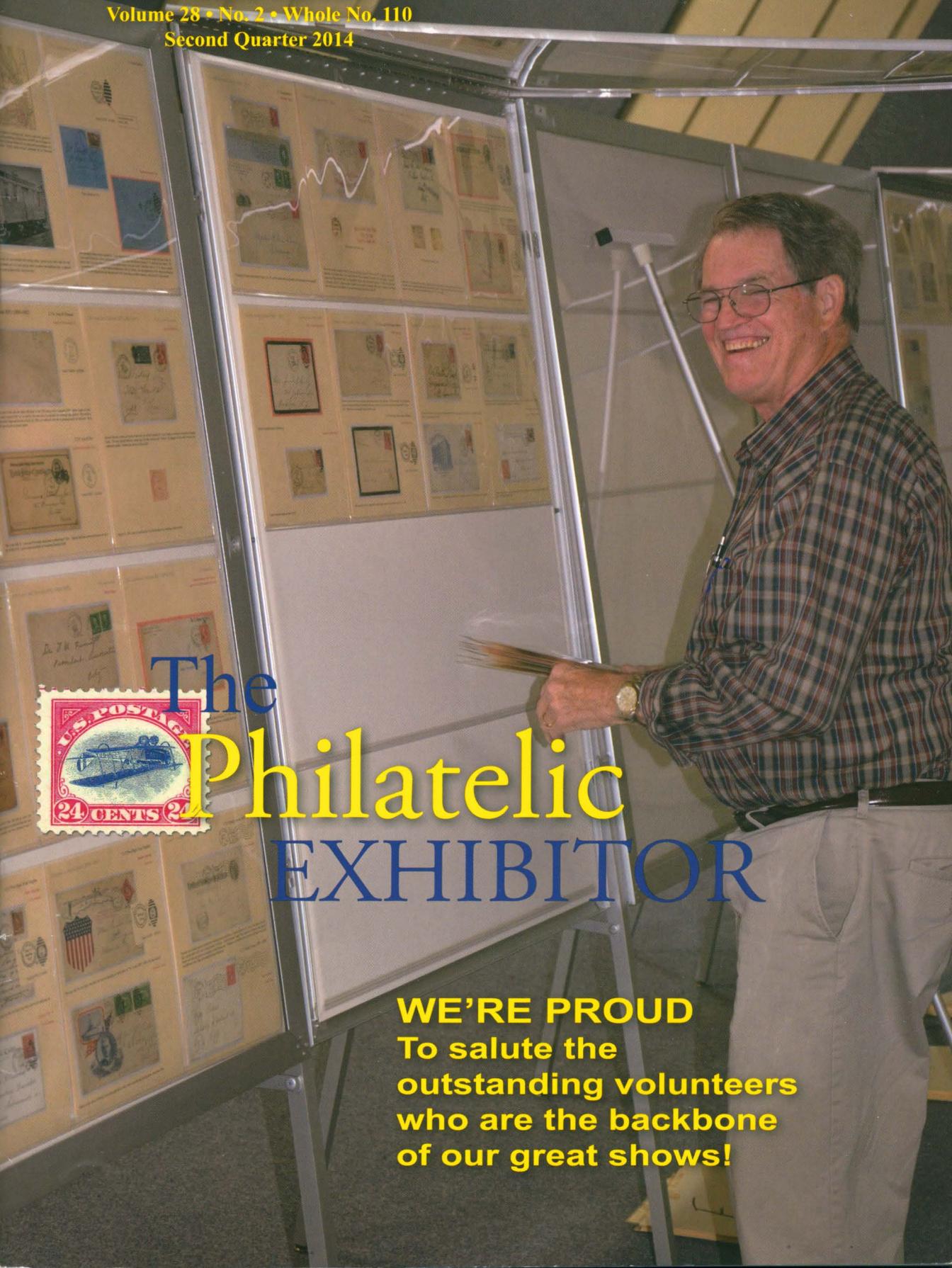


#110  
V.28 #2

Journal of the American Association  
of Philatelic Exhibitors  
Volume 28 • No. 2 • Whole No. 110  
Second Quarter 2014



The  
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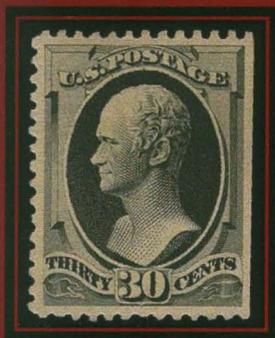


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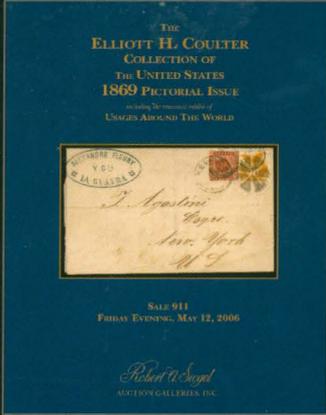
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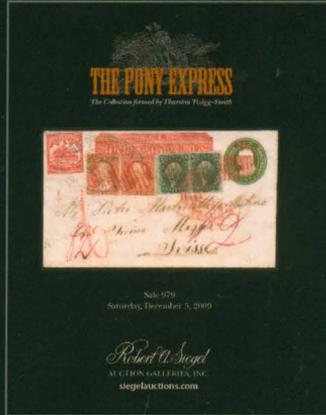


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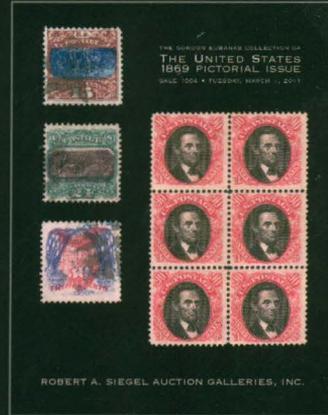
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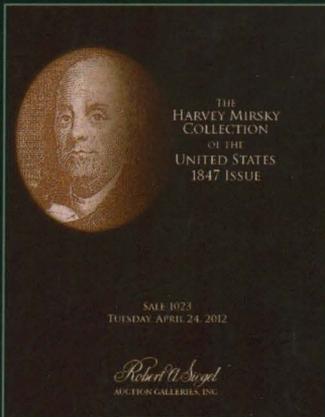
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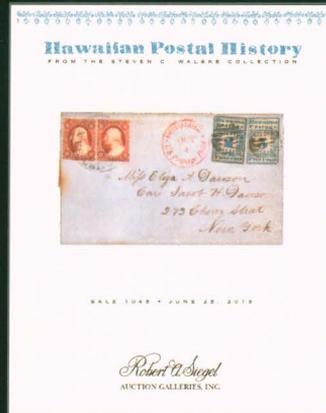
Twigg-Smith



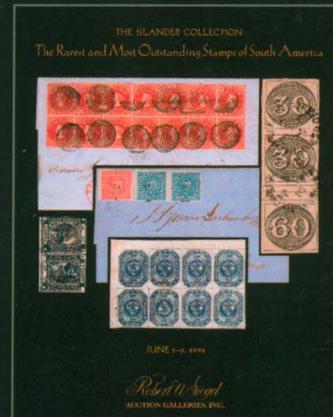
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# The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

Second Quarter 2014 • Volume 28, No. 2 • Whole Number 110

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**On Our Cover:** Gary Hendren is shown helping mount exhibits 400 miles from home at OKPEX in Oklahoma City last October. Photo: RN

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# Forward Motion



Competitive exhibiting, of course, is not the only thing that takes place at a good stamp show—and certainly not the only important, constructive thing that is happening there. We continue to marvel at the work of countless adults in our hobby who are devoting major time to introducing kids to what's what with the pastime. One of the key leaders of this effort—and truly one of the most active in it—is the APS's Director of Education, **Gretchen Moody**. As you can see, she's not afraid to get right down on the floor and mix it up with kids who are intrigued by stamps. We showgoers applaud this mightily!

## Question: Could gold medal exhibits become a putoff?

*It is delightful to see a growing array of gold medal exhibits, but is there a price?*

We're going to answer, "No!" to this question right off the bat, but we'll admit that, sometimes, it does appear that gold medalist exhibits are becoming more and more a larger and larger percentage of the awards in some of our major national exhibitions.

This first struck us when we noticed no fewer than 17 exhibits entered in ARIPEX in Tucson, Arizona, in 2011 had received gold medals. We carefully looked through them and there was little doubt at all that every one of those exhibits certainly deserved that award. How could this sort of thing happen—that a sizable majority of exhibits entered in a national show ended up receiving the highest medal level? Is it that the exhibiting community, itself, is becoming



exceedingly well-versed in how to accomplish this to the point where a large portion of active exhibitors regularly win gold?

If so, where does that leave room for enthusiastic fledgling exhibitors?

Well, as it turns out—lots of room! You see, some shows become overinflated with gold exhibits because, in trying to fill their frames, the first people they tend to call for help are established gold medalists! It's becoming almost common at some of our shows.

The key is to make sure show exhibits chairmen are more even-handed in their outreach to fill frames. Your show will more easily fill frames when it's known that you vigorously welcome the less-experienced exhibitor!

### You a paper expert?

Your editor is on the hunt for someone who can write in this journal with some authority on the various types of paper stock that would be useful to exhibitors. Today the array of various high quality forms of paper (actually, lightweight card stock...since it's often dangerous to mount exhibits on simple printer paper; i.e., 18 to 24 lb stock) are bewildering. Is there an AAPE member out there who'd like to sort this out for us? It's a subject rarely written about!

### Speaking of writers...

There's another kind of writer we'd like to see in *The Philatelic Exhibitor*...and that's what we in the journalistic trade call a "stringer." That's someone who's willing to send us various short or long blurbs about what's happening out there on the show circuit. Sure, the palmares at our shows get exposure on the Web, but if there's something exciting, unusual, and helpful that happened at a show you attended, write it up and send it in. The same goes for photographs. Send both via email!

### Is there a "best" software?

We know of exhibitors who use *Microsoft Word* to design, lay out and write up their exhibits—while others are known to utilize everything from *Microsoft Publisher*, *Quark Express* and *Adobe InDesign*. There are other software apps, as well, for this purpose. What do you use? What's your opinion of the software? Do you recommend it to others? Are there new software apps that should be recognized for this purpose? Again, a subject not discussed often enough. Can you help?



Randy L. Neil  
Editor  
neilmedia1@sbcglobal.net



## ViewPoint

Bernie Bernstein  
(above left) and Gary  
Hendren—two familiar  
faces to showgoers.  
They're a breed apart.

Your editor had the distinct honor to present the Elizabeth C. Pope Life Award for Contributions to Philately to Gary Hendren, a gentleman of great thoughtfulness, at the St. Louis Stamp Expo this past March. He's shown in the photos on our front cover and above offering glimpses of the two roles he plays when he attends numerous shows, most especially his own one in the City by the Arch.

On one hand, Gary is the collector and exhibitor—a major expert on precancels, for instance, for which he serves as a hard worker in the Precancel Stamp Society—and old hand at U.S. postal history. You see him sorting some of his acquisitions at the OKPEX show in the photo above.

His cover photo is the same Gary Hendren at OKPEX doing what he does best—serving as a tireless volunteer at countless philatelic events.

You would no doubt agree with me that the St. Louis show did a great service when they bestowed the Pope Award on Gary.

This gentleman from St. Louis represents a great, largely undersung (not unsung, but *undersung*) form of servant to our hobby for which there needs to be some sort of truly national recognition and honor. We see people like him at

every single show in the country. I kid you not. That's my humble opinion, of course, but it's heartfelt.

Take Bernie Bernstein as another f'instance. Most of us are familiar with his business. He's a retired businessman who, years ago, decided to open up a small stamp and philatelic supplies shop in the quite "touristy" town of Branson, Mo., and then, using it as a jumping off point, load up a huge van and set up shop on the bourse of major shows from Portland to Richmond. Yes, he makes money—but it's hard to say it's enough reward when one sees him loading/unloading his wares (tons of albums, supplies, philatelic literature, catalogs, plus a big philatelic stock) time after time. The service he provides? He's among the wonderful handful of retailers who offer what has become a rarity in philatelic retail: a place one can buy everything from hinges to Minkus album supplements.

As far as I'm concerned, a Bernie Bernstein is one of the most vital "commodities" that a stamp show can offer to every visitor to their event.

The Gary Hendrens and Bernie Bernsteins of our exhibition world are essential to our hobby. So I offer up this question: what can we do to pay tribute to their tireless efforts?

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## From Your President



**John M. Hotchner**  
jmhstamp@verizon.net

### Appointments

Tony Dewey has resigned as an AAPE Director due to the press of his day job, and I have reluctantly accepted his resignation. Tony has been a mainstay of the Association and I hope it will be possible at some future time for him to rejoin the leadership team. In his place as a Director through 2016, Larry Fillion – our webmaster – has agreed to serve. In Tony's place as Chairman of the annual AmeriStamp Expo single frame team competition, I've appointed Sandeep Jaswal, who has been an enthusiastic supporter, and winner, of the competition. If you are forming a team, or are interested in participating and are looking for a team, contact Sandeep by email at [sj722@aol.com](mailto:sj722@aol.com).

**Elections** Speaking of elective office, no additional candidates have come forward, so it appears that the slate of candidates noted on page 44 of the last issue will be unopposed. However, there is still time. Others who wish to run may contact Tim Bartshe, chair of the Nominating Committee, by August 1. All candidates will need to have their two paragraph candidate statements to the Editor not later than September 1; earlier if possible.

**The Hennig Award Presentation** This year's award, given to a judge who characterizes excellence, and has been a positive force for improving judging standards and clarifying criteria, will be announced at the CHICAGOPEX 2014 awards banquet. This is especially appropriate as Chicago was the home of Bud Hennig, who was the first recipient, and for whom the award is now named. It will be presented by Dr. Peter McCann, the most recent winner (in 2012), who is a past president of AAPE. No award was presented in 2013. Nominations from the membership for an APS-accredited judge to receive the award in 2015 are now being accepted. Please send to me at my address noted on page 3.

