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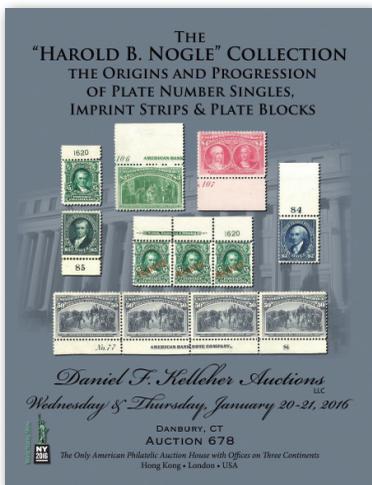
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The Philatelic EXHIBITOR



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On Our Cover: The front entrance of World Stamp Show - NY 2016 just before the doors were opened on May 28, the first day of the show. Photo by RN.

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If anyone ever thinks that philately can't be a hot topic—remind 'em of this scene!

If someone has ever witnessed a stamp show that garnered more full-scale national attention and hoopla, we'd like to know about it! From huge coverage in *The New York Times* on the Monday of the week World Stamp Show - NY 2016 opened its doors to the crowded press conference (the photo above shows only a small portion of the press from national—NBC, CNN, CBS, ABC, Fox et al—and local media) where APS Executive Director Scott English announced the return of the stolen (1955) Inverted Jenny to the American Philatelic Research Library. WSS - NY2016 was a giant success—much applause for its wonderful committee, many of whom are AAPE members.

Philatelic Memories of a Lifetime Were Made Here

World Stamp Show - NY 2016 is now history—precedent-setting history!

There are philatelic historians among us who will say that every previous U.S. international philatelic exhibition made history—and that would be true. But the past extravaganzas probably didn't do it in the manner our great New York City spectacle did it this spring! Defying its skeptics, the show committee for WSS-NY2016 proved that a 60-year absence of our decennial international from The City made it the most anticipated stamp show ever in world philately. Tens of thousands of visitors poured through the two huge entrances putting crowds on the floor every minute of all eight days of the event.

One of the stars of the show, we think, was the large booth of your AAPE. Its location was wonderful—right across the aisle from the main exhibits section and very

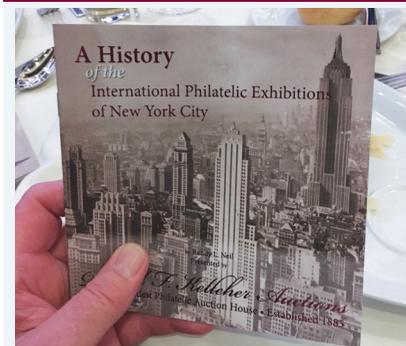
much in the middle of a lot of the action. Liz Hisey, who organized our presence at the event played host while countless AAPE members not only helped manage the booth, but showed up to sign our register. See page 15 in this issue of *TPE* for more news on how successful a show it was for your Association!

For the exhibiting world, it was, of course, one big 8-day party. Hundreds of active exhibitors from over 30 nations were in attendance (many of whom signed up to join the AAPE) and there was a constant flow of seminars and nightly social events that continually involved the exhibiting community.

It was quite clear from the start that WSS would end up being a key boost for our great hobby. We also think it was the biggest shot of adrenalin we exhibitors have ever seen!



At World Stamp Show - NY 2016



Palmares guests received our editor's "History" booklet of New York's international exhibitions.



AAPE prez Pat Walker and husband Dan at Palmares



IT SURE WAS!!

THE UEEF: Has exhibit judging become “too much” for some judges?



Randy L. Neil
Editor
neilmedia1@sbcglobal.net

ViewPoint



One of the best—if not *THE* best—tools for accomplishing a judge’s responsibilities is getting a bad rap. Or at the very least, it seems to be heading toward getting some kind of offhanded nickname—like the “monkey on my back.”

When the Universal Exhibit Evaluation Form (UEEF) was introduced to the accredited judging ranks late in the first decade of this century, it was seen as the most important—and effective—method for giving the exhibitor the techniques and methods to move forward and improve one’s exhibit—in the opinion of the judges. At each national-level exhibition, the Jury Chairman would assign one specific judge to handle, personally, the filling out of the UEEF—and to also handle the respective exhibitors, thus assigned, when they asked questions of the jury in the critique.

When used to its ultimate purpose, the UEEF handed to the exhibitor at the end of a stamp exhibition would contain highly useful comments, ideas, and suggestions for improving an exhibit. After all, every exhibit, no matter its medal level, can be improved. The astute, careful and caring judge (the latter should be part of every judge’s job description, by the way) would, thus, put forward opinions leading to an exhibit’s positive progress in the future.

BUT....oh my!

Overheard by this writer in the snack area at World Stamp Show - NY 2016 on May 29: “I think the UEEF is a lot of fluff and ‘make-work.’ I have some ‘canned’ remarks I put on any UEEF I do and let it go at that.”

It was obvious the person was: A) a judge; B) talking about national shows, not the international-level judging then taking place; and C) was saying some things not unknown to this writer.

My involvement in exhibiting has been long and deep. I personally know of the fine work

of the vast majority of our accredited judging corps—and I can truthfully say, having seen much of the excellent work on the part of our wonderful corps of judges, the normal judge has great respect for the UEEF and people like John Barwis, Peter McCann, Bob Ziegler, Liz Hisey, Pat Walker, Charles Verge, Richard Drews, Tom Lera, John Hotchner, Mark Banchik, Bob Odenweller, Dan Walker, Steve Zwilling, David McNamee, Mark Schwartz, Tim Bartshe, Ed Andrews, Steve Reinhard, Mike Ley, Alan Warren, Pat Walters (wow...I could go on and on with *many, many* more) are utterly meticulous in their preparation and their attention-to-detail as they go about their conscientious work as philatelic judges.

Yes, there are some who do not take the Universal Exhibit Evaluation Form very seriously and consider it “extra work.” And for these folks, I say: “Why did you sign on to become a judge in the first place if it wasn’t to become a hands-on helpmate to the exhibitors who have spent long, long hours (like you, once or still, did/do yourself) getting ready for *you* to evaluate their work?”

As an active exhibitor in our competitive philatelic exhibitions, I always await with great anticipation the receiving of the UEEF after I’ve removed my exhibit from the frames. When I get my hands on it, I immediately sit down and go over the remarks of the judge who had been assigned to critique my exhibit. I keep all of my past UEEFs in a three-ring notebook. Of the 25 or 30 of them now in there, three are filed in the back—in what I call my “fluff” section, a place for the meaningless UEEFs.

Gee...if I only had the actual opinions of the judges whose work was consigned to “fluff.” I would have been so grateful.



From Your President

By Patricia Stilwell Walker
8403 Abingdon Court
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Wow! AAPE had a great time at World Stamp Show NY2016. I'm proud and pleased with all the folks who made it happen. Liz Hisey made an inspired choice when she selected the space for our Super Booth. It was located on the outside of the combined dealer/society area and directly faced the main exhibits floor. It quickly became a gathering place for members and friends. I don't recall ever seeing the booth without someone visiting! I was pleased to encounter AAPE members from all parts of the country (and the world) and especially to meet several who I had previously only known via email.

Steve Zwilling's book was launched with great success—we sold out of all the copies we'd had shipped to NY—I should have known I didn't need to worry about sending any back to be stored in Kansas! Ed Andrews, our treasurer, soon realized how a "package deal" of book plus membership would be irresistible to non-members—as a result AAPE did some serious recruiting! Between memberships, book sales and souvenir lapel pins the booth took on over \$10K!

I'd like to extend a hearty welcome to our 69 new and rejoining members! I'm especially pleased to have those non-USA based exhibitors join our great association.

Because I was on the jury, I didn't get to attend the AAPE sponsored seminars—as you will see from Liz Hisey's report, they were well attended as was the "Open Forum" where the discussion had an appropriate international flavor.

