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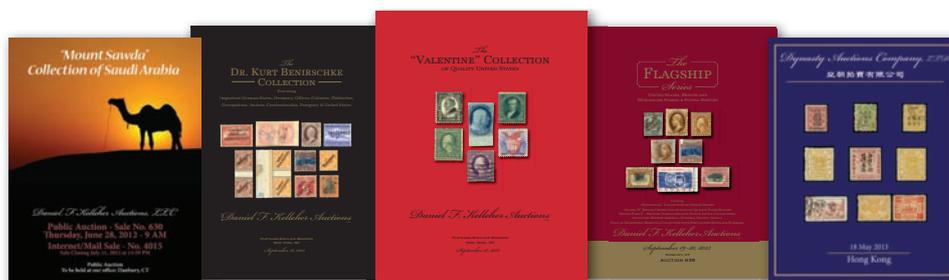
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# The Philatelic EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

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**On Our Cover:** Pat Walters is shown in his role as chief judge at OKPEX 2013—taking seriously a question from an exhibitor.

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# Forward Motion



Beginning in 1949, the largest stamp show and exhibition in America was staged in the 7th Regiment (later the 69th Regiment) Armory (above) on Park Avenue in New York City by the American Stamp Dealers Association. Crowds of more than 60,000 at this annual event were not unusual. Over the years, the show continued to be held—even once renamed the Postage Stamp Mega Event in 1994 and held at Madison Square Garden. But now, on the occasion of the ASDA's 100th Anniversary, the event moves to the glittering New York Hilton replete with a new concept in competitive philatelic exhibitions.

## ASDA Transforms its annual NY Fall Show into a major showcase.

*National Postage Stamp Show to be a “proving ground” for international exhibiting.*

Collectors and exhibitors who, over the years, might make the trek into New York City to attend the annual fall National Postage Stamp Show (later called the “Mega Event”) have dwelt in recent years in an aura of nostalgia wondering if the halcyon days of New York philatelic exhibitions might ever return.

Wondrously and thankfully, we have the impending NY2016 International Exhibition coming in little more than two years. But wait! More good news! This fall (see page 38) the ASDA will transform its usual fall show into a beautiful new and large international exhibition and

course in the grand ballroom of the New York Hilton at 57th and Avenue of the Americas. It will include a 300-frame competitive exhibition to be judged using international standards—and as a “testing ground,” somewhat, for exhibits/exhibitors on that level. Heading up the arrangements are Stanley Piller and Colin Fraser, both of whom have deep roots in international exhibitions.



More news of this special event, held on the ASDA's 100th anniversary, is forthcoming. But there is little doubt that it will be a significant show, held in the shadow of the Collectors Club. Hooray!

### Are you ready to help?

As you can see from the announcement in this issue, the biennial AAPE election of officers is coming up this year. One thing we have always been proud of in this organization is that we've always had members who are willing to step up when the call is put out. Why not volunteer, yourself, to run for one of the open positions? It's a terrific way to get directly involved in the exhibiting world and it's rather easy, too. Just volunteer and see for yourself. Turn to page 44.

### Is change coming?

As you can see from this and recent issues of *TPE*, exhibitors on all levels are discussing whether there is need to re-examine what kind of welcome mat we're putting out to the new exhibitor in the form and actual practice of evaluating exhibits on the national level. And also: the possibility of opening the door to more exciting, and perhaps less complex, types of exhibits. No less than four pages of letters to the editor herein are an indication that some kind of awakening is happening. What will come of it?

### We need a survey...

What is your favorite stamp show—whether local, regional or national? We'd like to know your answer. Email or write your editor and tell *TPE* readers what you like about your favorite show—and what aspects of it make it #1 on your list. We'll print your letters/messages with the idea that the advice and opinion of showgoers may help improve even the best of our shows. Pitch in to help America's stamp shows stay lively, really enjoyable, and attractive to collector and non-collector alike!



Randy L. Neil  
Editor  
rjayhawk@mail.com



## ViewPoint

Above left: Gerald Forsythe's unusual U.S. Airmails exhibit at CHICAGOPEX. Below left: Jamie Gough (center) receiving his 2013 Champion of Champions award from APS President Steve Reinhard and Immediate Past President Wade Saadi in Milwaukee this past August.

**T**ruly—I honestly doubt that, through the years since the World Series of Philately was promulgated by Gordon Morison at ROPEX in Rochester, New York, in 1969, we've had the benefit of reading a sweeping think piece on exhibiting by a Champion of Champions winner. Not only that, but a wholly candid and bare bones assessment of the current state of international and national competition, judging and awarding by a two-time winner of that coveted honor.

James Peter Gough—better known as Jamie to us all—is a delightful person to listen to when he discusses his 47+ year (true!) career as a competitor in this exhibiting field of ours. I don't think he spares the mustard on his hot-dogs when at a ballgame, nor his open and true feeling when talking about the arcane world of how high level exhibits are judged and how the awards for same are selected.

Jamie's expertise on exhibiting is, in my opinion, on record for all to see when one takes in his phenomenal exhibiting success. He's won the Champion of Champions two times and is a two-time winner of a Grand Prix in international competition (including the Grand Prix

d'Honneur at PhilEx France in 1999). Jamie has written a 7,200+ word treatise on this world of championship caliber exhibiting; it begins on page 20. It has remained largely unedited—for Jamie's candor and conversational tone is something to behold! He's another exhibitor who thinks some positive changes are vitally needed.

**Check the photo at the upper left.** These are only two of the ten frames in Gerald Forsythe's wonderful tour de force exhibit of early U.S. Airmail stamps and their uses. Strangely, it received only a silver-bronze at CHICAGOPEX, while at the same time causing quite a stir. You see, the exhibit was prepared in the classic museum-like manner—easy to understand, visually exciting, something that would stop a visitor in his tracks just to gaze at it.

David Kols, chairman of St. Louis Stamp Expo, was so excited about it, he was telling everyone in sight about it and "booking it" for his own show. It'll be placed at the show's entrance next March. Why? Because, in his humble opinion, it's an exhibit done in a manner that our own exhibiting world might want to consider promulgating (there's that word again!). I looked at it—and was totally blown away! ☑

## From Your President

John M. Hotchner  
jmhstamp@verizon.net



### As we greet the New Year, give some thought to a new exhibit

Many of us have in the back of our minds the subject of what might be a new exhibit. Having gone through the process in 2013 of doing a new one framer (on foreign uses of the domestic 5c air mail of 1946), the new enthusiasm, the new flow of creative juices, a new goal to reach; all were fun to experience. I felt like a kid with a new toy.

**New York 2016** is almost upon us, and a great many of us—if Washington 2006 is a guide—will be putting away our principal exhibit after that show. Now is the time to be thinking about and starting on what we might do afterwards. But it isn't just NY2016 exhibitors who can do this. All of us can enjoy putting our hard won experience to use on a new exhibit. I'm working on a new multiframe, and beginning to develop a concept for a new single frame. Acquiring new knowledge, searching for new material, finding new aspects to stamps and covers I've had for years – what a great way to enjoy being indoors as temperatures plummet and the garden sleeps!

**Sad News** I regret that I must advise that our long-time member and recently appointed Society Attorney Joe Frasch, passed away of a heart attack in late October. He will be missed. This, of course means that the position is again open. As with all legal work, new situations arise, and one never knows when the talents and abilities of a good lawyer will be needed. That said, the job has not been onerous within AAPE, and yet it is important that we have a Society Attorney in place when one is needed. If you are willing to serve, please contact me at one of the addresses above.

**2014 AAPE Elections** It hardly seems possible but here we are on the verge of AAPE's next biennial election for our 2015-2016 Board of Directors. Our Immediate Past President, Tim Bartshe, will

again serve as our Nominating Committee Chairman, along with Denise Stotts and retiring Treasurer David McNamee. Current Vice President Pat Walker has announced for President. Liz Hisey, our current Secretary, has announced for VP. Thus we especially need candidates for Secretary and Treasurer. Please contact Tim (for contact points see the notice on page \_\_\_) if you have an interest in either – or in a Director slot. Two Directors will also be elected. The report of the Nominating Committee will be in the next issue of TPE, so the sooner you can give Tim the word, the better. Please consider giving back to the Society some of the benefits you have received.

**Little Rock Approaches** AmeriStamp Expo, which AAPE hosts jointly with the APS will take place in Little Rock, Arkansas, February 14-16, 2014. The emphasis is on single frame and non-traditional (display, post card, illustrated mail, etc.) exhibiting. This is the first time an APS show has been held in Little Rock, and the city is going all out to encourage and welcome show attendees. Beyond the exhibits, dealers, and the society meetings, historic Little Rock has much to offer in terms of museums and art galleries, regional history preserved in statutory and architecture, and of course the fascinating William Jefferson Clinton Presidential Library and Museum, where a family could spend several days seeing the displays and Clinton memorabilia.

The show will be in the Statehouse Convention Center, 1 Statehouse Plaza and the Little Rock Marriott, at 3 Statehouse Plaza, will serve as the show hotel. Reservations can be made at 1-877-759-6290 or 1-501-906-4000. Mention APS AmeriStamp Expo to obtain the show rate of \$124 per night (plus 12.5% tax).

AAPE will have a Board meeting late on Friday afternoon, and a General Membership meeting on Saturday. Detailed information will be in the show program. The show is shaping up to be a pleasant winter interlude in a city not known for any sort of serious winter weather. I hope to see many of you there!

**Feedback Services** We have received several very positive comments on the help that AAPE's exhibit feedback services have provided to members, and I want to suggest again that many of us could benefit using them. We have one service (operated by Jerry Miller) for full exhibits, and another (operated by Dr. Guy Dillaway) for Title and Synopsis pages. The contact points for both can be found on page 47 of this issue. ☰

# Your 2¢ Worth



## The future of exhibiting? Perhaps

"I talked about the dwindling group of local/regional shows that had competitive exhibits on the floor. That was an issue that had not yet struck many of the WSP shows." Tim Bartshe, p. 22

"...I began wondering about the larger question of impediments to exhibiting---what had made it more difficult for our shows to convince exhibitors to put up their material?" John Hotchner, p. 6

"...the more we try to define things, the more categories we make, the more trouble we get into at the edges...In our need to categorize, to give parameters, we end up with a lot of exhibits that are basically the same; a different country perhaps but marcophily is marcophily and rate studies are rate studies...what is to distinguish one route study from another?" Arthur H. Groten, M. D., p. 24

"To be frank, there are too many of us who truly do take this game of exhibiting far too seriously." Randy L. Neil, p. 5

"The answer I came up with was a new approach...which I called 'silver medal exhibiting.' The basic idea...was to pick exhibit subjects or approaches which were not up to the level of importance or prestige needed to win gold awards, but when developed and executed well could be expected to receive silver awards at WSP shows." Dickson Preston, p. 16

All these authors are insightful and, when read together, make an observation, give an analysis and suggest the future of exhibiting.

Larry Crain  
Medford, Oregon

## The MOPJ and its Rules, some Suggestions

Elsewhere in this issue, in my column, I present a discussion of a number of issues. Among them is the discussion of the fact that for many exhibits there is a need for rules. Points I don't make there for lack of space is that the rules in the *Manual of Philatelic Judging* are important because they (1) help the exhibitor to better put their exhibit together and (2) help the judges because it gives them a set of uniform guidelines with which to evaluate the exhibit and give uniform feedback to the exhibitor (if the exhibitor desires that feedback). For these same reasons, if the exhibitor desires feedback, the UEEF is also a valuable asset, in this case more for the exhibitor, but also for the judge because it makes the judge put ideas for exhibit improvement down in a uniform, logical manner.

However, as important as the *MOPJ* is, if it is to be effective in these two tasks, it is my opinion, as I have begun to state in a prior column, that the *MOPJ* needs rewriting. Basically, I would suggest that there are two issues with the *MOPJ*: (1) as I suggested in the column, parts of it are written in a confusing manner, and (2) I believe that its important content could be abbreviated into a much more succinct format. I believe that if the latter was done, the *MOPJ* would be more approachable by everyone because (1) it's easier to read fewer pages, and (2) the information that needs to be communicated can be presented in a more straightforward (less confusing) manner when it is presented succinctly.

In an attempt to show how this can be done (which is meant to be only a preliminary suggestion), I have taken the present nine pages of the *MOPJ* section (pages 10-19), 'Judging Criteria Explained,' and rewritten and condensed them to about one page. As he requested in a letter in the spring issue of the *TPE*, I have sent this page, as well as a rewritten UEEF, as representative of my opinions and suggestions, to David McNamee.

I have further suggestions for the *MOPJ* that I would like to begin to present, in an abbreviated fashion, now. I plan to actually do some of the suggested rewriting in the near future and send it on to David soon. As I have written in the column in this issue, the basic criteria with which most exhibits can be evaluated can be succinctly stated in one paragraph, or at most the one page format that I have presented to David. I would agree that for some of the exhibit types such as Picture Post Card, Thematic, and Display type exhibits there are other criteria that need to be expanded upon, but I would suggest that this additional information is best presented in a much more abbreviated fashion than is done now.

I present only one suggestion here, how the Picture Post Card section might be rewritten. It is my opinion only, one that I am putting out there for further discussion.

Using PPC, there is no limit to the type of story one can tell, and story importance is not a consideration. Such an exhibit may contain maps and illustrations in moderation. A PPC exhibit may be organized thematically, by publisher, printer, method

of printing or other logical basis. Because the PPC literature is usually quite limited, the challenge is in presenting deltiological information, information that is properly used by judges in evaluating PPC exhibits. Modern chromes should be in excellent condition, while older real-photo PPC should be sharp and clear. Used cards may have some writing around the picture. Guidelines for PPC rarity include: (1) cards from small towns, except tourist attractions, (2) cards with interior and close-up views, and (3) RPPPC. Finally, overlapping of cards is permitted as long as important details are not lost.

I believe that this short summary of pages 67-68 (the *MOPJ* section on PPC) encompasses all the important additional information required for communicating to exhibitors and judges the important added factors to be used in producing and judging such exhibits. In the actual rewritten *MOPJ*, these comments would be separated somewhat for ease of reading, but in order to save space I didn't do this for this letter. I believe that many other chapters in the present *MOPJ* could benefit from similar simplification, and I plan to develop them.