**NY 2016 AAPE Coordinator Still Needed** Someone from the New York area who can serve as the AAPE Coordinator for the show is needed. The Coordinator will serve as liaison to the NY2016

Committee, with duties such as requesting time slots for AAPE meetings and seminars. This person would also be the central point for sign-ups for people to help with two-hour times-slots tending the AAPE booth, and to receive the materials (such as TPES, flyers, etc.) that will be needed at the booth. By the way, we already have our first volunteer to do booth tending in the person of Ed Mangold. Thanks, Ed! If you live in the New York area and can help with the Coordinator position, please drop me a note at one of the above addresses.

**Are You A FDC Exhibitor?** After judging a group of commemorative FDC exhibits that I had not seen before at Garfield-Perry a few months ago, it occurred to me that there has to be an answer to the problem we all have: finding commercial uses for the stamp we show. Generally, these are not expensive when we can find them, but finding uses of any given commemorative is a bear!

I'm thinking that if we can get all these exhibitors together, and we all know what others are searching for, we can help one another. I've compiled a list of over 30 exhibitors who are pursuing this specialty, but am sure this does not approach completeness. Eventually, I want to publish the list and circulate it to all who are named, but before doing that, I'd like to make sure it is as complete as possible.

To do so, I'm asking all members who are either exhibiting the FDCs of any given commemorative—or those of you who are just accumulating material toward such an exhibit—to write to me at my address on page 3. Tell me what you are looking for, and what your preferred contact points would be. Let's help each other! ☺

### AAPE Statement of Purpose

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

# Your 2¢ Worth



## Employing Others To Do Exhibits

I would like to weigh-in on the subject of Professional exhibit preparation. I disagree with John Hotchner and Rob Bell/Reuben Ramkissoon. My opinion is that if there were more exhibit-making companies or ‘professionals’ doing exhibit preparation for others, that the number of exhibitors would increase exponentially!

Let’s take a broad look at the numbers: there are something like 40,000 stamp collectors, but only 1,000+/- exhibitors. Obviously, not all collectors want to exhibit, but how many of them do want to exhibit but don’t know how to do it? My guess is that there are plenty.

I began stamp collecting in 1993, when my family decided to sell my father’s collection. Dad died in 1961, and his collection was ‘put away’ for 30 years, until one day my brother wanted to raise money for what I don’t know, but he returned from France, and said, “Let’s sell Dad’s stamp collection.” I immediately knew that I wanted to carry on Dad’s philatelic legacy, and said, “You and sister can sell your shares, I’m going to save mine.”

The Price family got five major, and a couple of minor, philatelic firms to view father’s collection, which amounted to 19 Elbe albums, and an inventory of 21 pages of single-space typed lists of stamps.

I had no idea what to collect, but noticed that Dad had five inverts (four Pan Ams and the inverted Jenny). I looked at the inverts as government ‘mistakes’ and thought that would be a great area to collect. I had never previously held a philatelic postage stamp, nor handled tweezers. I had no talent for “mounting” nor for creating stories (the exhibit captions) about stamps. I had never used a computer. Still, the stamps themselves, belonged to me.

One day, while reading *Linn’s Stamp News*, I saw an advertisement for a professional mounting service run by Andy Levitt. The advert headline, said something about “organizing and mounting your collection by seasoned professional philatelists.” I said to myself, “That’s for me”. My stamps could finally be taken from sitting in a drawer, have professionals correctly mount them in a format that made philatelic sense, and use the mounted collection in a meaningful way; i.e., exhibit it.

Without the help of the professionals, my stamp collection would still be sitting in a drawer, disorganized, seen only by me and a few other people,

and basically, lost to philately. I wonder how many of the other 40,000 collections are similarly sitting in peoples’ drawers, or locked away in albums—as was my father’s collection—waiting to be mounted and exhibited, if only there was a resource?

To be continued...there’s more.

Don David Price

ddprice98@hotmail.com

## That “Importance” Criterion

In response to Tony W’s column in the Winter, 2014 *TPE* (p.43) in which he discusses the changes he would like to see in the UEEF, I want one more time to rail against the “Importance” criterion that we in the U.S. have adopted from the international system.

In general, this criterion demands that judges penalize—if only a little bit—exhibits that cover only a small slice of the philatelic pie, especially if they are so bold as to cover “unimportant” countries. It makes no sense to me that we would thus discourage exhibitors by telling them that their efforts are not sufficiently important to receive full points.

If we are to evaluate anything in this realm, it should be “challenge level” of the exhibit, translated as how difficult the exhibit is to put together. Under this criterion a complete exhibit showing plate blocks and first day covers of the U.S. Presidential issue of 1938-1954, an important country and an important workhorse issue, would not do very well. But an exhibit of the 1926 issue of the beer keg revenues of Upper Bongoland might do very well indeed.

Of course we need to be careful not to apply the hated double ding; the Prexie exhibit will already be penalized for having little in-depth knowledge, no real research, and nothing in the way of rarity. And maybe that is enough.

John M. Hotchner

jmhstamp@verizon.net

## What do YOU think about this?

One of the benefits of exhibiting is to let others know of your interest. Unfortunately, many of us do not get to very many shows and don’t have a way of keeping track of who exhibits what.

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My idea is for AAPE to provide a tab on their home page that would take you to a data base of who has special interest in what material with their contact information.

This would be on a subscription basis where the exhibitor would pay a yearly fee to list one or two areas of interest and an extra couple of bucks for each additional listing.

Many times in searching for items for my exhibits I run across material that I know would be of interest to the right person but can't remember who or how to contact them.

Conversely, as with my new \$2 Jenny exhibit I would be glad to pay a fee for a vehicle that would expose my interest to other members.

What do you think?

Gregg A. Hopkins, Sr.  
in1stplace@cox.net

[Editor's Note: *Interesting comments on Gregg Hopkins' idea from Larry Fillion, AAPE Website Director, and TPE's Advertising Manager, Don David Price...*

**Fillion:** *I am not sure how it would really work.*

*On the website, this would need to get updated all the time. Unless it is just a spreadsheet that if someone sends it to me, I can just upload it, it would be a lot of work to translate a spreadsheet to HTML tables—this is why the awards do not get updated as frequently as you would want on the site.*

*Or is it just a 'Want Ad' section like [www.unpi.com/wantads.asp](http://www.unpi.com/wantads.asp)—I have a want ad there and have never ever been notified from anyone in six years. Not sure it belongs on the AAPE website. Why not just post on the Virtual Stamp Club every few months with the latest list—the collector controls his/her own destiny with how many places the ad is posted.*

**Price:** *Reluctantly, I have to admit not doing very much to sell on-line advertising for AAPE; the reason being that selling print ads for TPE is difficult and time-consuming enough, and no demand has surfaced from advertisers asking for online ads. That said, however, looking at Larry's point (above), there might be a market for paid Want Ads online, because if "wanters" would pay to have their "want Lists" posted, AAPE might be able to take in some added revenue. However, since I have no assistants, or assistance, I'm not volunteering to sell them, rather just 'musing'.*

*Many, if not most, of the club publications have Classified advertising sections, and while TPE does not, from what I can see, TPE doesn't have extra, unused space where we would put them if we*

*decided to offer same. I'm guessing that Classified Ads are (small) money-makers, and spacefillers for the Clubs, but from my own experience in using them in several of the publications, the response rate is quite low. Although occasionally, they have produced exactly what I was otherwise looking for unsuccessfully.*

**From Your Editor:** *Personally, I believe Gregg's idea is a good one and have asked him to prepare a more formalized version of it to present to the membership and our board. Perhaps there is an easy way to do this. We'll see.]*

### **Here Comes SEAPEX! Wonderful!**

We at SEAPEX [A new advertiser in this issue, Ed.] though your readers would like to know more about our growing stamp show here in the Northwest.

SEAPEX is the only exhibition in the nation working its way to WSP accreditation.

SEAPEX was "born" because Ruth Caswell decided that Seattle, Wash., needed to have more than just a bourse. To that end, she asked local dealer Jim Hall if he would allow exhibits at his annual bourse in 2008. Jim gave his permission so long as the exhibits paid their own way. The exhibits were a success. By 2012, SEAPEX and Jim's bourse became one entity and, together, became a 501 (c) 3 non profit entity.

SEAPEX is doing very well and looks forward to passing its third leg towards accreditation; September 12-14, 2014.

The show, by the way, accepts donations via the Paypal username: [seapexexhibition@gmail.com](mailto:seapexexhibition@gmail.com). Our website can be visited at: [www.seapexshow.org](http://www.seapexshow.org). Any questions, just email me or contact Ruth at: [ruthandlyman@earthlink.net](mailto:ruthandlyman@earthlink.net). Thanks very much!

Ann Harris  
[gofrogger@gmail.com](mailto:gofrogger@gmail.com)

## **It's Your Turn!**

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

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

Want to write? Send an article or just a question or two to your editor: [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net). Do it today!

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## A word to our fine workers...

If you're one of the great people who serve the AAPE—whether as an elected officer or director, or the chairperson of one of our committees, the head of one of our services, or a volunteer who represents and/or helps the AAPE throughout the country—tell us about some of your experiences. By having them in here, it'll encourage others to help the AAPE, too!

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• **FULL PAGE SPECIAL POSITIONS:** Inside Front Cover Per insertion: \$450. Contract Rate: \$400, Inside Back Cover: \$425/\$390, Outside Back Cover: \$425/\$390.

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• **CENTERSPREAD FULL PAGES** (across the center two pages): \$600—single issue or yearly contract. Size: 12 1/2" Wide x 8 1/2" High

• **HALF PAGE AD:** \$165 Contract Rate: \$150 Size: 5 1/2" Wide x 4 1/8" High

• **ONE FOURTH PAGE AD:** \$90. Contract Rate: \$75. Size: 5 1/2" Wide x 2 5/8" High

### MARKETPLACE ADS:

Marketplace is a special section in *The Philatelic Exhibitor* where both collector & dealer members may purchase smaller size ads that are approximately one eighth of a page in size. (2 3/4" Wide x 2" High.) Per insertion: \$60. Contract Rate: \$50. Available only when we have eight or more ads.

**AD SPECIFICATIONS:** All ads should be submitted as PDF files or as image files in the jpg format at a minimum of 300 dpi resolution. For more information, contact our Advertising Manager: Don David Price at [ddprice98@hotmail.com](mailto:ddprice98@hotmail.com) Or Call Don at: 941-355-3428.

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# Q & A

By Patricia Stilwell Walker

8402 Abingdon Court  
University Park, FL 34201  
Email: psw789@comcast.net

Figure 1a.

**SECOND ISSUE—1868 to 1877** - The issue date, 1868, is based on dated covers as no other records exist. Like the First Issue and unlike subsequent Issues, covers franked with the Second Issue up to the early 1870's could be sent outside the State if franked with British India postage. This is the most complex and interesting of Soruth issues mainly because the stamps were printed by typeset and with sufficient quantities the sheets can be plated. Due to the complex nature of this issue, classification is according to the Gibbons catalog note pertaining to this issue, settings/sub-settings I to IVE for the one anna of a Koriee, and settings IA to ID for the four annas of a Koriee. The four annas is only the second postage value issued by the State and the two values sufficed up to 1929. Specialists believe most, if not all, the sheet sizes for this issue are sheets of 20 (4 x 5).

**Setting Unknown:** One anna red on green wove, accents over the first letters in the top and bottom lines. Wood reports 6 copies identified, it is unknown if any of the three copies above are included in the six copies Wood identified. All three copies above are different positions in the sheet.

**Setting Unknown:** One anna red on blue wove. Accents over the first letters in the top and bottom lines. Wood notes 3 copies identified.

**Setting I**  
One anna black on pink wove. Accents over the first letters in the top and bottom lines. The Gibbons catalog says two copies known but this copy is not one of the two known. Setting I one anna stamps are distinguished by the first character in bottom line:  
ॐ

**Setting I (2)**  
Two annas black on yellow wove. Accents over the first letters in the top and bottom lines. Wood records 2 copies on cover. Specialists believe this stamp was made from setting I.

Only single copies of the above four stamps are known. This page contains some of the most difficult to obtain Indian Princely State stamps ever issued; the Gibbons catalog lists five Soruth stamps having current catalog values of £10,000 or higher used and above are three of the five stamps. Setting I stamps have not been plated.

Two columns ago we discussed running headings and page titles in some detail. At that time I mentioned that the first page of a Section should look “different” but didn’t elaborate. How do you decide what works best for your exhibit? This is another “it all depends” kind of answer. Let’s back up a bit as we explore possible answers.

**Question:** Why should an exhibit have sections or chapters?

**Answer:** Most exhibit subjects are large enough and of sufficient complexity that displaying them as a single long sequence could easily lead to confu-

sion on the part of a reader (and judges are readers) who is less familiar with the subject than the exhibit owner. It’s like any book: chapters divide a book into parts that are more easily digested; they also provide break points if the subject matter changes (different time period, different POV, different locale, etc). Remember the Golden Rule: *Thou shalt not confuse the judges.*

**Question:** How should sections be selected?

**Answer:** Many exhibit subjects have natural sections: For example Traditional stamp exhibits often have sections on Pre-Production, The Issued

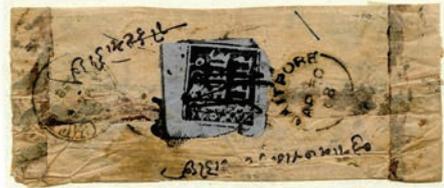
First issue—1a. Black Watercolor Handstamp  
On Azure/Gray Wove Papers

12/13 June 1867  
26/28 April 1868



Combination cover to British India with a single copy of the handstamped one anna black water color stamp on azure/gray wove paper and a half anna British India half anna blue stamp paying the postage within India.

Posted in Soruth (possibly at Veraval, Soruth's second largest city) and sent to Bombay receiving a "TOO LATE", probably from a British India post office in Soruth, postmarked at Bombay 16 June 1867, also a boxed Bombay bearing postmark in a script font and INSUFFICIENT, Rajkot 20 June 1867, Jaitpore 21 June 1867 and Joonaghuh



Franked with a single copy of the handstamped one anna black water color stamp on azure/gray wove paper. Cover nevertheless traveled through three British India post offices that are legible and at least another two British India post offices that can not be read.

Unlike other covers from Soruth to British India it does not have a British India stamp and it did not pass through Bombay. Readable postmarks are: Joonaghuh 29 April 1868, Jaitpore 30 April 1868 and Ahmedabad 2 May 1868. There is no indication that an Indian stamp fell off this cover.

Figure 1b.

Figure 2.

