending on what they choose to “sample”. Key to having your exhibit judged properly is making your text easily read by someone “scanning” or speed reading. This is especially true for Type 1 text. For illustrative pur-

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Illustration 3: Ragged left and right paragraphs do not scan easily.

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Illustration 4: Underlining large amounts of text is distracting and makes the base font difficult to read.

poses I will use a paragraph from my Irish Postal History exhibit which introduces approximately 2 frames of the exhibit. On the exhibit page it appears in 11pt Times New Roman.

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I don't believe many exhibitors are still making a couple of really bad choices when it comes to font choice, however I want to include them for shock value. Do not under any circumstances choose to use all capital letters; about the most difficult format to read no matter the underlying font. Also script type fonts, although they can be aesthetically pleasing, are not easy to scan read. (See Illustrations 1 and 2.)

Even with a "good font" there are pitfalls. Centering all lines so that you have a ragged edge on both left and right is extremely difficult to read. So is underlining entire paragraphs for emphasis. (See Illustrations 3 and 4.)

So what font is "best" for body text? There is no single right answer. I personally find a serified font easier to speed read (when I'm judging) than a sans-serif font. I have chosen to use Times Roman for my exhibits, which I've been told is boring! This choice was made many years ago, and in re-doing some exhibits, I am introducing Garamond which many people find easier to read because for the same amount of page space one can use a larger point size. I also make my Type 1 body text larger (11pt) than my Type 2 body text (10pt). Besides the readability another factor to consider when choosing a font is the amount of space it will occupy on the page. To show the difference in space needed, here are a short four paragraphs describing a specific cover in 10 pt Arial, Times Roman and Garamond – the text box frame used so that the size of the text is emphasized – the width remains the same. One of the reasons Sandeep is having the problem that led to the original question is that he is using an Arial font – to get the needed space he has had to make it smaller than is ideal. (Illustration 5.)

Need for two fonts: themed exhibits should use one font for text relating to the theme and a second font to describe the material used for illustration philatelic, display, or postcard. For the theme font, keep in mind the size advice given above and consid-

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A British GPO Notice of July 1812 lists the rate from London to *Gottenburg, to Heligoland and to all places for which are sent by those routes* a rate of 1s8d. This would include Narva in Russia.

The notice also stated that the British inland postage charged should be *Two pence less than the new Inland rate*. This does not seem to have been the practice for charges calculated in Ireland.

Belfast scroll frame **POST PAID** known used 1801 to 1823.

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Illustration 5: Showing the space taken up by different fonts using the same point size. From left: Arial, Times New Roman, Garamond.

er making text that introduces a section of your topic larger than that making a specific point. My personal preference when judging is that the “material” font is clearly different: not just smaller or a different color. Some exhibitors choose to use an italic font, others a sans-serif font when the theme font is serified. A military postal history exhibit will also benefit from using two fonts if the development of the exhibit requires understanding troop movements or campaigns and how they impact routing, or markings used.

An alternate answer: maybe you are struggling with the size of your font, because there is too much text! Perhaps key facts are buried in the middle of paragraphs. Maybe you don’t need a more readable font, maybe you need fewer words! Or differently placed words.

So if you have had advice to have a larger font, or more easily read text – start by analyzing what information your exhibit needs to convey. Can any of it be put into table format? Instead of analyzing the components of a complex rate, for example, consider putting it into a table. Use illustrations rather than words to explain varieties of stamps and consider a judicious use of maps when discussing routes. Eliminate unnecessary words that tell the reader what can clearly be seen from just looking at the material itself. If you find that a lot of text in a particular sec-

tion is repetitive, consider creating a “mini” introduction page for the section where the text appears only once.

Having eliminated excess verbiage, use a simple technique of dividing up what text remains – place explanations as closely as possible to the item being discussed: this lets you avoid having to say things like: “the middle stamp in the second row” or the “top cover”, etc. This technique has been used by thematic exhibitors for years with the placement of the “philatelic text” in their exhibits. It works great for other kinds of exhibits too!

Putting specific text near the item being described is also the first (and most natural) step to take to break up large blocks of text. It won’t solve every text placement or configuration difficulty, however. When you have explanatory text that consists of several sentences, make each one a paragraph – that small break makes comprehending the whole much easier for the reader who is in a hurry (and judges are always pressed for time!). Illustration 6 is the same text used in Illustration 5—as a single paragraph. Note how much harder it is to read and also that the information about the dates of usage of the postal marking is buried at the end.

Illustration 7 shows the page from my exhibit that included the body text example discussed previously.

Britain took Heligoland from Denmark in 1807 and it became a major base for forwarding European mails. A British GPO Notice of July 1812 lists the rate from London to *Gottenburg, to Heligoland and to all places for which are sent by those routes* a rate of 1s8d. This would include Narva in Russia. The notice also stated that the British inland postage charged should be *Two pence less than the new Inland rate*. This does not seem to have been the practice for charges calculated in Ireland. Belfast scroll frame **POST PAID** known used 1801 to 1823.

Illustration 6: Single “fat” paragraph; compare with text in Illustration 5.

You will note that the key information that needs to be seen by the judges is in the headings and in the rate tables. The other text is supplementary, providing a deeper level of knowledge. I have used the technique of placing text close to the item being discussed.

If you are having difficulties with body text in your exhibit please send me examples; additionally if you have devised a solution for the kind of problems discussed here, send that to me and I can feature it in a future column (quite likely I will copy your technique for my own exhibit!) Also I will be discussing headings in a future column so specific questions you would like to see answered are especially welcome.

Follow-up – advice on cover corners and vinyl arrows

I had several folks send me comments about cover corner mounts. I should clarify that my requirements for a clear edge were heightened when I started mounting my covers on colored mattes. I used to mount the covers directly on my white exhibit pages where white backing or beaded edges don't show as much. At least two exhibitors recommend the corners supplied by Atlantic Protective Pouches (an AAPE advertiser). Two also wrote about the Herma corners I discussed.

Fran Adams says he gets his supply from Europe, where the 20mm ones are readily available in stationery stores, often having his sister-in-law bring a ten pack of 250 when she comes to visit! He remarks that

he has also used the ‘Tesa Photo’ brand (stock number 56621-00000) and which he buys in packages of 500, also available in a pack of 10. Fran also offers some other advice:

- I nip the sides of the mounts as well with a pair of scissors (yes, I'm a bit anal about the white showing even on white). This is from the transparent part downwards. It amounts to a small triangular slice which eliminates the white paper below the transparency.

- My last tip is to stress relieve the mount as a whole. Cut off the tip of the mount's transparent point. This will turn it into a band essentially and will fit much better on ragged or bulkier covers.

- Does all this take time - yes and plenty of it if there are 4 to a cover. BUT, if you respect the material enough to give it the proper treatment...Illustration 8 shows Fran's final product.

Vijay Vijayakumar a very recent member of AAPE writes from Canada that Unitrade Associates, in Canada sells “vinyl arrows” in five colors (black, blue, green, red and yellow) in pack of 250 (50 of each colour) part # U402-1. These are self-adhesive so they will stick to a stamp mount. He mailed me a sample and in my opinion they are too large for indicating stamp design errors, but could be quite handy for other purposes.

Also from the same distributor all types of HERMA Transparol corners are available, reasonably priced.

I.B.2. Independent Post Office: 1810-1813 rates

**To Lisbon, Portugal - via Milford and Falmouth
To Narva, Estonia - via Port Patrick and London**

**7 December 1812
4 January 1813**

WATERFORD/78 mileage used as name stamp.

Prior to 1819, inland postage was charged to Dunmore as the actual packet port; rather than Waterford as later practice.

Waterford to Dunmore:	2d
Unofficial rate for distance of 7 Irish miles:	
Packet to Milford:	2d
Milford to Falmouth, 337 miles:	11d
Falmouth packet to Lisbon:	1/7
Single letter rate:	2/10
Total for a double letter:	5/8



Post Paid handstamp known used 1812 to 1820 in Waterford.

Belfast to Donaghadee, 15 to 30 miles:	.5d
Irish portion of split rate:	5d
Donaghadee to Port Patrick packet:	2d
Port Patrick to London, 426 miles:	1/2d
London to Russia:	1/8d
British portion of split rate:	3/0
Total paid in Belfast:	3/5

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Belfast scroll frame **POST PAID** known used 1801 to 1823.

Illustration 7: Exhibit page containing example text at lower right. Notice use of rate tables.

Unitrade does have an on-line catalog available at www.Unitradeassoc.com, but unfortunately you cannot order items online. You have to place your orders through phone (416-242-5900) or by mail. They ship to the United States and worldwide through Canada Post or by UPS.

Vijay says he can arrange a discount to anyone who mentions "AAPE Q&A" on their orders. To receive this special discount, contact him at his email "machincollector@gmail.com" for details on prices and postage. He is going to try to convince Unitrade to advertise with **TPE!**

Lastly I got a note from Dick Hall who offered the solution he has found for thick items. He uses "See-Thru Mounting Corners" made by Lineco of Holyoke, MA and sold through University Products

found at www.universityproducts.com. They come in two sizes of which he sent me samples. Quoting from his note: "the corners are very easy to use. Tear one mount from the strip, fold and crease on the lines so that the adhesive will be on the back, remove the adhesive cover, put the [folded] corner on one corner [of your cover] and place it on [your] page. Repeat for as many corners as you want." Illustration 9 shows a sheet and Illustration 10 shows a folded corner.