Tony Wawrukiewicz  
Via Email

### Received from Phil Stager Re: Feedback Service

Hi, Phil.

Just an update on my exhibit "Processing Graf Zeppelin and Hindenburg Passenger Mail" which you critiqued via the AAPE. This exhibit won the single frame grand award at Chicagopex. I feel confident that without your very helpful suggestions this result would not have been achieved. So, once again, many thanks.

The AAPE is a wonderful organization, in my opinion.

Dickson Preston  
Via Email

### On employing others to do one's exhibit

I enjoy Steve Zwillinger's "Preparing Exhibits" column in each issue of *TPE*. It usually contains some excellent advice on doing a better job of preparing one's own exhibit or reports on a creative approach to exhibiting by another exhibitor. So I was surprised by his aggressive defense of the practice of retaining someone else to prepare and mount one's philatelic exhibit in the Summer 2013 issue of *TPE*. He cites many activities that help an exhibitor to do a better job of exhibiting and then equates those activities to engaging someone to actually prepare and mount your exhibit. They are not the same thing!

I spent years trying to learn everything I could about philatelic exhibiting before I actually entered my first exhibit in a stamp show and I continue to learn and hopefully improve. I have several multi-frame exhibits that I enter into stamp shows and I create every single page in each exhibit from scratch and in some cases have done so multiple times. I enjoy the art of creating a philatelic exhibit and consider the arranging and mounting of items on the page an integral part of that creative process. I realize that the practice of allowing exhibits to be prepared and mounted by someone other than the exhibitor is not going to change, but don't try and tell me that it's equal in some way to mounting your own exhibit.

It's not and it's not fair!

Larry T. Nix  
Via Email

### From the judges comes wisdom...

David McNamee's Summer 2013 *TPE* column "Not for Judges Only" made sense to me—encouraging innovative exhibiting is a good thing. Planning to be an exhibitor myself, however, I have attended quite a few Judges' Feedback Sessions over the years, and my notes seem to include quite a few "shoulds." The one I remember best is: "You should refer to stamps or markings by their issue name and/or date, or other descriptors, rather than giving a catalog number.

I love this one: "You should make your exhibit writeups clear enough to avoid confusing the judges." (BALPEX 2012 Jury). Some more of my collection:

"You should always define the objective and scope of your exhibit in the title page."

"You should describe items in your exhibit completely, clearly, and concisely."

"You should explain what key items are missing from your exhibit, preferably in the synopsis you prepare for the judges.

"You should acknowledge any items you exhibit that are or may be philatelicly inspired."

"To demonstrate your philatelic knowledge, you should highlight, at least with text, or better with color or framing, rare or outstanding items in your exhibit."

"You should try to make your exhibit visually appealing, varying the layout of covers from page to page to avoid monotony.

"You should avoid too much white space on exhibit pages, but use it to highlight key items."

"You should use a font size that is easy for judges to read such as 10 point or greater, and use larger

fonts and bolding to call attention to important information.

These seem to be useful guidance – they are not “you can’t’s”, but more positive “shoulds” I have learned from judges.

Bill Ellis  
Via Email

### Re: The Fog

My thanks and congratulations to David Piercey for his excellent article in the Summer 2013 edition of TPE and for part 1 of a similar article titled “Let’s Talk Exhibiting” in the Nov/Dec 2013 edition of The Canadian Philatelist. Both are highly informative and are pleasant change from some of the endless bellyaching one often reads in TPE.

Onward through the fog,

Phil Stager  
Via Email

### From our friend Wolf Spille...

This I wanted to share for a long time already -- here it is, finally...

If you Exhibit—or contemplate doing so—you need this At Home 16-page Frame.

Once you are ready to paginate an exhibit, instead of laying 16 pages on the dining room table or even on the living room carpet, you should place them into a proper frame to look for balance and overall impression, just as they will be examined at a stamp show.

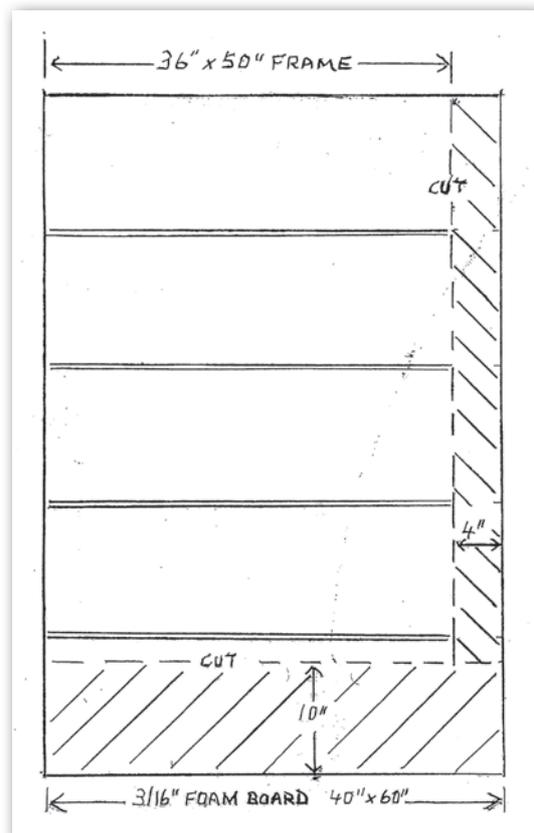
Constructing the frame is easy and very inexpensive. All you need is:

- One 40”x60” sheet of 3/16” foam board from an arts supply store. Have them cut off a 10” piece making it 40”x50”, then shave off another 4” resulting in 36”x50”. Total cost: About \$11.
- Four self-adhesive 35”x 1/8” frame strips from the APS supply store, costing \$4 plus shipping.
- Measure and mark four locations, starting 12” from the top, and 12”/12”/12” below that.
- Carefully apply the strips, making sure they are equidistant and horizontal.

Presto! You now have a perfect sturdy 16-page frame, weighing only approx. 1-1/2 pounds. Total expense less than \$20.

Prop it up on top of a table or cabinet, leaning against the wall, and secured by a book or other object to prevent it from sliding down (that’s why there are additional 2 inches on the bottom). Easily carried from room to room or to a stamp club presentation. Enjoy!

Wolf Spille  
kaptwolf@aol.com



Wolf Spille's At Home 16-page Frame

### Bondor's "Why I Stopped Exhibiting"

I was particularly upset to read Paul Bondor's tale of woe ("Why I Stopped Exhibiting", *TPE* Summer 2013). He exhibits twice and throws in the towel when his second medal level does not meet his expectations. Beyond that, I found his recitation lacking in some detail and his proclamation that "those two judges lied to me" was beyond the pale.

His Leeward Island exhibit won Gold the first time out at AmeriStamp Expo in Biloxi in 2003, quite an accomplishment for a novice. He did not know about the critique although the information was included in the show program. I don't know why he did not know his medal level until Sunday—the ribbons were posted on the frames Saturday morning. I know both those points; I was there. I would note that, at that time, there were six award levels with Platinum at the top. It's possible that had there been only the usual five medal levels, his exhibit might not have made the cut to Gold, but that's speculation.

Bondor again showed the exhibit at the APS Atlanta in 2005 and here things get messy. He does attend the critique but does not elaborate on what the first responder had to say about his exhibit other than a comment about (color) shades. He claims not

to have known his medal level at the critique (the ribbons were posted at the frames early that day and the jury took comments by medal level - I know, I was there) but learned at the banquet his exhibit had earned a Silver. The following day, he hunts up two judges, neither of whom was the first responder judging from what he related of their comments. Later, he found reading his UEEF that he had been marked down in "philatelic knowledge" which accounted for his Silver medal. Now, we all have been at enough critiques to know that that point would have been explained and emphasized at the critique so his surprise at the UEEF rings rather hollow.

So he complains to Janet Klug who, not knowing the full story, tries her best to mollify him. But knowing little about jury procedures and how medal levels are decided, Bondor misunderstands her comment about judges involvement. The judges did not lie - rather not having well researched his subject, they likely simply went along with the medal level suggestion by the primary team.

But what really bugs me is that Bondor had a choice which he blithely ignored. He could then or later date have submitted his exhibit as well as his title page/synopsis pages to the AAPE critique services. Had he done that, he would have received a thorough analysis on both scores, one that he could have used to move forward. Instead, he waits eight years and then sends along a blame piece to TPE.

His story puts me in mind of my experience exhibiting for the first time at the national show. My exhibit of *A Survey of Naval Cover Art* won a Gold and Grand at the USCS Convention in 1982 both to my amazement and loud protests from all the cancel collectors present. So I decided to test the waters at SUNPEX later that year. (SUNPEX was then a CofC show but failed sometime later). I found it had been awarded a Bronze. I laughed, but realized the jury had no guidelines with which to evaluate the exhibit. It would be another two decades before an Illustrated Mail Division would make its appearance. But the bottom line is I grew that bronze level exhibit to ten frames and a solid gold whenever it is shown. Bondor could do similarly, if he gets over his "mad" and moves on.

Bob Rawlins  
Via Email

### Success!

As you can see by the picture, there are eight awards for my exhibit *Building a Nation...one state at a time*. These all were awarded at Indypex two weeks ago. I want to especially thank the many judges, mentors and others who have helped me to this point. I want to mention one recent mentor,



Mr. Tony Wawrukiewicz, who spent a really long time mentoring my exhibit, including a number of recommendations of material from eBay. The AAPE mentoring program as well as the Title & Synopsis mentoring (by Guy Dillaway) has made a significant difference!! Thank you for a fun hobby!!

Adam Mangold  
Via Email

### Exhibiting Old Russian Covers

Readers of *TPE* may have heard enough on folded and creased stamps and covers to answer my question. How do judges treat this material in an exhibit? My area of collecting is Imperial Russia especially the early dot cancels. These are generally hard to find and usually in varied condition since the stamps & covers are 140-150 years old. Some of my collector friends will not touch any cover with a fold over the stamp. Others will tolerate a folded cover. Many of my Russian items have been "liberated" from archives and it is the cancel itself that is desired. It goes without mentioning that some of these items are very rare and all comments re: condition are thrown out the window. I purchased a folded stamp/cover years ago for the Nizhniy-Novgorod Fair thinking I would upgrade at sometime later. I have never seen another cover with this cancel and this was one of the biggest agricultural, mechanical & technology fairs in Russia. So you would think there would be much material floating around. I would be very interested in your comments. Thank you.

John D. Myke  
Via Email

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# Stamp Show Administration

By Tim Bartshe

## Exhibits; where are we now?

While back (Spring 2012) I brought up the subject of “out of the box” ideas to try to increase interest in our shows pointing out a few ways local shows had created to make the hobby more fun or informative. Well, I have just returned from the Greater Houston Stamp Show which has been notorious (?) for exhibiting creativity and most of all making the awards banquet something to look forward to rather than waiting for it to be over.

As a background, this show is the one who initiated a “color” theme for one frame exhibits by selecting from a Crayola box of 24 various hues, a color that will be the focus, either thematic or actual, of one frame exhibits. Beginning nearly a decade ago with the color green, they have had nation-wide participation, sometimes as many as 14 exhibits (this year) entered for bragging rights to sign the “Scroll of Colour.” Emanating from an intra-club challenge, it grew into a general smack down amongst enthusiastic exhibitors and fans of the show.

Germinated by the “unusual” and creative (mad) minds of Jay Stotts and Ron Strawser the post-eating banquet agenda is a money game involving philatelic questions as well as Texas trivia. A deck of cards is dispersed amongst the attendees (around 40 or so) and a master deck is called from at random for victims to be asked a question displayed on the wall by projector. Ranging from simple to complex to trick (what a surprise), the contestant, if correct, can win from \$5 to \$10 until all the money is gone or questions are exhausted. After all, even the fertile mind of Jay gets exhausted and runs out of ideas, plus he has a day job! Numerous dealers attend (from the 30 or so that have tables) and the exhibitors and club members spend the time having fun, laughing and forgetting the fact that this is a generally boring palmares. The “mystic” choosing of the next color is

also fun and the two hours flies by without anyone looking at their watch or cell phone. [Don’t try this at Stampshow!]

One might sit and ponder how many ways to have fun at critiques (judges showing up in black robes and powdered wigs with an executioner complete with ax) or variations on what GHSS does at their show. No, probably not suitable at the more somber and “serious” WSP shows, but hey, it is your local/regional show and no one can tell you what to do other than to have fun and maybe even help the attendance at the banquet. On second thought, maybe some of the WSP shows should reconsider their agenda to help the flagging and money losing attendance at palmares.

One other note regarding attendance: at how many shows do the spouses of attending philatelists come with them? Well, on my count, not that many unless they have the keys to the shopping mall or are collectors themselves or chained to the volunteer tables. (OK, the shopping mall quip may be a little non-PC, but remember who is writing this with tongue in cheek)

A little birdie sat on my shoulder and whispered in my ear something that seemed like a good idea. Why not pretend that shows are not unlike major conventions that have wives activities separate to the boring seminars or workshops? Even the most “remote” city has major sites of interest and in fact most smaller venues have places that cannot be found in the major population centers. Advertised options could be promoted, maybe by one of the committee wives and could spend the day touring around seeing things and having a nice lunch at some local bistro. Why not? Might not increase room nites but may also make a show date alone turn into a little vacation for both. Just a thought. ☺

## 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. As a matter of fact, you’ve seen some excellent examples of this kind of thing in the most recent issues of your journal. The presentation of viewpoints, and even debate, by you, the member, in our pages has on many past occasions caused important steps forward in the philatelic exhibiting field.

**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](mailto:rjayhawk@mail.com)...today!

# Q & A



By Patricia Stilwell Walker

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

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Figure 1. Plan Page from thematic exhibit *Coconuts*.

As noted in my last column about exhibit body text, a discussion of headers deserved a column of its own. Before I start on that subject, some additional comments about fonts.

**Followup Body Text:** A couple of folks commented that for easy reading in the frame a font size of 14 was needed and what was my opinion? Unfortunately none of us is getting any younger and many of us are coping with bi-focals or reading glasses, so reading small print on pages at the bottom of the frame (or the top if you are short like me!) can be problematical.