## Pre-Adhesive Period—General Post Independent Post Office: 1784 to 1831

Stamp(s), Production Errors/Problems, Usage. For a stamp issue with multiple stamps, each section may appear for each stamp, or the Pre-Production material may be grouped in a single section for all the stamps.

Themed exhibits have it easy; they will have natural chapters – provided that the themed story being told in the exhibit is well thought out (getting this right is a whole different column). The names of the sections however will be very much subject dependent and may not be particularly predictable.

An Air Mail exhibit could have sections based on era of mail route development; alternatively they might be geographically based on the routes flown. The sections chosen will be dictated by the choice you make for the “purpose” of the exhibit.

A First Day Cover Exhibit has some expected sections relating to material about the stamp’s announcement, etc., the issued stamp itself and then the

exhibitor has choices on organizing sections for the various cachets being presented.

Postal History exhibits, in my opinion, have a lot of scope for choosing sections: if the emphasis is markings, then possible sections are style of mark, or the purpose of the mark; if the emphasis is rates, the natural break points are the periods a part might be in effect. That could lead to too many small sections, so then there’s a need to group some together. Or maybe the focus on how/where the mail moved: route based. You get the picture: a lot of options. Bear in mind that taking your covers and writing up all aspects of them individually, and then displaying them in an approximate chronological sequence will get you the judgment that your display is a well annotated collection and not an exhibit.

**Question: Is there a rule of thumb for how many sections an exhibit should have based on number of frames?**

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## An Analysis of Edward H Mitchell's Production of his Exaggerated California Produce Postcards

**Purpose:** This one frame postcard exhibit of Edward Mitchell's exaggerated produce will show a detailed study of the two series of cards numbered 1871-1903 and 2182-2194, printed and published in 1909 and 1910. It will present the exhibitor's analysis of the key components that make up the complete card: title, copyright, railcar type including number varieties and design background.

**Organization:** Exhibit is arranged by type of produce starting with tree fruits, nuts, and citrus; then berries, vines and vegetables. Within each section cards are then arranged numerically. An example of each card is shown and where appropriate second copies are included to show a design variation. Except for the first three cards in the "Forerunners", all of the Edward Mitchell cards used the same back as illustrated on Page 1, card 1871. Section headings will be in BLUE. Additional notes are in purple.

**Research:** Information on completeness of serial numbers, titles, copyright style, cloud formations, rail-road cars types and numbers are all the result of the exhibitor's own study.

**Printing Method:** Lithographed using photomontage: combining separate photos of the background, railcar, and fruit, taking a black and white photo of the montage and then specifying the colors to be printed.

**Background:** Edward Mitchell started his own printing and publishing postcard company in 1898 and was known for using only U.S workers and producing the cards in California. Over the years he bought up

Plan:	
Forerunners	1
Tree Fruits, Nuts and Citrus	2-5
Berries	6
Vines	7
Vegetables	7-8

### Railcars

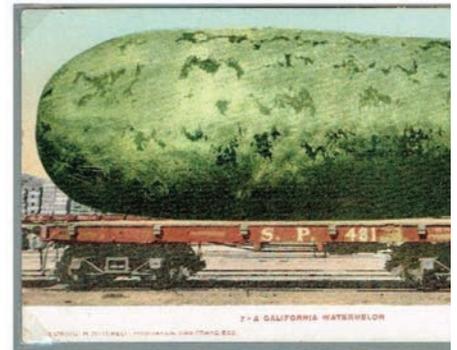
There are two types of wheel assemblages illustrated:

Arch Bar Trucks (ABT)  
Fox Trucks (FT)

Some railcars were used on several cards with number and color changes.

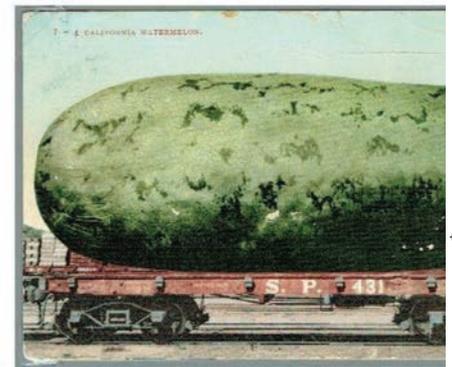
### FORERUNNERS

In doing a study of Edward Mitchell's exaggerated cards it has become apparent the evolution of his planned series. They are all the same watermelon, and although it is based on the same photomontage.



7 - A CALIFORNIA WATERMELON in white band at bottom  
No copyright

Metal 6-stake flat car with tension rods and ABT  
S. P. 431 (3 closed up as an 8) Background of rail yard  
Published by Edward H. Mitchell. Undivided back. Mailed 1906



7 - A CALIFORNIA WATERMELON. (Period added)  
No copyright

Metal 6-stake flat car with tension rods and ABT  
S. P. 431 Rail yard  
Published by Edward Mitchell. Mailed 1907

**Answer:** Not really – as noted in the previous answer some sections are “self-defining” and trying for more or less in number may distort the organization you are working toward. Keeping in mind that sections will be of varying length depending on subject related factors (e.g. time period covered), if you find that your multi-frame exhibit seems to have a lot of smaller sections, you might look to see if there is a higher level grouping that makes the bigger picture of the exhibit easier to understand.

Let's use a themed exhibit of someone's life as an example: possible sections might be: ancestors, birth, early childhood, education, first career, later career and fame/accomplishments, later political career, death, honors/commemoration after death. Suppose it is hard to find philatelic items to illustrate the early parts and, besides, what you really want the exhibit to be about is the fame/accomplishments part. It would be possible to have the first Section titled:

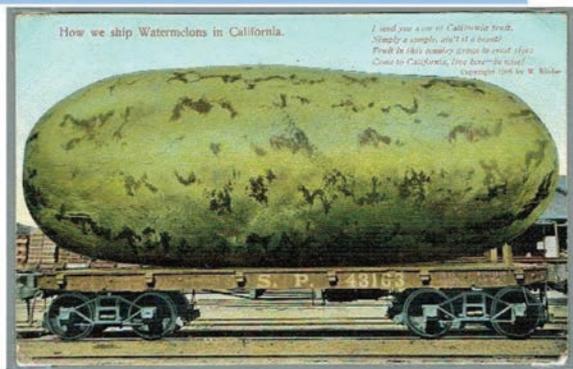
Early Life (include as subsections: birth, early childhood, education, first career). The second Section is then titled something like “Road to Success” and the finale Death and Remembrance.

As another example, my multi-frame postal history exhibit of Baltimore covers a date range of 1750s to 1875 and emphasizes rates. To make it easier to follow, I have divided it into four sections: **Distance Zone – Rates in Sterling: 1765 to 1792, Distance Zone – Rates in Cents: 1792 to 1845, 5¢ and 10¢ Uniform Rates: 1845-1851, 3¢ Uniform Rate: from 1851.**

**Question:** What techniques are there for making my Section start page look “different”? What factors do I need to consider?

**Answer:** Your section title text can be as simple as

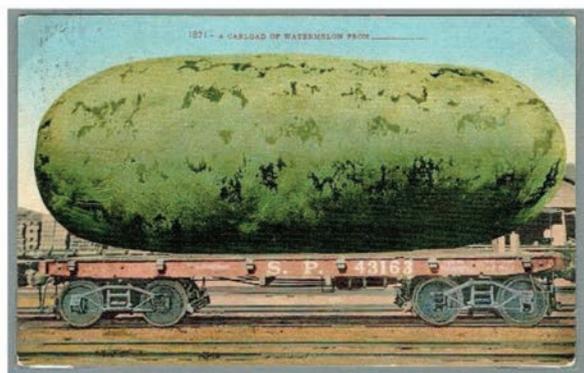
It is apparent that he experimented as early as 1906, using watermelons and various styles of "Title". The next few cards will show variations in railcar numbering... Some are published by his own company. One is published by another company,



**How we ship Watermelons in California.**  
No copyright  
Metal 6-stake flat car with tension rods and ABT  
**S. P. 43163 (full 5 digits, new railcar color)** Rail yard  
Published by M. Rieder Post Card Co, Los Angeles. Printed  
in Germany. Mailed 1908



THE FOLLOWING CARDS ALL PRODUCED AND PRINTED BY EDWARD MITCHELL



**1871 - A CARLOAD OF WATERMELON FROM \_\_\_\_\_**  
No copyright  
Metal 6-stake flat car with tension rods and ABT  
**S. P. 43163 (full digits, prior railcar color)** Rail yard  
Mailed 1908



large and varied? Are the pieces mostly the same (i.e. early stampless mail)? The next factor to consider is if a particular section contains similar material to previous sections – the more the material looks alike from section to section, the more emphatic the section start page needs to be. Many traditional stamp exhibits have a distinct advantage here, because the stamps making up a section are a different design and/or color than the previous one or next one.

slightly larger/bolder font (same as other headings) or a different font entirely. I've used Copperplate Gothic to good effect: **Distance Zone – Rates in Sterling: 1765 to 1792.**

Consider adding a frame around the section head; or consider shading it. In my Irish exhibit, the page titles 12 point Times Roman bold. The section head in 14 pt bold, boxed and shaded green. (See Fig. 2)

Pre-computer, we often mounted the section titles using a thin colored mat around the text; it's still a viable technique.

The result that you want is for a scanning eye to "snag" on the section start – you don't want a reader to have to look hard for where a section begins. Because of this the most important factor to consider is your material – is it full of color? Are the pieces

particular section contains similar material to previous sections – the more the material looks alike from section to section, the more emphatic the section start page needs to be. Many traditional stamp exhibits have a distinct advantage here, because the stamps making up a section are a different design and/or color than the previous one or next one.

Another factor to consider is the need for each section to have some introductory text. Sometimes exhibitors try to include a lot of explanatory background or technical details on the title page, occasionally requiring two pages. It's far better to split the text up and match it to the section where it belongs; having explanations close to the material they cover is helpful to the reader of your exhibit. In addition, if that text is "set off" in some way, the visual difference makes an excellent section start page.

My personal preference is to put this text in a color shaded box. Figure 1a shows the section start section in Dan Walker's new Grand Award winning exhibit of "Sorouth" and a subsequent page. (I would have selected a different color, but that's just me!)

**Question: I want to include some "human interest" remarks on a few of my exhibit pages. Is this OK and if yes, is there any special technique you recommend?**

**Answer:** In my opinion, it is definitely OK to do this. Parts of letter content, remarks about a community, or brief descriptions of historical events that tie philatelic material to the "real world" can make an exhibit more accessible and more interesting to read for the non-philatelist or non-expert. A term one hears to describe this type of comment is "anecdotal text". In choosing to include anecdotal text, you need to keep a couple of things in mind. First, the amount of this text should not take so much page space that it over shadows the philatelic material and secondly, it should be handled in such a way that it doesn't interfere with the judges' ability to read your main philatelic text. I suggest choosing a different font for your anecdotal text and placing it at the bottom of your exhibit page. If such placement doesn't make sense for your material, an alternative is to put it in a shaded box, in which case placement on the page doesn't matter. However, if you also use framed and/or shaded text for part of your main philatelic write-up this isn't a good idea. Whatever you choose to do, mention your technique in the synopsis to alert the judges in advance. I'd be interested in hearing of other techniques or seeing actual examples so that I can share them in a future column.

**Question: I've been told that I should write my title page last, that seems counterintuitive to me, can you explain?**

**Answer:** Actually you write your title page first, *and last*. (and maybe several times in between). You should have at least a draft of your title page to use as a roadmap as you are putting the exhibit together. Often the focus of the exhibit tightens up, or shifts direction as you are working on it; you need to revise the title page to match. Once an exhibit is "finished"

— and by that I mean, you have polished it enough that you have entered it into a show for competition — you need to revisit the title page again to make sure what you have written — especially the scope definition and the stated purpose — actually matches what the body of the exhibit contains. As part of this review process, assess your exhibit's actual title. Recently I have encountered more than one exhibit whose title is too general or contains particular phraseology that the exhibitor and the judges have interpreted differently! As you can imagine, this doesn't help the exhibit get a good evaluation; after all, judges assess how well an exhibit succeeds in doing what the title page says it will. If the title page doesn't have a really crisp statement of purpose and scope and then the jury misinterprets the meaning of the title, the exhibit will often suffer.

For example: consider a postal history exhibit titled: "*Czechoslovakia under Nazi Rule, 1938-1945*" — what would you expect to see included? Once the Sudetenland is ceded to Germany, is it part of Czechoslovakia anymore? Is the Hungarian invasion/annexation of Carpatho-Ukraine considered "Nazi Rule"? The exhibitor has some excellent material for these turbulent years; however his current exhibit title invites all sorts of questions/opinions in the minds of the judges. Their recommendation was to alter the title to emphasize the many changes, and to define, in some way, the geographic area included in the scope of the exhibit.

Another example is Liz Hisey's new single frame postcard exhibit about a specific group of cards produced by Edward H Mitchell. The exhibit's scope is two specific series of cards and its focus is a detailed analysis of the key components that make up the complete card: title, copyright, railcar type including number varieties and design background. The first title for the exhibit was: Edward H. Mitchell's *Exaggerated California Produce "Getting the Giants to Market"* does not convey any sense of the exhibit content.

The new, much more precise, title is *An Analysis of Edward H Mitchell's Production of his Exaggerated California Produce Postcards*. ☐

## Have you recruited a new member recently?

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## Preparing Exhibits

By Steve Zwillinger

steve@zwillinger.org

Photos by Kenneth Trettin, used by permission.

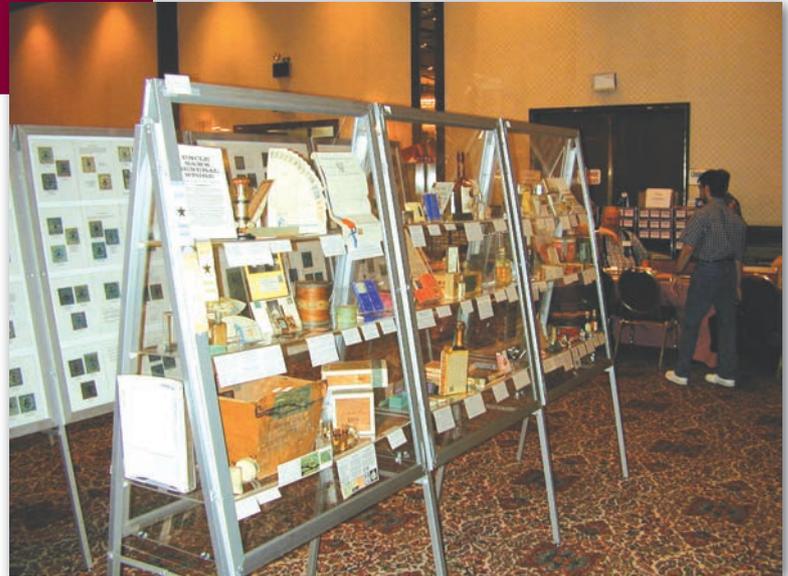


Figure 1.