When I looked at the referenced website, I found "Pre-Scored Archival Mounting Corners" which look similar. I found the Lineco "See-Thru Mounting Corners" at a different source. If you are as intrigued by this option, especially for thick items, as I was, I suggest you do your own web search. ☺



Illustration 8: Fran Adams's improved Herma mounting corner.

Illustration 9: Strip of Lineco See-Thru Mounting Corners.

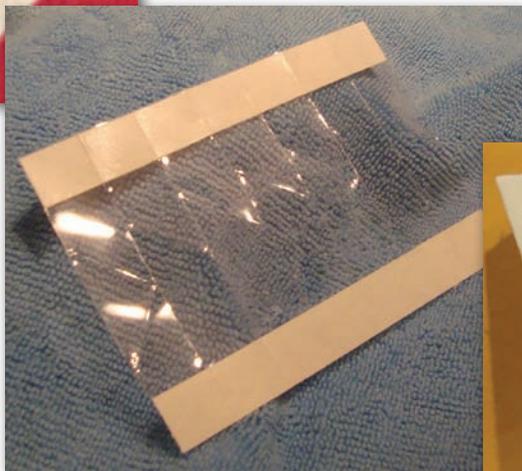


Illustration 10: Folded See-Thru Mounting Corner ready to use.



Youth Champion of Champions Update

By Vesma Grinfelds
vesmag@gmail.com

• **It has been confirmed that the AAPE Youth Grand Championships** will take place at Minnesota Stamp Expo, July 18-20, 2014. The AAPE is grateful for the standing invitation which that Show has extended to us.

• **To date, 6 exhibits have already qualified for the Grand Championship.** There will be a 7th qualifier this week-end at INDYPEX (guaranteed) - so you might want to change that number to 7 as having qualified already. The qualifiers can be seen at: http://aape.org/youth_2014_exhibitors.asp. They are updated promptly.

• **Viewers should be able to notice an updated look to the Youth tab on the AAPE website** with many thanks to our webmaster Larry Fillion. We are requesting that the qualifiers submit scans of their exhibit pages to be placed on the web-site. The purpose being to honor their accomplishments in having won the AAPE Youth Grand at a WSP Show and to

display the quality of their work. Hopefully, this may serve as a guideline to others and encourage more youth to create exhibits.

• **This project has been greatly inspired by John Walsh** in Canada who took the time and interest to seriously review the Youth section of the website. He is in the process of obtaining scans of exhibits from Canadian youth qualifiers as well as previous Champions. This ongoing project has also been extended to include scans of exhibits of past AAPE Grand Winners; these to be included on the website. I, personally, thank John for his assistance and encouragement in this endeavor.

• **It is a goal to have these Youth Exhibits** available for viewing on the AAPE website.

[Editor's Note: *For further information—as well as to see how you can help with the AAPE's vigorous involvement in youth philately, please get in touch with Vesma. Her mailing address is on page 43.*]

The Power of Change in Transforming One's Exhibiting Style



By David Piercey, FRPSC

The following description of my creative processes in beginning a new exhibit may be instructive to other exhibitors who are considering how to rethink their exhibits, reengineer their approach to exhibiting, and thus continually improve their exhibits. I am starting from the position that forming any exhibit is a creative process much like any other creative process in the arts or sciences; that it requires long periods of personal, often solitary, research; that it involves both inspiration and significant perspiration; and that it has at least the possibility to enhance other's appreciation too of our topic.

BACKGROUND

I am struck by how much has changed in exhibiting even in the past ten years or so, what with successive editions of *The Manual of Philatelic Judging* (MOPJ) and a greater articulation of rules, guidelines and expectations for how material should be treated, developed and presented; the addition (and subtraction) of classes of exhibits; the need for better title pages; the preparation of a separate Synopsis for the jury; the closer alignment of our rules in North American exhibiting with the rules of international exhibiting; and the adoption of the UEEF as a standardized way to provide constructive written feedback to exhibitors. Somehow, we exhibitors are expected to navigate through these changes and arrive at well-crafted exhibits that satisfy the most current criteria all the while maintaining our integrity with what we wish to show and share with others in open competition at the frames. AND (this is the "biggie"),

we would like to be fairly evaluated and recognized with an appropriate medal level commensurate with our efforts.

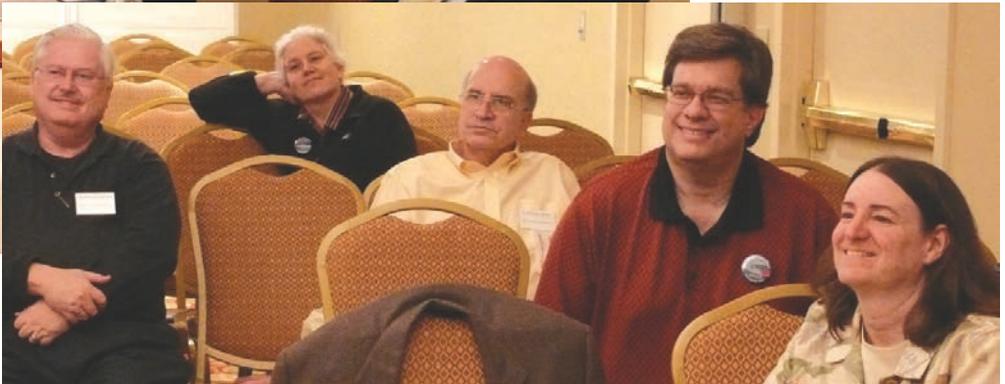
The above sorts of changes have produced large tectonic shifts in the exhibiting (and judging) landscape, and such changes have not all been easy, for all of us, to adapt to. Adoption and accommodation to these newer expectations ("rules") is each exhibitor's *choice*, and dependent on the psychology of one's temperament, individual inclinations, and willingness to accept change. In any venue, including competitive philatelic exhibiting, there will always be "early adopters," "early majority," "late majority," and "laggards" or even "resistors" (Rogers, *Diffusion of Innovations*, 1962). At any given time, about 50% of us will be in the leading half of the curve here, while a full 50% of us will be on the following half of the same curve.

As a judge, I see this all the time. Some exhibitors and their exhibits have kept current with the rules; others have clearly not, and, e.g., may have failed to provide a Synopsis, may have weak title pages, may show poor organization (Treatment), or have failed to demonstrate philatelic knowledge beyond that of a standard catalogue, etc. And, as a judge in a leadership role in judging within my Society, I worry that our national exhibitors may not be presenting their material in the best possible light so that they can receive the fairest evaluation of their often considerable collecting efforts. On the positive side, though, I see that in the distribution of medals at our national shows, up to two-thirds of our exhibits receive the higher awards, either gold or vermeil, suggesting that a majority, at least among us who choose to exhibit regularly at national shows, are attempting to keep up with the tectonic changes.

As an exhibitor, I accordingly see a fair share of the onus of responsibility falls on me to keep apprised of the rules, regulations and expectations that inform the exhibiting landscape, and so that I can make an *informed choice* in how I will respond in creating my



Ability to adapt to change is one of the key elements a successful exhibitor must have. The author's thoughts on this subject are cogent and imaginative. Much of this aspect of exhibiting begins and ends at the Feedback Forum. At left: the late David Herendeen shown as jury chair at St. Louis Stamp Expo 2012.



exhibits. Although I may never master my craft, (after all, how can one master a continuously moving set of criteria?) I can still attempt to move closer to the ideal as I navigate among and through the plates of this shift.

The concept of mastery, as outlined by George Leonard in his 1991 book *Mastery*, has to my mind immediate application in our world of competitive philatelic exhibiting. Not only must one continuously practice one's craft (Jamie Gough, referencing Malcolm Gladwell, informs us of the 20,000 hours required for mastery), one also needs instruction and mentoring, the intentionality and clarity of thought in knowing what one intends to exhibit, surrendering one's comfort zone to reach a higher level of proficiency, and a willingness to continually challenge the boundaries of one's craft in order to enhance the entire discipline. Mastery, when done right, moves through a series of plateaus, ever increasing one's skill as one moves through the levels.

MY CHANGE PROCESS

Without belaboring too much in detail of the points covered here, I first recognized that I was "stuck" at a plateau, in a comfortable way of exhibiting and that, if I intended to grow in my craft, I would have to make some major changes. A "traditional" exhibit of

mine had outlived its period of interest, and was beginning to garner lower awards than it had initially received, even though I had kept adding better material to it and increasing its complexity. I decided to re-craft it as a postal history exhibit, incorporating a wealth of new and important material.

Preparation through incubation: This necessitated paying very careful attention to the Postal History section in the MOPJ, to the advice in Odenweller's *FIP Guide to Exhibiting and Judging Traditional and Postal History Exhibits* (1993), to the recent "Philatelic Summit" papers by Chris Harman and Jamie Gough (2012) particularly on "Treatment" (i.e., story line) in postal history exhibits, and a look back at some of the more important articles in TPE.

As well, through four consecutive judging assignments within a year's time, and working fortuitously alongside some of the best North American judges possible, I was able to review about 175 exhibits submitted to WSP-qualifying shows both in the US and Canada, evaluating each exhibit, talking to my fellow judges and having discussions with many of the exhibitors at the frames, and reviewing the exhibits' title pages and Synopses pages, and their page layouts and designs, for ideas I could incorporate later. This "incubation period" was necessary in order to immerse myself in the sort of instruction and mentor-

ship I felt I needed to begin a new exhibit.