When laying out an exhibit page you must decide how much space to allocate for 1. your philatelic material 2. your headline information and 3. your

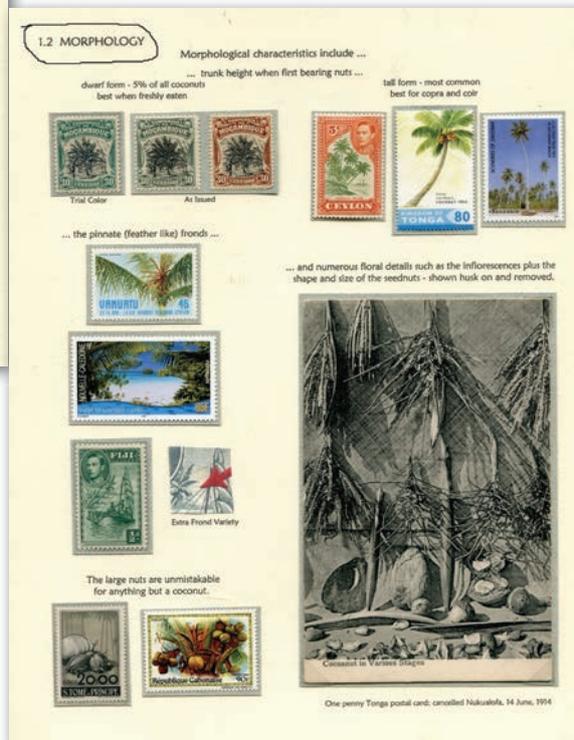
detailed descriptions (body text). Keep in mind that you always want your material to be the “star” of the show. Large amounts of body text in a larger size, such as 14 point, may detract from your material and to avoid this you may need to say less. One of my correspondents noted that he has chosen to sacrifice some detail in his explanations because of page space limitations.

I know that my own exhibits do not have the space available for all the body text to be large.

One of the points I made in the last column was the distinction between more general text and that specific to a particular philatelic item. Certainly, the general text can be in a larger font as a way to distinguish it and to encourage reading it. There are other methods for distinguishing different kinds of body



Figures 2a and 2b. Running headings from exhibit *Coconuts* showing match with plan outline.



text. Alexander Kolchinsky noted that he borrowed a technique from another exhibitor (always an excellent idea if you think it works well); he puts general text in a lightly shaded box. I use this technique to introduce my major sections. For this to work effectively if such general text appears on a lot of pages, the shading/frame must be light enough not to detract from the philatelic items.

Please send comments and suggestions of other methods you have seen or that you use to achieve differentiation of general text and detailed text.

On to the major subject for this column. I've summarized the most frequent questions relating to headings that I get in the various AAPE Open Forums I lead and from one-on-one critiques.

**Questions:** I'm confused about different types of headings. Can you define what a running heading is and when it is needed? What other kind of information goes in headings? Is there any rule of thumb for font size, style or placement for the different kinds of heading?

**Running Heading defined:** A heading that identifies the chapter or section of the exhibit to which an individual page belongs. A long time ago, every page

often had the title of the exhibit at the top; this was a relic of the fact that early exhibit pages were modeled on album pages. Because page "real estate" is so precious, removing the exhibit title was highly recommended some time back and now is rarely seen. This old practice was the inspiration for the current use of running headings.

**Need for running headings:** Just like a running chapter heading in a book, an exhibit running heading tells the reader (and the judge, too) exactly where within the exhibit he or she is. For a complex multi-frame exhibit knowing where one is within the exhibit is essential. Thinking back, I believe that the first type of exhibits to use running headings effectively were Thematics. A Thematic exhibit requires a "plan page" – analogous to the table of contents of a book – and the major headings in the plan are transferred to the tops of the exhibit page as running



Figure 3. Illustrated mail exhibit *Making America's Favorite Dessert, The Apple Pie* with the running heading "Preparing the Crust."

headings. Figure 1 shows the exhibit plan for Phil Stager's exhibit *Coconuts*. Figure 2a and 2b show the tops of a couple of pages with the matching running headings. Note that the heading "1.2 Morphology" appears on both pages.

Although not required by the rules, other kinds of themed exhibits, for example Illustrated Mail, Display Division or Picture Post Card should have a plan as part of the title page. Following the example of Thematic – running headings are taken from the plan. Figure 3 shows a page from Liz Hisey's single frame Illustrated Mail exhibit *Making America's Favorite Dessert, The Apple Pie*, with the running heading "Preparing the Crust".

Since my number one rule for exhibitors is "Thou shalt not confuse the judges," I recommend that any non themed exhibit whose organization is primarily the result of exhibitor decision, as opposed to derived from the exhibit's subject matter use running headings. I believe this includes all postal history, fiscal history, aerophilatelic, Cinderella and First Day Cover exhibits, and also Display exhibits not written as a theme. Traditional exhibits, including rev-

enues and postal stationery exhibits have a choice. For example if a traditional exhibit includes several denominations or issues (or both) where the stamps are different colors and design, then the chapters will be visually different without the need for a running heading. Figure 4 shows a page from Les Lanphear's exhibit, *U.S. Post Office Department Stamps, 1873-1884*, which has only a page headline (see discussion below); a running heading identifying the War Department is not required because U.S. Official stamps are distinguished by color. In contrast, if a traditional exhibit is a detailed study of a single issue running headings for the exhibit sections will be useful to the reader/judge.

Both of my multi-frame postal history exhibits are based on rates and my running headings denote the "Rate Period" to which the page belongs. See Figure 5b.

**Style for Running Headings:** For the first page of the exhibit section, the Running Heading should be different (larger, bolded, colored, etc) in style from what it is on the subsequent pages. I'm not covering this aspect in detail in this column; if you are in-



Figure 4. Les Lanphear's traditional exhibit U.S. Post Office Department Stamps, 1873-1884, which has only a page headline.

Interested in seeing more examples of section start pages let me know of an exhibit which used a technique you liked or send me scans of your own.

As noted earlier in this column, page space is at a premium, and after the first page of a section, the running heading should not be occupying excessive space or distracting the eye from the other headline information.

For my postal history exhibits, I make my running headings smaller. Figure 5a shows the top of the first page of a rate period section from my *Irish Postal History: 1657 through the 1890s* exhibit and Figure 5b shows the top of a subsequent page in the same section. Liz Hisey makes her Section heading a different color and her running heading smaller. Figures 6a and 6b.

A technique which has become quite popular recently is to "fade" the running heading by printing it in some shade of gray. Figure 7 shows the grayed out running heading for one of Mark Schwartz's exhibits. Rich Drews now uses this technique in his re-

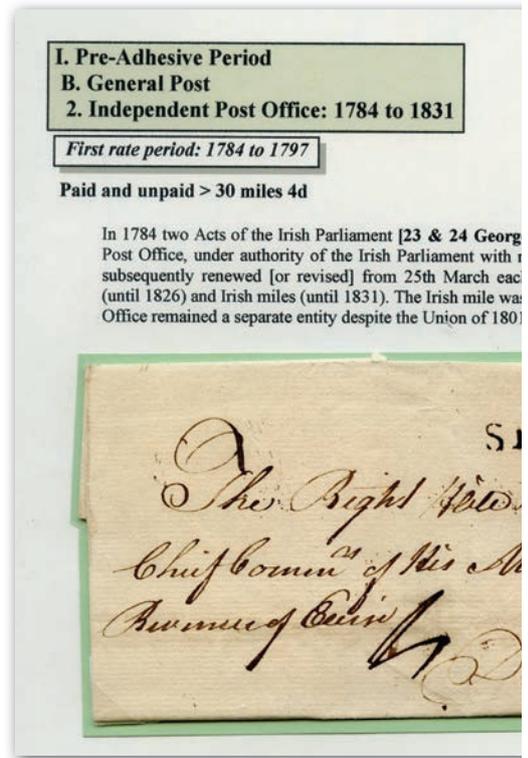


Figure 5a. First page of a rate period section from *Irish Postal History: 1657 through the 1890s* exhibit.

Figure 6. Making low right





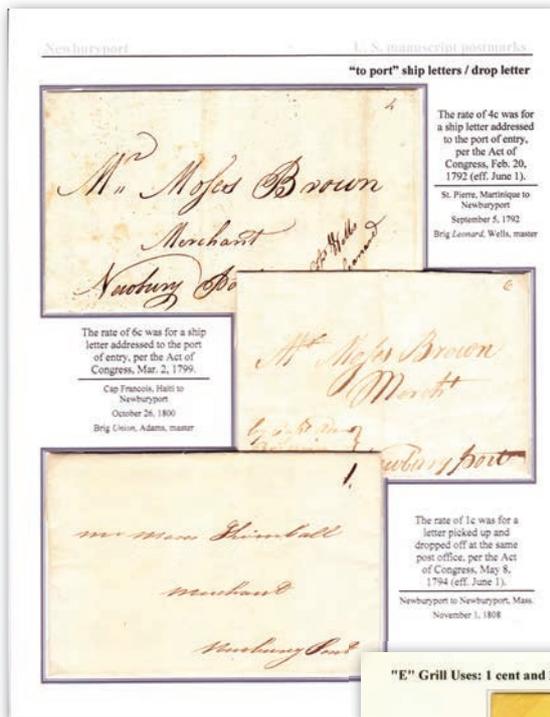


Figure 7. Grayed out running heading for one of Mark Schwartz's exhibits.



At right: Figures 10a, 10b, and 10c. A sequence of three pages from the E Grill section of Rich Drews's *U.S. Issues of 1861-1868* using a technique of a full descriptive page header, with repeating text grayed out, making what is new about a particular page stand out.



of the Thematic Text. Figure 8 shows a page from Phil Stager's display exhibit on *Bamboo*.

A reader/judge should be able to read just the page titles and follow the development of your exhibit. I strongly recommend that you get a fellow exhibitor (one who is NOT an expert in your area) to read your headings when you are getting ready to debut a new exhibit; it's an excellent method of getting feedback.

**Style and Placement for Page Headers:** Other than being on the top of a page there is no rule for placement. My page headers are at the top left under

the running heading; I put the cover dates at the top right—see Figure 5b. Others put the page header at the top right. See Figures 6 and 7. If your running heading is on the left, your subsection on the right, then the page heading is centered. Figure 9 shows a page from Kathy Johnson's exhibit of Ceylon. Consistency across the exhibit pages is the key

The headline font should be heavier, larger and possibly different from the body text. Alexander Kolchinsky in his comments noted that a rule of thumb in design is to use sans-serif fonts for headlines as

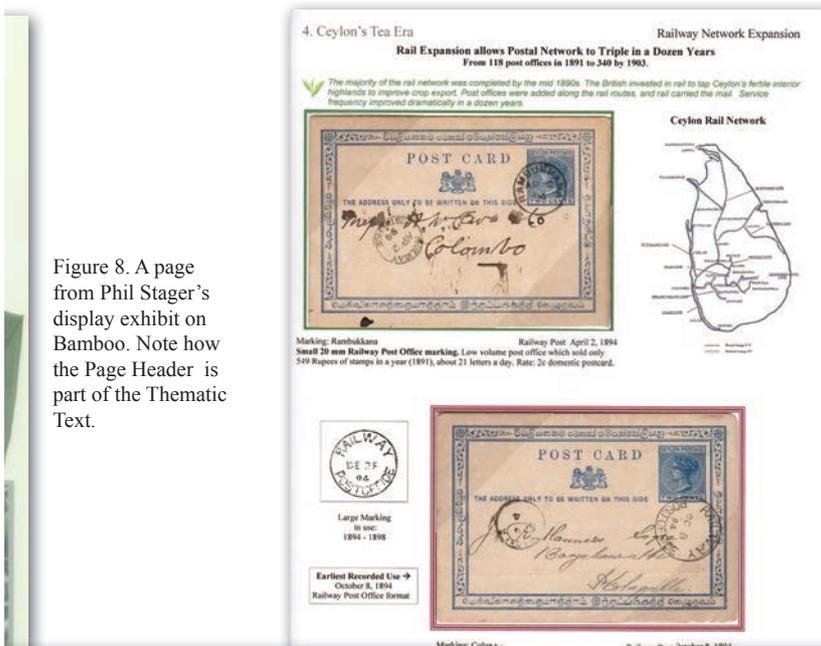


Figure 8. A page from Phil Stager's display exhibit on Bamboo. Note how the Page Header is part of the Thematic Text.

Figure 9. A page from Kathy Johnson's exhibit of Ceylon with the Page Header centered.



they stand out from serified body text.

Rich Drews in his *U.S. Issues of 1861-1868* exhibit is using a technique where he writes a full descriptive page header, however, he grays out all the text that repeats, making what is new about a particular page stand out. The emphasized text varies in placement, but there is no doubt about what is important for each page. Figures 10a, 10b, and 10c show a sequence in the E Grill section.

**Followup Corner Mounts:** I got a couple of additional suggestions for corners. Alexander Kolchin-

sky writes that he finds that Danish brand *KOLO* is the best corner, except for large items. And finally Bob Odenweller led me full circle!

I started this discussion by saying that I had a problem with G&K Imperial Mounting Corners, as the current "model" were much too tight. Bob says G&K makes a totally clear self adhesive corner (1 3/4th inch); item identifier is IA-MC25; other than a thin beaded edge, these work well. I found them offered by Subway and Maryland Stamp and Coin when I searched online. ☐

# BRASILIANA 2013

## And Issues From the Exhibiting Perspective

### Part One



By James Peter Gough<sup>1</sup>

#### The Americans Did Well

From an exhibitor's point of view, the USA did quite well with many Golds and Large Golds. As a member of the jury, I believe that this attests to the fact that American exhibiting is at the top level in the world of exhibiting, along with only a few other countries such as the United Kingdom, Sweden and a handful of others.

#### Here are some highlights (not in any special order):

- **Greg Shoult's** exhibit of 20th century Washington-Franklin coils amazingly got a Gold for only five frames when most non-Americans have no real appreciation for such 20th century material of the United States—and which they perceive as common because of the span of use of those designs. But the predominantly non-native English-speaking jury gave acknowledgment to the treatment, presentation and selection of material from early 20th century.