NY2016 celebrated exhibiting in a big way – I'm proud of our members who participated by being on the jury, by exhibiting, or by volunteering in the bin room or by doing one of the myriad of tasks that are required to make any stamp show successful. And we get to do it all over again in 2026!

However, in our immediate future we should expect that the 7th Edition of the *Manual of Philatelic Judging and Exhibiting* will be approved by the APS Board with an implementation date of January 1st. I know that many of you participated in the re-write process and I trust that more of you participated in the "open comment" phase. The most visible changes will be the consistent use of points at all shows with reporting of same, and the introduction of more finely graduated medal levels. I fully expect that there will be bumps in the road as we move forward, but I'm confident that with openness and discussion – based on education of judges and exhibitors alike that we will be successful. I think discussion will be the key – it was clear to me working on the jury at NY2016 that we all didn't interpret the words in the guidelines the same way, nor allocate points with the same approach. However, I was quite pleased to realize that even with these differences, we did agree on the strengths and weaknesses of a particular exhibit.

Do I expect everything to go super smoothly? Of course not, but please keep in mind that this Association is the exhibitor's advocate! I expect that the Open Forums that take place at all WSP shows will be utilized to good effect to ask questions, exchange views, request education and yes, complain!

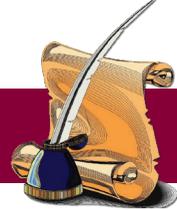
It is with sadness that I report that we have lost Bill McMurray, our longtime member who acted as Back Issues Coordinator. Our condolences to his family, he'll be missed. Although our Secretary, Mike Ley is open to managing the Back Issues "supply function", he doesn't have storage space for the inventory; so we need a member –with spare room or more likely with a basement – who can take on the storage part of the job

I am pleased to report that Bill DiPaolo, accomplished exhibitor and retired stamp dealer, has taken on the task of Advertising manager for *TPE*. ☐

Have you recruited a new member recently?

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

Your 2¢ Worth



Comments on the new *Manual*...

[Editor's Note: *With the permission of David McNamee and Rob Henak, we are publishing the following email exchange.*]

May 18, 2016

Hello David.

Thank you very much for all the work you and the Committee have done on the new MOJ. A few things I am very happy to see, such as the provision clarifying that, when the show committee approves of an exhibit with "add ons" outside the frame, they are to be judged along with the rest of the exhibit. This will help when a three-dimensional item adds substantially to the exhibit.

I don't see the purpose of the Large Silver and Large Vermeil medals since we aren't actually using FIP rules and they add to the difficulty of the judges' jobs, but it is far from something to leave in a huff over.

The one suggestion I have is with the draft UEEF. It includes the following under Philatelic/General Knowledge: "*For Thematic exhibits, thematic and philatelic Knowledge/Study/Research have equal weight, the two areas total maximum 35 pts." I am concerned that, since "Thematic exhibit" is a term of art, this might be misconstrued as limited to that class of exhibits. As noted on page 21 of the draft, there are other types of exhibits that likewise are arranged thematically, such as some display, postcard, and illustrated mail exhibits, to which the proviso conceptually would apply as well as to "Thematic exhibits."

Perhaps confusion could be avoided by changing the language to something like: "Exhibits arranged thematically: thematic and philatelic Knowledge/Study/Research have equal weight, the two areas total maximum 35 pts."

I understand that Topical exhibits also should fall within that proviso although they are not "thematic exhibits" or arranged thematically, but judges likely would lump them in with thematics anyway, and I haven't come up with a brief phrase that would cover them as well.

Speaking of Topical Exhibits, I strongly approve of including them as a legitimate class of exhibit. However, what was the logic behind including material that would not qualify for a thematic exhibit in a topical exhibit, such as illustrated mail? (MOJ7 p.52.) Given the relationship between the two types of exhibits, I can foresee confusion resulting from

different rules for the types of material that can be included. Also, while the appendix notes the broader range of philatelic material appropriate for a Topical Exhibit than for a Thematic Exhibit, which is not covered in Section 3.5.14. MOJ p. 13.

Again, thanks for the hard work on the new manual. I apologize for not hitting the May 1 deadline for comments, but I figured that my full-time job and preparing to judge at a local show and then Romplex had to take priority.

Rob Henak

Reply May 16, 2016

Rob.

We (the exhibiting community) owe you and your colleagues a great debt and sincere thanks for the time you put into making this aspect of our hobby that much more enjoyable. Thank you for following up on the new Manual. All the corrections received as of May 1 are in, and the draft is at APS HQ for format to present to the Board in August. There were a raft of suggestions, most of them accepted (a few foot-draggers on the topical exhibits inclusion were not happy).

Anything we missed (we got the "Silver-Brinze" typo), we will put in the hopper for later revisions.

As you can imagine, there are dozens of points of view, and our job was to create something flexible enough that most everyone can accept.

If you read the first 2 chapters carefully, you will see that the rules are few and have little to do with how you construct your exhibit. ATA has other opinions on what is "allowed," but our APS Manual does not have an opinion. All "must" and "should" words have been struck from the Manual (we hope). The Appendices, guidance for exhibitors, is supposed to present what is generally accepted exhibiting practices for a number of common approaches. We are evaluating each exhibit for what it states as its purpose, how well it fulfills that purpose, what knowledge is demonstrated that stands behind the exhibit, and the quality and rarity of the material used to create the exhibit.

There are two major groups of exhibits: philatelic-driven (the production and use of philatelic items) and thematic-driven (a story that does not rely on the philatelic nature of the material). I can show you "Confederate Mail from Tennessee" by discussing the post offices/postal markings/postal rates & routes, or I can show you the story of Ten-

nessee as a border state during the Civil War via the profiles of the times and the people from their letters using essentially the same stuff – it depends on the story you want to tell. Unfortunately, there are only a handful of people who care for the theoretical underpinnings of what we do for fun, and they have created pigeon-holes named “postal history” and “display” to compensate.

In re: topical exhibits – we are saying that we will not establish a rule for what goes into or stays out of topical exhibits. There is no recognized standard to meet, and we get very wishy-washy about what a “thematic” exhibit must have/not have. We say in the final draft (paraphrased): if you want to win an award for a particular type of exhibit (Military Postal History, Thematic, Astrophilately, FDC), then you need to pay attention to what the sponsoring body requires to qualify/disqualify your exhibit. We are neutral. To be otherwise would endorse an exclusionary atmosphere and stifle creativity.

The point ranges are on the Youth UEEF, but we have not attempted a multi-dimensional matrix to handle the youth exhibits classified by age group. It is much harder than the guidance we give for the adult UEEF. I will admit, given that a large number of our judges are at the age of grandparents, we could use additional guidance on how to give the kids a fair shake. Mike Milam from the Denver area (former judge) worked with me a couple of shows to give me an appreciation of what one could expect from children at various ages. He was a pediatric nurse, so his insights on intellectual development and spatial skills were enlightening. I’m sure there are a number of judges who just wing it. I never had children, so I had no conceit that I knew anything about Youth – now it is one of the things I like to do more than most other types of exhibits.

Keep up the good work – and thanks for helping out at RMSS (ROMPEX).

David

What’s New?

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@aape.org



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As I See It...



By John M. Hotchner
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or PO Box 1125
Falls Church, VA 22041

As one of the jury, I was challenged at WSS2016 by an exhibitor who wanted to know why, despite writing the book on his subject, he received only 34 of 35 points in knowledge and research?

My immediate reaction, really off point, was that there were probably no or only a very few 35s given in the whole show. His response was to note that no exhibit gets 100 points; the highest is usually 96, and that seems wrong to him. He is correct. 97 is possible, but rare; and above that hardly ever seen. Why is this?