Surrendering one's comfort zone: In deciding to create a brand new exhibit I also began with a decision to thoroughly review my exhibiting style – its fonts, its formatting, and my presentation preferences. I decided I needed to challenge my old way of doing exhibit pages, and try and reinvent a more current style. This was admittedly precipitated by the acquisition of a new computer which would not let me install my old version of Adobe PageMaker, a program I had been using for years, and thus my decision to learn to use Microsoft Publisher, which was lying fallow in my Microsoft Office Professional bundle. As well, I had decided to use a postal route development for my topic which, as I brought greater intention and clarity to my topic and its presentation, would involve learning to draw maps (using Corel-Draw, something else I had never used either.) So I was suddenly a beginning user of two new software programs, on an unanticipated but necessary technical learning curve, all of necessity in order to achieve the vision of what I wanted to show.

Treatment, study and research: In addition to the techniques and mechanics and conventions of page layout and design, I wanted to become more sophisticated in my development and treatment of my topic as well as reach a new level of philatelic knowledge beyond that available from ready secondary sources. These two wide areas on the UEEF, (“Title and Treatment”; “Knowledge, Study and Research”) comprise a full 65% of the weight that should accrue to any exhibit in its evaluation, are the areas most readily found wanting by judges, and are two topics that receive a great deal of comment and critique at Exhibitors’ Feedback sessions at our shows. Both areas are co-dependent, in the sense that study and research informs treatment in the development of any exhibit’s story line. Also, according to Chris Harman, in his 2012 “Philatelic Summit” article, the single area of Treatment results in the widest variance in points awarded in international exhibiting, and is the one area which is totally in control of the exhibitor in terms of how well it is done and thus in terms of how it is perceived or scored by the judges.

I found the “Treatment” concept easy enough to work with, as I was previously an accomplished thematic exhibitor, and recognized the close similarities between the expectations for Development in modern thematic exhibiting with those for Treatment now in postal history exhibits. What was a bit more challenging was to develop my Treatment using my choice of postal routes as the highest level of organization, and not get too carried away with rates, usages, postmarks (marcophily), destinations, and the

like. However, keeping routes primary, and all the rest secondary, in the development of my story line, became quite manageable. (Thanks here to Vesma Grinfelds, who may not yet know how much my brief judging conversation about her exhibit helped formulate my own thinking on my new exhibit.)

Deciding on the “routes” Treatment produced the most rewarding consequence of my topic. As not much had been written, in sufficient detail, in philatelic references about these routes, I had to consult primary references. This necessitated looking at newspapers and almanacs of the period (on-line – it is quite amazing what has been posted to the Web in the form of digital archives), and synthesizing from such sources routes, periods of operation, names of ships, and shipping dates, etc. Completely unintended and quite unexpectedly, I was able to learn new things, and in much greater detail, about the routes my covers had taken. Putting this new information into my cover descriptions, and highlighting it as personal study and research, strengthens the postal history information conveyed on each page in the frames and takes the exhibit to a higher level than would have been possible relying on only philatelic reference sources.

CONCLUSION

Despite how it is written above, readers shouldn’t assume that any of this came together immediately, in some sort of linear fashion, and in a fully conscious and deliberate intentional process. There was much musing, re-reading of articles on exhibiting, reconsideration, and revision of styles and templates as pages were being developed and written. There were, as in any creative process, false starts, dead ends, intuitive leaps, reorganization, and much textual revision along the way. The change process is messy, and sometimes (often?) one needs to get lost along the way in order to find the best route forward.

That is where the real power of change lies since, as one finds one’s vision within one’s passion, coherence emerges from the chaos and the exhibit takes flight. Pretty heady stuff, all things considered, from a hobby that involves collecting and organizing stamps and other postal material. But, this serves to demonstrate why exhibiting is so integral to the longevity of philately, as it serves some of our deepest needs to show, explain and be recognized for our efforts within our community of like-minded collectors. ☐

David Piercey is the Coordinator of the Royal Philatelic Society of Canada’s (RPSC) Judging Program, is ex-officio on CANEJ, and is a Fellow, and a

Not For Judges Only

By David McNamee



Encouragement from conscientious judges, like Ed Andrews shown here talking with exhibitor Ralph Nafziger at OKPEX, is one of a judge's key roles.



You Can't Do That!

While judging at a local show and during the group walk-through at the frames, I was challenged by exhibitors on several occasions by the words, “You can’t...” and “You shouldn’t...” do something or other. I was really sad when I reflected on the session later. Somewhere, somehow, a negative image about the fun of exhibiting has taken hold.

In the Northern California Council, we judge our local shows by the *APS Manual of Philatelic Judging*, including the use of the Universal Exhibit Evaluation Form (UEEF) for written feedback. Nevertheless, we relax the standards so that we are pleased to judge just about anything in the frames—and we see just about everything, too! There are no forbidden topics, formats or styles. This is the level where we need to appreciate, encourage and tutor. Creativity is rewarded, not punished.

Most importantly, the *Manual* provides us with two sets of guidelines:

- A structured set for those exhibiting in one of the classes and divisions into which our universe of exhibiting has been artificially divided: traditional, postal history, thematic, illustrated mail, and so on. The essence of these appear in Chapters 6 through 22.

- Another set of guidelines that are just as structured, but that can be applied to exhibits that do not fit one of the classes or divisions. This is the application of Chapter 3, “Judging Criteria Explained,” to any exhibit.

Any exhibit can be evaluated using the UEEF. Right there at the top of Chapter 3 is the “General Principle: Exhibits should be judged on how well they fulfill their declared purpose as set forth on the title page.” Chapter 3 goes on to explain how the judge should assess importance or the impact of the

exhibit, the scholarship that went into building the exhibit as displayed in the frames, the rarity and condition of the material, and finally how well the exhibitor demonstrates presentation skills appropriate for the subject and material shown.

We are fond of saying to exhibitors, “You can put anything you want into your exhibits,” but somehow the exhibitors with whom I was working did not believe it. Could it be that some other judge in the past chastised them (or they witnessed someone else being chastised) for including something “you shouldn’t” include? How else could they have learned that lesson? It is possible that a judge was trying to apply the first set of structured guidelines instead of the second set.

Many exhibitors at WSP shows often have a more competitive agenda, and judges need to be ready to coach them accordingly. Certainly, if the exhibitor declares that the purpose of the exhibit includes a specific format (“The purpose of this illustrated mail exhibit is...”), then there are things that an exhibitor could do that would not be in their best interest, and we need to include that in our feedback. If the recent APS Stampshow in Milwaukee is any indication, there will be some very skilled exhibitors trying out new and hybrid approaches to fulfilling their purpose. We may want to pause before selecting and applying our judging guidelines.

Even if we truly believe that an item does not fit in the purpose of the exhibit, there are teaching ways to get that across to the exhibitor, such as “it would be more effective if you did this instead of that,” or “you may want to reconsider if that is the best way to get your point across.” Let us banish “you can’t” and “you shouldn’t.” They have no value in coaching the exhibitor, no matter what is their level or exhibiting objectives. ☐



Preparing Exhibits

By Steve Zwillinger

steve@zwillinger.org

To What Extent Can You Get Help With Your Exhibit?

Exhibiting is hard. It takes time. It takes a lot of different skills to do it right. And not everyone can do it as well as they would like. Sometimes one can visualize something in their mind but the reality falls short. What do you do?

Significant improvements in exhibits can come from investing more time and in finding good material. For some people, after a five day work week and essential household and family activities are accounted for, there is not a lot of time left. And frequently (I suspect usually) an exhibitor cannot just go and purchase material needed for an exhibit: it has to be sought out and found – another time consuming activity.

Why do I mention this? I mention this because in low voices we talk about third parties preparing exhibits for exhibitors. I say we should welcome the availability of third parties willing to prepare exhibits for exhibitors. When I look at an exhibit, it is immaterial to me who prepared it, who mounted it, and the relationship of that person to the owner. Why is this? We want to see an exhibit shown to its best advantage. We want to see good material, good treatment, and an attractive presentation. If someone needs or wants to get help to do it, let them get help.

I have a single frame postcard exhibit of the Kalka-Shimla Railway, a narrow gauge railroad in the foothills of the Himalayas in India. Figure 1 is the title page from this exhibit that has yet to be shown. It includes useful text and a map.

Figure 2 is another page from this exhibit. It too has a map and some text. I did not prepare these pages myself. The text on both pages came from Internet sources or the postcards themselves. The map on the first page came from Wikimaps. The stylized map in Figure 2 was prepared by one of my sons. The exhibit pages were edited by another one of my sons. My wife tells me if each page looks good or if it needs rework for balance, spacing or for other non-philatelic reasons. I lost my paper supplier and solicited the perspectives of others as to what paper or what source I should use. I took a class with Bob

Odenweller and he made suggestions about how to choose typefaces for different uses. When I exhibit it, I will receive a critique from the judges so I can improve it.

You might say I was an editor, pulling together the pieces that came from other sources. My exhibits would be less interesting, less attractive and (excluding this one so far) less successful if I did it all myself. Many of the exhibitors I respect and admire help other exhibitors with their exhibits. Some get paid for their efforts; some don't. I have a friend for whom I occasionally help mount items on pages. I have a good trimmer and steady hands. It makes his life easier and I'm glad to do it. There is a segment of the exhibiting community, however, that seems to think each of us should go it alone and do everything ourselves. And a subset of the community feels that people shouldn't have others prepare (or is it help prepare?) exhibits. I'm not sure if the concern is if money is being exchanged or if the concern is someone getting help.