- **William Gross** received the highest score in the exhibition with a "98" for his presentation of the USA's first two stamps: the 5 and 10 cent values of 1847. His score was recognition of his aggregating many of the well-known items of this issue, which no one else has ever been able to do to this extent.

- **Gordon Eubanks** got a Large Gold (95) for his 5-frame, first time out internationally, 1851-7 exhibit. Large Golds for first time exhibits of five frames are exceedingly rare in FIP exhibitions.

- **Leonard Hartmann** got a Gold (92) with only five frames for his Confederates—in an international which is amazing for that topic.

- **Rich Drews** won a Large Gold (95) for his 1861-1868 issue—*despite the complexity inherent in the issue* that challenged many jurors to understand it. What I was particularly impressed with is the fact that these non-American jurors spent the time to understand the issue (being guided through the material in their native languages). Rich Drews is one of America's most intellectual of philatelic scholars. The topics Rich picks are never for the weak of heart.

- **Yamil Koury** won a Large Gold (96) and Spe-

cial Prize for his exhibit of Spanish Antilles (Caribbean) with a number of stunning rarities, including foreign offices and uses abroad (of Spanish Antilles stamps!).

- **Matt Kewriga** was awarded a Gold (93) for his DWI with only five frames in recognition of the complexity of his treatment (storyline) and powerful material.

- **David Pitts** won a Large Gold (96) with Special Prize for his five frames of Bermuda, which is very impressive for the philately of a small island.

- **Doug & Nancy Clark** Gold (90) for the postal history of a part of Massachusetts—amazing achievement to overcome an international perspective of such a topic lacking in "importance" (as measured by its role in national postal services, never mind even global).

- **Omar Rodriguez** won a Large Gold (95) for Registered Mail of Mexico, as he continues to show his exhibiting prowess with yet another topic, focusing on beautiful and interesting material.

And to top it all off, an American won the "Grand Prix d'Honneur" with the exhibit by **George Kramer** of "U.S. Domestic Mails 1776-1869."

The Grand Prix d'Honneur is considered the "Heavyweight" Title in world philately because this competition is against other champions (exhibits having won a GP or at least three Large Golds).

The "Grand Prix International" (in the open class for exhibits which have not yet won three Large Golds) is therefore referred to as the "Middleweight" title.

And the last of the three Grand Prix's typically awarded at an international exhibition is called the "Grand Prix National," solely awarded to an exhibit connected to the philately of the host country. This is sometimes called the host country's "consolation prize" because many host countries never seem to have contenders for the other two Grand Prix's but they often have a good shot at the best exhibit of their own philately. Unfortunately, Brazil was not able to muster any strong exhibits that the jury felt met the standards of a "Grand Prix" so that third Grand Prix

was not awarded at Brasiliana 2013.

*Bottom line: of the two Grand Prix's awarded at Brasiliana 2013, the USA won one of them!*

### **International Exhibitions Always Have Surprises and Disappointments**

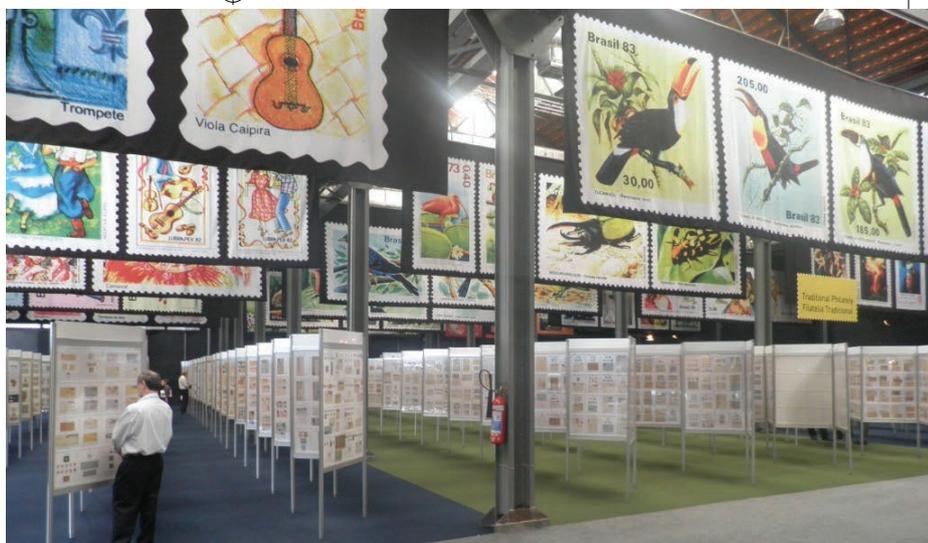
There has been some griping on the Internet that the USA should have won both of the Grand Prix's awarded at this international. So for those who think the USA should have won a clean sweep of both Grand Prix's, I have to first ask, "Really???" And my second question to any person making such a statement is to ask them to describe for me their personal experience at that level of international exhibiting.

First of all, this thinking (that the USA should have won both of the awarded Grand Prix's) shows a complete lack of knowledge of how "international" anything operates. Watching the General Assembly of the United Nations is a good place to begin the learning process of how international environments function in the real world.

Any international environment is one of diplomatic haggling and horse-trading of perspectives in the pursuit of perceived national interests. In this environment, the commonly shared desire (which never has to be spoken) by the smaller countries is to constrain the larger countries in their harvesting of awards so that the smaller countries do not to feel "run over." No person wants to feel that the sole purpose in having their country participate is to simply be "pack filler" to make the victor's win look mightier because of the numbers of vanquished losers.

It is rare that any country wins more than one Grand Prix at an international. In international forums, delegates from around the world never want to see any single country make a clean sweep of the top prizes. And when that happens, it leaves a sense of ill will toward the host country's federation (if not also generally toward the host country, too) in the belief that something improper happened to bring about that outcome. Across-the-board winners are seen as arrogant and heavy-handed.

Although not a clean sweep, it is interesting to point out that, at the international in Paris in 1999, Americans won two of the three Grand Prix's! Yes, in Paris. The host country of France rallied the global votes necessary for two Americans to win! Steve Walske won the Grand Prix National after France's



favorite son fell out of contention. And I won the Grand Prix d'Honneur.

Without France's diplomatic commitment and energy, I firmly believe that there was no way I could have won. In the 40 years I have participated in international exhibitions, I have never seen this level of largesse by a host country toward another country's competitors. So much for stereotypes...stunning, actually.

But the last time the USA won all of the Grand Prix's, was Washington 2006 (W-2006) when Gross won the Grand Prix National ("GPN"). While everyone has come to expect that Mr. Gross naturally wins, I should point out that Mr. Gross had no walk-over in 2006.

Mr. Gross's main competition for the GPN at W-2006 was another American, a proven champion exhibitor, Steven Walske with his exhibit of Confederate Blockade Mail. Mr. Walske has a reputation for taking highly sophisticated topics and developing them into a sticky-eyed storyline. Oh yeah, I should also mention...Walske uses "shock and awe" in the material he selects.

I would also like to mention that Steve Walske recently won yet another Grand Prix (this one, the "Grand Prix International" in Jakarta). But somehow, and shamefully, that achievement failed to get much press back here at home.

### **So, Americans have been winning Grand Prix's...**

In terms of Washington 2006, when the USA won all three of the GP's, the win was embarrassing because of American hard-driving jockeying—a lobbying effort that is still talked about internationally. That has been fuel for all of the conspiracy theorist types ever since who believe that U.S. dealers drove the choices. On the other hand, two other recent internationals share similar embarrassment alongside the USA.

A well-known exhibitor and dealer, Matt Kewriga,

pointed out on the Philamercury website, that it was a sheer embarrassment to the USA that the German exhibit (Rolf Dieter Jaretsky) of Mexico—finest ever formed—was sidelined politically for the Grand Prix d'Honneur by the politics at W-2006. That perspective is popular among non-Americans, by the way.

**So “finest ever formed” don’t always win... and not just when they are Americans.**

At one recent international—where competition just to exhibit was big—the host country permitted its favorite son two separate exhibits of related material (the only exhibitor to get to submit two exhibits). Then the favorite son not only won the top award of Grand Prix, but also two of the ‘Deputy Grand Prix’s’ (Best in Class) out of six. So of the top seven awards, the favorite son won almost half of all of the top prizes. That still gets talked about, too...

At another recent international, the host country swept all of the top Grand Prix’s. But their hard-knuckled lobbying happens every time they host an international—so no one really talks about that host country anymore when the lobbying takes place. But then, knowledgeable exhibitors do not tend to show up there either.

On the other hand, I personally have been bruised many times in international competitions. I have been knocked out of competition for the GPI four times—after the teams nominated me. In those four exhibitions, I was also dropped to either a 95 or a 93 (insult to injury on those two below 95) because to leave me at the 97 or 98 would have left evidence at the crime scene.

One of those four times I was removed as a candidate for GPI, I was already confirmed by the jury as a whole. So when I was taken out (right before the printing of the ballots), it was a violation of the rules. Whereas it was normal for there to always be three candidates up to that point in time, there were only two candidates left to be put on the ballots. This obvious absence of the third nominee caused a lot of dramatic questions about who was “knocked off.”

In Paris (where I actually DID win), two judges tried to take me out during the confirmation process at the time of voting. Their arguments centered on disagreeing with my ‘historical’ perspectives – elements not specifically related to the philatelic aspects of the items! Fortunately for me, the FIP President and Jury President overruled their objections saying they would not put up with dirty pool like that on their watch. So a FIP President saved my candidacy...and he didn’t even know me then.

I have more personal stories, but do not want to make this article longer than it is. The unfair happens

more than it ever should...but it does happen...and it is not unique to anyone, favorite son or not. C’est la vie (Such is Life)!

**USA Exhibitions Have Surprises and Disappointments ... too!**

Matt Kewriga “dared” to point out in one of the website blogs that this type of questionable politics (in choosing the winner) happens at APS Stamp-Shows, too. Matt reminded us that the exhibit, which has caused much of the recent internet drama (through its failure to win a Grand Prix in Brazil), has also failed to win the CofC after several attempts.

Is it possible that there is more to this story of not winning a CofC or the Grand Prix...maybe even for a philatelic reason? Yes, I believe there is.

Even though I have been awarded two CofCs (1992 and 2013) myself, I’ve also had personal disappointments in competition at StampShow. But these negatives have not deterred my spirit and desire to participate in philatelic exhibiting.

In one CofC StampShow, the deciding vote was by a foreigner who voted for the exhibit of his home country. While on the surface, this may seem like nothing special, he admitted that in voting he had not bothered to look at my exhibit at all because looking at my exhibit could not have changed his commitment to vote for the exhibit of his home country’s philately...“It is important for ‘us’ to win here.”

I actually witnessed this statement made right in front of me (“No, I never looked at that exhibit, actually.”), without him bothering to even know who I was before uttering his indiscretion. The American he said this to could not resist sticking it to him...so he immediately introduced me to that foreign judge (“Maybe you should meet the owner of that exhibit who is standing right here with us...The foreign judge replied that he would love it if I would give him a personal tour of the exhibit some time...and ...immediately walked off while glowing red.)

**Steely Mindset Required To Compete**

First of all, the competition of philatelic exhibiting at the top levels is not some gentle stroll on the lush lawn of a Providence-RI Mansion on a late-spring Sunday. It is a blood sport. Gird your loins—as they would say in rugby. Or as Henry Kissinger said, “Where the costs and the benefits are at their lowest, people are at their meanest.”

This process has a lot of rough and tumble in it. If you’re going to play the game, figure it out, work it and keep your “mouth guard” in place.

Through exhibiting, I have met some people who are real dogs. But I have also made new best friends

(really!) through the wars and skirmishes of exhibiting. The interesting thing is that when something dirty is going down, most people stand by as gleeful spectators to the drama. “Let’s have you and him fight.”

But once in a while, our sense of decency is reconfirmed when people of integrity jump into the battle. Often, you have never met this person(s) before they became your valiant defender and sponsor in the jury. But after the war has been fought, regardless of success, the exhibitor learns about the ferocious battle and a new bond is easily formed. Deep friendships can result.

However, If you are not looking for more friends and don’t like this process (with its experiences and opportunities for personal growth), and you don’t have the personal passion that drives you to figure it out, don’t play here.

You should also avoid many other competitions where judging has a human factor of discernment, such as: figure skating, ballet, music, art, sculpture, antique cars, dancing, singing, architectural design, Oscars, Grammys, etc., etc. On the other hand, many sports are still subject to the discerning calls of “judges” (umpires) so sensitive people should not play there either: soccer, football, baseball, basketball, polo. We’ve all seen games completely turn on the “call” of an umpire.

And if anyone truly believes that there are pure, first-across-the-line races... have you been following all of the drug accusations to strip winners (mostly to destroy “heroes”) of their medals? Do you really think all of those charges are true??? If you do, you don’t remember the days when the ‘Fakes & Forgeries’ judges were regularly used to take out the competition. The system was so widely abused, that the FIP changed the method from “point/medal deductions” to “warnings for next time.”

The world offers all of us plenty of opportunity to be judged and abused by others; to have our “righteous victory” snatched from our clutches.

### **So pick your personal poison carefully.**

Or exhibit for another reason...like connecting socially to others of a similar interest.

### **Getting To “Candidate” Is Work: Winning is “Luck”**

Generally at any exhibition, there will be three to eight serious contenders for the CofC or the Grand Prix; the average being about five. These exhibits are all solid contenders for the title. But who wins will be determined by the subjective opinions that shape each member of a voting jury.

With this in mind—and regardless of any technical rationales of “greatest” or “best ever”—winning the CofC or a Grand Prix has a very heavy component of luck.

The two most important elements in determining who wins the top prize are:

- The Competition (who shows up that day).
- Composition of the jury.

Because one exhibitor has won the CofC and the other has not won it, does it mean that we can now ascertain that one exhibit is better than the other??? NOT A CHANCE—because of these variables of who-shows-up and composition-of-the-jury.

**The Competition.** A few years ago, four powerful and amazing exhibits of USA’s Nos. 1 and 2 were in the same StampShow. One had more rarities than any of the others, as loudly and frequently repeated for all of us neophytes in no small amount of over-selling of its greatness. But each of the four exhibits had amazing pieces.