Getting back to cases, I went to my notes on his exhibit, and I had a question about information on relative scarcity of some of the material he showed. And that is the real answer. While I had no doubt that the exhibitor is the World's Greatest Authority on his subject, and that everything stated in the exhibit is dead-on accurate, I was left with a question. So, to me, a 34, which is almost as rare as a 35, was ample reward for the exhibit, and recognition of a very high level of accomplishment.

But all that aside, the exhibitor's question deserves consideration, especially so as the United States transitions to using points at the national level.

I would say that there is an assumption on the part of international judges that full points in any category except 'presentation' (5 points maximum) and 'importance' (10 points maximum) are to be awarded sparingly; while some judges would say 'Not at all!'

I myself agree with 'sparingly'. Why? The content of the exhibit – both in terms of material and how it is treated to tell its story, and research evident in the exhibit, are seldom perfect – and that is what full points means.

Indeed, it is axiomatic that every exhibit can be improved – even those at the Grand Prix level in FIP. But for exhibitors scratching for every possible point, it seems unfair that full points are withheld when the exhibitor has gotten as close to perfect as he believes is possible.

Now let's transfer this situation to national exhibiting in the USA. Is it likely that our national level exhibiting evaluations using points will also top out at 96, with 97 being possible but rare? Given a bias

against full points, I would say yes. Is this what should happen, I would say, no.

So, I think before we just accept this situation, we (by which I mean CANEJ, acting on behalf of national level exhibitors and judges) needs to discuss this and reach some conclusions and provide guidance for the judging corps on what the policy will be. It then needs to write these conclusions down and present them and the guidance for judges in an article so that exhibitors (whether they agree or not) will understand the ground rules.

Bottom line, our national judges need to be trained to use points starting from the same group of assumptions so they can award points equitably. This will need to start from the basic tenet that national level exhibits are not international level exhibits, and should not be judged against that standard. In other words, a national 96 is not meant to convey that the same point total will be given when the exhibit is shown internationally.

I also think there is another imperative: FIP needs to look at the current practices in awarding points and do two things: First is to do a better job of defining how "importance" points and "presentation" points are awarded. I have seen radically different philosophies applied by different judges at the frames. Second, FIP needs to look at current practice and question why so few exhibits are held to have approached perfection – and ask why the greatest multi-frame exhibits can get at most 97 points. Effectively, this means that everyone starts from not 100, but from three points (half a medal level) down.

Should FIP reorient its thinking? And should we sort this out before we start the formal program of awarding points at national shows. I say yes to both questions.

I recognize others may have other views, and so I hope this piece serves as a springboard to further discussion in TPE. Articles and letters to the editor on this subject are welcome. Send to neilmedial@sbcglobal.net. I also welcome correspondence on this subject at jmhstamp@verizon.net or P.O. Box 1125, Falls Church, VA 22041-0125.

Please write to me at one of the addresses noted above.

You'll find a Membership Application for AAPE HERE:
<http://aaape.org/docs/AAPEApplication.pdf> • Print it out and hand it to a friend!



Q&A

By Patricia Stilwell Walker

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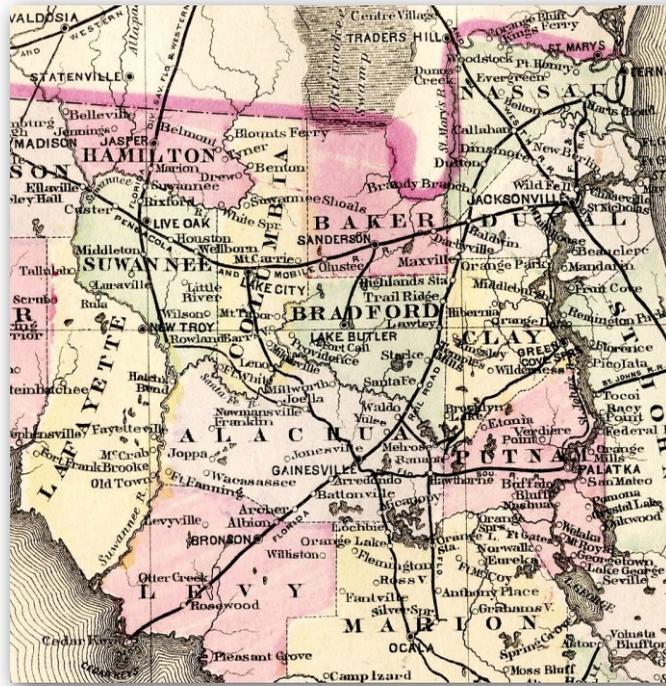
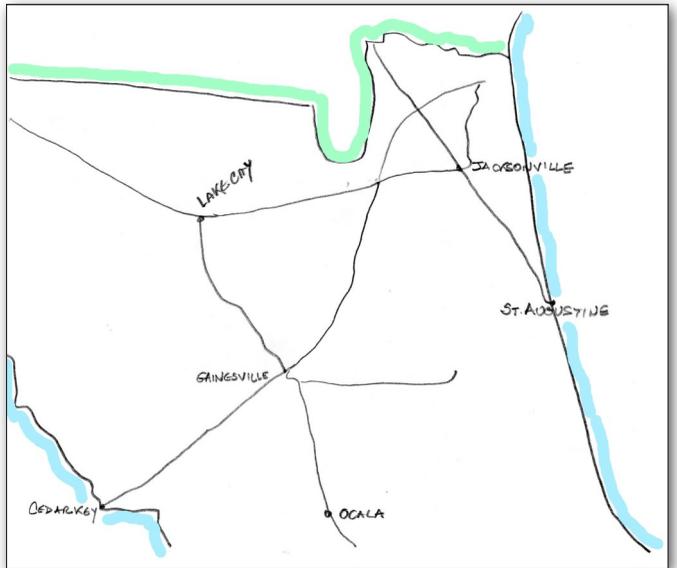


Figure 2: To create this line drawing map, I printed an enlarged version of the lightened map in Figure 1, traced outline on regular paper using my light pad, chose which cities and railroads I wanted to feature—then scanned the result. Added color using Paint.Net paintbrush tool—reduced size with Publisher. Time invested, less than an hour. If this map were going in an exhibit, I would likely type and cut and paste the town names so they were more readable and take better care when drawing the color.



The first question for this column comes via John Hotchner who passed along both the question (from Steve Roth) and his answer—my thanks to both of them.

Questions: Can you direct me to an online source of maps that I can use to decorate my pages to make my otherwise boring (visually boring, not boring to me) stampless cover pages interesting to a third party? Also, can you point me to an article that discusses best practices in using maps on exhibit pages?

Answer: First—does your exhibit need the maps? John didn't address this as Steve's exhibit involves Eastern Stage and inland waterways,

and clearly maps will be very helpful in conveying information for a topic that has a significant routing content. They can also be quite helpful if your topic is military postal history and you need to show troop movements and locations. Be wary of adding maps when they don't particularly add to the narrative.

John gave the following answers:

"I know of no single reference on how to do that in the most effective manner. [Hey, that's why I'm including it here!] In fact I don't know of a map source either. From judging, I would propose the following list of best practices:

"1. Keep it simple. Do not use commercial maps with great amounts of extraneous information.