# Exhibiting the often quite pertinent three-dimensional objects.

Exhibitors tend to shy away from including three-dimensional (3D) objects in their exhibits for fear of damaging their exhibit: either the pages will not support the three dimensional objects, or the exhibit frame will not be able to close.

I know that literally speaking stamps and covers are three dimensional objects since stamps and covers have depth. This column refers to those objects that are not paper-based and which are noticeably thicker than paper.

The most famous 3D stamp exhibit is Bruce Baryla's *Uncle Sam's General Store, Stamp Taxed Products Since 1862*. This exhibit (Figures 1-3) displayed the actual items subject to taxation (such as cigar boxes, decks of playing cards and patent medicines) with tax stamps attached, in a specially modified frame with three custom-made shelves.

Most of us will not consider modifying frames or going to this level of 3D exhibiting but it certainly remains a possibility. Bruce's exhibit received many awards including a gold medal, the AAPE creativity award, and the most popular revenue exhibit award. This exhibit is so interesting – from both a display perspective and a content perspective – it could be the subject of an entire column by itself.

Figure 4 is a beautiful page from Larry Nix's exhibit *America's Library – The Library of Congress*. There are four different items: a small metal tray, a round pin back button, a pocket knife, and a souvenir folder, all on a single page. Larry has lots of experience in mounting 3D exhibits and uses different techniques for different items.

For the tray, he used Scotch tape. Scotch tape has been discussed in the column before and it works if



Figure 2.



Figure 3.

Figure 4.

the tape adheres securely to both the object and the paper and there's no chance of damaging the object. For the round pin back button, Larry pinned the button to a square piece of paper the same color as the exhibit page and used mounting corners to mount the paper to the exhibit page. He used very thin wire (which can be obtained at a craft store) to mount the knife to the page. The wire is used on both ends of the knife and goes through small holes in the paper. Larry says he uses a heavier backing sheet for the exhibit page when he uses wire to hold an object in place and the wire goes through the backing sheet as well. For the souvenir folder, the last item on the page, he used large mounting corners.

In Phil Stagers exhibit *Bamboo*, he shows cross sections of a bamboo tree (Figure 5), a piece of bamboo on half of a double sided page (Figure 6), a piece of bamboo flooring (Figure 7), and a postcard with a small sized bamboo rake attached (Figure 8). Phil also glues material or uses monofilament fishing line to tie an object to a page. Like Larry, Phil used ad-

ditional stiffener behind a page with items mounted on it.

I love it!

Other techniques, not illustrated here, have also been used by exhibitors. Objects have been suspended from the frame such as slave shackles included in Eliot Landau's *Lincoln, Slavery, and the Civil War* exhibit.

There is one additional point to be made. A page at the bottom of the frame can hold a thicker item than a page at the top of the frame can.

So the thicker the item, the lower down on the frame they should be. For anything other than relatively slim objects, you will want to test the page in a frame before you commit to including it in an exhibit at a show. You want to make 100% sure it will fit in a frame.

At almost every stamp show, I see increasingly creative ways in which artifacts are used to enhance an exhibit. As exhibitors we have almost no limits to what we can do and what we can display. ☐

# Preparing Exhibits

Continued...



Figure 7.

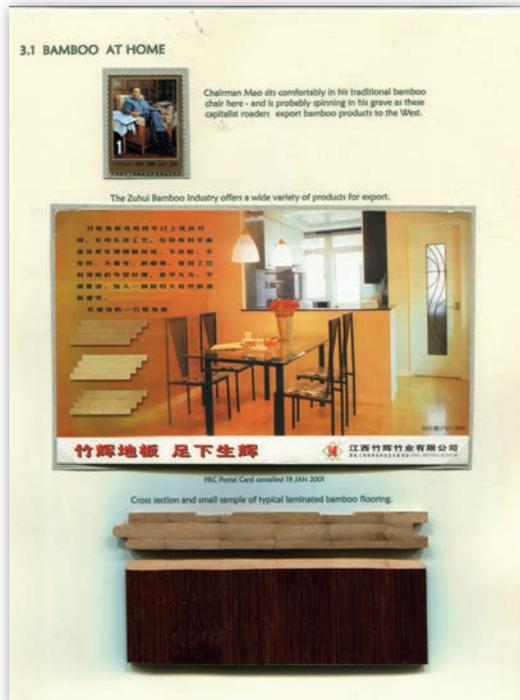


Figure 8.



Figure 5.

[Special Note: The glare from the exhibit frame plexiglas is responsible for the shadowing in these photographs.]

# Show People...

Scenes and people from recent stamp shows.

Who says philatelic exhibiting isn't a hair-raising experience?? Here's Bob Burney mounting his exhibit at OKPEX 2013.



Well-run stamp shows continue to produce large crowds—like this packed bourse at CHICAGOPEX this past November.

Part of the one-frame section at StampShow 2013: Six of seven exhibits shown here are golds. It's a phenomenon seen at more and more major shows. Your thoughts?



Lest we forget. (Below) Show committees rightfully make a point to always have at least one (hopefully, more than that) dealer on their bourse who offers a good range of collecting supplies. Below one of the tables at NAPEX 2013.



# From Newfoundland To Chickaluma

By Norris (Bob) Dyer



Figure 1. Illustrated cover from the Petaluma Incubator Company, circa 1886

Now here is an idea for all heavy-duty exhibitors to consider—toggle back a bit and create a fun exhibit! That is what I have just done. I have exhibited widely for almost 20 years. Annual APS AmeriStamp Shows are a favorite venue, for example. I have shown there 15 times from 2002-2013, including several (failed) attempts at a national single frame championship. Judges who recognize my name will associate me with Newfoundland philately. That is correct, all my exhibits to-date have been Newfoundland exhibits.

You will note I did not exhibit at the AmeriStamp Show in 2014. Part of that was caused by ennui, and

exhibitor fatigue. I have always been competitive, and concerned with getting golds or better!

After a while it sinks in that you may be able to hit .310 but will never win a batting title. Also, frankly, I had run out of ideas for new Newfoundland exhibits.

I am a charter member of the Redwood Empire Collectors Club. Since 1994 we have held annual shows, WINEPEX, with competitive single frame exhibits only. Our club membership has never been large (20-25 paid members) but we are a dedicated group to single frame exhibiting, and most of our members have exhibited more than once, helping to learn the art and craft of single frame exhibiting us-

ing WINEPEX as a testing ground. We invite accredited judges to use national standards when evaluating exhibits at the show. Past judges have included Tim Bartshe and Tony Wawrukiewicz. A number of our members have thrived, going on to win golds and grands at APS national shows, and even a national championship.

This may be very well and good (and free promotion for future shows, as we always welcome exhibits) but what does it have to do with “Chickaluma”? We like to have speakers for our monthly dinner meetings (which the majority of our members attend, by the way). By default I ended up becoming the speakers coordinator this year. Absent another presenter for February I designated myself. It just so happens that I have been collecting Petaluma chicken memorabilia for the past 15 years or so, covers when I can find them, but also picture postcards, invoices, advertisements and non-philatelic items (giveaways, etc.). Petaluma was once the “Egg Basket of the World” and around 1920, the richest small city in the country as a result of the chicken and egg business, at least according to the local Chamber of Commerce. This collecting interest led to research, which led, in turn, to a series of articles I have written for a local newspaper, as well as the chapter on the chicken industry in *Celebrating Petaluma*, a book commemorating the 150th anniversary of the town.

I had longed to mount a single frame exhibit on the chicken industry, but was several items short of what I felt I needed. The key item was a large illustrated cover from the 1880’s. Two are known, with one being in the local Petaluma Historical Museum and the second owned by a long-time friend, Donald Scott, who was the leading expert in all aspects of Petaluma postal history. Don loaned me his cover which I photographed. With that I had enough, at least, for a PowerPoint presentation which I gave before the club in February. It was well received and members asked me why I didn’t exhibit the subject. I told them I lacked the key cover. Don, also a club member, told me I had first dibs when it became available.

Tragically, Don died suddenly in late February. I provided some advice to a daughter for the disposal of his large worldwide collection. I paid her a generous amount for the cover (Figure 1, as the second page in my exhibit) and later bought five more illustrated covers on the Petaluma chicken industry from the dealer handling the postal history estate for her. All of them also went into the exhibit. I did not want things to happen this way, and wish Don were still around so I could continue to enjoy his friendship, often driving him to our monthly meetings, but now I had no excuse but to move forward with my exhibit.

“Chickaluma” is the title of my new exhibit. I did not invent the word:

*“With all of Petaluma’s sources of prosperity, the latest is the biggest and most prominent. The poultry industry is now the one that outranks all the rest. It is ‘Chickaluma’ now.”*

—Frank H. Snow, 1908

It’s a display exhibit. It has a dozen covers, but also about the same number of period commercial post cards, plus a letter from one of the founders of the industry, and an invoice, and Railway Express forms. It also has memorabilia regarding Petaluma’s National Egg Days from the 1920’s. The exhibit is in stark contrast to my Newfoundland exhibits, which often are traditional, from trials to postal usage.

It also cost me a lot less—three figures, rather than most of my exhibits, at much more. Above all, I think viewers will think it is fun. No heavy weight thought is required. It simply tells the story of the Petaluma chicken industry from the 1880’s until today.

I am not concerned about award levels with this exhibit.

That is part of the moral of this tale, back to my opening paragraph. Shows need more exhibits. Those of you who strive for the gold may want to relax at least once, and do something of a lighter fare. I believe the general viewing public might appreciate your efforts more than you could imagine.

Information on WINEPEX and exhibiting there can be obtained from me at [nrdyer@comcast.net](mailto:nrdyer@comcast.net). ☐

## Caught on Film...

**Always a regular figure at both APS annual shows (StampShow and AmeriStamp Expo) is Bob Lamb**—the former Society Executive Director who is still quite active in numerous philatelic pursuits, including service on the American Topical Association board of directors.



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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.

# Youth Champion of Champions

By Vesma Grinfelds

# Report

Annually and during the summer months, the AAPE's Youth Champions of Champions event takes place at various shows in both the USA and Canada. This year the Champion will be determined at Minnesota Stamp Expo taking place July 18-20, 2014. Eleven qualifiers are eligible and it is hoped that all will participate. Three participants are from Canadian Shows and eight from WSP Shows in the USA. All who participate will receive a Fran Jennings Memorial medal on a lanyard engraved with their names.

This year's participants range in age from 9 to 17. Numerous monetary prizes will also be awarded in many different categories with assorted criteria.

Besides the Grand and Reserve Grand Champion Awards donated by WESTPEX, there are others as follows:

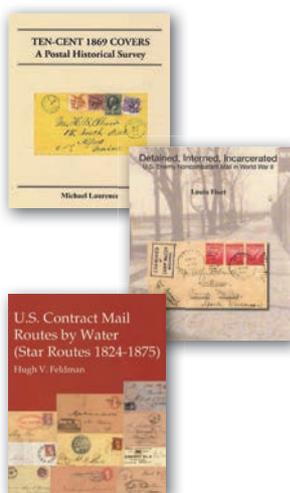
- Postal History Award – Best Postal History
- Howard Hotchner Award – Best Portrayal of U.S. or Canadian History
- ISWSC Award – Best Use of Worldwide Stamps
- ATA Award – Best Topical/Thematic
- NAPEX Awards for: Title Page, Creativity, Topical, Thematic, Research and Global Theme
- WESTPEX Awards for: Philatelic Write-Up, Flora & Fauna, Excellence in Presentation, Progress, Entertainment and Judges' Choice
- Pinnacle Stamp Club Honors: Caring Award and Potentiality Award
- Memberships to the APS and ATA are also given as awards.

Gratitude needs to be expressed to our donors who graciously contribute to the success of this program annually. They are: WESTPEX, NAPEX, the Pinnacle Stamp Club in Arkansas, Ken Martin, John Hotchner, Alan Barasch, the ATA and the ISWSC.

Updates and changes are possible in the future to expand and improve the Youth Championships!



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



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

• ***Canada's Registered Mail, 1802-1909*** by H. W. Harrison, G. Arfken and Dr. K. G. Scringour **\$80.00**

• ***The Hungarian Hyperinflation of 1945-1946***—Postage rates and postal history of history's most Impressive Inflation period by Robert B. Morgan **\$50.00**

• ***First Perforated U.S. Issue, 1857*** by Jon Rose **\$37.50**

• ***U.S. Contract Mail Routes by Water, Star Routes 1824-1875*** by Hugh V. Feldman **\$75.00**

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

• ***Detained, Interned, Incarcerated U.S. Noncombatant Internee Mail in World War II*** by Louis Fiset **\$65.00**

**Shipping:** \$5 first book, \$1 for each thereafter. Make checks payable to Collectors Club of Chicago.

**Orders:** Robert Glass, c/o Collectors Club of Chicago, P.O. Box 3906, Oak Park IL 60303

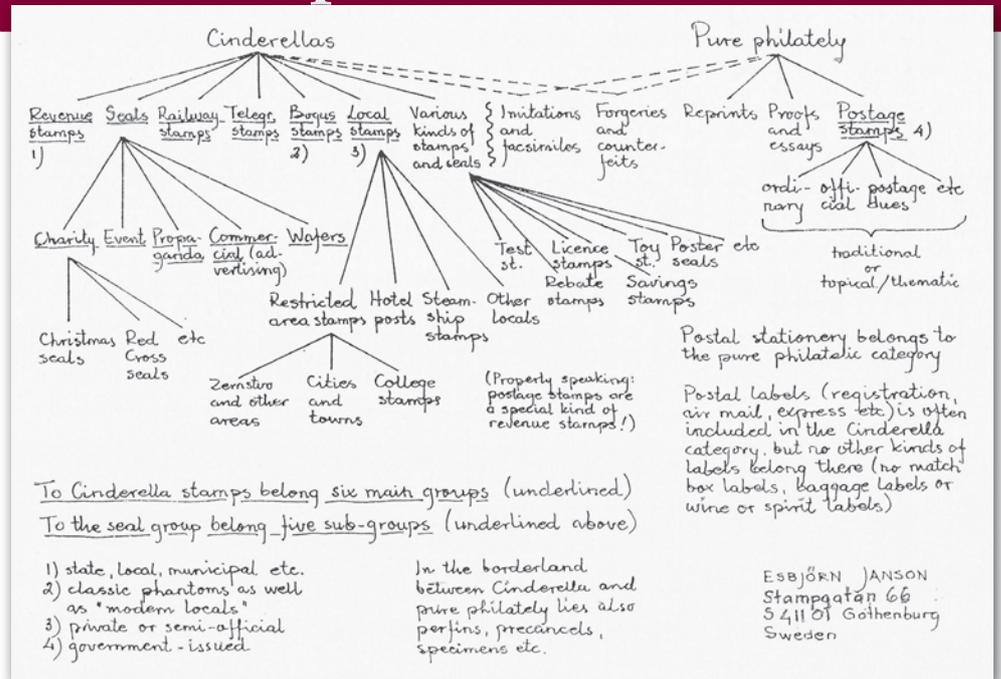


## An Exhibitor's Perspective...

Arthur H. Groten, M.D.