While one exhibit had probably as many as the other three put together, it was hard to discern some of the important items from many of the other important items unless you were an expert in the field – especially because of the “Treatment.” Three of the exhibits “jammed” virtually each page with material. The quantity was daunting.

One of the exhibits, however, had generally cleaner and prettier material, chosen not just for power but rather to explain the element of each page in the context of the chosen Treatment (storyline). The layout was cleaner and more inviting.

The result of these four great exhibits on the minds of the jury (and other judges not on the jury) was the following:

- This stuff might be very expensive, but it sure is not rare.
- For this sheer aggregate amount of comparable material, it cannot be hard to find.
- The quantity of material raises the question pertaining to “difficulty of acquisition.”
- Claims of Uniqueness for many similar looking covers seemed to stretch credibility a lot.
- The more words used to claim “uniqueness,” inherently undermines any claim as being meaningful...or even believable.
- Claims of general rarity are not supportable when there are four exhibits of the same two stamps, on the same exhibition floor, at the same time, loaded with sheer quantity.
- One spectator suggested that they “weigh” each of the four exhibits and give the CofC to the one that weighs the most (implying a cramming in of material).

• The sheer quantity also undermines the previous assumptions that each exhibit was an automatic, international Large Gold.

The dilemma for the jury became this: do we reward the exhibit “with the most” or the one that is the overall “better exhibit” in using today’s criteria. In the end, the jury left the decision to another day; the four exhibits took each other out of competition. On the other hand, the prettier and more interesting exhibit (for the average viewer) did win the CofC a few years later. The other three have not yet done so.

**Composition of the Jury** is the single most important factor in determining the winner at the top. If you change the composition of the jury, you change the outcome of who wins. And that is true in any sport requiring discernment of a judge or an umpire.

In FIP, nominating speeches are made by volunteers from among members of the jury (proponents or supporters of a confirmed candidate). After the campaign speeches about each candidate’s wonders and special position in philately’s pantheon, every member of the jury gets a vote.

Ballots are carefully handed out, in public, in the open room to ensure integrity of the vote. These votes are then placed publicly in a sealed envelope – tied by signatures of several judges. At the banquet (“Palmares”), the sealed envelopes are verified as those previously signed and then opened. The ballots are counted by a group of judges at a table in the front of the audience. The winner is then quickly announced.

At StampShow, every chief judge does it somewhat differently, so I will detail the process I use as Chief Judge. First everyone gets to mention their favorite candidate. From this list of the nine judges’ favorites, there are usually overlaps so that we naturally have three or so nominees.

I then ask for a volunteer to speak “for” and a volunteer to speak “against” each candidate, so that we can consider the exhibit in a balanced perspective of its pros and cons. This way, all aspects (of each candidate exhibit) are discussed in “open daylight” for everyone to weigh in making their personal decisions. We then vote in the open with a brief comment on why this particular choice, so every member of the jury knows how each one of us voted and why. As Chief Judge, I vote last.

At the end of the process that I use, it is rare that the jury does not come to an actual consensus on the top awards. This means that while top prize may not have been awarded to each judge’s first choice, every judge comes to understand the rationale of the choice and tends to support the group decision. As Chief Judge, I’ve certainly never had a split vote where only one vote could change the outcome.

Other Chief Judges use secret ballots which become messy and the decision takes almost as long as a Papal conclave. I’ve been in these as an ordinary judge. Typically, the “cons” are not discussed and there are reports of some CofC’s being chosen on plurality votes (the highest of the 3 candidates wins with perhaps 4 votes, while the other 5 judges split over the other two exhibits.)

I personally do not like “secret ballots” on any American jury because I believe that every single judge should have to clearly state and defend any decision he/she makes in the judging process. I do not like opportunities for people to “hide” when they are entrusted with the responsibility of rendering a decision.

### **What Do Scores Mean At The Top Competitive Levels Internationally?**

Much has been made of the “fact” that an American exhibit with a “98” was the only “98” at the exhibition – and numerically should have won. That perspective shows a complete lack of understanding of what: (1) scores mean; and (2) how the Grand Prix voting process works.

In terms of nominations for any GP, there is no difference to the jury between a 97 and a 98 when determining who is nominated. Everyone should stop fixating on a “98” as the proof of a “fix” in the voting because “our man” did not win in the secret balloting. Folks who talk that way are never internationally competitive at that level themselves or have been involved for such a short period of time that they do not understand how it all works.

In fact, I would even speculate that being scored at a “98” is more often the kiss of death. There are many times when a “98” does not even get nominated – such as happened to George Kramer in Valencia. A “98” does not tend to ‘convince’ a jury of anything when it comes to voting. “Why?” you ask.

When the international jury meets, it breaks down into classes (traditional, postal history, thematic, postal stationery, etc.) and then regions of the globe within those classes, typically: Europe, Americas, Asia and sometimes British Empire. Teams typically number between 3 and 5 members, from different countries (except in the national class, where teams tend to be dominated by the host country).

These teams then do the scoring on individual exhibits, subject to review later by other members of the jury-at-large (members from other teams) who take an interest in specific exhibits. So other members of the jury may or may not be moved to suggest a change of score – even if they disagree.

This is especially true if an exhibit is rated a “98”

and judges from other teams do not agree. Those who disagree will often not bother to fight over whether it is a “97” or a “98.” This is especially true if the exhibit has a high likelihood of being nominated anyway.

Every jury is different in its make-up. And each jury is not responsible for the mistakes of preceding juries – especially medal levels (higher or lower) and GP candidates.

Fly-specking the differences in the allocation of points is an exercise in pointlessness. The composition of the points allocation can only have meaning if the exhibitor goes to the critique (Feedback Session) and finds out what the jury team meant. This is critical in shaping one’s thinking. Those who use agents are missing a very important part of feedback.

But having said that there is no real difference between a “97” and a “98,” I need to point out that there is a world of difference between 95 and 97, so much so that it might as well be another medal level.

### **What Does It Take To Win Grand Prix**

Money helps, but the money does not often succeed as expected by those who wield it. There are four legs to the stool of exhibiting at all levels:

- **Treatment & Importance**

- Storyline & Flow; Selection of ‘Best’ Possible Material to present the concept on each page; global weightiness (“philatelic importance” in the context of national and/or global postal services)

- **Philatelic Knowledge, Personal Study & Research**

- Exhibit topics that have been done for 100 years tend to suffer in this area because personal study & research is nearly impossible to do anymore. But like in operas, it is hard to change well-entrenched methods of presentation on classics without annoying the fans.

- **Condition and Rarity**

- Both of these criteria are “relative” as to time, conditions and what other similar material is known to be available.

- Similar exhibits on the floor will test any claims to being “best condition” or even “rarity.”

- If there are four Large Gold exhibits on the floor...

- **Presentation**

- This category is the lowest official part of the score at 5-points – but its costs are high!

- The impression of the presentation either entices or discourages the viewer.

- Jammed pages harken back to the days of “completeness” and “as much as possible” and are out of step with today’s approach of selected gems that are given space to shine.

For me though, the “Summary” of all of these score components is contained in the word: “IMPACT.” The exhibits that have “impact” are the ones that typically win.

With regard to Treatment, everyone thinks this is just the sequencing of the material on the pages. For Traditional collectors of classical material, they think they do not have to do anything more to do than follow the catalogue’s chronological listing. But there are subtleties to Treatment that many American exhibitors miss.

First, Treatment is more than simple layout; Treatment also deals with the actual selection of material. In selecting certain items, has the exhibitor demonstrated a sense of being a connoisseur of his area and (for Grand Prix candidates especially) material that is multi-faceted to demonstrate broad and deep philatelic and historical knowledge. Has the exhibitor chosen the best possible representation for the concept, such as a single franking for the stamp which would be unusual.

A typical downfall for many deep-pocket exhibits is that they are so in love with a great rarity (commonly and mistakenly defined as items that cost them a lot of money). In falling in love with such items, these exhibitors give them a front-center-row seat in the frame – even though such an item may be incredibly dull (or even ugly).

Rare-but-boring-to-look-at items violate the “IMPACT” goal because including a lot of brown-from-aging covers (where the stamps have now been faded through over-exposure in exhibit halls) is to swim up-stream against the following:

- Exhibiting is first and foremost an artform of visual esthetics.

- Secondly, philatelic exhibiting is about intellectual wonder.

Secondly, Treatment also deals with how well the exhibitor adhered to the delineated standards of his chosen class. This is especially difficult for Americans, because we do not use the international standards in our domestic competitions.

In the USA, judges are not tied to strict definitions of philatelic classes; we do not enforce the definitional standards of the different classes as used by FIP and in other countries. In the USA, we accept (more than just tolerate) a lot of personal choices in the storylines – even when storylines are really totally missing. Many exhibits are just chronological displays of whatever the exhibitor has been able to accumulate and put on the pages.

For some of our higher level exhibitors (those spending a lot of money) they have really failed to structure their exhibits to these “international” stan-

dards when going abroad for the first, second, third ...or any other time. So when Americans do go internationally, they are frequently shocked at medals and awards much lower than they expected.

This was the reason why the APS offers the “FIP Option” in judging at StampShow—to offer feedback for those heading into the international arena. Frequently, U.S. exhibits need to be totally reconstructed. But I don’t see the top competitors showing up for these reviews. And frequently, they’re the ones who need this help to reach their personal goals.

**Notes:**

<sup>1</sup>“Jamie” Gough has competed in exhibiting since 1966 – about 47 years. He holds the USA’s National Junior Title, two US National “Champion of Champions,” and two international Grand Prix’s. He is also a senior APS judge and a Chief Judge, as well as an FIP judge. He has been writing and speaking on philatelic exhibiting and judging now for over 20 years, with his first article on the topic published in the *Philatelic Exhibitor*!

<sup>2</sup>A term from racing bicycles which references riders who have no chance of winning but which make the race bigger in numbers so that there is a large crowd to cheer and applaud at the base of the podium afterwards when awards are given out. But just like in cycling, if there is a crash involving all of the top contenders, then the opportunities for the ‘pack filler’ become random lotteries for the lucky.

And in international exhibiting, this has happened when the top contenders would get taken out by the fakes and forgeries

team, leaving someone to win who was never considered to be in contention. But this probably won’t happen again in the future after FIP modified the immediate impact of FIP ‘fakes & forgeries’ assessments.

<sup>3</sup>A computer term referring to the near-addictive behavior of folks who easily pass hours while surfing the web – they just can’t shut it off.

<sup>4</sup>Nothing missed....because this host country has a habit of cheating exhibitors with really crappy awards, including plastic medals and lousy awards bought “off the shelf” in trophy stores. Abuse of the system like this really needs to be reported so more people know about it and FIP will prevent future abuses.

<sup>5</sup>The psychology of conflicts in philatelic judging is covered in two papers I wrote for the Malmö Philatelic Summit: #1: *The Ever-Changing Paradigm of Philatelic Exhibiting* and #5 *Perspectives on Exhibiting* (Generally). A special edition of these papers for APS judges is scheduled for distribution by the time that this article is in print.

<sup>6</sup>The topic of “IMPACT” could be a whole book. And so, in this article, no more detail is being given for lack of space.

<sup>7</sup>If we did use international standards, there would be a lot more howling than we hear now – at least initially. But on the other hand, America is an incubator of philatelic experimentation that could not occur in a FIP-type or continental European-type environment that focuses on adherence to the rules.

<sup>8</sup>But nothing can replace personal passion on the part of the owner – seeking out how to improve his exhibit in order to compete more successfully. Where the passion is indifferent to the cost-benefits in their quest for perfection, they do what it takes. If they do not “do what it takes” that tells them and us that they are not seriously competing for the top.

**Special Note:**

This has been Part One of this lengthy article by Jamie Gough (over 7,000 words). The second and final installment will appear in the next issue of *The Philatelic Exhibitor*.



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Photos courtesy of Jamie Gough



Gail and Wade Saadi relaxing at the Palmares Dinner.



George Kramer receiving his Grand Prix d'Honneur



Leonard Hartmann being presented with his Large Gold Medal.



Counting the votes for Grand Prix d'Honneur.



Jamie Gough making his nomination speech for Grand Prix during the jury deliberations.





## An Exhibitor-Judge's Perspective

Arthur H. Groten, M.D.

Reading the Letters to the Editor in the last issue of *TPE* reinforces my belief that not only is change necessary, it is inevitable. There are just too many folks who are unhappy, unless, of course, they are a self-selecting group. There must be folks out there who disagree and I'd sure like to hear from them in these pages as well. This must be a true dialogue.

The next Judges' manual must reflect what the collector and exhibitor wants, not what the judges want. If changing the rules for more flexibility makes the judge's job more difficult, that is not the concern of the exhibitor.

I agree with Bob Grosch whose letter again reflects, as did Ben Termini, on the notion that exhibiting should be an exciting teaching tool and not a dry textbook. An exhibit must compel the observer to look further and to read what is on the page and then the next one. In many ways, it is like a page-turning novel, impossible to put down until you've reached the end.

I contend that without a story line that is easily followed and a style that permits engagement, there is little point to an exhibit. Follow the rules precisely and one exhibit of, say, traditional philately, becomes indistinguishable from another. There are certain things that must be present in a certain order. There must be a better way to do it. There are, of course, the exceptions, fellows like Ken Kutz or George Kramer, who know how to take amazing material and tell a compelling story, following virtually none of the "accepted" rules. Why are there so few of them?

Let me try a sort of free association exercise. As a starting point, look carefully at what Paul Bondor wrote in the last *TPE* about why he will never exhibit again. He was flummoxed by the widely divergent opinions as to what he should do to "improve" his gold medal exhibit. It is not the judge's role to tell the exhibitor what he should or should not do. The

judge's job is to look at what the exhibitor says he will do and see if he does it. Of course, adding this or that might make an exhibit look sexier but will it add to the story, especially a one-frame story?

That is on the one had: a fellow who had a gold medal exhibit gets reduced to a silver for reasons not made clear to him and he drops out. Here is another side to this coin, rarely spoken of, and that is: gold-medal inflation.