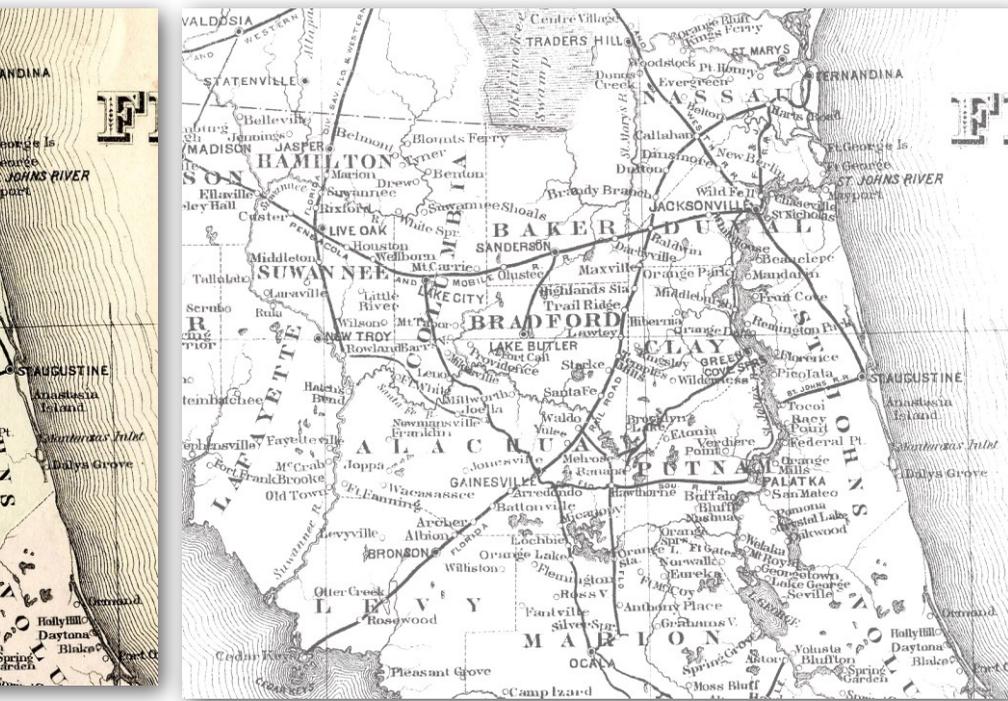


Figure 1: Portion of 1882 William M Bradley map of Florida showing the existing rail roads. Approximately 60% of original size. On right is same map using Microsoft Publisher "Brightness" adjustment of +20% washing out all the color.

"2. Keep it small. Show only the portion of the territory needed to illustrate the route, not whole states or countries.

"3. Be consistent. Use the same types of maps throughout; not different colors and scales from several different sources.

"4. Always feature the philatelic material, not the maps.

"5. Often a simple line drawing of the area under discussion is better than a commercial map. Especially for **repetitive use throughout an exhibit** [emphasis added]. Locations and applicable routes can be neatly lettered in without any other distractions."

I agree with all of these; given the resources now available on the Internet, [Google: "Maps Images". Ed.] it's a great temptation to pull in maps contemporary to the time period under discussion. It is possible to take a commercial map and "lighten it" or "gray it out" so that the effect on the exhibit page is less emphatic (Figure 1). If you only have a couple of maps, this can work well—however, if you need maps on almost every page, it doesn't. To see the impact, you may need to look at a whole frame or multiple frames to understand how so many maps pull the eye/attention away from your philatelic material.

Line drawings? You can't draw? How soon we forget older ways of doing things—that's what a light pad or tracing paper is for! Take your commercial map, use tracing paper to capture the outlines, location of towns, etc. that are needed. Photocopy the tracing and enlarge or reduce the size if needed; if

your handwriting isn't up to John's recommended "neatly lettered"—print the names and use cut and paste! Then scan the result onto your page. You can add color with "old fashioned" colored pencils (think craft or art supply store) or if you like computer "paint" programs use that instead. For color, I prefer pastels and often use blue for water (Figure 2).

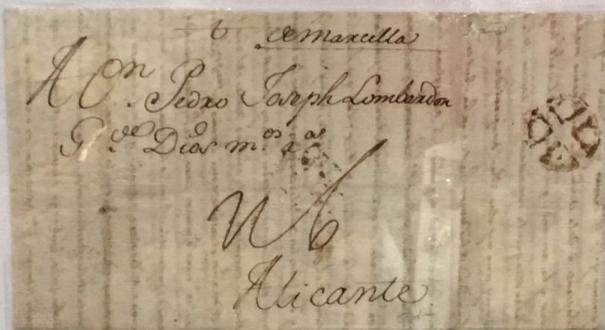
Question: Based on what we saw at NY2016, a lot of exhibitors are converting to use "double pages." Are there times when these can get me in trouble? Please discuss possible hidden pitfalls and potential solutions.

Answer: Double pages can get an exhibit in trouble, if it isn't obvious in what sequence (or direction) one needs to read the page content. It's all about that single "rule" I cite: Thou shalt not confuse the judges.

When one is using double pages to accommodate oversized material, reading sequence is rarely at issue. But if you are using double pages to accommodate more material—remember we discussed in a previous column how you reclaim two page margins. Also, as a convenience, many exhibitors are changing to use double pages for an entire exhibit to keep things consistent. When dealing with a large number of smaller philatelic items, it's quite possible to end up with an ambiguous or confusing layout. We naturally tend to read a page left to right, then down. Do you want your page to read more like two (or three) columns instead? One technique I've seen used in several thematic exhibits is inclusion of very thin

Correo procedente del Extranjero a Alicante 1740-1802. Tarifa de 1716.

de Marsella
 1743. CORREO PROCEDENTE DEL EXTRAJERO A ALICANTE. Marsella. 29 de Julio. Marca manuscrita de procedencia "de Marsella" y porteo "r 6" reales de llegada a Alicante. Firmado Guinovart.
 FECHA MÁS TARDÍA CONOCIDA DE LAS MARCAS DE INTERVENCIÓN DE MADRID.



Reglamento que se a de observar en la cobranza de las portos de Cartas de Fuera del Reyno, segun sus distancias y lo que se practica en los Demosios de S.º de S.º de S.º

	Cartas sencillas.	De medio pliego.	Carta doblada.	Otras de paguino.
	Rs. 24. vs.	Rs. 12. vs.	Rs. 24. vs.	Rs. 24. vs.
De Paris y Leon a Madrid.	3	4	8	15
Id. para Andalucía, Galicia, Extremadura y Portugal.	4	6	8	16
De Burdeos, Tolosa y segun de su inmediacion a Madrid.	5	3	4	9
Id. para Andalucía, Galicia, Extremadura y Portugal.	3	3	3	6
De Bruselas y Madrid.	4	1/2	3	6
Id. para Andalucía, Galicia, Extremadura y Portugal.	5	6	6	18
De Olanda y Francia a Madrid.	5	10	10	18
Id. para Andalucía, Extremadura, Galicia y Portugal.	7	1/2	11	33 1/2
De Inglaterra a Madrid.	6	12 1/2	14	54
Id. para Andalucía, Extremadura, Galicia y Portugal.	8	12 1/2	14	54
De Italia la Italia a Madrid.	6	12 1/2	14	54
Id. para Andalucía, Galicia, Extremadura y Portugal.	8	12	14	54



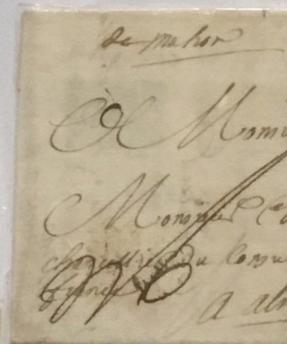
1802. Marsella. 29 enero. Porteo "6RV." 6 reales de vellón en rojo de llegada a Alicante. Ex colección Conlangen.



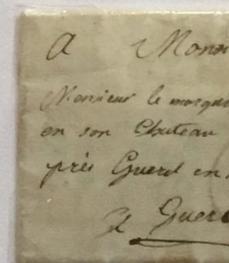
1780. Marsella. 2 febrero. Porteo de llegada "6RV." 6 reales de vellón en negro. En dorso llegada el 13 de febrero refrendado con rarísimo fechador "F. 13" estampado en Alicante. ÚNICA CON ESTE FECHADOR. Ex colección Cervera.