Some of my friends know what I collect and when they find something they think I may like, they purchase it for me. I do the same for them. For the few dealers with whom I have been able to develop very successful relationships I get unsolicited scans of material they think I might like. On occasion I call the APRL and ask them to look up something for me to save me the time and trouble of researching something myself.

AAPE provides, and my friends offer, a critique service to allow me to improve my exhibit. A colleague, whom I have never met face-to-face, has helped me understand some of the nuances of the Court Fee stamps of the Indian State of Bharatpur. Without his knowledge, my exhibit of those items would be far less than it is.

The point of all this is to emphasize that exhibiting is not a solitary pursuit. I think that 99% of us who are exhibitors agree with that. By and large I believe that exhibitors who have exhibited at least twice are not solitary exhibitors. It is very hard not

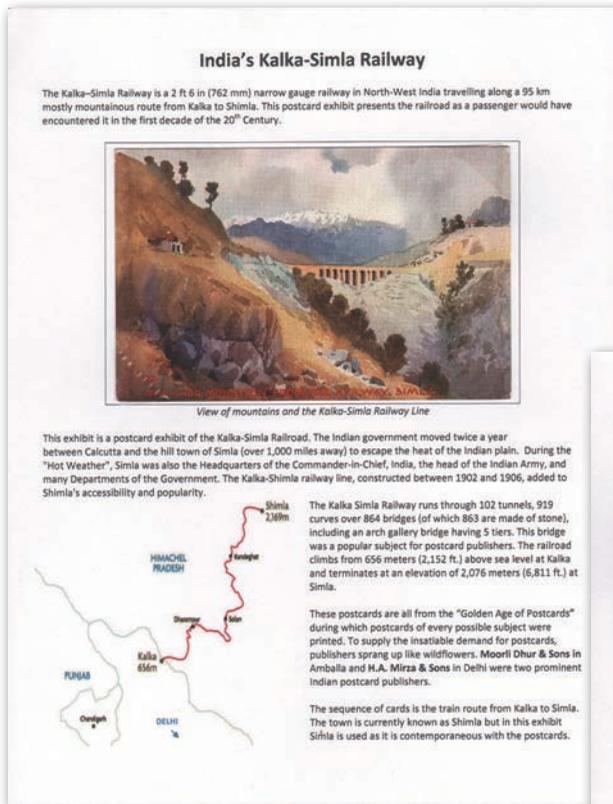


Figure 1.

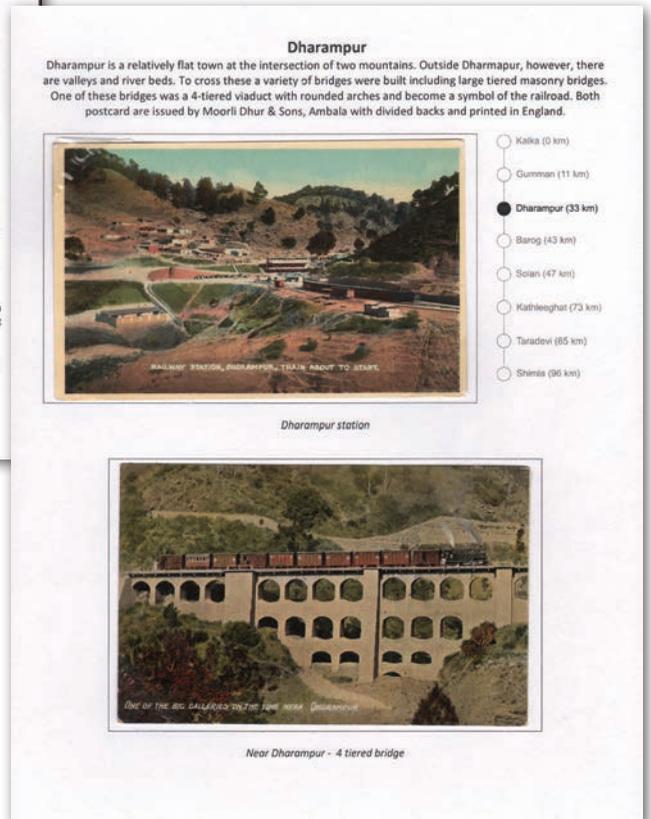


Figure 2.

to be a part of the exhibiting community and not be sharing ideas and techniques for exhibiting. Anyone who has attended a judges' critique is getting advice for improving an exhibit.

All of the actions I described here:

- Identifying paper and typefaces to be used
 - Obtaining material
 - Preparing text
 - Finding images and/or maps to provide context or to enhance the text
 - Commissioning maps
 - Understanding philatelic material in depth
 - Getting advice on page layout
 - Obtaining the results of philatelic research
 - Using material obtained by others
- ...are components of what seem to upset those exhibitors concerned with others using professional

exhibit preparers. Do they feel it is acceptable if the labor is split among multiple people but not acceptable if it undertaken by one person? To be clear, there is no one way that exhibit-preparers work. Some do mounting and arranging. Some do more. It is exceedingly hard to generalize.

I don't see much of a difference between soliciting help from others more knowledgeable or skillful than I am and paying others more knowledgeable and skillful than I am when the magnitude of my needs exceeds the reasonable limits of friendship.

To answer the question at the very beginning 'To what extent can you get help with your exhibit?' the answer is 'As far as you want.' Enjoy exhibiting in whatever manner works for you. And hopefully we can enjoy others' exhibits regardless of how they were prepared. ☺



An Exhibitor-Judge's Perspective

Arthur H. Groten, M.D.

The last issue of *TPE* brought together a number of viewpoints on the problems with our current exhibiting milieu. It is most gratifying to have, so quickly, communications that, in their general thrust, address the same issues I have raised.

Our Editor properly notes Jamie Gough's treatises are aimed primarily at the international exhibitor (although everyone starts at the local, regional or national levels) but Jamie's comments are appropriate to each. I commend his monographs to all who feel that changes are necessary.

When I made my presentation at the Collectors Club I felt like Daniel walking into the lion's den. I had no idea what the response would be. I was making a broad appeal for change at one of our most venerated institutions. I was, frankly, astounded at the positive response and active discussion that could have gone on well into the night.

Before going further, I want to acknowledge that I did make a factual error. Bill Schultz emailed to tell me he has precisely the sort of postcard exhibit I was

describing as necessary. I simply have not yet seen it. So others are thinking along the same lines and approaching new divisions as one would wish.

In his letter to the Editor [*TPE*, *Spring 2013*, p. 7], David McNamee calls for the return of the Special Study. I agree that some broad definition of what that entails is necessary and that when "nonsense" is recognized the judges exercise their prerogative of placing the exhibit where they feel it belongs and explain to the exhibitor why that was necessary. But the notion of a Special Study is exactly what I was talking about when I described my forthcoming (some day) exhibit on *Sealing the Envelope in the Nineteenth Century*.

I agree that broad divisions are necessary evils and that there does need to be some notion of what constitutes a level playing field. Ben Termini [*TPE*, *Spring 2013*, p. 8] addresses this issue even more iconoclastically than I do....glory be! He, clearly, is not particularly interested in medal level but in the initial notion of exhibiting as a teaching tool. Whether everyone would agree with the possibility of eliminating "medal-chasing" is problematic. Most humans are, by nature, competitive and wish to have their efforts recognized. His comments on "unofficial" rules are cogent and an issue I had not thought about.

So let the dialogue continue and as the next Manual is being created let us hope that it will reflect these new realities. For those concerned about moving on to the international level there are mechanisms in place to get help. Any exhibit must be rewritten for international competition so it would be a matter of shifting one's approach from a "new" national one to an "old" international one. We can only hope that we can bring the international community along with us on our adventure in change. ☐



Our AAPeS of the MONTH

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

July 2013: David McNamee, who has stepped forward and taken over the post of Chairman of the APS Committee on Accreditation of Judges and National Exhibitions, effective with the meetings at Milwaukee. His plate is full, and you will be seeing a new regular column by David in *TPE* reflecting on the work of CANEJ, among other things.

August 2013: Larry Fillion, who did the work as our website Administrator to give us the capability to post advertising. He began with internal ads for AAPe events and activities, and we are now ready to go commercial.

June 2013: Joseph F. Frasch, Jr., who has signed on as our new Society Attorney, replacing **Earl Galitz** who has served in that position for many years. We thank him very much for his service.

More Grist for the Mill

By Jim Graue



The Spring 2013 issue of *The Philatelic Exhibitor* was provocative in that its content, almost all of it, was dedicated to prompting considerable thought to the core of philatelic exhibiting.

In any wide ranging discussion involving a potentially large number of participants, it is important to first set forth some definitions so that there is a common understanding of them when they are used. So, just a few definitions to keep us on the same page, at least, are in order.

- **Lateral thinking:** In the “Major Opinion Piece” *The Utility of Lateral Thinking*, [TPE, Winter 2013] Art Groten defines this as “the process whereby collectors look beyond their defining collectible to collateral material.”

Fine, let’s adopt that as there is no problem with it. It leads us to look at...

- **Collateral:** accompanying as secondary or subordinate; serving to support or reinforce, ancillary.