If there is a show of, say, 40 exhibits or so and almost half of them get a gold medal, we need to ask why. I don't have the data on the number of times the same exhibit appears in the circuit and gets the same gold medal. I suspect it may have to do with the hope of getting a Grand to compete in the CofC.

What does this do to the novice or intermediate exhibitor? In the ideal world, everyone's ego would be able to stand tall against the "big boys" but eventually it becomes disheartening. This could be one of the reasons so many shows are seeking exhibits as their deadlines approach. We need to increase the number of non-gold exhibits otherwise: Where are the new ones going to come from? So what can we do about this situation that hurts the exhibiting community and philately in general?

If you want a truly iconoclastic idea, here's one. Why not have two classes of exhibitors: those who consistently get gold medals for the same exhibit and those who don't? Let's say getting three golds for the same exhibit would bump that exhibit into the "honors" class. If such an idea were feasible at all, how would it work? I don't know precisely.

But it seems to me that these consistent gold-winning exhibits are aiming for either CofC or international level competition. So perhaps we can call this the "international" class and judge it by FIP rules. Until such time as the FIP loosens its rules, they are stringent enough to satisfy anyone who needs them. What this would mean in terms of obtaining a Grand award at the national level is open to discussion.

Everyone else would be in the "regular" class subject to national rules where one is judged by what is in the frames and not what is missing; by how well the exhibitor does what he says he will do, not what the judges think he "ought" to do. This might permit new exhibitors to enter the fray with less trepidation. As they improve their exhibits with tailored advice and, hopefully, move up the medal scale they can request the FIP option to prepare themselves for the possibility of entering the "international" class.

I expect a hue and cry and I make no claim to have "the" answer but we need to think "out of the box." Thinking out of the box is what built this game in the first place! So let's hear some more such ideas. ☐



# Not For Judges Only

By David McNamee

## Mythbusting

Reading the letters to *TPE* and listening to exhibitors during our AAPE Forums at stamp shows, there is a chorus of exhibitors clamoring to know what are the unwritten rules of exhibiting?

Probing those who ask that question reveals a startling trend: well-meaning mentors (both exhibitors and philatelic judges) are offering opinions that have no reference to the *APS Manual for Philatelic Judging*. Advice on unwritten rules is opinion, not fact. We covered this somewhat in the last column here, but I think we need to underscore how corrosive and persistent is the myth of unwritten or secret rules. Our fascination with such notions seems to be a natural outgrowth of our society, so we need to guard against disguising opinion and personal preference as somehow part of the rules.

So, once and for all: there are no unwritten rules. These are only opinions and preferences of mentors and judges about what is acceptable exhibiting technique. If it is not in the *Manual*, it should not show up on the UEEF, in the formal oral feedback, or in the informal advice given to the exhibitor, unless clearly identified as opinion. It will confuse and turn off new exhibitors. Even experienced exhibitors have complained about philatelic judges expressing their personal preference as if it were a rule.

Some examples of the most persistent myths: A Chief Judge in the recent past announced during the Feedback Session that thematic exhibits needed to have at least three elements per page. No mention exists of this in any of the editions of the Manuals going back 30 years. That rule probably never existed, except as one person's opinion of what element diversity means. Myth busted.

A philatelic judge was praising a rare piece on the Title Page, and when challenged (because the piece was out of sequence for the treatment adopted), argued that "an FIP judge" told him that was the rule. It is not, at least for APS judging. The Manual clearly states that items used on the Title Page, or anywhere else for that matter, should appear in the natural sequence determined by the Treatment and Plan. If it is eye candy, so much the better, but it ought to be a forerunner or the beginning piece of the story to be on the Title Page. Myth busted; but to be fair, this

was made explicit only in the Sixth Edition (2009).

Numerous exhibitors have questioned the percentage of non-philatelic collateral material allowed in a Display exhibit. I was told in my newbie status a dozen years ago, that my Display exhibit could not exceed 35% non-philatelic material. No such number exists. In fact, the 2001 Addendum to the Fourth Edition of the Manual, where Display exhibits are first included, specifically states, "There is no percentage requirement..." No one knows where 35% came from.

The point I am raising deals with getting our newest exhibitors off on the right foot. To offer your advice and mentoring is in the best traditions of our hobby, but some of the best advice you can offer is to walk the new exhibitor through the Manual. You will be less inclined to substitute your opinion or some myth you heard for the written guidance in the Manual. You will also be refreshing your own knowledge, because our Manual does change from time to time. If you are a philatelic judge, you should be reviewing the Manual prior to every assignment.

Readers: submit your favorite myths or "unwritten rules." We are in a mythbusting mood.

### A Real Success Story

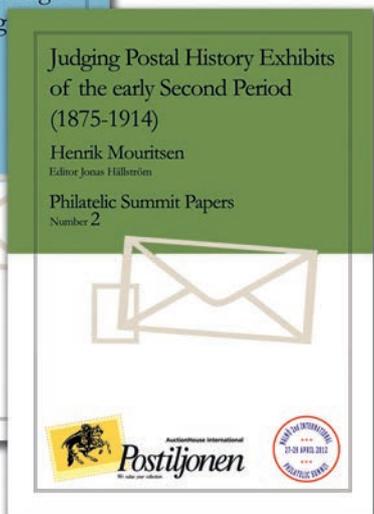
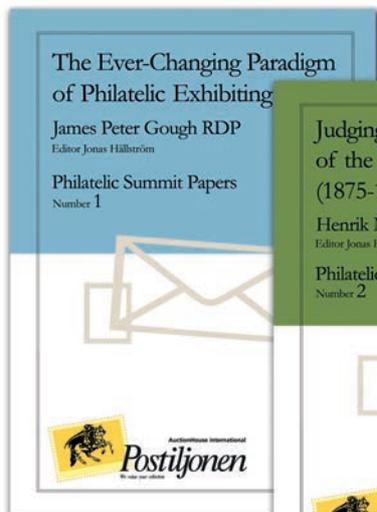
At one point, the China Stamp Society felt that their exhibits did not receive the medals they thought they should, and CSS exhibitors believed that some of this was because their material was not appreciated by the judges. Versions of that lament are heard from a number of specialists and specialist societies. Fortunately, the CSS looked at the deeper problem—the exhibits did not communicate well, nor were the exhibits organized in the most effective way.

The solution: train CSS exhibitors using a model of "best practices" based on the APS Manual of Philatelic Judging. CSS exhibiting seminars were held at CSS meetings. Articles appeared in the CSS journal. Mentoring followed, as those who were more experienced worked with those who were still learning, and a Forum for sharing ideas and issues was established.

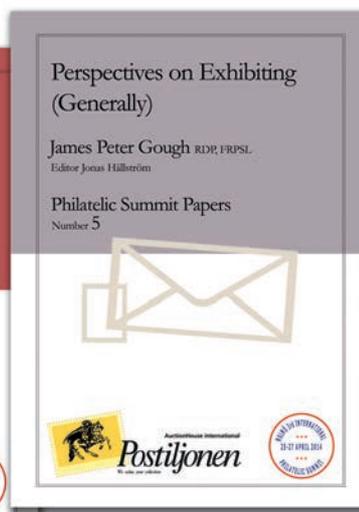
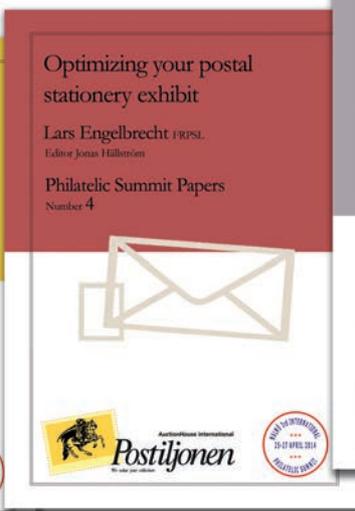
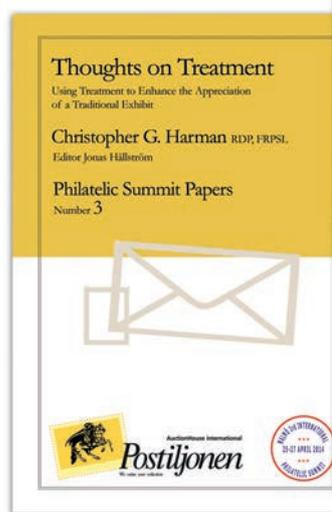
The result: at a CSS Convention Meeting and Exhibition at Rocky Mountain Stamp Show, four exhibits by three exhibitors who participated in the solution all won gold medals, plus they won a total of seven special awards. This formula for success is not copyrighted. ☐

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# Develop your exhibiting!



*In conjunction with "Malmö 2nd International Philatelic Summit", Postiljonen started the release of the Summit Paper Series covering topics on advanced philatelic exhibiting. The Papers are aiming to support exhibitors developing their philatelic exhibiting in all disciplines.*



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# THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



## **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.

Also the Scouts on Stamps Society International will be there. Nearly 200 frames of exhibits will be shown at this WSP show along with 55+ dealers. Details and the prospectus can be found at [www.garfieldperry.org](http://www.garfieldperry.org). If you haven't been to a March Party in recent years, the show committee is sure visitors will be delighted with the new venue—especially the free parking and new snack bar.

## **PHILADELPHIA NATIONAL STAMP EXHIBITION April 4-6, 2014 • Oaks, Pa.**

72nd 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 Collectors Club of New York, the Ottoman Near East Philatelic Society 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](http://www.pnse.org) or PNSE, P.O. Box 43146, Philadelphia PA 19129-3146, or email: [info@pnse.org](mailto: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 25, 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](mailto:harwin@umich.edu), phone: 734 761-5859, or in writing: Plymouth Show, WSSC, PO Box 700049, Plymouth, MI 48170.

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

## **WESTPEX 2014 April 25-27, 2014 • San Francisco, California**

At the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, CA, just a mile south of the San Francisco International Airport. This World Series of Philately exhibition will offer 300 frames of exhibits, including participation by the Canal Zone Study Group, Rossica Society of Russian Philately and the Colombia Panama Philatelic Study Group.

The shows bourse includes 75 dealers in stamps, postal history and

stationery along with a four-day auction by Schuyler Rumsey Auctions of San Francisco. Numerous specialty societies, clubs, and study groups will hold more than fifty meetings and seminars during the three-day event. On Sunday April 27th a Boy Scout Merit Badge program is scheduled.

A pre-show event at the hotel on Wednesday April 23, 2014 will feature the Collectors Club of San Francisco dinner meeting and they will be hosting Cheryl Ganz, curator of the National Postal Museum whose talk is titled "Zeppelin Mail." The American Philatelic Society in conjunction with WESTPEX, Inc. will conduct a special pre-show course "On the Road" titled "Collecting Western U.S. Postal History," led by a team of eight expert instructors and moderated by Fred Gregory on April 23-24.

The exhibitor's prospectus and entry forms are available from Ross Towle, 400 Clayton Street, San Francisco, CA 94117 or at [www.westpex.org](http://www.westpex.org).

## **PHILATELIC SHOW 2014 May 2-4, 2014 • Boxborough, MA**

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

## **Rocky Mountain Stamp Show May 16-18, 2014 • Denver, Colorado**

The RMSS, a World Series of Philately show sponsored by a consortium of Colorado stamp clubs is celebrating its 65th annual show is seeking exhibitors for its show. We welcome the United Postal Stationery Society (UPSS), the Postal History Society and SOSSI (Scouts on Stamps). Nearly 300 frames of exhibits along with 35+ dealers. Entry prospectus and forms may be found at website: [www.rockymountainstampshow.com](http://www.rockymountainstampshow.com) or request information from Exhibits Chairman, RMSS, PO Box 371373, Denver CO 80237-1373. Additional information about the show, the show location, room availability and more can be found on our website.

This year's show is being held at Crowne Plaza Hotel, Denver International Airport, 15500 E. 40th Ave., Denver, Co 80239 which offer free parking, spacious exhibition facilities. Special show hotel rates are available. Free shuttle service is available between the airport and the show. Our location is readily accessible from major Interstates and from Denver International Airport.

Additional information from our President, Steve McGill, Steve. [mcgill@comcast.net](mailto:mcgill@comcast.net), 303-594 -7029.

## **NOJEX 2014 - MAY 30-June 1, 2014 Meadowlands Crown Plaza Hotel • Secaucus, New Jersey**

The 50th annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. will be held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. The show will host a special convention of The Collectors Club and there will be 266 sixteen-page exhibit frames available at \$10 per frame (\$3.50 for juniors under 18). The fee for single frame exhibits is \$20 per frame.

The deadline for exhibit entries is April 1, 2012. For prospectus, show information, and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002 or e-mail: [glspl@verizon.net](mailto:glspl@verizon.net) or visit the show website at [www.nojex.org](http://www.nojex.org)

## Ask Odenweller

Robert P. Odenweller



## Downsizing an Exhibit for F.I.P.

Many of the top exhibits in U.S. national shows are eight or ten frames in size. Those exhibitors who keep it at eight are often thinking of that limitation for ultimate international showing. With the show in New York in 2016 approaching, exhibits that are new to international competition are going through their initial phases in order to qualify to participate.

For some, time is short if they want to appear as they now are, in the full eight frames, in New York. The secret is, of course, to receive a F.I.P. large vermeil medal or higher prior to being accepted at full size. There are several ways to do that, but the clock is ticking.

But what happens if it has not been shown at the F.I.P. level before? The rules are quite clear; first time exhibits get only five frames. There's a nice juicy story behind why, but we'll skip it for now. The big problem is in downsizing.

Most successful exhibits are coherent entities in whatever size they inhabit. Some exhibiting disciplines, such as postal history, are even more tied to their full size, making it difficult to decide what to leave out to get to five frames. No single answer will cover each situation, but some general thoughts may help for specific examples.

The key is to focus on the strength of the exhibit. If it is a traditional exhibit that covers a number of issues over a time span, consider cutting off the final portions to get to five frames if the power is in one set of issues that can be well covered in five frames. It is essential to rewrite the entire exhibit, but don't discard the larger pages, since you may wish to go back to that once you

qualify for more. The important part to remember is that for most exhibits, it's more than just selecting the first five frames and leaving out the rest. The final five-frame exhibit must be a full coherently treated exhibit in its own right.