GUERRA DE LOS SIETE AÑOS. ARMADA DE RICHELIEU. CONQUISTA DE MAHÓN.

de Mahon
 1760. Mahón. 20 de octubre. Marca manuscrita de procedencia "de Mahon" y marca "BL" (Bateau Ligne), en color negro para cartas dobles. ÚNICA CONOCIDA CON LA ASOCIACIÓN DE LA FUERZA NAVAL CONTRA LA PLAZA DE ARGEL.



CORREO DE LA FUERZA NAVAL CONTRA LA PLAZA DE ARGEL.



1784. BOMBARDEO ARGEL Y RETIRADA DE FLOTA. 7 de agosto. El combatiente Delacelle a bordo de un buque de transporte. Porteo "20" soles franceses para cartas sencillas. ÚNICA CONOCIDA DE ESTA FLOTA EN EL MUNDO.

lines that divide sections of the larger page; these make it clear what gets grouped together. Interior headings, placed consistently, and judicious use of color are also helpful.

Figure 3 shows a single page from a postal history exhibit at NY2016. The single page is laid out to accommodate some oversized pieces and a table. It's clear to me that I read the group of three covers, with the table on the left and then the two covers on the right. However, as can be seen in Figure 4, most of the pages in the exhibit included 3 columns of covers – should these be read across or as columns? A quick scan of the material didn't make it particularly clear. I'll admit I was so struck by the sheer number of items that I did not study the exhibit closely (and no, it was not in my section to judge!)

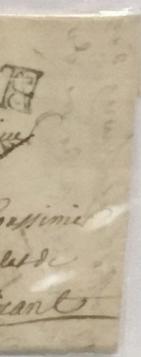
As often recommended for treatment decisions,

it's helpful to have a fellow exhibitor look over your pages to see if they can be read without difficulty. It's very hard to do this yourself as you are much too close to the topic.

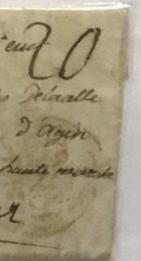
Coming next: Judges often comment that an exhibit which has been around for a while looks "tired" or "old fashioned". I've been asked to discuss what this means and also what can be done to bring an older exhibit up to date. Because there were so many exhibits at NY2016, it gave me an opportunity to observe the phenomena. In fact, there were several exhibits in the National Class (USA traditional and postal history) that had not been shown in ten years (since Washington 2006).

This will be a major topic in my next column – if there are aspects to this subject that you particularly would like to be covered, please send me an email.

...E AÑOS.
...ISTA DE MENORCA
...encia de los ejércitos franceses
...gro y porteo 6 reales manuscrito
...CLACIÓN DE AMBAS MARCAS



EXPEDICIONARIA
...EL. 1783-1784



...OTA VIA ALICANTE-CARTAGENA.
...avio de la flota aliada en Argel en
...e-Cartagena y circulado Guéret.
...llas de España a Francia.
...RÁNSITO POR ESPAÑA.



Figure 4: Rail Road tracks have a whole new meaning! Are these read as columns or as rows? And there were multiple frames of covers just like this one!

Figure 3: Oversize page accommodating larger pieces—read as a group of 3 on left, followed by a vertical pair on right. Pretty straight forward.



Figure 5 and 6. The author's Light Pad—a pretty handy device, to say the least.



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Our Online Home: www.aape.org



World Stamp Show - NY2016

AAPE's Presence

By Elizabeth Hisey



The AAPE Booth at World Stamp Show - NY 2016 in a photo taken on May 28, 2016, the opening day. From left: Gary Loew (standing), Arthur Groten, M.D., Liz Hisey, Ralph DeBoard, Bob Schlesinger, and Allen Schefer.

Wow, what an amazing experience! The Show was wonderful, and the AAPE Booth was spectacular. Thanks to all the volunteers who took time to man the booth, recruit new members and generally spread the word about the world of exhibiting. Mike Ley, John Hotchner, Bill Johnson, Jim Hering, Tony Curiale, Steve Rose, Phil Stager, Tony Dewey, Bill Schultz, Alan Barasch, Cheryl Ganz, Lisa Foster, Bob Schlesinger, Bill DiPaolo, Chris Dahl, Ralph DeBoard, William Demarest, Ed Mangold, Graham Locke, Steve Zwillinger, Pat Walker, Bob Hohertz, Allan Schefer, Mark Schwartz, Alan Moll, Tammy Moll, and Jim Allen.

Special thanks to Kees Adema, who kept bringing new people to sign up; Lou Pataki, who was there nearly every day and of course, our Treasurer Ed Andrews, who was there every morning helping to set up and every night collecting the monies.

We recruited over 69 new members, sold out the 153 soft bound *Path to Gold: 175 Proven Stamp Exhibiting Tips* that we had sent ahead, by Tuesday, and the 25 hard bound, which only arrived on Tuesday afternoon and were all sold by Thursday afternoon. We also sold 80 of the souvenir pins, and we had 10 copies of Seija Rutta Laakso's book, *Collecting and Exhibiting Picture Postcards*, all of which were sold. We gave away over 200 copies of old TPE's, so hopefully we will recruit some more new members.

Our planned "sitting area" worked out well, with lots of people sitting and chatting, having meetings or else just resting their poor tired feet. Over 100 AAPE members came by and signed the Guest Book.

As well as the Booth, AAPE also presented 5 seminars, which were well attended. Many thanks go to the presenters Mark Schwartz, Ron Klimley and Steve Zwillinger. I presented the other two. AAPE also hosted a panel discussion on Display Class versus Open Class Exhibiting—on the panel were Cheryl Ganz, U.S.; Ed Andrews, U.S.; Birthe King, U.K.; and Stephanie Bromser, Australia. It was a very interesting hour with different points of view being brought to the table by the panel and audience.

Steve Zwillinger also signed nearly every book that was sold at the Booth, both at appointed signing times but also because he happened to be around the Booth. AAPE offered Exhibit Tours presented by members of the FIP Jury. Special thanks go to Peter McCann, Pat Stilwell Walker, Darrell Ertzberger, Charles Verge, Dan Walker, Yamil Kouri, Kathy Johnson, Steve Schumann, Ron Leshner, Mark Ban-chik and John Hotchner, for giving up a valuable hour of their limited free time. Thanks also to Steve Zwillinger who conducted an Exhibiting Techniques tour on Saturday that was very well attended.

Again, thanks to all of you!

Liz Hisey, WSS - NY2016 AAPE Manager

2016 Herdenberg Award Given to Elizabeth Hisey



The Herdenberg Committee, composed of the last three past presidents, is pleased to announce the selection of Elizabeth Hisey as winner of the 17th Ralph and Bette Herdenberg Award for distinguished service to AAPE. Liz, as she is known, is now our Vice President, but labored before being elected to that office for eight years as AAPE Secretary (2007-2014). This is the single most intense board position; handling daily inquiries about membership, asking for sample copies, processing new memberships, maintaining the mailing list, planning and recording board meetings, handling undeliverable and returned copies of *TPE*, and more; much more—day-in and day-out for eight years.

In her current job she not only assists President Pat Walker but has the task of point person for working with the leadership of World Stamp Show NY - 2016 to arrange AAPE participation and seminars. In addition she and her husband Bob (who was selected for this Award in 2010), endowed an AAPE award of excellence given at all WSP shows for the best title page, from 2009 to 2015; when it was retired and replaced by an award of excellence for the best use of plan and page headings.

Liz has also been active as a volunteer on behalf of AAPE—staffing our table at shows, giving seminars, helping with forms design, and providing good advice and ideas in Board deliberations.

It is for this impressive body of work for AAPE and our Members that Liz Hisey has been selected as the Herdenberg winner for 2015. Additional information about this award and previous winners can be found on the AAPE website: www.aape.org.

Jennings and Neil Awards Announced!