- **Ancillary:** subordinate, subsidiary; auxiliary, supplementary.

- **Auxiliary:** offering or providing help; functioning in a subsidiary capacity.

For all intents here, these all mean the same thing. Then we have...

- **Rule:** Prescribed guide for conduct or action; a generally prevailing quality, state or valid generalization. (Example: “As a rule, it is generally accepted that...”)

OR

- **Rule:** to declare authoritatively; to exist in a specified state or condition (Example: “The prescribed rule for...”)

This is a problem because there is a strong tendency to think of “rule” as the latter, as a “mandate” when in fact, “rule” as applied to philatelic exhibiting, and as stated or implied in *The APS Manual of Philatelic Judging*, really means the former, a “generally prevailing quality, state or valid generalization.” The *Manual* was written to provide both exhibitors and judges with a general guide to the many aspects of philatelic exhibiting that had proven most successful at the time of its writing. They are neither binding nor exclusive, but referring to them as “rules” makes them seem so to many exhibitors and, yes, judges, so it is best to avoid the word entirely.

In simple terms, the exhibitor has freedom to

choose his own path: subject, scope, content, treatment and layout. The task of the judges is to evaluate how well the exhibit fulfills its declared intent and purpose. Period. There are criteria for making this assessment, criteria that are set forth in the beginning chapters of the *Manual* and that appear on the UEEF, the Uniform Exhibit Evaluation Form. They are the criteria accepted universally by FIP.

Philately is a hobby. Philatelic exhibiting evolves over time. All aspects of exhibiting are subject to change. What we see in today’s exhibits were not a twinkle in anyone’s eye not all that long ago. What may read as “prescribed” or “recommended” or “suggested” treatment today will soon find equally acceptable alternatives, even superior ones, as creative exhibitors present new approaches and different development schemes, tactics, and techniques to present their subjects in ways that further enhance the clarity and understanding of their chosen subject. This is the inevitable product of the broad freedom exhibitors have.

The danger lies in crossing over the admittedly hazy and uncertain border that takes the exhibit out of the realm of philately.

There are two points to make here.

First, Art cites Display Class, noting that “it has been defined as having to be primarily a philatelic exhibit with a preponderance of material being philatelic” and reciting his experience “on juries where the judges have actually counted the number of pieces to make sure there is more than 50% philatelic material. Madness!” Defined by whom? Something is amiss here. At its advent, the Display Class prescribed that one-third (33%) of the displayed items be philatelic, but it was quickly seen that stamps were being visually overwhelmed by large collateral documents and other non-philatelic material, so the change was made to (quoting from the *Manual*): “There are no established rules about the appropriate proportion of non-philatelic elements, however philately must be dominant: the viewer’s impression of the exhibit must be one of a philatelic exhibit supported by diverse related collateral material. Treatment should

AAPE Statement of Purpose

The American Association of Philatelic Exhibitors has been formed in order to share and discuss ideas and techniques geared to improving standards of exhibit preparation, judging and the management of exhibitions. We exist to serve the entire range of people who work or have an interest in one or more of these fields; whether they be novice, experienced or just beginning to think about getting involved. Through pursuit of our purposes, it is our goal to encourage your increasing participation and enjoyment of philatelic exhibiting.

Here's a viable opportunity for you...

More often than one might imagine, we see a new member welcomed onto our rolls who is an active exhibitor and has been for quite a while. This means, of course, that there are many exhibitors out there who have yet to join our ranks. Do you know someone like this? Why not give this person a membership application? They're on our site: www.aaape.org

Show People...

Scenes and people from recent stamp shows.



AAPE President John Hotchner

Part of the crowd at the AAPE General Meeting at StampShow 2013 in Milwaukee.

Continued from page 27...

utilize and correctly apply a broad and diverse range of both philatelic and collateral elements.”

Digressing for a moment, I am always mindful of *What a Croc!*, an outstanding Display Class exhibit that was awarded Vermeil, and when I asked one of the judges why it was not awarded Gold, the reason given was that there were “too many stamps!” Hmmmm...

The second point: The presumed intent of a philatelic exhibition is a forum for showing a philatelic exhibit, so care must be taken that it not become a subject exhibit in which philately loses its primary status and becomes secondary (or collateral) to other items displayed. Within the realm of philately there is great freedom, but it does not extend to becoming inclusive of non-philatelic exhibits (deltiology, i.e., picture postcards, are a non-philatelic “guest” in a philatelic exhibition, and Cinderellas have been admitted in the interest of being “inclusive”) or having the philatelic items take on collateral or ancillary roles in support of non-philatelic exhibit content.

This is not contradicting what Art Groten has said in principle, but Art misses the mark when he takes us into the contents of letters (postal history) to explore what is clearly and unarguably historical content (of Confederate letters) with no relationship, even remotely, to philately or postal history. Content that does make such connections is already acceptable and in fact favored, but going beyond takes us

out of the arena of our hobby and into something entirely different. Might they be very interesting? Absolutely. But they are not philatelic, so such a move is unacceptable. Forget the “historical philately” bit because what is implied has nothing to do with philately. Just because something was moved through the mails does not make it philatelic. The mail is philatelic by definition, but not its contents.

Art is also wrong when he says he is barred “under the current rules” from showing covers “prepared for [Harriet Quimby] to carry in Boston in 1912 two days after she died.” What rules? The chapter on aerophilately, which I wrote and which draws very heavily on the FIP Aerophilatelic Guidelines, states clearly, “Items prepared to be flown but not flown for a legitimate reason may be included.” Given its acceptability there, it would surely also be acceptable in Display Class.

If there is a great sin or fault in the *Manual*, it lies in not adequately emphasizing the freedom that the collector/exhibitor has to clearly declare the intent and purpose of the exhibit absent any concern about what “box” it may or may not fit in, and let the judges assess how successfully that self-declared mission was accomplished using the universally accepted criteria. The letter received from David McNamee [*TPE*, Winter 2013]) alludes to this directly, so the concept is not new, but simply overlooked and underemphasized. ☐

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



MID-CITIES STAMP EXPO

November 9-10, 2013

Arlington, Texas

The Mid-Cities Stamp Club of North Texas is looking for a few more exhibits. We are especially geared for collectors who want to get a review by three WSP judges before venturing to a WSP Show. Frames are available for only \$6 each, either single or multiple frames. The show will be held at the Grapevine, Texas, convention center with 29 dealers.

Another interesting aspect of exhibiting at this show is that there are also competitions for 1 page and 4 page exhibits. The entry fee is only \$1 for either of these with a suitable cash award to the best exhibit in each category. The closing date for exhibits is October 19th and the prospectus is available now at the club's website, www.mid-citiesstampclub.com. See the website for additional information. Entry forms are also available from the Exhibits Chair, Ray E. Cartier - 2509 Buffalo Dr. - Arlington, TX 76013.

FILATELIC FIESTA 2013

November 15-17, 2013

San Jose, California

The San Jose Stamp Club will present its annual Filatelic Fiesta exhibition and bourse on the weekend of November 15-17. It will be held at the Santa Clara County Fairgrounds, 344 Tully Road, San Jose, with FREE PARKING if you enter through gate #3. It will feature 170+ frames of exhibits and over 30 dealers.

Exhibitors are invited to go to our website www.filatelicfiesta.org and download the exhibit prospectus. They may also contact the Exhibit Chairman, Ed Laveroni, P.O. Box 320997, Los Gatos, CA 95032 or ejpja@comcast.net for a prospectus. There will be an unlimited number of medals available as well as many special awards. A special room rate of \$89.00 with free breakfast is available at the Hampton Inn, 55 Old Tully Road, San Jose, CA 9511. Call the local number 408-298-7373 for this special rate.

The San Jose Boy Scout Council will be conducting seminars all weekend to qualify scouts for the stamp collecting merit badge. Information about this program can be obtained from Brian Jones at 408-927-6861 or bfj39@yahoo.com.

Additional information can be obtained from the show website www.filatelicfiesta.org or by contacting the General Chairman, Steve Schumann sdsch@earthlink.net or 510-785-4794.

CHICAGOPEX 2013

Itasca, Illinois

November 22-24, 2013

The Chicago Philatelic Society will hold its 125th Annual Philatelic Exhibition at the Westin Chicago Northwest, 400 Park Boulevard, Itasca, Illinois on the weekend of November 16-18. We welcome the Latin American Fiesta Filatelica, including the Brazil Philatelic Association, the Chile Specialist Association, the Colombia & Panama Philatelic Study Group, the Cuban Philatelic Society of America, the Nicaragua Study Group, and the Peru Philatelic Study Circle, all of which will hold their annual conventions with us.

Over 300 frames of outstanding philatelic material, as well as a literature competition, will be presented. For addition info, including a banquet reservations, please visit our website, www.chicagopex.com.

PENPEX 2013

Redwood City, California

December 7-8, 2013

The Sequoia Stamp Club presents PENPEX 2011 for the 29th consecutive year! The Show will take place December 3-4 at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood City, CA (about 30 minutes south of San Francisco). No parking fee or admission fee. All classes of exhibits are available to be shown in 16 page frames. THERE IS NO ENTRY FEE TO EXHIBIT; new exhibits

and exhibitors are most welcome. An APS accredited National Judge will be part of the jury; written critiques will be available. A prospectus is available at www.penpex.org OR from Vesma Grinfelds, Exhibiting Chairman, 3800 - 21st St., San Francisco, CA 94114.