# Cinderellas Help Tell the Tale

Figure 1: Esbjorn Janson's Cinderella algorithm.



Quite frankly, it is axiomatic that when showing postal history it is always better to use a cover that makes itself stand out in some particular way. It might be the use of uncommon or rare stamps to pay a common rate or route or, better yet, an uncommon or rare rate or route. Covers that have some complexity attract the attention of the viewers, judges or not.

How often when showing an exhibit of mine to a non-collecting friend is he/she taken with the visual appearance, an appearance that cries out for further explanation. Their fascination with the story and their need for more details is always a source of pride and amazement to me. In a very real sense, if a non-collector gravitates to an item it is a sure sign that I've done something right. If he/she has the patience to be guided through the entire exhibit and can follow the story as it is told, that, too, is a good indication I've done a good job.

Readers of this column know of my great love for Cinderellas. The field of Cinderellas is vast and com-

plex. My good friend, Esbjorn Janson of Sweden, produced the chart in Figure 1 showing a categorization of Cinderellas and the grey areas where they interface with what he calls Pure Philately. Note his inclusion in the text at the lower right of postal labels within the field of Cinderellas. Will this distinction survive if Scott or other overseas catalogue makers begin including them in the Back of the Book as Scott has done for the U.S. registry labels?

In any event, for the time being, that is not the case. I believe that such postal labels add the kind of pizzazz that makes a cover stand out. Too often they are present but never commented upon. I think that is unfortunate. There is a strong relationship between postal labels and postal history. Catalogues of such labels exist, particularly for airmail etiquettes and express labels (in the process of expansion and improvement), with a group currently working on registration labels.

I'd like to show a few such covers. The explanations appear in the captions. For each cover, there is

Figure 2. "Motor Mail" label on printed matter piece from Cairo to Baghdad via the Naim Overland Mail service, dated Mar 2, 1927. It is properly rated 5m./50 gms. + 15 m. /20 gms. x 3 Overland fee = 50m. Without the label it could well have been 5m. x 10 for a 500 gm. packet.



Figure 5. Three service covers are rather uncommon. This 1947 air registered express cover from Jachymov, Czechoslovakia to Palestine is even more unusual in having each of the services.



Figure 4. This 1950 cover has three things that render the common 2 1/2d. internal British rate much more exciting. First, the stamp is a perfin, "AC/F" [A. C. Fincken & Co. of London]. Second, it was carried Express by British Railways. The 5d. rail fee was paid for with a very scarce NCR meter and, third, the Express label specifically states "To be handed to Post Office Messenger at Edinburgh (Waverley) Station."

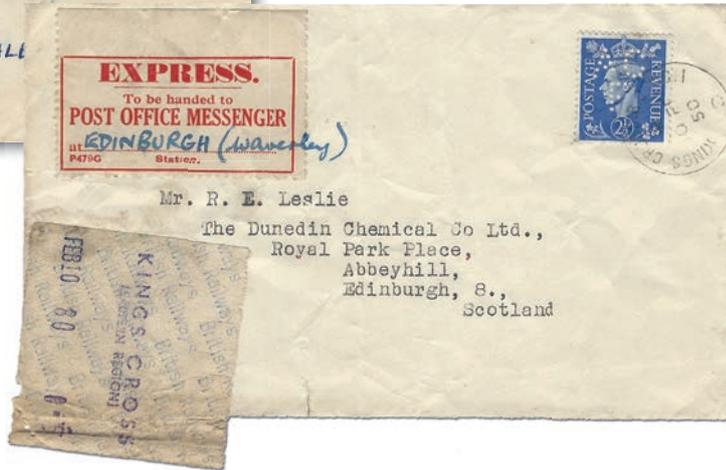


Figure 3. A large 1937 airmail cover correctly rated 40 c./5 gms. airmail x 19 + 3c./50 gms. x 2 = 7G66 for concessionary rate for tea samples from Batavia, Dutch East Indies to Johannesburg. Again, it is the Cinderella label at the lower right that permits proper understanding of the complex rate. The etiquette at the upper left was used by KLM which stopped in Palestine whence the cover was carried by rail to Alexandria to meet the Imperial flight south (purple boxed hand stamp). This is a perfect example of transit mail [in this case through Palestine] provable not by postal markings but by knowing the air routes and schedules.



important postal historical information to be gleaned from the Cinderellas applied, often making clear what would otherwise be opaque.

I know there is an exhibit focusing on U.S. registry labels per se. But I've not seen others. When I have

seen exhibit of special delivery or commercial airmail, I almost never see mention of the labels. Some are quite rare.

Why should they not have a mention even in the small print at the bottom of a description? ☐



## Not For Judges Only

By David McNamee  
dmcnamee@aol.com

### No Second Chance

When I was starting out in the business world nearly five decades ago, my new boss gave me this pearl of wisdom, “You never get a second chance to make a good first impression.” That advice works well in all that we do in life, even in our favorite hobby.

If you are a philatelic judge, you are by qualification an experienced and successful philatelic exhibitor. You probably began the journey a long time ago, so the memories of those first attempts at exhibiting are dim. Perhaps you were born with the gene that makes written and graphic communications easy for you? In that case you are among the fortunate few. Many exhibitors find that facing a blank sheet of paper is quite daunting. Overcoming this anxiety is a major hurdle we face when trying to interest a collector in philatelic exhibiting. In my experience, this has a direct effect on the rate of growth (or decline) in our numbers.

Our “Letters to the Editor” and my email inbox tell of stories where new or relatively new exhibitors are treated so poorly (in their eyes) that they will not give exhibiting a second chance. This represents a permanent loss to our ranks, and I believe that it can be prevented in most cases.

Let me suggest some steps we can take. I judge as often as I can at the local level, and I meet a lot of inexperienced exhibitors. So the following is taken from my personal experience:

1. Even presentations that appear to be strange, inappropriate or naïve were put together by a person who has enthusiasm for their subject. Respect that enthusiasm, and ask them how they would like to be helped. That will go a long way to furthering their education, whereas a recitation of the rules and conventions will likely turn them off.

2. Ask the new exhibitor for their goals (motives) for entering their exhibit. People exhibit for vari-

ous reasons or combinations of reasons. Using the answers to your queries to frame your suggestions will have more lasting success than offering standard responses that would support one set of goals only.

3. Don your coach’s cap. Well-seasoned exhibitors may seek critical comments that will help them advance in the medal hunt, but new exhibitors are typically looking for encouragement to determine if the effort and anxiety are worth it.

4. When filling out the UEEF, use coaching phrases rather than lecturing phrases. Use “You might want to ...” or “I suggest that you ...” or “Perhaps consider ...” and the like. Avoid “You need to ...” or “You should/ought ...” Remember we work with guidelines; there are very few rules.

5. When making comments at the Feedback Forum, begin your feedback with something that you found in the exhibit of interest, or failing that, something that the exhibitor is apparently enthused about. Either of those introductions to your remarks establishes a bond with the exhibitor and enhances communication and learning. When discussing improvements, use the same coaching phrases as you did on the UEEF (point no. 4, above).

6. If you belong to a local exhibiting group, invite the new exhibitor to sit in on some meetings. If you have a roster of local people who are willing to mentor new exhibitors, hook them up. If none of these are available, encourage them to join AAPE so that they can make use of the mentoring services AAPE provides. The added benefits of membership include TPE and the disk, *Best of TPE*, both containing a lot of good exhibiting techniques.

It’s in our best interest to encourage new exhibitors. We need to sustain the hobby’s momentum so we can benefit from shows and exhibitions for years to come. There may not be a second chance. ☐

### Caught on Film...



Attentive AAPE members at the organization’s Annual Meeting at Stamp-Show in Milwaukee last summer. From left: Jackie Alton, Linda Johnson, Gary Steele, and Bill Johnson.

# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### MINNESOTA STAMP EXPO

Minneapolis, Minnesota

July 18-20, 2014

The exhibitor's prospectus and entry forms are now available for Minnesota Stamp Expo 2014 to be held at the Crystal Community Center in suburban Minneapolis, Minn., a beautiful suburban location with plenty of free parking. The show is a World of Philately event. 200 sixteen page frames of exhibit space are available. Exhibits from all of the APS classes and divisions are welcome to compete. Youth exhibits are especially welcomed, and there is no charge for the first three frames of an exhibit by a youth exhibitor. Adult exhibits are \$10.00 per frame, with a minimum exhibit fee of \$20.00.

All WSP rules apply to the show, including the use of five APS accredited judges, five levels of medals, plus grand, reserve grand and numerous special awards. Exhibit prospectus is available from: Todd Ronnei, 9251 Amsden Way, Eden Prairie, MN 55347, by email from: [tronnei@gmail.com](mailto:tronnei@gmail.com). Additional information on the show is available from [bnorberg@gvstamps.com](mailto:bnorberg@gvstamps.com).

### CHARPEX 2014

July 26-27, 2014

Charlotte, North Carolina

The exhibitors' prospectus is available for CHARPEX 2012, the Charlotte Stamp and Postcard show, to be held July 21-22 the Worrell Building, formerly Taylor Hall, on the campus of Central Piedmont Community College in Charlotte. The show is sponsored annually by the Charlotte Philatelic Society and the Fortnightly Collectors Club. This is a new venue for CHARPEX. There is no frame fee. An exhibit prospectus as well as other information can be downloaded on the show website, [www.charpex.info](http://www.charpex.info) or mail request to CHARPEX, Box 30101 Charlotte, NC 28230-0101.

### OMAHA STAMP SHOW

September 7-8, 2013

Omaha, Nebraska

The Omaha Philatelic Society will present its annual show at the Metropolitan Community College, South Omaha Campus, 2909 Edward "Babe" Gomez Ave, Omaha, NE. The WSP show will feature a variety of dealers and up to 125 frames of competitive exhibits judged the jury of Jim Graue, Liz Hisey, and Tom Myers. More details can be found at [www.omahaphilatelicssociety.com](http://www.omahaphilatelicssociety.com). Exhibit chairman Mike Ley can be contacted at [giscougar@aol.com](mailto:giscougar@aol.com) for any additional questions or entry forms.

### Milcopex 2011

Milwaukee, Wisconsin

September 19-21, 2014

All exhibitors are invited to participate in Milcopex 2011, Wisconsin's national level stamp exhibition, at the NEW LOCATION:

Crowne Plaza Milwaukee Airport, 6401 So. 13th St., Milwaukee, WI. Milcopex prides itself on encouraging new exhibitors and new exhibits. Milcopex welcomes all classes and levels of philatelic exhibits, from youth or novice exhibits through the most advanced, championship-level displays, and from the mainstream to the esoteric. The exhibitors prospectus, as well as other information about the show, is available on our website, [www.milwaukeephilatelic.org](http://www.milwaukeephilatelic.org), by mail from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217, or by e-mail: [henak8010@sbcglobal.net](mailto:henak8010@sbcglobal.net).

### 66th GREATER HOUSTON STAMP SHOW

September 20-22, 2013

Houston, Texas

The Houston Philatelic Society once again invites exhibitors to its annual GHSS show at the Humble Civic Center, 8233 Will Clayton Parkway, Humble TX 77338. We welcome 2-10 frame adult exhibits, single-frame exhibits (including the popular single-frame color competition), and youth exhibits. There will be over 1,200 pages of exhibits.

There will be a limit of 15 single frame exhibits. Due to the large number of single frame applications received to date, anyone interested in showing a single frame should apply immediately. The exhibits will be judged by American Philatelic Society accredited judges and will compete for five different medal levels. In addition to the medals there will be various special awards including the Grand and Reserve Grand awards. The Texas Stamp Dealer Association's and the National Stamp Dealers' Association's "Most Popular Exhibit Awards"—for multi-frame and single-frame exhibits respectively, will be voted on by the public attending the show. The entry deadline for exhibits is August 1, 2013. More information and downloading the exhibit prospectus at [www.houstonstampclub.org](http://www.houstonstampclub.org). Answers to questions: Exhibits Chairman, Ron Strawser, at [strawser5@earthlink.net](mailto:strawser5@earthlink.net) or at P.O. Box 840755, Houston TX 77284-0755.