Postal history exhibits may pose even more of a problem, since the development of the area may require all the space needed in the larger display. Deep knowledge of the material is needed to determine what elements may be omitted without damaging the basic treatment of the exhibit. Again, a full rewrite is essential for the newly defined scope.

Whatever the case, be sure to craft a very good title page for the reduced-size exhibit. The judges who view your exhibit may not know the area at all, and may have English only as a second language. Do not depend on their knowing the nuances of your area, which may seem obvious to you and collectors of your area. Be sure that the reduced scope is treated as a fully developed unit rather than a cut-down version of a larger exhibit.

To have a good chance for New York, an entry should go to one of the next international shows. Right now, that means either Philakorea 2014 (7 to 12 August 2014) in Seoul, South Korea, or Malaysia 2014 (14 to 21 September 2014) in Kuala-Lumpur, Malaysia. Anything after that may be too late to qualify for New York, depending on entry deadlines, but there will be shows in Singapore and London in 2015 that might possibly be inside the New York deadline. The good news for new exhibits is that F.I.P. shows set aside a sizeable amount of frame space for first-time exhibits. ☐



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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.

# A Bit More on Fakes & Counterfeits in Revenue Exhibits

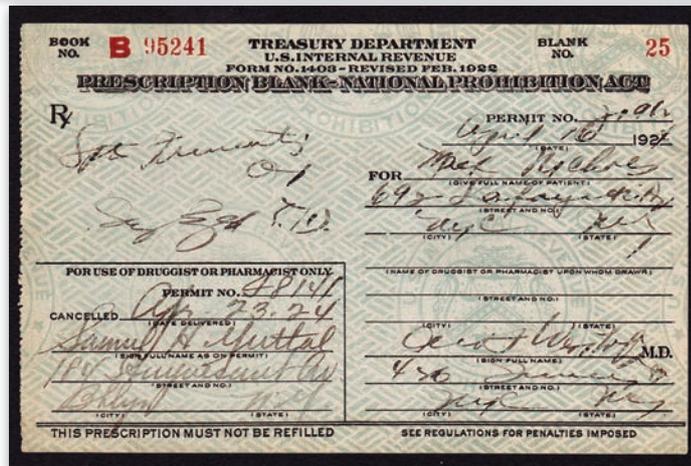


By  
Ronald E. Leshner



Figure 1. Counterfeit of a Series of 1926 bottle stamp.

Figure 2. Counterfeit of a Bureau of Engraving & Printing government prescription blank.



Let's continue the exploration of when fakes and counterfeits should be included in revenue exhibits. First, an apology on the Spring 2013 column. The reason why Figure 4 did not appear in the last column was that the author forgot to send the image and likewise forgot to include the caption. Mea culpa. So let's augment the conclusion of the last column with a little more exploration of some interesting fraudulent material from the Prohibition Era.

Let's reconsider the counterfeit of the Bureau of Prohibition's Series of 1926 distilled spirits bottled in bond stamp (Figure 1), the very item that was supposed to form the conclusion of the Spring 2013 column. There are quite a few different examples of these moonshiners' bottle stamps that grace our collections. I use the term moonshiner, since this item was intended to grace the stuff that was fraudulently made here in this country.

I remember my father telling me that moonshiners once operated in the "Welsh Mountains" near where I grew up. The story continued with a Revenuer sent up those "mountains" to find out where the still was located. The story concluded with "he was never heard from again."

I suppose one could argue that this Prohibition bottle strip (Figure 1) was produced to defraud the government and so I have labelled this a counterfeit. But such bottle stamps probably had greater value to the moonshiners for their advertising value to the potential customer.

The message that the moonshiner was trying to deliver to the consumer with these counterfeit bottle stamps was that the contents were good stuff, "rescued" from a bonded warehouse just for quenching the thirst of the consumer. Stated differently, the contents of the bottle were not "bathtub gin" of questionable quality! For anyone wishing to explore the Prohibition Era, such examples are important pieces.

One can usually tell that these bottle stamps are counterfeit by the poor quality of their execution. Even the ones that are high quality products (the stamps, not the contents of the bottle!) can readily be identified because they lack the government double line USIR watermark. One might argue that such items demand to be included in an exhibit of alcohol taxation.

Much less frequently encountered are counterfeit government prescription blanks. One of the ways to obtain liquor during the Prohibition Era was by



Figure 3. Reverse of the counterfeit prescription showing the “printed” watermark.

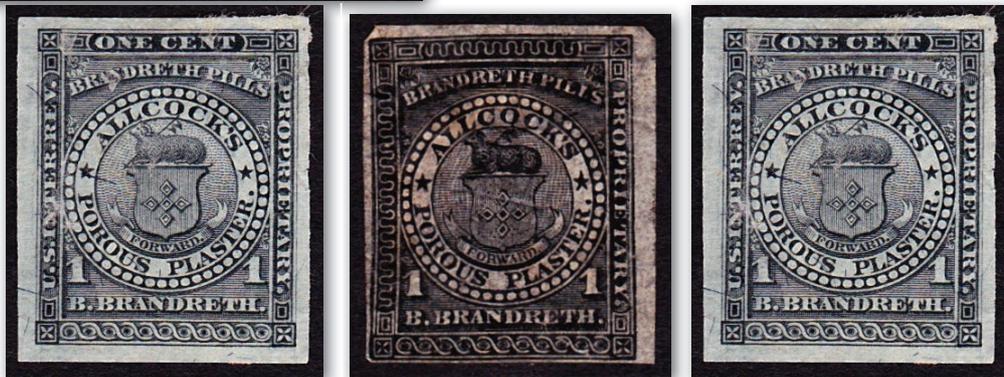


Figure 4. Three Benjamin Brandreth private die and company facsimiles.

obtaining a doctor’s prescription for liquor, or to be more erudite, “spiritus frumenti” (spirit of grain). The prescription blanks printed by the Bureau of Engraving went through a number of design changes, six to be exact.

A seventh type is known that preceded the Bureau designs. Inclusion of the government prescription blanks is essential to the story of the control of alcohol during the Prohibition Era and a counterfeit prescription is the icing on the cake of the story of how to obtain alcohol. Figure 2 shows such a counterfeit prescription. It, too, is readily identified as counterfeit because of the lack of the watermark reading PROHIBITION (present on all genuine prescriptions).

To our delight, the counterfeiters have “printed” a would-be watermark on the reverse of the prescription form (figure 3)! These counterfeit prescriptions are quite elusive, although I have seen five of these, all filled at the same Brooklyn pharmacy by the same pharmacist! The motivation for counterfeiting the prescriptions was to allow physicians to write more than the legal limit of prescriptions for their “sick” patients. I suppose one should conclude that physicians in Brooklyn were seeing a lot of “sick” patients.

To return to the counterfeit bottle stamps and my assertion above that the use of these were an important tool for branding their bottles as genuine. The deception was to convince the customer that the product was genuine. Such was the motivation of the medicine producers to order private die proprietary

stamps during the Civil War period up through June 30, 1883, when the tax expired on these over-the-counter medicines.

These private die proprietary stamps became part of the branding of their products. Since they were part of the packaging, a fair number of the manufacturers decided to produce facsimiles, imitating their private die proprietary stamps. Figure 4 shows the private die proprietary stamp used by Benjamin Brandreth and two slightly different facsimiles used by the firm after June 30, 1883. Once again I cannot imagine that an exhibit of private die proprietary stamps that included the Brandreth stamp could exclude these facsimiles – they are part of the story.

Of particular note, we revenue philatelists have used the word facsimile to designate the company produced reproductions of their branding stamps used after the taxes have expired. These are not to be confused with modern photocopies of stamps, privately perforated or not, that some offer on a popular internet auction site.

These offerings are justified by telling us the photocopies were purchased in an old-time collection and the offering has complied with the auction site rules by writing the word FACSIMILE on the reverse. Balderdash! There is no reason for these modern photocopies to ever grace our collections or exhibits.

One wishes that the rules of the Internet auction site would require the word PHOTOCOPY on the reverse side of this modern trash! ☹



By Gordon Eubanks

## Producing High Quality Exhibit Pages

A lot of questions come to me about how I actually produce the pages in my exhibits. There are many approaches to producing pages. This article is focused on the experiences a few of us have had in production of the pages. It is not focused on the way the story is told which we all agree is the most important aspect of creating an exhibit. It is aimed at the person who wants to exhibit, but is not sure how to start the production phase. The article is based on work done by and information exchanged with Ron Cipolla and Mark Schwartz.

First things first. The paper must be right. Both to preserve the items mounted on it and to provide an attractive background for the material.

After a lot of experimenting, mostly by Ron, I recommend that paper manufactured by Neenah is an excellent choice for exhibits. I believe that brighter white paper is the best choice so I use Neenah Classic Crest cover stock with a smooth or super smooth finish. This is the same paper Ron and Mark use. The color is solar white. I use 80 pound paper for the regular pages and 110 pound for bigger pages. I buy the regular paper in boxes of 250 pages. That seems like a lot but it takes a lot. The id number on the paper I use is 03249. This is the super smooth finish. Ron and Mark use 110 pound paper for all pages. This paper is stock # 04456. Older covers are often thicker and the heavier paper gives more support.

I do want to be clear that the color is personal taste and I meet people at every show who prefer a softer and slightly colored paper. It really is a choice you have to make. I would recommend looking at a number of exhibits before you decide. It is also important that the paper you do pick can be provided in bigger sheets at least 12 x 18 inches. More on the use of larger pages later on.

After the paper, the printer really matters. First, unless you are absolutely sure that you only will use regular sized pages, the printer must print double

sided pages conveniently. It is not convenient to feed paper page by page from the back of the printer. The printer I use is an HP Photosmart Pro B9180. This printer is no longer made and I worry about the day I cannot buy another one on eBay. So far they can be found. But this is the type of printer I find works best. It is a printer designed for photos, handles 12x18 paper from a paper tray, and so I have a spare. You can find other printers that meet these specifications. I am interested in printers you find to work well.

Ron uses a different approach. He takes the pages, printed as a PDF document, to a local Alpha Graphics print shop and gets superb results. He is obviously more disciplined than I am and does not have to reprint pages 5 or 6 times to get them right! Other printers that I know are giving good results include the Canon MX860 for regular pages only. The gravity feed limits the amount of bend in the paper. This is particularly important for heavier pages. For single and double pages the Brother MFC-J69100W works well but double pages feed from the back. For scanning I use a Brother multifunction MFC-J6910DW because it will scan a double page but have not used it for printing pages.

There are many choices for software that will do layouts easily. There are others that are not recommended. Ron and I use Adobe InDesign. This is the industry standard for graphic layout, magazines, books, etc. It is expensive and there is a steep learning curve, but it is capable of doing any layout job needed. Another excellent choice is Microsoft Word/Publisher.

Mark and others use this program and it does all they need. It is also much easier to learn. The key is to use a tool that can give you the look and feel that you want and does not force compromises in how you approach a given page.

While not a standard many of us, use a line at the top of the page with headers left and right above and

below the line. We grey the text when it is repeated from the same position in the previous page. How exactly these four fields are used varies depending on the exhibit's needs.

Font choice is pretty individual but ends up making a big difference. Here are notes from the file I used to create the 1851 exhibit—these are for my own use so I can remember what I am supposed to do!

For headers and the 'notes' at the top of the page I use a San Serif font. This is sometimes called a Gothic (old term). In my case I use Scala sans. Normally this is regular black for the first use in a header, i.e. First time a specific title is used. Subsequent sequential uses are gray (cover box gray C=0 M=0 Y=0 K=60)

For all other text, which is smaller and often longer lines of text, I use a serif text, in this case Scala, normally the normal font in black. I bold some parts to add emphasis.

Text below boxes or to the left or right is 9 point text with 10 pt. leading.

Blue text has to do with any statement of rarity, i.e., 1 of 3 known.

Boxes around images are 2 mm cover box gray.

The Scala fonts can be bought on line. Not sure where I got mine :-)

Mark Schwartz uses Times Roman font. This font is simple and very readable. Chapters are in 18 pt, subchapters (below the line) are 16 pt. A title below that applies to the entire page is 14 pt. Descriptions and rate information 12 pt. Other information uses 10 pt.

Mounting items to the page has the most variations. The "traditional" approach of mounting covers and stamps on backing paper and then mounting the "package" to the page is still used. It takes a lot of skill to do this effectively and attractively but Harvey Mirsky's exhibits were done this way and looked great. Pat Walker is also doing this with her exhibits. I believe though that most exhibitors now mount covers and stamps directly to the pages. Boxes are created using layout software and items mounted in the box.

The best corner mounts I have found are Herma mounts that come from Germany. They make these in 20mm, 37mm, and 80mm sizes. I use the 20mm mounts for almost all my covers. The corner mounts can nick a cover so be careful putting them on. These do not seem to be available anywhere in the United States so I buy mine on eBay from European dealers. They arrive quickly and I have had no problems.

You can also get them from Canada through Uni-trade Associates [www.unitradeassoc.com](http://www.unitradeassoc.com). Note that the 37 mm mounts seem much bigger and are much less risk to the cover itself but are more visible. For documents or covers with rough or irregular corners another choice is the mounts from Leonard Hartman made by PSP Manufacturing in Milwaukee. They are bigger than the 37mm Herma mounts. For stamps and a very few covers, I use Hawid clear mounts. I buy the strips and cut my own. As with all the other recommendations in this article there are other fine products that work.

For the page protectors I use Atlantic Protective Pouch [phone (732) 240-3871 web: [www.atlantic-protectivepouches.com](http://www.atlantic-protectivepouches.com)] archival grade mylar polyester sleeves. The Mylar comes in different thicknesses.

I use 3mm for regular pages and for double pages, 4mm. I talk to Wally. I think he is the owner and very, very easy to work with. He makes them in specific sizes for me assuming that I order enough. This is a great small business with superb customer service and support.

For storage I use boxes from Archival Methods ([www.archivalmethods.com](http://www.archivalmethods.com)). They sell black proof boxes which hold 16 pages safely for storage. They sell a smaller depth box that holds a frame and have boxes that hold two frames and also hold double pages.