March Party - Garfield-Perry Stamp Club

Cleveland, Ohio

April 11-13, 2014

NOTE: This year's show is actually in April! 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 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

PHILADELPHIA NATIONAL STAMP EXHIBITION

April 5-7, 2014

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 2014

Westland, Michigan

April 26-27, 2014

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 45th annual exhibition (31st as a qualifying WSP show). The show is now in its third 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 15, 5-9 pm, and the show is open Saturday, April 26 10am-5:30pm and Sunday the 27th from 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.

Perhaps I spoke too soon. In the last issue, I raised the idea of a show organizers' handbook, along the lines of one I had suggested to F.I.P. in the early 1980s. They had turned it down for questionable reasons that need not be examined further. Some years later, I suggested that a similar book be developed for U.S. (and other) national shows. Again, the idea was more or less left in the dust, but still kicking.

The response to my last issue's article was most interesting and came shortly after the issue arrived in members' mailboxes. Steve Reinhard, then CANEJ chairman and now APS president, pointed out that an old version of such a handbook had been updated by Rich Drews and a highly talented group from Chicagopex. His monumental effort is now available on the APS website, under Stamps.org; Events/Shows; Show Preparation/Forms; Before the Show Begins; Show Committee Manual. It has roughly 130 files, including many Excel spreadsheets showing how Chicagopex deals with certain aspects of organization, and many Word files with sample letters and forms. The amazing thing is that almost nobody seems to have known that it was available on the APS website, most particularly show organizers.

But a web based system that links all functions together is currently in use at both Chicagopex and Westpex, and possibly others. Whatever the case, it is available to other shows as well. For now, a look first at the

Ask Odenweller

Robert P. Odenweller



documents on the APS site, particularly the timeline, will very likely offer a number of ideas, even to well-established shows.

The person behind the web version is Ross Towle, who is willing to license the program, with support, for a reasonable fee. The show involved receives only its own information and not anything used by other shows. I'd think that some others will be signing on before long.

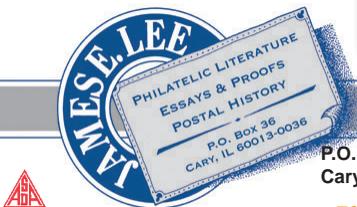
But wait. There's even more. I contacted Chris King, now president of the RPSL, who took the program I created for the jury at Washington 2006 and expanded it, using it in some European national shows and then in London 2010. So far it has been used at three international shows, and understands many of the needs at that level, but is not web based. So it would be an interesting idea to see what might happen if the two merged efforts. As of this writing, it seems that the idea will be given serious consideration. Stay tuned. ☐

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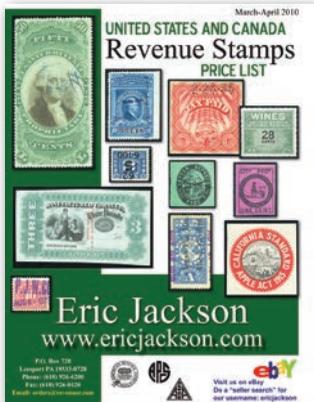


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The AAPE Award for the Best Title Page

The American Association of Philatelic Exhibitors **Best Title Page Award** began appearing at all World Series of Philately and Canadian stamp exhibitions at ARIPEX in Tucson, Arizona, in January 2011. It has been a resounding success. The Best Title Page Award is open to any medal level. It is being sponsored by an anonymous donor who feels strongly that there is room for improvement on all levels. And there are judges who believe, already, that this new award may actually be raising the quality level of title pages

around the country. If so, we are achieving our purpose with it.

The purpose of the Award is to encourage exhibitors to meet the CANEJ judging principles relating to the Universal Exhibit Evaluation Form, and also to educate other exhibitors and visitors as to what constitutes an effective title page.

A rather beautiful award and ribbon are offered. Further information, contact: Denise Stotts, Awards Chair, P.O. Box 690042, Houston, TX 77269-0042.

Classes, Divisions, and Bologna: Some Thoughts on the Current State of Philatelic Exhibiting and Judging



By
Ronald E. Leshner

Omnia philatelica in quattor partes divisa est

All philatelic exhibits are divided into the General Class, the Picture Postcard Class, the One Frame Class, and the Youth Class (for the purposes of this discussion we will reserve the Literature Class for future consideration). Does it occur to anyone else that this list has no common unifying element?

The General Class is a rather broad class that includes postal objects, revenue objects, nonphilatelic objects, fantasy objects (glass slippers?), and stamps linked by a common theme. The Picture Postcard Class contains none of the aforementioned objects, but rather the obvious picture postcards. So we have two classes, whose definition depends upon the nature of the objects contained in the exhibits.

The third class is defined by the length of the exhibit – no more and no less than 16 pages (or 8 pages if one is using double size format or 4 pages if one is using the supersize quarter frame size format). Thus if the first two classes are like full length novels and the third class is like short stories. The fourth class, the Youth Class is only for the obvious youth exhibitor and an exhibit in this class could be a short story (one frame class) or a lengthy novel (either of generals or picture postcards).

Now I have deliberately mixed descriptions here to make the point that the Classes do not consist of a mutually exclusive set of exhibits. By looking at an exhibit in the frames could one determine into which class the exhibit should be placed? The unequivocal answer is “perhaps.” If the exhibit contains a myriad of picture postcards it must be assigned to the Picture Postcard Class. Maybe, unless the author is a youth!

The problem is not any easier when we look at the divisions within the General Class. Only the General Class has Divisions or it would seem from looking at the table of contents of the Manual of Philatelic Judging. But then the comments above regarding both the One Frame Class and the Youth Class suggest that all the Divisions of the General Class seem also to be subsumed here as well.

Oh my! This is all a lot of bologna (or if you prefer baloney, nonsense)! Now before anyone gets all defensive and bent out of shape, let me admit that I

was part of the gang of three (along with Stager and Graue) that brought to exhibiting the first version of Classes and Divisions. So if I am aiming criticism at this mishmash, let it be known that I am also aiming at myself.

Let us also admit that the fog created by this mishmash of Classes and Divisions has been helpful in bringing us to a point that we may see a clear path to the future of exhibiting.

A Digression

A brief digression is necessary. Revenues are defined as serving one of four purposes: (1) paying a tax (or showing that no tax is due), (2) showing that one has a credit with the issuing agency or organization, (3) paying a fee for a service from the issuing agency or organization, or (4) insuring that the appropriate taxes or fees will be paid. Under this broad perspective it is rather obvious that postage stamps are simply a subset of the more general field of revenues (paying a fee for a service from the postal service!).

Now that we can agree on that, the field of philately in general and philatelic exhibiting in particular can be viewed from a much simpler perspective.

Quo vadis?

Philatelic exhibits are developed using any kind of philatelic material to convey to the public a story of where we have been, how we have come to where we are, and perhaps where we are headed. The content may always include some nonphilatelic objects if it contributes to our understanding of the subject chosen.

In philately we have evolved some very special disciplines. Some of us are excited about the way in which our stamps have come to be from the earliest primitive sketches to the printing of the final object or stamp, usually referred to as the traditional approach.

Others are much more interested in how the stamps were used to fulfill their initial purpose, e.g., showing that a fee was paid for some special service. This is an example of fiscal or postal history, a discipline that has come to the forefront in many of our lifetimes. Still others wish to use the designs of our

philatelic objects to tell a fundamentally nonphilatelic story. Who hasn't seen that wonderful thematic presentation of "Beguiling Orbs of Beauty?"

A larger context is essential in all exhibits to understand where we have been and how we have come to where we are. The traditional discipline or approach must consider the larger evolution of printing; fiscal and postal history must consider the evolution of the collection of taxes or the delivery of services; the thematic approach encourages the telling of a story beyond the narrow confines of philately.

Where are we going? Hopefully to tell stories and reveal insights into postal systems, the production of ways to insure that people pay taxes and fees for services, and our society and world in general.

So I don't think we need Classes or Divisions to tell our stories. No pigeon holes, please. Yet I would be remiss if I didn't say that how we treat and judge our efforts is in the detail of the discussions of those current classes and divisions. But we must be free to mix and match the philatelic disciplines in telling our story. ☰

The AAPE Award for the Best Title Page

The American Association of Philatelic Exhibitors Best Title Page award began appearing at all World Series of Philately and Canadian stamp exhibitions at ARIPEX in Tucson, Arizona, in January 2011. The Best Title Page Award is open to any medal level. It is being sponsored by an anonymous donor who feels strongly that there is room for improvement on all levels.

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Call for Exhibits

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www.westpex.org



Fairness in Philatelic Exhibiting

Robert M. Bell, M.D., Ph.C.

Reuben A. Ramkisson, M.D., FRPS

These above authors recently published in *The Asia Pacific Exhibitor*, May 2013, Vol. 26, No 2 (whole number 96) an article that looked at Fairness in competitions and particularly Philatelic Exhibiting competitions.

The article started with psychological considerations, moved to past national and international competitions that included the Nobel prizes, Dog shows, and the Olympic games, while discussing the various formats, fairness, and award systems in each.

The Philatelic Exhibiting scene in the United States was next discussed at length with comments and suggestions to slowly improve the system with the admonition that we need evolution not revolution. The main overriding criticism was that, for the top prizes, apples were not compared with apples as all collecting classes with material of varying ages were grouped together.