### INDYPEX

Indianapolis, Indiana

Sept 26-28, 2014

A national WSP show at Indianapolis, Indiana, at the Wyndham Hotel at 2544 Executive Drive on the west side of Indianapolis. 170 plus 16 page frames at \$12.00 for multiframe exhibits, Single frame exhibits at \$25.00. Youth free. Limit 12 single frame exhibits. Free parking, \$2.00 admission fee. Awards banquet Saturday night, 35-plus dealer bourse, door prizes, youth activities center. INDYPEX welcomes all types of exhibits within the new APS scheme of Classes and Divisions. We will have Six Classes: APS Youth, Youth, General, One Frame, Postcards and NonCompetitive. Deadline for exhibits Sept 5, 2011. Special show cancel and cachet featuring the INDY 500 stamp. Grand Award winner sponsored to the C of C. Information about the show is on the Internet at [www.indianastampclub.org](http://www.indianastampclub.org)

### CUY-LORPEX '13

Cleveland, Ohio Area

October 25-26, 2014

Free admission and parking. Nine-page frame fees, open competition: \$3 each. Youth exhibits not in open competition, no charge. Fifteen frame maximum for a competitive exhibit. Hours – 10 a.m. to 5 p.m. Saturday, October 25 and 10 a.m. to 4 p.m. Sunday, October 26. Location -- Rocky River Civic Center: Memorial Hall, 21016 Hilliard Boulevard, Rocky River, OH 44116. Exhibit prospectus available by e-mail request to [cuylorclub@gmail.com](mailto:cuylorclub@gmail.com) or USPS mail to Cuy-Lor Stamp Club, Exhibit Chairman, P.O. Box 161064, Rocky River, OH 44116.

### FILATELIC FIESTA 2013

November 14-16, 2014

San Jose, California

The San Jose Stamp Club will present its annual Filatelic Fiesta exhibition and bourse on the weekend of November 14-16. It will be held at the Santa Clara County Fairgrounds, 344 Tully Road, San Jose and feature 170+ frames of exhibits and over 30 dealers.

Exhibitors are invited to go to our website [www.filatelicfiesta.org](http://www.filatelicfiesta.org) and download the exhibit prospectus. They may also contact the Exhibit Chairman, Ed Laveroni, P.O. Box 320997, Los Gatos, CA 95032 or [ejjla@comcast.net](mailto:ejjla@comcast.net) for a prospectus. Additional information can be obtained from the show website [www.filatelicfiesta.org](http://www.filatelicfiesta.org) or by contacting the General Chairman, Steve Schumann [sdsch@earthlink.net](mailto:sdsch@earthlink.net) or 510-785-4794.

### THAMESPEX 2014 • Nov. 2, 2014 • Waterford, Connecticut

The exhibitors' prospectus is available for THAMESPEX 2014, the Thames Stamp Show, to be held Nov. 2, 2014 at the Clark Lane Middle School, 105 Clark Lane, Waterford, CT 06385. The show is sponsored annually by the Thames Stamp Club. The show will have 80 16 page frames for competitive exhibits. Exhibit prospectus available by e-mail request to [mcmurraypnc3@att.net](mailto:mcmurraypnc3@att.net) or by USPS mail to Bill McMurray, P.O. Box 342, Westerly, RI 02891.

## Ask Odenweller

Robert P. Odenweller



## F.I.P. Jury Selection, Over the Years

Some aspects of the process of selection of jury members by F.I.P. has remained the same for decades, but others have changed. The original intent is largely the same: one quarter are selected by the home country of the show from among their list of accredited judges (with the ability to co-opt judges from other countries if the list is too small), and one half are selected from the worldwide list of judges. This list is then presented to F.I.P., which looks for gaps in coverage and appoints the final quarter to obtain the best balance. The F.I.P. president was automatically a member of the jury, primarily to rule on questions of F.I.P. regulations.

That is how things were in the 1960s and theoretically happen today. Another earmark of those earlier juries is that they were large, with a number of “political” appointees, many of whom wanted a free ride to the show and appointed themselves as the only member nominated by their country. Fortunately, most of them knew their limitations and stayed in the background when the exhibits were judged, deferring to the ones who were known to be good and knowledgeable judges.

In those earlier years, the office of F.I.P. was located in the home country of the F.I.P. president, who was assisted by a secretary and a few elected directors. The F.I.P. Congress met every year and made the decisions that were carried out by the president. This procedure needed to be changed at the Congress of 1980, which was held in Essen, Germany, since other shows declined to host a congress. The leading candidate for president was Ladislav Dvoracek, of Czechoslovakia, which was then in the “Eastern Bloc” of Europe, and other F.I.P. members did not wish to have the main office transferred there. A pre-Congress agreement led to the establishment in Switzerland of a permanent office, with an Executive Secretary, and the creation of a board of vice presidents and directors.

This much-expanded hierarchy brought with it a number of problems. One was that the F.I.P. Board decided that it should meet at every F.I.P. show to consider matters between congresses.

These imposed a financial burden on the shows for the Board’s transportation and hotels and other expenses, but most shows in those days were financed by the host country’s postal service. Still, in an attempt to trim the costs, the F.I.P. Board members selected themselves to be on the jury, which received many of the same expenses.

There was one major problem with this solution: most of the F.I.P. Board members had no experience at all with judging. Their solution was to decide to be thematic judges, where they believed that their knowledge of philately was not so critical. Unfortunately, the techniques used by thematic judges were quite sophisticated, and their lack of experience meant that the thematic commission president had to teach them at every show. This also resulted in losing the original intent that the F.I.P.-appointed quarter of the jury would fill gaps in coverage.

Ultimately, a movement was pushed to have congresses every other year, ostensibly to save money for those countries who paid to send their delegates to the congress. Although this was seen by some countries as a way to limit the powers of congress, which is the “supreme body” of F.I.P., the change was made. About the same time, postal administrations were pulling back from financing shows, even though they made considerable profit from stamps created for the show, so fewer were held. Without the more frequent congresses to make decisions, the F.I.P. Board needed to use every show and other instances for the meetings that decided matters between congresses.

At the same time, shows decided to reduce the size of juries to save expenses. In one sense, this was good, in that it effectively precluded most of the less-effective jury members. On the other hand, it also worked the jury harder, in double-scheduling some with combined abilities, such as judging one class first, and when finished, judging a different, usually smaller, section. These duties, along with the others, were crammed into a shorter period of time, as the shows ran for fewer days.

Current jury selection has a few additional considerations. With fewer judges, countries with larger rosters of qualified judges have difficulty offering their judges new judging assignments. This is further complicated if those countries have F.I.P. board members or commission presidents who might be expected to serve on a somewhat regular basis. Add to that the concept that each country’s participation is limited in numbers, to avoid the appearance of “taking over” the jury.

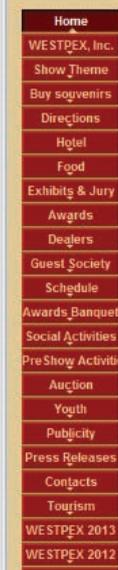
Any kind of solution is bound to have trade-offs that might well leave everyone unhappy. A return to frequent shows with large juries, all funded by postal administrations, is not a realistic option. Until such an unlikely combination may come our way, we are left with reality. ☐



# WESTPEX® 2014

## Stamp Show

WESTPEX 2014 is over. Time to start planning to attend in 2015  
The [list](#) of awards for WESTPEX 2014 is available.



The home page of the WESTPEX website—[www.westpex.com](http://www.westpex.com)—simple and rather unassuming, it belies what awaits the visitor inside. Without doubt, the most informative, comprehensive stamp show website in the hobby.

I've found that they repeat the exact same wording in their single-sentence remarks from one exhibitor to another. My favorite is the one I've seen by one particular judge under the "Knowledge, Study and Research" section:

"Good knowledge."

Of course, I know that the UEEF can turn out to be a bit time-consuming, but we all know how effective it is—when properly used—in encouraging and guiding a fledgling exhibitor and in giving every exhibitor a written record of judges' opinions.

What this shows me, in addition, is that, when judges abbreviate their UEEF remarks and turn out using the same phraseology on UEEFs from one show to another, they are coming to their jury work without good preparation.

At the same time, like with the OKPEX judges, I am buzzing about, excited beyond belief, that we have jurors in the system like the guys on that jury. They set the example for how well the system can work when handled by caring individuals.

### Could the following be the key reason why some shows succeed beyond expectations?

While in California with Joe and Helen Fruitfly back in April, I buzzed into the WESTPEX show at the San Francisco Airport Marriott, one incredibly perfect hostelry for a stamp show! I probably wouldn't have even crossed the border into the Golden Gate State had I not happened upon the web-

site for this granddaddy of major national philatelic exhibitions.

As I flitted from one hall to the next (the WESTPEX show is all over this hotel...go and see for yourself), I encountered crowds, scores of dealers and an atmosphere that, they tell me, is reminiscent of the giant shows from 50 years ago (which is, by the way, not nearly as long ago as when this event was founded).

How do they do it?

**A GOLD FLYSWATTER** to Ed Jarvis, chairman, and his vast and highly dedicated committee and, especially, Ross Towle who oversees the WESTPEX website.

All of us know the process we go through when we think about which stamp show at which to exhibit and what shows we'd like to attend. The WESTPEX site leaves absolutely nothing to chance—from downloadable forms (exhibit application, etc.) to links for hotel reservations—from details on the banquet food (over 150 attended the 2014 show dinner...wow!) to the complete show program and schedule posted weeks upon weeks in advance. This site serves as a benchmark for all show websites.

**A FLYBITE** to the shows who pay little attention to ever updating their websites. If your show's webmaster wants to know what elements should be on your site six months before your show, check the WESTPEX site in November! ☺

# To the average showgoer...

## What kind of exhibit would really grab his/her attention?

Well, here's an idea!

By Randy L. Neil

You've experienced this: you're walking down the aisles of pretty much any stamp show and, as you look down the aisles of exhibits, you see a few familiar faces...perhaps some judges, some fellow exhibitors, and a handful (*only a handful*, if that) of people from the general showgoing public. The latter seem to be doing some "cruising" rather than stopping to seriously study and/or admire what they're viewing.

We exhibitors and show organizers have faced this fact for years: unless there is something really eye-popping in those exhibit aisles, the general public (not to mention the active stamp collector who may or may not have ever thought about competitive exhibiting) just doesn't glom onto what's to be seen there.

It's frustrating! We stamp collectors do everything we can to attract people to our hobby—and of course, the stamp show, whether large or small, is the place where it can truly happen. But when it comes to showing off our collections, our exhibits are meant for mostly the serious philatelists among us—certainly not for the uninformed non collector who may be there actually thinking of becoming interested in our pastime. This is the person who finds stamp collecting a pretty colorful pursuit, but not particularly entertaining or even fun.

In many cases, because our range of normal competitive exhibits (and by the way, there *are* exceptions to this situation) are meant to be evaluated by serious philatelists-judges, what's on view to "lure" the fledgling collector or exhibitor is to this type of individual, most of the time, pretty boring.

### Exceptions

Over the years I have seen a decent number of exhibits that are exceptions to the above conditions. Every so often, an imaginative collector will simply throw caution to the wind and formulate and design an exhibit that, though he knows will never win a glittering award (translation: vermeil or gold or bigger), is meant to entertain the viewer and show how stamps, covers and allied matter can be highly in-



A page from the author's "Entertaining" exhibit about the 1956 "Marriage of the Century" in Monaco. See text.

triguing, exceedingly attention-getting, funny, comical, even hilarious, just plain fun—but most of all, entertaining.

We remember, for instance, how Wayne Youngblood, an accomplished artist handy with a tiny razor cutting knife, changed the vignettes on actual postage stamps and built an exhibit of phantom stamps that attracted showgoers because every change he had carefully made (each reconstructed stamp actually still looked very much like the real thing) was better than a 10-minute skit on *Saturday Night Live!*

Wayne's exhibit was a labor of love for him. He didn't care about awards, though he won some. His whole purpose was to show what was possible in this huge realm of stamp collecting. And his underlying motive was simply to *entertain* the viewer.

As an editor and writer, in addition to being a collector, artist and exhibitor, Wayne hardly ever writes



A riot actually occurred when the Wedding stamps were released in Monaco! The Prince interceded to stop it.

anything for a stamp publication unless it falls into this category of being entertaining.

The late Clyde Jennings, whose sense of humor was known far and wide in our hobby, once created an exhibit of bicolor stamps where each example had some kind of weird error with the different colored vignettes. His commentary on such vignettes was so humorous and tongue-in-cheek that a too-serious-minded judge actually told him, publicly in a critique, that his exhibit was “little short of frivolous.” But wow...did it ever attract countless viewers. They were entertained!

Philately has even done its part to make a section of competitive exhibiting close to being something “entertaining”—The Display Class was established to allow exhibitors to add pertinent, non-philatelic, elements to their exhibits. In many ways this development made a lot of exhibits more interesting, but not necessarily entertaining. We’ve added new exhibiting categories such as postcards and first day covers, but again, they’re not usually what one could call entertaining. The same goes for topical/thematic exhibits. Often gorgeous, but not necessarily show-stoppers for the uninitiated.

The main reason I’m talking up the idea of actually creating an exhibit that might stop anyone in his/her tracks and entertain him or her is because, personally, I’ve always thought of stamp collecting as being virtually overloaded with entertaining elements, if they could ever be brought out into the light of day—i.e., as a particular form of exhibiting.

And if stamp collecting has such entertaining features, why don’t we, as a hobby, use them more effectively to attract new collectors, both young and old, men or women, whomever? Not only that, but we could even bring a lot more philatelic people down our exhibition aisles if we, as exhibitors, not only created our normal studious, erudite, philatelic exhibits, but also dreamed up some that might find us picking up a hoot or a chuckle—or a look of amazement—emanating from those aisles.

**Sidebar:** Yes, we presently do have an exhibit category for the “Most Popular” exhibit—and this, being determined by patron vote, can be an exhibit that falls into **any** section of exhibiting from serious philately to even the frivolous. It should remain.

But were we to actually formally encourage a brand new kind of “Exhibits That Entertain” category of entries that are actually geared to attract the newcomer of all ages as well as with a special award given at each stamp show in America, we might not only put some new FUN into this exhibiting game, but substantially use it to help build our ranks.

Best of all, this is not some idea that needs to be formally voted on by the APS or any other formal body of philatelic leaders. I have heard that the following may be taking place: A group of philatelic exhibitors, each with an acutely-developed sense of humor, is forming a committee. They will write some widely-defined guidelines for evaluating the “entertainment value” of exhibits and develop a unique award to be given at shows to the “Most Entertaining Exhibit.” Some have suggested that the honor be called the “**Hoot**” Award.

Personally, I’d like to win one of those. As a matter of fact, I know a whole bunch of exhibitors who might also like to have one of ‘em.

On these pages, accompanying this article, are some images from the first exhibit I ever did that is specifically geared to entertain the viewer.