The American Association of
Philatelic Exhibitors
presents the 2015
Randy L. Neil Award
for the Best Article in
The Philatelic Exhibitor to
David Piercey
for “Personal Study and
Research in Exhibits”



The American Association of
Philatelic Exhibitors
presents the 2015
Clyde Jennings Award
for the best new author in
The Philatelic Exhibitor to
Ronald J. Klimley
“Building a FDC exhibit from
a Modern Commemorative”

Youth Champion of Champions Report

By Vesma Grinfelds

This year, eleven youth have qualified for the 2016 AAPE Youth Championship to take place at the APS StampShow being held in Portland, Oregon, August 4-7, 2016. The qualifying season ends on June 30, 2016. The current list of qualifiers and the WSP Shows they represent includes:

Building a Nation: One Step at a Time by Adam Mangold (Minnesota Stamp Show 2015); *Dairy Products of the Cow* by Alex Fillion (APS StampShow, 2015); *The Universe* by Darren Corapcioglu (BALPEX 2015); *My Pre-Historic Zoo* by Spencer Stahl (INDYPEX 2015); *Maersk Group* by Jeffrey Varga (Filatelic Fiesta); *The USDA MyPlate Food Plate – Mapping Out the Foods* by Mia Fillion (AmeriStamp Expo);

Color Varieties of the Monarchy of Queen Elizabeth II by Ana Calderon (WESTPEX); *The NHL All-Stars Series* by Matthew Gaiser (ORAPEX); *The Folklore Mysteries of Harry Potter* by Geneva Varga (Rocky Mountain Stamp Show); *What a Princess Wants* by Alex Fillion (qualified by merit invitation); and *The Chinese Zodiac* by Mia Fillion (qualified by merit invitation).

As a continuing feature, qualifier **Geneva Varga** has submitted an autobiography in her own words concerning her new exhibit related to Harry Potter. Be sure to see this exhibit in Portland!

“Ello, my name is Geneva. I have been actively stamp collecting for four years though I have always enjoyed looking at the different stamps we receive in the mail. The Folkloric Mysteries of Harry



Geneva Varga

Potter is my third exhibit that has qualified for the Youth Champion of Champions.

“Books are my friends and companions in all aspects of life, I use examples regularly from mostly fantasy and adventure to guide myself in making decisions. I grew up watching the Harry Potter movies and have read the books multiple times. There are hundreds of hidden secrets and folktale inspirations in Rowling’s works of which most people are unaware. I wanted to highlight these in a unique format. It was therefore obvious to me what my next philatelic exhibit should be.”



Bill Johnson
Director of Awards

AAPE EXHIBIT AWARDS PROGRAM

AAPE “Awards of Honor,” “Plan & Headings,” 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: Shirley Griff, 25 South St. South, Port Robinson, ON L0S 1K0 Canada — Email shirley@griffrealestate.com

U.S. requests and other questions to: Bill Johnson, 4449 NE Indian Creek Road Topeka, KS 66617. **Or Email at awards@AAPE.org**

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		OGnh			1				11	1	8	1	6	3	1	1	1	41

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THE SHOWS

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CHARPEX 2016

July 30-31, 2016 • Charlotte, North Carolina

The exhibitors' prospectus is available for CHARPEX 2015, the Charlotte Stamp and Postcard show, to be held at the Worrell Building, formerly Taylor Hall, on the campus of Central Piedmont Community College. 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 or mail request to CHARPEX, Box 30101 Charlotte, NC 28230-0101. Email: signup@charpex.info

THE 2016 OMAHA STAMP SHOW

**Omaha, Nebraska
September 10-11, 2016**

The Omaha Philatelic Society's annual at Metropolitan Community College, South Omaha Campus, 2909 Edward "Babe" Gomez Ave, Omaha, NE. The venue has free parking, air conditioning, and carpeted show room. The WSP show will have free admission and will feature a variety of dealers from around the country with up to 130 frames of competitive exhibits. Saturday night will feature the unofficial Fort Hardstuff dinner and there will be a Sunday morning awards breakfast. More details and entry forms can be found and downloaded easily at www.omahaphilatelicsociety.org. A show hotel with special rates will be announced shortly. Exhibit chairman Mike Ley can also be contacted at giscougar@aol.com for any additional questions or entry forms.

SEATTLE PHILATELIC EXHIBITION

Seattle, Washington • September 9-11, 2016

SEAPEX 2016 will present its annual exhibition at the Tukwila Community Center, located just north of the SeaTac Airport at 12424 42nd Avenue South, Tukwila, WA. This will be our inaugural year as a World Series of Philately (WSP) national exhibition. The show will offer 160 frames of exhibits and more than 25 stamp dealers. All exhibit classes and divisions are welcome. Fees are \$30 for one- and two-frame exhibits and \$12 per frame for multi-frame exhibits of three to ten frames. Youth exhibits are \$5 per frame. Exhibit prospectus and entry forms are on the show website at www.seapexshow.org, or from Lisa D. Foster, Exhibits Chair, 27111 167th Pl SE, Suite #105-114, Covington, WA 98042. The deadline for exhibit entries is July 22, 2016. The show hotel is the Residence Inn Seattle South/Tukwila. They offer a reduced room rate during the show and provide free shuttle service to and from the airport and the show venue.

67th GREATER HOUSTON STAMP SHOW

**September 16-18, 2016
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—this year the color is green, 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 recent popularity of the single frame color exhibits, anyone interested in showing a single frame exhibit should apply as soon as possible. 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, 2016.

The show features 30+ dealers, a floor auction by Sam Houston Philatelics, a USPS substation, society tables (e.g. the Texas Philatelic Association), one of the largest Beginners' Booths in the country, and a

full program of seminars and society meetings on Saturday.

For more information on the show and on exhibiting, please visit our website at www.houstonstampclub.org. You can download the Exhibit Prospectus at the site. If you have any questions about entering exhibits in our show, or about exhibiting in general, you can contact the Exhibits Chairman, Ron Strawser, at strawser5@earthlink.net or at P.O. Box 840755, Houston TX 77284-0755.

MILCOPEX 2015 • Milwaukee, Wisconsin

September 16-18, 2016

All exhibitors are invited to participate in Milcopex 2016, Wisconsin's national level stamp exhibition, at the 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, by mail from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217, or by e-mail: henak8010@sbcglobal.net.

INDYPEX 2016

Indianapolis, Indiana • October 7-9, 2016

A national WSP show at Indianapolis, Indiana, at the Hamilton County Fairground & Exhibition Center, 2003 Pleasant Street. 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. Deadline for exhibits is Aug. 24th. Information about the show is on the Internet at www.indianastampclub.org

MID-CITIES STAMP EXPO • November 11-12, 2016

The Mid-Cities Stamp Club of North Texas is looking for a few more exhibits. We are especially geared for collectors who want to get a review by three WSP judges before venturing to a WSP Show. Frames are available for only \$6 each, either single or multiple frames. The show will be held at the Grapevine, Texas, convention center 1209 South Main Street with 27 dealers.

Another interesting aspect of exhibiting at this show is that there are also competitions for 1 page and 4 page exhibits. The entry fee is only \$1 for either of these with a suitable cash award to the best exhibit in each category. The closing date for exhibits is October 15th and the prospectus is available now at the club's website, www.mid-citiesstampclub.com. Entry forms are also available from the Exhibits Chair, Ray E. Cartier - 2509 Buffalo Dr. - Arlington, TX 76013. For Additional Information contact: Ralph Poore (817) 235-8472.

FILATELIC FIESTA 2016

November 12-13, 2016

San Jose, California

The San Jose Stamp Club will present its annual Filatelic Fiesta exhibition and bourse on the weekend of November 12-13. 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 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 for a prospectus. Additional information can be obtained from the show website www.filatelicfiesta.org or by contacting the General Chairman, Steve Schumann sdsch@earthlink.net or 510-785-4794.