I am sharing what I know and feel comfortable recommending. Please let me know about alternatives that you recommend! I can be reached via email at [gordoneubanks@gmail.com](mailto:gordoneubanks@gmail.com).

I would very much like to thank Ron Cipolla and Mark Schwartz for their input and advice over the years. ☺

## Give it a shot.

Hesitant about writing something for *The Philatelic Exhibitor*? That's not unusual. We'd be pretty close to being right when we say that at least 75% of our writers were once a bit reticent to hop on board and offer their feelings about exhibiting. Maybe just plain scared.

But get this: It's great fun to write for *The Philatelic Exhibitor*. First of all, you're allowing your thoughts and ideas to be shared with hundreds of people just like you. And secondly, you're making a contribution to your AAPE.

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

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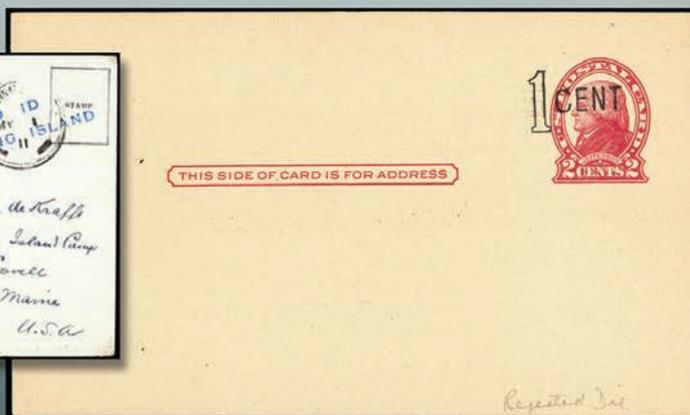
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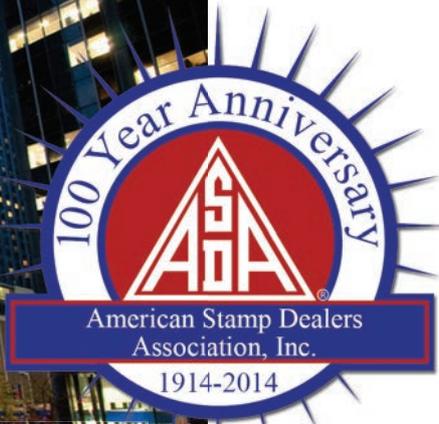
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# Announcing: An International-Level Exhibition at 2014's National Postage Stamp Show



Publishers of  
**The American  
Stamp Dealer  
& Collector**



We have just received word of a rather glittering new addition to the schedule of national-level philatelic exhibitions in 2014. It's the year that the venerable ASDA will celebrate the 100th anniversary of its founding—capping off the observance with a brand new (and impressive) venue for their 66th Annual fall New York City show. In addition to an imaginative array of philatelic activities and events, they have announced the following...

The American Stamp Dealers Association, Inc. (ASDA), which celebrates its centenary in 2014, will host a giant exhibition hall of competitive exhibits at its **100th Anniversary National Postage Stamp Show** to be held October 23 to 26 at the New York Hilton, 1335 Avenue of the Americas.

The purpose of the competition will be to provide exhibitors with a trial run with international rules prior to the New York 2016 International Exhibition and to give exhibitors an opportunity to improve their exhibits for that show.

Judging will be undertaken by experienced, F.I.P.-qualified judges providing extensive feedback in both personal one-on-one encounters and seminar formats. The internationally recognized point system will be used for judging.

Medals based on the international standards will be awarded and two Grand Awards will be given. A National Grand Award will be given for the "Best United States and Related Areas" exhibit and an

International Grand Award will be given for the best exhibit on a worldwide (non-U.S.) subject. Each of these two grand awards will consist of a 1914 \$20 gold piece appropriately mounted—commemorating the year of the ASDA's founding. Four reserve grand awards, each comprising a 1914 \$10 gold piece, will also be awarded. These reserve grand awards will be sponsored by *The American Stamp Dealer & Collector* Magazine.

The application forms, a list of judges, frame fees and further details will be announced shortly. The number of frames is limited to approximately 300 sides.

For details, please contact:

Stanley M. Piller  
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## 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?

# 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 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](http://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 \$20.00 (\$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.



## 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:

**October 2013: John M. Walsh**, our member in St. John's, Newfoundland, who is spearheading a project, working with Vesma Grinfelds, and Larry Fillion, to gather and put on the AAPE website the exhibits of as many youth exhibitors as are willing to participate.

**November 2013: David Piercey**, Judging Chairman of the Royal Philatelic Society of Canada, who not only wrote an excellent article in the last issue of *TPE*, but did a "Let's Talk Exhibiting" article in *RPSC's Canadian Philatelist*, in which he pitched AAPE to all of RPSC's members. A very nice way to spread the word about exhibiting to those who haven't as yet tried it.

**December 2013: Ed Andrews**, who has been doing regular press releases for us. Our editor informs us that Ed is especially efficient in putting the word out.



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# The Philatelic Exhibiting Craft

By Tony Wawrukiewicz

How might we as judges and viewers approach new exhibitors, new types of exhibits, as well as classic exhibits?



Many questions are arising about exhibiting. Is there a need for rules? Does the Manual of Philatelic Judging need rewriting? How do we encourage new exhibitors? How can we encourage new types of exhibits? What follows is a discussion of how one might approach some of these issues. It is not meant to suggest definitive answers.

Before I discuss some of these questions let me list the types of exhibits and exhibitors I have seen as I have judged. (1) exhibits by an exhibitor who is interested only in showing material (material and/or presentation that can be quite different from what we are used to seeing at the frames) and cares not a bit about medal attainment or popularity, (2) exhibits by an exhibitor who is interested in showing material (again, material and/or presentation that can be quite different from what we are used to seeing at the frames), attaining the most popular award and cares not a bit about medal attainment, (3) exhibits by an exhibitor who is interested in showing material (again, material and/or presentation that can be quite different from what we are used to seeing at the frames), attaining the most popular award and is interested in improving the medal level of the exhibit, (4) the exhibitor who desires to show classic material and attain a gold medal or attain even higher levels of achievement.

I would suggest that we judges, if we are collegial (respectful) in our approach, can properly encourage both new and prior exhibitors as we evaluate their exhibits, if first we take the time to recognize the type of exhibitor with whom we are working. Unfortunately, it may not be possible to ascertain this information before the show or even at the feedback forum, but certainly this question can be asked when we go to the frames with the exhibitor.

I believe that it is vital that we as judges identify the type (1) and (2) exhibitors, because for both of these types of persons there may be no interest in receiving negative comments about their exhibits. They are usually very happy with their results, and I am happy to say that some judges have already learned to recognize these types of exhibitors and even compliment them upon achieving their desired goals.

On the other hand many of these exhibits will have obtained medal levels of silver-bronze or lower, and I believe that it may be appropriate, depending upon the exhibitor, to gently tell these people that their exhibits suffered in their evaluation by MOPJ criteria, and that in the future the exhibit may not attain higher medal levels, but that's OK because the purpose(s) of the exhibitor has/have been met. What we should not do is to vilify these exhibitors for their efforts (this does not occur frequently but it does occur). That is, just because we don't like such exhibits for one reason or another is no reason to castigate the exhibitor, especially when they are happy with their result.

Interestingly, in my experience, there are type (3) exhibitors around, those who, no matter how far-out their exhibit is, have the desire to improve it, and they want input as to how to do this. However, because the subject and/or presentation of such exhibits is often quite outside the mainstream of exhibiting concepts, even though this type of exhibitor desires input concerning the exhibit, it is important that this be done in a collegial manner. That is, I would suggest that every exhibit, be it concerned with an extraordinary subject or be presented in an extraordinary manner, should be evaluated in a respectful, nonconfrontative manner using basic criteria that I now enumerate. These are the qualities that all good exhibits, no matter what the subject, material or methods, should attain.

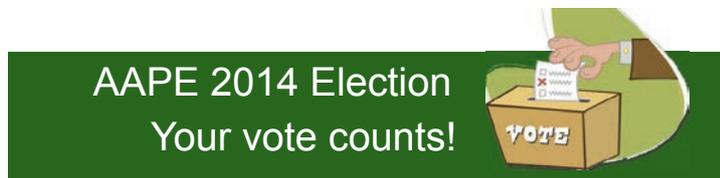
The exhibit should have a title that simply and clearly defines the exhibit. This should be immediately followed by a brief statement that defines the exhibit type and its purpose (with the purpose closely allied to the title). The title page also best then lays out its logical, in-depth organization with a simple plan or outline of the exhibit's story, where the plan items are then used as headings leading the viewer through the exhibit. I would here suggest that subject importance may not be a good criteria for evaluating many of the exhibits that are now shown. The exhibit should demonstrate an accurate, extensive knowledge of both the story subject and the material used to further the story. The material used should be closely associated with the text and each item should advance the story. No matter what the subject of the

story, the more the material used is a challenge to obtain, the better the exhibit. Finally, is the material shown of the best quality that can be obtained, and is the presentation attractive?

I believe that these criteria for evaluating the type (3) exhibit are essentially those that can and should be used for evaluating any exhibit, including the classic type (4) exhibit. They are meant to be a brief summary of those found at the beginning of the MOPJ. Therefore, if the exhibitor desires that we suggest how to improve the exhibit, if these criteria

are used in a nonconfrontative manner that respects the exhibitor and the exhibit, I believe that the interaction between the exhibitor and the judge will most likely be fruitful. By this process the exhibitor will want to continue exhibiting, using the suggestions you have provided in that effort.

In conclusion, in the right context, appropriate rules are valuable to both the exhibitor and the judge, while to encourage others to continue exhibiting, it will require that we judges and viewers be less adversarial, maybe even forgoing the rules. ☐



### You Can Be Of Service – 2014 Election Call

Would you like to serve as an elected officer or member of the AAPE Board of Directors? All officers and two Director positions are up for election in 2014. You need not be a ‘famous philatelist’—we are seeking people who wish to serve the world’s largest group of exhibitors at every level from local to international, and it is good to have people who represent all those levels. Write or email Tim Bartshe, chairman of the AAPE Nominating Committee, at 13955 30th Ave., Golden, CO 80401. Email: [Timbartshe@aol.com](mailto:Timbartshe@aol.com)

#### Election Timetable:

- Issue 1 of 2014: Will include the report of the Nominating Committee
- Issue 2 of 2014: Will contain a ballot due no later than September 1
- Issue 3 of 2014: Will contain the election results
- The newly elected officers and Board Members will assume office on January 1, 2015

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Quarterly Membership Report  
 Liz Hisey, Secretary

**MEMBERSHIP STATUS AS OF DECEMBER 18, 2013**

<b>U.S. MEMBERSHIP</b>		<b>FOREIGN MEMBERSHIP</b>	
ACTIVE AND PAID UP	722	ACTIVE AND PAID UP	117
LIFE MEMBERS	76	FOREIGN LIFE MEMBERS	12
2013 NEW MEMBERS July-Sept.	12	NEW FOREIGN MEMBERS	4
		<b>TOTAL MEMBERSHIP</b>	<b>839</b>

**Deceased:** Joe Frasch

**Welcome to new members: October-December 2013**

Jason Archibald, Kennewick, WA  
 Sylvia Meadows, Powell, OH  
 David Zemer, Oslo, Norway  
 George Pepall, Kitchner, ON  
 World Forum Philatelists, Mount Airy, MD  
 Auktionhaus Christopher Gartner, Germany  
 Mark Loomis, Portland, OR

Michael Clark, Pound Ridge, NY  
 Robert Mustacich, Santa Barbara, CA  
 Kieran Reilly, Dublin, Ireland  
 Kirby Willems, New Windsor, IL  
 Joseph Coulbourne, Locust Grove, VA  
 Laurens Dumont, Belgium

**Novice Award Winners:** Ardy Callender, Houston, TX, Greater Houston Stamp Show; David Miller, Berkley CA, Filatelic Fiesta; Beatrice Vogel, Helena, MT, SEAPEX.

Raymond Teys, Pismo Beach, PENPEX; and Ken Jones, Stephenville, TX, Mid Cities Stamp Show.

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

Respectfully submitted,  
 Liz Hisey  
 AAPE Secretary



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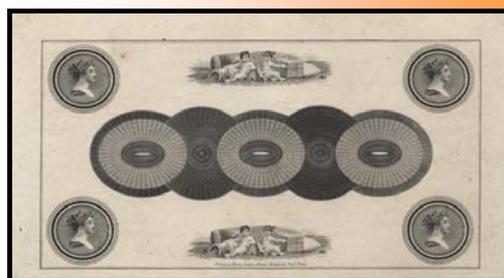
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Contact these fine people for answers, information, and help:

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jhmnap@aol.com

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## AAPE Youth Championship Director

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dzvesma@sprintmail.com

## Feedback Service For Title And Synopsis Pages

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#### Need More Information?

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

#### Meet Fellow Members

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



Mail AAPE MEMBERSHIP APPLICATION TO:

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

Enclosed are my dues of \$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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BUSINESS AND OR PERSONAL REFERENCES (NOT REQUIRED IF APS MEMBER):

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

\*Premium membership levels are also available—All amounts over the annual dues are a tax free donation. Members at these premium levels (Contributing, Sustaining, Patron) will be listed on the website and in TPE (if so desired). Thank you for supporting AAPE. Contributing Membership: \$45 per year. Sustaining Membership: \$60 per year. Patron Membership: \$100 per year. (All preceding for U.S. & Canada members.)

**LIFE MEMBERSHIP:** Those under 65 will pay \$500, under 70 - \$400, under 75 - \$300, and 75+ - \$200. (Foreign life members \$100 more at each step.)

**Multiple memberships** are available at all levels. Up to 4 additional years may be paid in advance. PayPal Convenience Fee (\$1) applies only once at the basic level of \$25.00 per year (US & Canada) or \$35 per year (all other foreign addresses).

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

### FDC's

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

#### FDC's Autographed by Designers and Engravers

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

#### Harry Hartl Monarch sized FDC's 1958-1971

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

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

### Photo Essays and

#### Autographed Plate Blocks

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

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

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

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