When I was a youngster at FIPEX in New York City in 1956, the buzz all over the show floors was the release of the set of eight stamps issued by Monaco that year to honor the marriage of movie star Grace Kelly to Prince Rainier. Stamps, first day covers, proofs and all sorts of souvenirs were flooding the market. I was in love with Miss Kelly at the age of 10—and have collected those stamps ever since. Finally, I decided to build an exhibit to tell about this lifelong pursuit—replete with lots of accompanying memorabilia. When I finally entered it in a show, I was much more thrilled at seeing people stop to view it...rather than the silver medal it actually won. It was the most fun I ever had as an exhibitor.

I wish that silver had been a “Hoot”! ☺

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**C.G.**



## Stamp Show Administration

By Tim Bartshe

### A checklist for success...

**T**he life force for national shows is the exhibit area itself. As we continue down this road of the future of the WSP system, which by the way seems to be in a steep path downwards, we must constantly find ways to fill frames. Of late, many shows are struggling to not only fill the frames on hand but just to make the minimum requirement for WSP accreditation, 100 or 125 depending upon the 2-day or 3-day format.

I have been fortunate enough to have the notes from successful shows of 20 years ago via what the late and great Steve Luster gave me and other pamphlets and forms from the yesteryears of many shows that were successful. One of the tasks ahead for AAPE and CANEJ is to come up with a guide to help shows that rely on volunteers who may or may not have been apprenticed in the process of all the myriad of tasks that need to be accomplished in order for a show to be successful. While times change as do the economics of exhibiting we are still faced with the fact that the only way we can accomplish our goals of showing our “stuff” in competitive frames is to support our shows with exhibits.

One of the ways we may go out of our parochial neighborhood is to have national philatelic societies hold their annual meetings at our shows. This has been a complaint vocalized over the years; “How do we get societies to come to our shows?” While it has been addressed before, there are neither easy answers nor solutions. I do want to add that someday many societies will find their options for meeting confined to just a few shows if they do not look beyond their narrow views of what dealers will be there or they don’t like the city site of the show. That is a little cynical sounding but has been a deciding factor for some not to hold their annual meetings at even mid-tier shows in major cities.

Here is a checklist of things that you can present to the societies as to what is “in it for them” and what you can offer. Taken from the ROMPEX (now RMSS) guide designed by Lewis Bussey in 1998, it outlines some things that should be in the minds of show managers.

**1) Society Contact:** show requires a liaison, preferably one that can attend the planning meetings to coordinate the needs of the Society and what the show will/can offer.

**2) Judges:** if possible, at least one judge with the society specialty on his list will be selected to be on the jury to represent that society’s exhibitors.

**3) Exhibits:** each show should believe that the maximum variation of types and subjects is desirable and therefore each society should make best efforts to bring exhibits and exhibitors to the show.

**4) Bourse:** upon receipt of a list given to the committee by each society for preferred dealers, the show will make every attempt to recruit said dealers and should, if possible, give room for same.

**5) Society Promotion:** show will provide publicity of society membership and their benefits both in press releases, web site and show program provided society makes the material available in a timely fashion. This should include short writeups as to annual dues, benefits, logo and maybe even a guest article for program inclusion. Further, the attending representative or president of the society will be invited to participate in the opening ceremonies for the show.

**6) Show Cachets:** if the show produces such items for promotion of the show, it should also allow the societies to participate by having a special cachet produced.

**7) Venue and Society Activities:** the show will provide meeting rooms for the membership meeting and special talks/seminars at the show’s cost. These amenities provide a reason for members to attend the show and give importance to the annual meetings. Coordination should be made through the activities committee and any requirements for audio/visual so noted.

**8) Awards and Banquet Functions:** an awards banquet will be held at a specific time at which point the special society awards will be highlighted. Any other society dinners or meals not held in conjunction with the banquet/palmares should be coordinated through the committee.

**9) Society Table:** the show will provide the society with a standard table for the function of promotion of the society and membership. Staffing will be the society’s responsibility and has minimum requirements for manning the table.

**10) Hotel Accommodations:** the show committee should reserve a room block big enough and at a competitive cost for the attending society members to stay at a close proximity to the show. ☐

If only all of the world's international gold medal exhibits could be given a tribute such as this recent gift to *TPE*



Mohammed Kamal Safdar

Your editor recently received this 351-page book from our friend, Mohammed Safdar, in Saudi Arabia. It includes over 300 pages of Mohammed's international gold medal-winning exhibits of the Revenues of the Indian Feudatory States—and a photo record of his 30 years of work helping build organized philately in Saudi Arabia. An experienced FIP commissioner for his country and delegate to the FIP Revenue Commission, among others, Mohammed's book is a lasting memento of his efforts as an exhibitor.



The Mohammed Kamal Safdar  
Collection of Indian States Revenues

A presentation of  
International Award Winning Exhibits  
by Mohammed Kamal Safdar FRPSL  
of Makkah Mukarramah, Saudi Arabia

One of the most interesting elements of the Safdar book is how the presentation becomes a comprehensive textbook, the results of the author's research on its subject matter.

## Why not sign up a new member today?

## Do You Have News?

All committee people, officers, directors of services: If you have news or information of any kind that needs dissemination, be sure it gets into *TPE*. Send to the editor at: [Editor@aaape.org](mailto:Editor@aaape.org)



Denise Stotts  
Director, Conventions,  
Meetings & Awards

### AAPE EXHIBIT AWARDS PROGRAM

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

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

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

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

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

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

# Don David Price Wins the Herdenberg Award for Service to AAPE

By John Hotchner

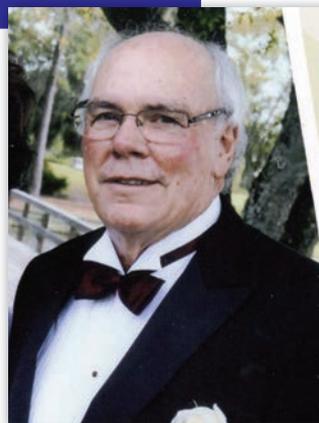
Some of our long-time members will remember Ralph and Bette Herdenberg, stalwarts of Chicagoland philately, who pitched in to do much of the behind-the-scenes work of setting up gatherings of AAPE members in the early years, and much more to ensure the success of our new organization. It is fitting that our annual Service to the Society Award is named for them both.

When we named this award after this highly dedicated couple, we knew that, given Ralph and Bette's work ethic, it could be difficult in locating individual "servants" of the AAPE who fully exemplify the tireless manner in which they handled their work—in their case, making sure that the AAPE would not only be represented at every stamp show of any consequence in America, but would also be sure to stage an exhibitors seminar at each.

This year's winner of the Herdenberg Award is a case in point. Our recipient is someone whose attention to detail and enthusiasm offers an excellent example to all.

This year's winner is **Don David Price**, a Director of AAPE (2013-2016), and Ad Manager for *The Philatelic Exhibitor* since mid-2009, when he took over the job from the late David Herendeen. Don has given a great deal of time to increasing our ad revenue, and working with advertisers to craft the best possible ad copy, of maximum benefit to them and to our members. As part of this effort he has broadened advertising to include both National and International firms, and a new line of ads featuring shows such as WESTPEX, PIPEX, and the Edmonton, Canada Spring National Show.

The direct result of his efforts has been that we



Don David Price

have regularly been able to increase the size of TPE to present more articles and information of interest to the membership.

Don has also written long feature articles for TPE based in his Gold-medal multi-frame and single-frame exhibits. And he designed and produced the Ruby Pin to recognize successful multi-show One-Frame exhibitors. Also, he recently researched and arranged for a new supply of Diamond Award pins recognizing successful multi-frame exhibiting. Finally, when we did the Best of TPE CD a few years ago, it was Don who designed and produced the CD-jacket, and recruited the Philatelic Foundation to co-sponsor it; covering a good share of the cost of the project.

When Don attends shows he is a frequent participant in the AAPE-sponsored membership meetings and seminars.

AAPE is fortunate to have people like Don working to make AAPE and its services successful, and we are pleased to confer the Herdenberg Award for 2013 on him. ☐

## Caught on Film...

**Topical Philately's Greatest Ambassdor** is, of course, the lovely Vera Felts, the American Topical Association's Executive Director. Part of the ATA's continued success is her presence at countless stamp shows across the country—and her hard and dedicated work.



# Exhibiting Excise Tax History



## Part II By Ron Lesher



In the past issue we explored some things that belong in excise tax stamp history exhibits, especially items that we have seldom seen. Cancellations of the fermented fruit juice stamps can be very helpful in showing how some producers marketed several different sizes of bottles, while others gave up after just a few months of aggressive marketing of their product. In the case of beer (sorry about the pun!) the stamps issued by the government to show that the tax on beer had not yet been paid or, in the case of export, would never be paid have not been seen in most exhibits of the beer stamps.

Let's turn to another area or two to explore some other sorts of things that might be included to enhance the story of taxation. Years ago I developed an exhibit entitled Fresh Cigarettes. It was reported back to me that another revenue stamp collector complained that the exhibit included no items worth more than 25¢! While that was certainly true for many of the items in the exhibit, the challenge of the exhibit was to find enough examples



Figure 1. Brown & Williamson's use of the word QUESTIONABLY to designate the months shown here on an exploded pack of Raleigh cigarettes from January, 1945.

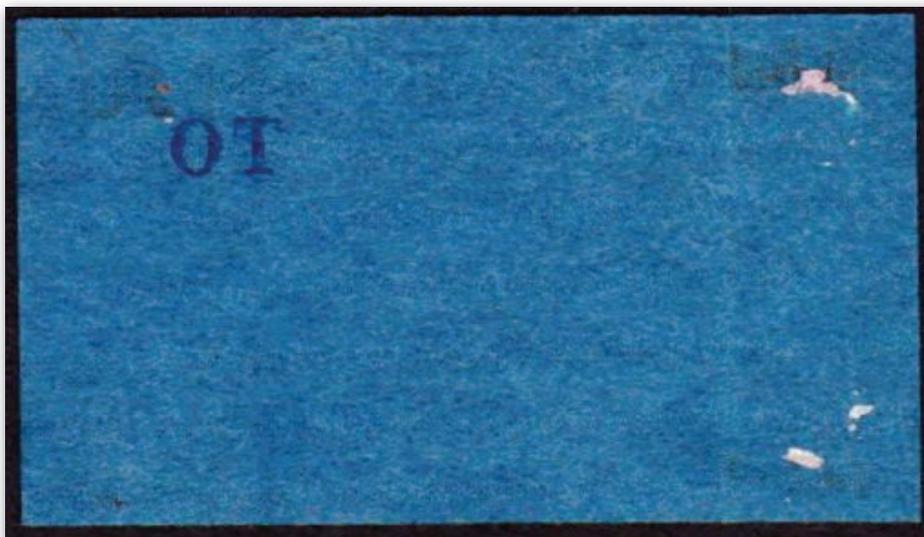
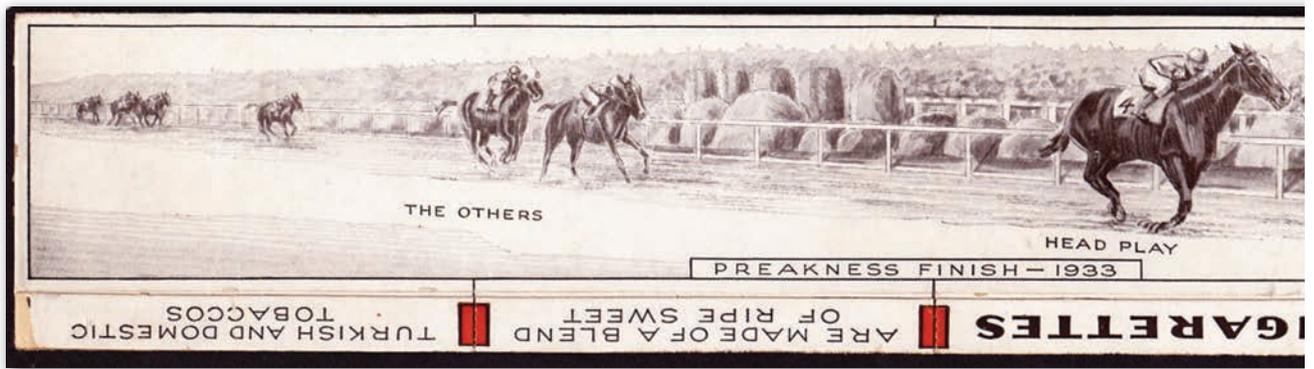


Figure 2. An example of the OBSCURANTIZE date code used on the back of the cigarette stamps by The American Tobacco Company.

of the cancellations that contained coded dates, so that the company sales staff could rotate the stock and at the same time keep the actual dates of production secret from the general cigarette buying public. Finding all twelve monthly dates for a given year in many cases is a very formidable challenge which belies the nominal retail value of the individual item.

One of the companies employing this approach was Brown & Williamson, which early on used the word QUESTIONABLY, a twelve letter word with no repeated letters, to designate the twelve months. The last digit of the year was also employed in their cancels. So Q-5 was the designation for January 1945 (Figure 1).

Another of the companies, The American Tobacco Company, placed their date codes on the reverse of the stamps and thus were not even seen by the public. They used the twelve-letter word OBSCURANTIZE, O was for January, B for February and so forth. The same word was used to designate the year beginning in 1934. Thus T was used to designate the year 1942. Together they were used to form a two letter coded date OT which when decoded gives us January 1942

(Figure 2). I have seen and heard of an interview of one of the sales force describing how they broke open a pack and peeled the stamp to reveal the coded date. This all to allow the sales force to return stale cigarettes and to place on the shelves fresh cigarettes. Isn't this a fine way to make the story of the ordinary cigarette stamps (that all look alike) a much more interesting and compelling exhibit?