IS YOUR SHOW MISSING FROM THESE LISTINGS?

Send us your complete show information soliciting exhibit entries.

Email: Randy Neil at neilmedia1@sbcglobal.net

Preparing Exhibits

By Steve Zwillingner
steven.zwillingner@gmail.com

Choices



Figure 1 – Intended Use of stamp.

While at World stamp Show - NY2016, I had a very interesting conversation with an exhibitor who stopped by the AAPE Booth. We were discussing how to determine which cover to show on an exhibit page when you have several possible candidates from which to choose.

Of course, we both agreed we want to show the best possible cover. But after barely a moment or two of discussion, we realized that we each had a different understanding of what 'best' meant.

He was suggesting a very popular view: when you want to show a cover, pick a spectacular one that demonstrates a variety of good elements. For example, a single cover showing a combination of registration, proof of delivery, transit marks, forwarding, postage due, censor marks and official seals, might be an incredibly wonderful cover. Would it however, be the 'best' cover to show when

you want to show a use of a stamp? I collect the 1945 Centenary of Texas Statehood and several kinds of covers. See Figure 1 for an example of the 'regular' intended use of the stamp, Figure 2 for a more exotic cover that shows registration fees paid and Figure 3 showing a library rate. Which of these is the best to show as a use of the stamp? Figure 4 shows a 'regular' international surface rate. Is this the best illustration of the use of the stamp?

The answer, of course, is "It depends." The question that has to be asked is, 'What is the best cover for the intended purpose?'

If an exhibitor is showing a single cover to demonstrate a use of the stamp, then a spectacular cover with multiple elements may be the perfect choice. If the role of the cover is to illustrate a specific rate or route however, the additional services and markings can distract from the aspect you are trying to focus upon. Imagine you have a simple cover showing

Registration



Elmira, NY to San Antonio, Texas with 8 copies (24 cents) of commemorative stamp on front.
Additional four cents postage on reverse = 25 cent registration fee and 3 cents postage
Registered handstamp in lower left corner - November 1949

Figure 2- Registration Use – can we easily see the rate breakdown?

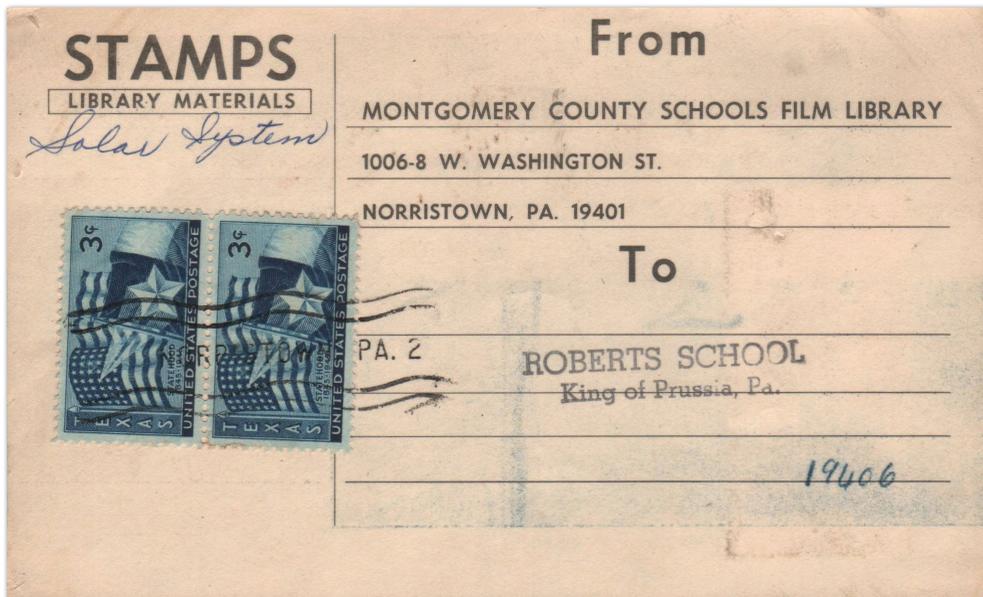


Figure 3-Library use – not run of the mill.

the military concessionary airmail rate used in the proper period. (When the domestic airmail rate went to eight cents in 1944, overseas military personnel could continue to send airmail at six cents. See Figure 5). Would an example of this rate be enhanced or obscured by registration, proof of delivery, postage due and forwarding marks as part of the cover? Would the write-up of the cover be enhanced or obscured by describing each of the markings on

the cover beyond the rate being addressed? Would the amount of postage paid be easier or harder to identify?

Making a choice about which item to choose out of a larger pool of possibilities is not always easy. We have to balance attractiveness with a laser-like focus on the purpose of what we show. Ideally every item on our pages contributes to the unfolding of our story – we have to maintain that focus even



Figure 4 – International Surface Mail.

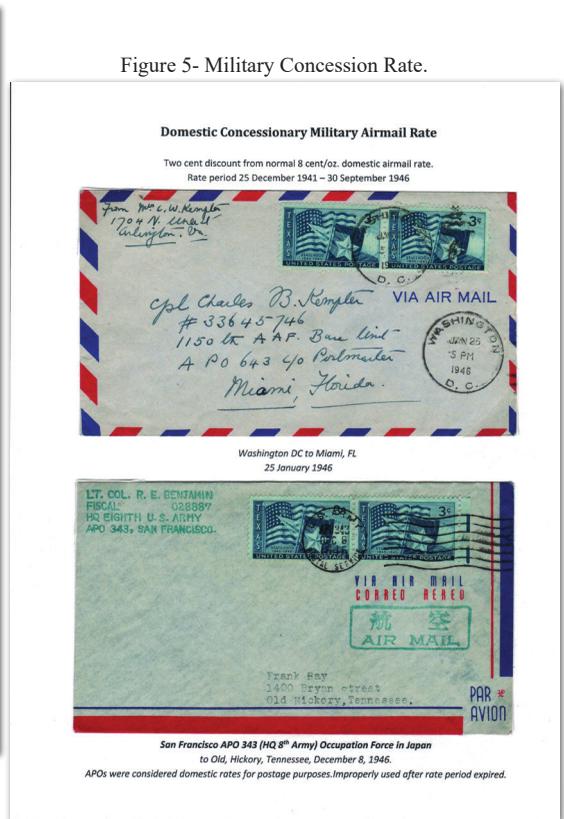


Figure 5- Military Concession Rate.

at the expense of sometimes not showing an attractive, but not necessarily germane, cover.

There are other areas where we have to make choices in our hobby activities. Selecting an item to include on an exhibit page might be a micro-level choice. We also face macro-level choices about participating in organized philately including exhibiting and attending shows. These decisions affect our lives and those of our families in terms of money and time.

I recently entered my exhibit in a show that I will not be attending. The frame fees were \$10/frame – which were very reasonable – and the postage was around \$60 with another \$60 for return postage. While the concept of \$10/frame is reasonable, a hit of \$170 to exhibit is a more noticeable blow to my wallet.

At the same time, a dealer was offering an item I wanted very much (See Figure 6 – a stamp I’ve never seen used on cover in over 20 years of looking.) This year I have already spent more than I thought I would spend with this dealer but this item is a use I’ve never seen before and I want to add it to my exhibit. It cost \$300. Another cover, with another stamp with a use I don’t have in my exhibit was another \$300 (See Figure 7- another great use.) My budget didn’t allow that sum for either of those items at that point but I was spending more than

half that amount needed to acquire one of them to exhibit at a show I was not attending.

I can spend my funds on material (acquiring new material is one the most enjoyable things related to my collection) OR I can spend funds on exhibiting OR I can do a little of each but not a lot of both. I will be exhibiting at least three times this year. If I did not exhibit, I could purchase the cover I want. But, I want the cover for my exhibit – not just my collection. I want others to be able to see it.