The recommendations made included the following:

- Improved transparency, inclusivity, judging standards, and fairness in the activities of The Committee for the Accreditation of National Exhibitions and Judges (CANEJ).
- Consideration of the Olympic Games' format of competition where the separation of sports is well defined and there is no "Best in Show" award.

[Editor's Note: *We often receive email from Rob Bell and Ben Ramkisson. Here are some important excerpts.*]

- We may have missed it but we have never seen a discussion about judges check lists to see that they are covering all/most things when judging an exhibit.

Presumably such lists would be exhibit specific and based on the exhibiting Class, standards provided in the Manual of Philatelic Judging, the exhibitor's Synopsis, past experience of the Judge in that class, and any other important considerations. This is in addition to any score sheet or Uniform Exhibit Evaluation Form that is used to assess and report on the exhibit..

Is there a place in Philatelic Judging for such additional specific check lists to help reduce the variance in judging marks/medals? We realize that this may increase judging time, but if routine and adopted, could it lead in time to a fairer playing field?

- Consideration of having classes divided into three time periods to adjust for age and value.
- Publishing all judges' scores as in the Olympic games. Doing away with Grands and Reserve Grands ("Best in Show") and replacing these with just class medals (as in the Olympics) or best in Class medals, if decided.
- Doing away with Grands and Reserve Grands ("Best in Show") and replacing these with just class medals (as in the Olympics with each sport) or possibly best in Class medals, if decided.
- Conducting surveys of present, future, and past exhibitors (a sample was provided) to obtain more precise information .
- Working towards ensuring that ownership, research, and preparation of an exhibit was by the exhibitor.
- Having exhibitors participate in making suggestions by having an open period for comment when CANEJ rule changes are made,
- Convening a National Conference of all interested parties, including exhibitors, to address the fairness issue and develop policies and solutions.

With greater fairness introduced into the system the authors thought that there would be renewed interest by many in philatelic exhibiting.

For Comment or Additional information, contact: Robert Bell e-mail: rmsbell200@yahoo.com

Ben Ramkisson and I noticed that, in our serialized article entitled, "What is Damaged Philatelic Material?" the Acknowledgements were inadvertently omitted.

There were many good souls in the philatelic world who helped us with the article over many months, and, if possible, we would like to acknowledge all the people who helped to produce the final product.

ACKNOWLEDGEMENTS

The authors are very appreciative of the comments, images, and edits received graciously from Gerhard Binder, Tony Fox, Michael Furfie, Jim Graue, John Hardies, John Hotchner, Jan Langenberg (<http://hub.webring.org/hub/collectionsstamp>), Tam Llewlyn-Edwards, Michael Mead, Paul Nelson, Toke Norbe, E. Joseph McConnell of E.J. McConnell, Inc. (<http://www.ejmccconnell.com/>), Wayne Menuz, Don David Price, and Matthew Roth.



President: John Hotchner reported that Joe Frasch has agreed to be the Society Attorney, and J. David Fine has volunteered to work on the By-Laws. By-Laws will be sent to Board Members to review and will then will be reworked if necessary.

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

Advertising: Don David Price reported that advertising is going well, especially with new color format.

Editor: Randy Neil reported that Tony Wawrukiewicz is leaving *The Philatelic Exhibitor* as a columnist. David McNamee will be writing a column on CANEJ. Would like to receive more letters and more advertisers. More advertisers equals more pages. [Editor's Note: *Since the meeting, Tony Wawrukiewicz had agreed to continue with his column.*]

Youth Director: Minnesota National Stamp Exhibition to be venue for Champion of Champions Youth 2014.

Web Master: Larry Fillion reported about the Ads on the website. Will now work with Don David Price and advertisers to get actual advertisements up on website by end of 2013. There are 115 exhibits on website, would like to see more.

Feedback Service: Jerry Miller reported that he had received 16 applications and 13 were completed. Good response to feedback. Suggested that fee should be raised due to postal costs. Motion was

passed to raise fee to \$20.00 for domestic and \$35.00 for international members.

Title Page and Synopsis Feedback: Guy Dil-laway sent report that three had been sent it. Would like to see more utilization of services suggested.

Meetings Director: Denise Stotts reported that board members covered most of the AAPE Open Forums at WSP shows. She has noticed that there have been lower numbers of new members at the forums.

Team Competition: No report

Diamond/Ruby Awards: Ron Leshner noted that 74 Diamond and 12 Ruby pins have been awarded.

Old Business:

A. **By-Laws.** J. David Fine and John Hotchner to work on these.

B. **Need another pamphlet.** Proposed subject "Security Aspects of Showing Exhibits". Volunteers needed. Also need to update and reprint "Getting Started".

C. **Electronic TPE.** Proposal to be made at Ameri-Stamp Expo in 2014.

D. **Letters to Advertisers.** John Hotchner will work with Don David Price.

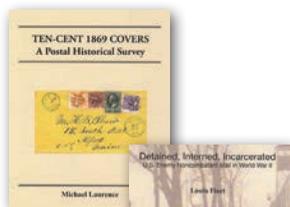
E. **AAPE and Social Media.** Take off the table for the present

F. **Status of TPE Index.** Thomas Johnson, still working on index.

New Business: Hennig Award seeking nominations



AAPE Members! Take 20% off these prices on Collectors Club of Chicago publications!



• **Chicago's Mail** An anthology of postal history articles focusing upon the community's growth, its interests, and its attitudes by Harvey M. Karlen **\$39.95**

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• **TEN-CENT 1869 Covers, A Postal History Survey** by Michael Lawrence **\$75.00**

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AAPE Feedback Services

By Jerry Miller, Director of the Exhibitors Critique Service
P.O. Box 2142 • Glen Ellyn, Illinois 60138-2142
jhmnap@aol.com

Aside from offering AAPE members an outstanding publication and website to share ideas, techniques and potential guidelines in the preparation and assembly of new exhibits or the improvement of existing ones, one of the additional, often unrecognized, value benefits in AAPE membership is the opportunity to have an exhibit, or just the Title Page or Synopsis, evaluated by an APS-certified judge without having to enter an exhibit in a show at a significantly higher expense.

Two Feedback Services are available:

1. Title Page & Synopsis Evaluation.
2. Exhibit Evaluation (Title Page & Synopsis Pages must be furnished with a copy of the exhibit).

Complete information about both services is available by visiting the AAPE Website (www.aape.org) under "Feedback Services" located in the top icon ribbon on the website. An application form for exhibits is available for downloading.

Some of the value benefits of utilizing the AAPE Feedback Service for Exhibits are in brief:

- A flat-rate low cost of \$15.00 (\$35.00 overseas) covers postage and mailing irrespective of whether an exhibit is one or more frames (photocopies of the entire exhibit must be included with the application. NO CDs).
- The Service selects an APS-Certified judge specialized in the exhibit topic or area of study.
- Evaluation of an exhibit by a judge averages between 2-5 hours versus a fraction of that time by a show jury.

- The exhibitor has an opportunity to potentially improve an exhibit's heretofore medal level, or to avoid a possible low or entry-level award for a new exhibit.

- The exhibitor can potentially avoid initial anguish or disappointment at a show feedback session in a public forum, since evaluation by the AAPE Service is confidential and communications are only between the evaluating judge and the exhibitor.

- Re-working an exhibit, based on evaluation comments by the AAPE judge, often enables an exhibitor to raise an award level by at least one grade, albeit without guarantee.

Two recent experiences by clients has shown the following dramatic results:

- Single Frame New Exhibit:

Owner re-worked exhibit, based on evaluation comments by the AAPE Feedback Judge and achieved a Gold Medal & a Reserve Grand Award at WESTPEX 2013.

- Multi-Frame International Exhibitor:

Owner re-worked exhibit, based on evaluation comments by the AAPE Feedback Judge and achieved a Gold Medal (92 Points!) at Australia 2013 (previously achieved a low Large Vermeil Award internationally).

It always benefits AAPE members to maximize their membership opportunities and, most especially, to consider utilizing the Feedback Services offered to assist them in improving their exhibit to achieve the highest possible medal level for what is being shown prior to showing a new or, again, a previously shown exhibit.



Denise Stotts
Director, Conventions,
Meetings & Awards

AAPE EXHIBIT AWARDS PROGRAM

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

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

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

AAPE also provides a Novice Award to all shows. This consists of one year's membership in AAPE and is enacted upon receipt of the report form following the show. Requests should arrive at least four weeks in advance of the show.

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

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

As I See It..How About You?

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

Get with the program—Do yourself a favor!

After all the material that has appeared in *TPE* on the subject of how to do good Title Pages and Synopsis Pages, I must report continuing frustration on the part of judges with what we see in the frames, and what we receive to study before shows. While there has been general improvement, only about a third of the exhibitors are adopting the relatively new convention of starting the title page with a statement of the exhibit's objective, goal or purpose. We should not do this just because it is a new convention.

We should be doing it as it helps to focus the exhibitor on what it is that is being attempted and why. And it helps to focus the judges on what the exhibitor wants them to use as a yardstick for evaluating the exhibit. Having converted my exhibit title pages, I can testify that it has made me view my own exhibits in a way I had not before, and pushed me in the direction of some changes to achieve better clarity.

Enough on that subject, but while we are talking title and synopsis pages, another change that I want to promote is the use of objective facts in conveying to the judges and to casual viewers how good a job you have done in covering your subject. The way to do this, if you can, is to make clear statements to define the scope of the philatelic challenge, and then to be explicit about your accomplishment.