The presence of the OBSCURANTIZE cancel also demands that we show the backs of the stamps, rather than the front where the printed design lies. How often have we seen postage stamp exhibits wrestle with which side of the cover to show? Do we show the side with the stamp or do we show the multitude of cancels and markings on the reverse? Well, it depends up-on what story we are telling. If the story of the exhibit is the use of the stamps, then we show the side of the cover with the stamp. But if we are telling the story of the route traveled in going from the cover's origin to its final destination, including intermediate way points, then that might compel us to show the reverse of the cover with only a reduced photocopy or scan of the side with the stamp. Just so,

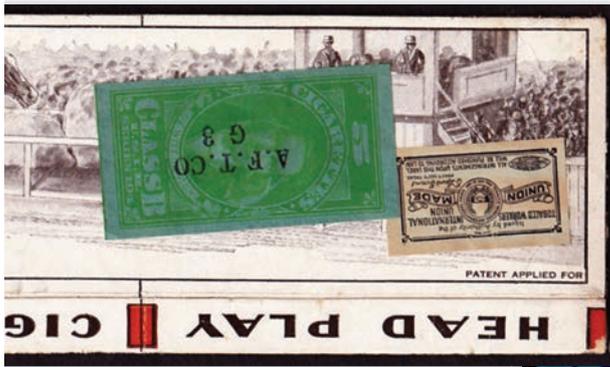


Figure 3. Head Play cigarette package with the Class B cigarette stamp used in March, 1934 (G3).



Figure 4. Last use of the federal cigarette stamps and the first use of same size labels, each with 925 cancel, the 25th week of 1959.

with the cigarette stamps. The interesting marking designating the date of manufacture is on the reverse of the stamp!

Even more challenging than the individual coded date cancels is to find these cigarette stamps still adhered to the packaging. One of the gems of the 1930's is Axton-Fisher's brief foray of marketing Head Play Cigarettes in 1934. Named for the winner of the Preakness in 1933, Head Play Cigarettes were four times the length of normal cigarettes. They were marketed in packs of five and because the weight of the cigarettes exceeded the Class A definition, they were taxed as Class B cigarettes; the pack of five Class B cigarettes 3.6¢, instead of the 6¢ tax on a pack of twenty Class A cigarettes.

Why compare a pack of five cigarettes with the standard pack of twenty? Because the pack of Head Play cigarettes was rouletted to facilitate its being broken apart to split each of the cigarettes into quarters, the twenty cigarettes that most smokers expected in a pack (Figure 3). Internal Revenue changed the regulations after only three months and so that the 2.4¢ of tax would not be lost on each pack of

Head Play cigarettes. Axton-Fisher, the producer of Head Play cigarettes, used a coded date scheme during the early 1930's consisting of a letter for the year and a number for the month. The Class B cigarette stamps used by Axton-Fisher on Head Play cigarettes are known with G3, G4, and G5 cancels for March, April, and May 1934.

The use of the federal cigarette stamps ceased at the end of June 1959. But the blue federal cigarette stamps were so much a part of the packaging that some of the manufacturers continued to use a blue paper "stamp" to seal their packs. Here is an example from the last week of the use of the federal cigarette stamps dated 925, the twenty-fifth week of 1959 and the first of the new closures (same size as the federal stamps!) used that same week with the 925 date printed on the label (Figure 4).

As we have seen there is much to be explored in the use of the federal cigarette stamps that reveals much about the marketing of cigarettes. Lots of the knowledge about the stamps, their cancels, and the tobacco industry, to boot, for which judges and viewers of exhibits look. ☐



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# AAPE Feedback Services

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

Aside from offering AAPE members an outstanding publication and website to share ideas 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, and a round of applause to the following people:

**April 2014: Tony Dewey**, for his many years of service as a Director and chairing the effort to put on our Single Frame Team Competition at AmeriStamp Expo each year.

**May 2014: Ray Ireson**, who for many years chaired our Canadian outreach efforts, and has now turned over the reins to Shirley Griff.

**June 2014: Michael Ley**, who wrote an excellent Letter to the Editor in the March *American Philatelist* in response to the 'Fairness In Philatelic Exhibiting' letter in the January issue by Robert Bell and Ben Ramkissoon.

**NOTE:** We also thank our advertisers for what we sincerely hope are mutually beneficial ads in *TPE*, and we hope that our members will patronize them and mention that their ads are noticed.

## HELLO EXHIBITORS!

Looking to enter an exhibit in a wonderful WSP Winter Stamp Show?  
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## Here's a viable opportunity for you...

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

## AAPE Statement of Purpose

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



## Still Available!

### Special Commemorative Lapel Pins

These lovely gold cloisonné lapel pins were made available at our 25th Anniversary convention in 2011 at CHICAGOPEX:

- The "MEMBER 25 YEARS" pin is for all Founding Members who joined the AAPE in 1986 and is distributed free at various stamp shows.
- The "SILVER ANNIVERSARY" pin is available to all members of the AAPE no matter when you joined. Simply gorgeous! **\$5.00 postpaid.**

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# The Philatelic Exhibiting Craft

Some input for Judges,  
and one point for Exhibitors

By Tony Wawrukiewicz



As John Hotchner has pointed out to me, “Over the past 15 to 20 years, there has been a marked improvement in the quality of the judging in the U.S.” In my opinion this is absolutely true.

However, over the past few months I have been discussing the judging process with various people. During this time I have received what I believe to be valuable input about how to improve this process from two sources, exhibitors and other judges, and I will present them in this column. I will also make one point directed at exhibitors.

**At the Feedback Forum** - Positive first statement: An important rule I live by is if one is to expect the exhibitor to listen to what a judge is about to tell one about how to improve one’s exhibit, the first statement out of the judge’s mouth should be something good about the exhibit. This does not always occur.

**At the Feedback Forum** – First Respondent: Please don’t volunteer to be first respondent if you do not have something substantive to say. I have heard enough feedback from exhibitors to know that the following does occur more often than we would like. The exhibitor will spend money and effort to attend a show, receive a vermeil medal or less, and then receive no useful feedback as to how to improve their exhibit. This is not acceptable.

**At the Feedback Forum** – Using the UEEF: Further, if the exhibit has not received a gold, do not nitpick the exhibit. The UEEF clearly lays out criteria with which to evaluate an exhibit. Use these and only these in communicating why the exhibit has been downgraded.

Regarding the UEEF and its criteria, in my opinion the worst sin that a judge can commit is taking an exhibit with an excellent story with all that entails, and then not give the exhibit at least a silver medal. In other words, if the exhibit tells a good story, it has to have fulfilled so many of the UEEF criteria that there is no way that it should receive less than a silver. That is, the only major criteria left is rarity. Say such an exhibit is a display or illustrated mail exhibit where much of the material used is quite modern. Even if you gave no points for rarity (hard to imagine not giving at least 5 points), the remaining criteria being met leads to a silver medal (in my opinion).

**At the Feedback Forum** – Arrogance: I believe there are two areas where judges fail because of arrogance. First, I have heard judges claim that an exhibit is less than adequate and received a vermeil because the judge claimed there are items that are missing

from the exhibit and should be there. In both cases, the exhibitor was an expert who knew far more than the judge and thus correctly made the judge look extremely foolish when the exhibitor pointed out why the judge was wrong. In other words, if a judge does not know the material well (as regards the rarity of the material presented) then believe what an exhibitor communicates in the synopsis.

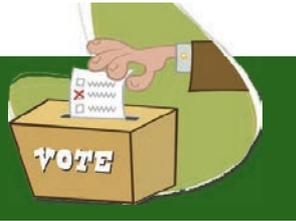
Another area where judges should be careful is when they are evaluating an exhibit that is far different from any main-stream exhibit that they have ever seen. Often, at first glance, such exhibits may seem to be poorly done, and this may be so. On the other hand, they may instead tell a great, organized story in a startlingly different manner, and the judge needs to see this and evaluate the exhibit correctly. Don’t be too quick to judge something that is different, without careful thought, as you may (a) eventually look foolish, (b) more importantly, discourage someone who has something important and new to say, and (c) most importantly drive someone out of exhibiting.

This latter type of error can be especially egregious if the exhibit attains, say a silver or a vermeil medal, and the judge pontificates that the exhibit will never attain a gold. I was told this once by a chief judge, when the exhibit had actually attained a gold medal just three months earlier! And, even if an exhibit has yet to attain a gold, most of us know examples where exhibits so denigrated eventually reached the gold medal level.

**At the Feedback Forum** – Confusion: Finally, there is one caveat that I would like to present to exhibitors. As a judge and as a participant as exhibitor at many feedback forums, there is one aspect of exhibits that I see all too often (in my own exhibits, too). This occurs where the exhibitor knows (correctly) that they have gold medal level material, yet have received a vermeil medal at the show. Almost invariably this occurs because the exhibit is poorly organized. In my experience as a judge, when the judges do not understand an exhibit, usually they, in frustration, tend to ignore the quality of the material in it. Perhaps this may seem to be unfair, but it’s a reality.

Finally, I emphasize that the instances referred to in this column are not common ones, but they do occur with some regularity and then tend to discourage exhibitors, sometimes to the point that they leave exhibiting. We, as judges, need to be on our toes so as

# AAPE 2014 Election Your vote counts!



## AAPE 2014 Election Status Report

Tim Bartshe, Chairman of the Nominating Committee for AAPE's 2014 Election, reports the following slate of candidates for 2015-2016:

**President**  
Patricia Stilwell Walker  
**Vice President**  
Elizabeth Hisey  
**Treasurer**  
Edwin J. Andrews

**Secretary**  
Michael Ley  
**Director (2 to be elected)**  
Mark Schwartz  
\*Mark Banchik

\*incumbent

There is an additional way to guarantee a position on the ballot (which will be distributed with the Third Quarter *TPE*). Such number of members from the general membership as constitutes 50 percent plus one of a quorum for the transaction of business may nominate a candidate for any office by submission of a duly executed petition to the Secretary.

In plain English, if nominated by 25 other members, a member will be listed on the ballot for the position he or she seeks, bypassing the Nominating Committee.

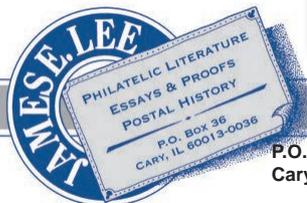
Nominating petitions to the Secretary need to be received not later than August 1, 2014. A candidate's statement, not to exceed 150 words, should be sent to the Editor for inclusion in the Third Quarter (next) issue of *TPE*.

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Quarterly Membership Report  
 Liz Hisey, Secretary

**MEMBERSHIP STATUS AS OF JUNE 11, 2014**

<b>U.S. MEMBERSHIP</b>		<b>FOREIGN MEMBERSHIP</b>	
ACTIVE AND PAID UP	687*	ACTIVE AND PAID UP	92*
LIFE MEMBERS	78	FOREIGN LIFE MEMBERS	12
2013 NEW MEMBERS Jan-March	6	NEW FOREIGN MEMBERS	1
		<b>TOTAL MEMBERSHIP</b>	<b>779*</b>

\* Reflects those who have not renewed so far (68)

**Welcome to new members: March to June 2014**

Carol Bommarito, New York, NY  
 Lauren Wiebe, Delaware, OH  
 Dan Stromquist, Seal Beach, CA

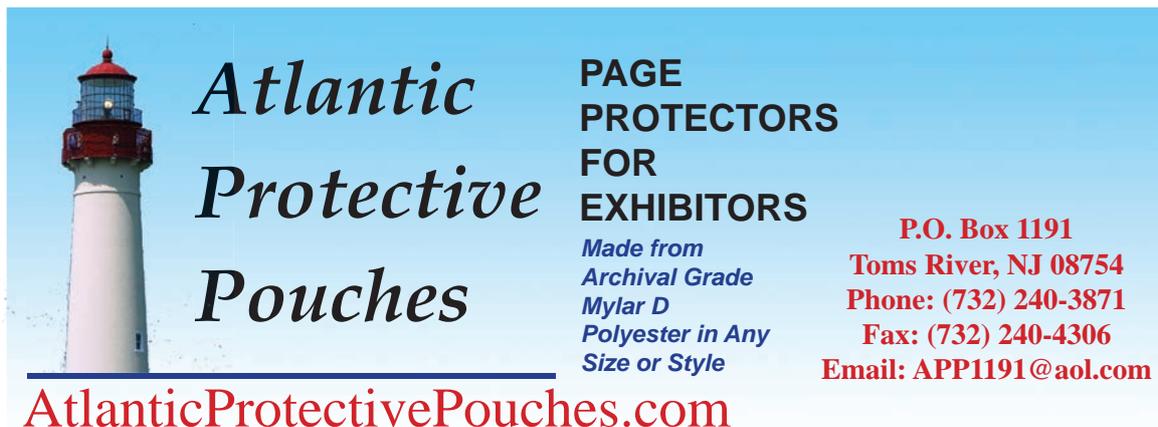
David Pollack, Hanover, PA  
 Alesix Kneeland, Flossmoor, IL  
 Jean Stout, Pearl, MS

We also welcome the following Novice Winners: Mike Thomas, Overland, Park KS 2013; Patrick Spencer, Tempe, AZ, Aripex 2014; Janice Erbach, Bowling Green, KY, Nashville 2014; John Nink, Berea, OH, Garfield Perry 2014; Mike Durkin, Flossmoor, IL, Parforex 2014; Roger Fissette, Bourne, MA, Philatelic Show 2014; Cathie Osborne, Sequim, WA, Pipex 2014; David Zemer, Oslo, Norway, Westpex 2014; Frederick Haynes, Rochester, N.Y. Ropex 2014; Ludvin Svoboda, Aurora, CO, Nojex 2014; Fabrice Fouchard, Saint Pierre & Miquelon, Ameristamp 2014.

Three letters were written to recipients to congratulate and 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.

The AAPE database has been updated as changes of addresses have been received.

Respectfully submitted,  
 Liz Hisey  
 AAPE Secretary



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7 Princeton Court, Putney  
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## ***Cavendish's London Manager***

**Ben Palmer**, the renowned philatelic expert and author, has been appointed Manager of the Cavendish Gallery in London with effect from 1st Jan. 2014. Ben has extensive experience as a full-time philatelic describer; he has authored the definitive works on Pre-UPU Overseas Mail of Victoria (2009) and the Sydney Views on Cover (2013) along with numerous philatelic research articles. Ben has 6 International Gold Medals, and has served as a National Philatelic Judge and Commissioner for several years. His collecting interests currently include the NSW 1888/9 Commemorative Issues (from Proofs/Essays to major multiples) and NSW Postal Rates 1850-1912.



Please email [ben@cavendish-auctions.com](mailto:ben@cavendish-auctions.com)

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

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## Diamond and Ruby Awards

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## Outreach & Education Seminars

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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.

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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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\*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.

### And Much More!

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