An example? "There are 64 reported versions of these cancellations. All (or 60, or whatever) are represented in this exhibit." You can also say that two are known only in museum collections, one while reported has not been seen in the modern era, and there is only a single known copy of one, and the owner refuses to part with it. Yes, this highlights what you don't have as well as what you do, but why hide it? Judges will often try to do a count based on reference material, and you will be found out anyway.

But more importantly, by being explicit, you convey your knowledge and scholarship, your level of accomplishment, and your understanding that making it easier for the judge to evaluate your exhibit gains you some psychic points. Not every exhibit lends itself to this approach, but for those that do, it is recommended.

Also recommended is use of the AAPE's critique services; and in the context of this column the Service operated by Dr. Guy Dillaway (See page 43) that reviews Title and Synopsis Pages. We are averaging less than two submissions a month. Given that it is free, and that exhibitors are forever complaining that they don't get enough useful feedback from judges, here is an opportunity to get detailed feedback at minor cost (postage). Why are members not taking advantage of it? ☐

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!

Diamond and Ruby Awards

The Diamond Award count now stands at 74—two more than the last report. Congratulations to Inger Kuzych for *Lemberg: Cosmopolitan Crownland Capital of the Austrian Empire* and William Johnson for *William James Denver—The Man & His Times*.

The Ruby Award count remains at 12.

To submit applications for either the Diamond or Ruby Award please go to the AAPE website and follow the directions to submit your application online.

The awards are distinctively-designed lapel pins that signify the honor for which the exhibitor has strived to attain within either the multi-frame (Diamond) and/or single-frame (Ruby) category.

Ron Leshner



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The Philatelic Exhibiting Craft

By Tony Wawrukiewicz

Concerns about the 9/26/12 edition of The Manual of Philatelic Judging



To be frank, I have had concerns about the *Manual of Philatelic Judging* for years. They have mainly centered about the fact that I felt that there is duplication of wording in the explanation of the judging criteria Relevance and Knowledge, as found on pages 11-15. As a result, if one takes these explanations at face value, one can easily end up evaluating an exhibit by the same criteria within two areas of the so-called ‘big-four,’ namely the Treatment and the Philatelic and Related Knowledge areas (that is, double-dinging of the exhibit).

Over the years, I have unsuccessfully voiced these concerns to members of CANEJ, possibly because I verbalized them so badly that no one could understand my concerns. Let me try again.

First, let me suggest that as best I can tell, the Treatment part of the ‘big-four’ is about the evaluating (1) that the exhibit tells a complete story, covering the entire subject in question, (2) that it is an easily understood story because it is well organized and logically developed and (3) that it tells the story in an efficient manner. That is, all of the subheadings under Treatment, whether they be plan, scope, organization, development, clarity, balance, relevance, or completeness are supposed to help a judge evaluate these aspects of an exhibit.

On the other hand, the Philatelic and Related Knowledge part of the ‘big-four’ and its subheadings, selection and application, related text, brevity and correctness are about helping the judge evaluate how well the exhibitor knows the content of the story, knows and explains the philatelic material he or she is using to tell the story, and tightly connects the text of the story with the philatelic content.

My concern is that the explanation of the Relevance section of the Treatment portion is duplicated in the explanation pages 11-15 of the Selection, Application, Related text and Brevity sections of the Knowledge part.

I believe that this is best shown by comparing comments found in both parts, with the duplicated phrases or sentences from Relevance labeled 1a, 2a, etc., and those from the Knowledge section labeled 1b, 2b, etc.

(1a) Is the subject line advanced by each item? What role does each item play in the exhibit?

(2a) Does the text relate with the specific aspects

of the items being shown? That is, no stretches.

(3a) Are all the items exhibited relevant (closely connected) to the subject where placed? That is, no stretches?

(1b) Each item should advance the story line.

(2b) Are the items displayed correct and best to show the specific points being made? That is, no stretches.

(3b) Choice is the selection of the most appropriate pieces for the exhibit, with particular emphasis on how well the piece shows the specific point being made. That is, no stretches.

(4b) Does the text clearly and concisely explain the essential points of the items displayed? That is, do the two correlate? Again, essentially, no stretches.

Items 1a and 1b are essentially identical. Items 2a, 3a, 2b, 3b, and 4b are essentially identical. Since these items are all meant to help the judge evaluate an exhibit, they are all meant to be given weight. However, since as they are found in both Relevance and Knowledge they have the same essential content, this means that in theory this identical information needs to be given the same weight in both sections. Therefore, the weighting or evaluation is duplicated, and to me, this is unequivocal ‘double-dinging.’

While I suppose that it is true that one might just recognize the duplication and somehow ignore it, why are we making it difficult for judges by leaving this confusing duplication there? In my case, because I keep being told that the duplication is a figment of my imagination, I foolishly keep trying to understand why the duplicated information is there, I am not capable of ignoring it, and I am continually frustrated as I judge.

Assuming that there is agreement about my concerns, where should this duplicated information finally reside so that it doesn’t become evaluated twice - in Relevance or Knowledge? Since these duplicated concepts seem to me to be about the association of story and philatelic elements, I believe that they best belong in Knowledge, where both of these latter ideas are found. ☐

[Editor’s Note: *We are pleased that, after thinking over his intention to retire from this column, Tony has decided to continue with TPE after all! We look forward to seeing him here in future issues.*]

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Quarterly Membership Report
 Liz Hisey, Secretary

MEMBERSHIP STATUS AS OF SEPTEMBER 23, 2013

U.S. MEMBERSHIP		FOREIGN MEMBERSHIP	
ACTIVE AND PAID UP	713	ACTIVE AND PAID UP	114
LIFE MEMBERS	76	FOREIGN LIFE MEMBERS	12
2013 NEW MEMBERS July-Sept.	19	NEW FOREIGN MEMBERS	4
		TOTAL MEMBERSHIP	827

Welcome to new members: July-September 2013

David Fine, Olympia, WA
 Robert Glass, Oak Park, IL
 Vijay Vijakumar, Brampton ONT
 Dennis Carman, Louisville, NY
 Anthony Curiale, Fair Haven, NJ
 Benoit Carrier, Montreal, QC
 David Tompsett, Dallas, TX
 Neil Greenberg, Maimi, FL
 Roland Smith, McLeod Hill, NB

Lawrence Fisher, Roana, Israel
 H.R. Harmer, Tustin, CA
 Scott Trepel, New York, NY
 John D. Earle, Rochester, NY
 Joan Batesole, Yorktown Heights, NY
 Ron Williams, Grants Pass, OR
 Alexander Kochinsky, Champaign, IL
 Dennis Jackson, APO, US
 Igor Grigorian, Glendale CA

Novice Award Winners: Tom Methot, Thunder Bay, ON, Royale 2013; Robert Bramwell, Pinehurst, NC, Colopex 2013; Chris Pollack, Annapolis, MD, Balpex 2013; Mathew Applegate, Pennsauken, NJ, Merpex 2013; Dawn Hanley, Howard, PA, StampShow 2013; David Fine, Olympia, WA, Omaha 2013.

Eight 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.

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

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 \$1.92 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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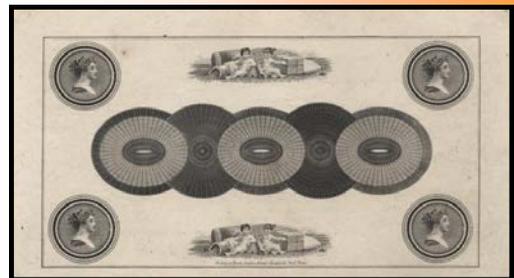
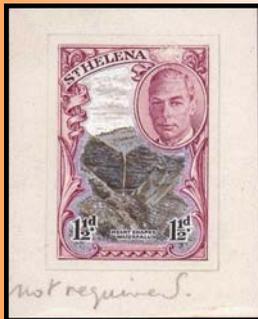


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Director of Exhibitors Critique Service

Jerry Miller
P.O. Box 2142
Glen Ellyn, Illinois 60138-2142
jhmnap@aol.com

Director of Publicity

Edward Fisher
1033 Putney
Birmingham, MI 48009-5688
efisherco@earthlink.net

AAPE Youth Championship Director

Vesma Grinfelds
3800 21st St.
San Francisco, CA 94114
dzvesma@sprintmail.com

Critique Service For Title And Synopsis Pages

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

Director of Conventions, Meetings and Awards

Denise Stotts
P.O. Box 690042
Houston, TX 77269-0042

Webmaster

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

Computers in Exhibiting

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

Mentor Center Manager

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

Diamond and Ruby Awards

Ron Leshner
P.O. Box 1663
Eastern, MD 21601
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Mail AAPE MEMBERSHIP APPLICATION TO:

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

* **Spouse Membership:** \$12.50 annually—TPE not included.

US Issue Collectors and Topical Collectors!

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

Cachet Artwork

Artmaster Archives

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

Artcraft Archives

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

Jack Davis Artwork

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

Ralph Dyer Artwork

Among the earliest cachet makers who produced significant quantities was Ralph Dyer who started in 1926. We offer the original artwork used as a template for his hand painted cachets. He also designed many printed cachets for the Washington Stamp Exchange in the 1930's. There are final sketches as well as preliminary sketches. Some will have his notes, such as "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.

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