The question I ask myself is, ‘How much do I want to exhibit?’ (And, no surprise, the answer is “A lot.”) The question should be, ‘How many times can I afford to exhibit in a year?’ Regardless of the differences in our dollar limits, we all face similar choices. None of us have infinite resources.

As I mentioned above, I was at NY 2016 a week before this column was prepared. Part of me wanted to exhibit at NY 2016. I’ve exhibited at four International shows: two in-person and two not attending in-person. There is a thrill in exhibiting in-person at an international show. It would have been a lot of fun to exhibit at NY 2016.

The frame fees for NY 2016 were \$100/frame. I’m not saying that amount is not commensurate with the expenses that the show incurs, but a frame fee of \$800 (my International exhibits are 8 frames) is a lot. Add to that the Commissioner costs and the



Figure 6 – Great usage of surcharged Edward stamp in 1927.



Figure 7- Another scarce usage of surcharged Edward stamp in 1931.

cost of lodging and eating in New York (even at inexpensive rates) and fully participating in the show becomes expensive.

Instead of exhibiting, I stayed in New York for the entire show and, with the exception of the Tiffany dinner, skipped the luncheons and dinners of the societies of which I am a member. It was another of those 'either/or' choices. I could have stayed longer and participated in fewer organized events or I could have had a shorter visit and attended more functions and dinners.

All of us make choices. Is our annual vacation time allocated to going to StampShow or do we do something that might be more family friendly? Do we use our summer vacation for the APS Summer Seminar or something else? Everything is a choice and the hardest choices, at least for me, are those

that involve time or money (and usually, in the case of philatelic travelling, time AND money.)

Personal Note: I was at NY2016 for all days of the show—in part because AAPE published my book *The Path to Gold* and I wanted to be available for book signings as well as meet my commitment to lead an exhibit tour near the end of the show. I also am attending Summer Seminar as an instructor in exhibiting.

My choices, at this point in my life, have me allocating vacation time and discretionary funds to organized philately. At this point in my career and with my youngest child a high school senior, it is a choice I can make. Each of us make choices and, like exhibiting, the answer to questions about resource allocation or what we should do are "It depends.")

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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.

A Lively Discussion— Gives Pause For Concern

By John Hotchner

I love to read stamp club journals as a window on what is bothering stamp collectors. Most commentary about exhibitions and exhibiting is pretty standard fare: judging and financial results, a review of the weekend's events, and more rarely, ideas about how to do things better in the realms of publicity, security and show administration.

So, I was a bit bowled over by the following entry in the newly reformatted "On Cover", the monthly newsletter of the Motor City Stamp and Cover Club of Greater Detroit, Michigan, from the issue of May, 2016:

"*A lively discussion was held regarding our impression of the exhibits at the recent Plymouth Show. Generally, they were found to be visually unappealing and boring! This reflects poorly on the outdated standards for exhibits, not on the exhibitors. Tired layout. Excessive emphasis on rare and costly 19th Century material. Two members commented on overhearing the judges express negative impression

towards exhibits showing creativity or a non-traditional approach towards presentation and/or content."

WOW—"Visually unappealing and boring!" Is this a one-off opinion or something that has been lurking below the surface among non-exhibitors? If the latter, it is something we in the exhibiting realm need to think about and perhaps act on.

Clearly we are not going to change the nature of exhibiting, but I do think that we exhibitors can work to make our exhibit pages more attractive and interesting – not by total revisions, but by good use of space, short paragraphs, interesting ways of placing the material being shown, highlighting of especially interesting stamps and covers, and use of color.

This little essay did not start out to be a commercial for Steve Zwillinger's new book *The Path to GOLD: 175 Proven Stamp Exhibiting Tips*, recently published by AAPE—but it does contain a wealth of informative ideas that can help overcome the "unappealing and boring" factor! ☺

Yes, there's still time for you to do it...

Have you been thinking of writing an article for *The Philatelic Exhibitor*? We encourage every member to write about your experiences and opinions on exhibiting. Deadline for the next issue: September 1st, 2016!



Our AAPEs of the MONTH

Our Founding Editor, John Hotchner, initiated the tradition of honoring our "AAPEs of the Month." It is a signal tribute that was and is the hallmark of our caring first editor. We are proud he is continuing this regular feature.

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 2016: Steve Zwillinger and Randy Neil, who labored day and night to produce Steve's new book on exhibiting, *The Path to Gold*, which was a sensation at the New York World Stamp Show—selling out both the soft cover and hard cover editions available at the show.

May 2016: The WSS-NY16 AAPE planning team of Liz Hisey, Pat Walker and Ed Andrews, who got prime space for our booth near the exhibits, stocked it with useful materials, and arranged a highly successful AAPE speakers program and exhibit tours program that ran during the show. They also spent many hours at the booth during the course of the show.

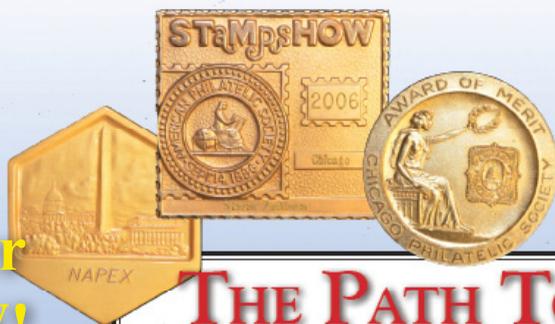
June 2016: Thanks and a tip of the hat to the **70+ new members** who joined AAPE at the show. This is an unprecedented influx of new talent to AAPE's ranks, and we look forward to your using the Association's services, and involving yourselves in the work of the Association as authors for *TPE*, helping to provide services, and eventually as officers and activity chairs.

Suggestions for AAPE of the Month?

Please Email John Hotchner at jmhstamp@verizon.net

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Ask Odenweller

Robert P. Odenweller



The “Really Big” Show

Well, it’s over. Or is it? Once every ten (or so) years, we have a philatelic banquet that offers almost too much to digest. Some people comment that APS Stampshow is too big to enjoy, with too many things happening and choices being forced. World Stamp Show NY-2016 made Stampshow look like an anemic local. That’s not to take anything away from Stampshow, though. The New York event was huge by any measure.

I wish I could have enjoyed it more. About six weeks before the show, I somehow managed to get a pinched nerve in my left foot, and was far less than my usual mobile self. The pain continues, but it seems slowly to be getting better.

So how did it go?

To the general public, it was a resounding success, judging from comments overheard in my walking around. They loved access to the much wider range of special features and dealers than they had ever seen, and often didn’t know where to start when it came to looking at exhibits. The Court of Honor was clogged, and it didn’t have The Queen’s material, but didn’t need it.

And look they did; the massive size of the room where the exhibits were mounted might have suggested a low attendance, but almost every row had interested viewers. Many hundreds could be looking at the frames at any given moment, in what might deceptively appear to be a sparse turnout. One favorite that always had crowds was the Swedish exhibit that included the unique “tre skilling banco,” with the owner/exhibitor ready to discuss it with any who attended.

The AAPE booth was very conveniently located to provide an oasis for members and a venue to recruit new members. The efforts of the volunteers at the booth have been mentioned elsewhere, but gave a big boost to the Association.

Behind the scenes it was not quite as pretty, but it never is. I had feedback from dealers as well as commissioners and exhibitors, all of whom expected some things to have been handled better. For example, some dealers from overseas did not understand the arcane (and expensive) requirements for doing business with the unions in New York. The simple matter of transferring stock from a van to the booth is something done all over the world with minor glitches. Here, the horror

stories and huge bills presented for services rendered, were, if true, a major problem. The organizers had sent the many-page contracts and communicated these warnings and requirements in advance, so it is possible that the person receiving the information of how to do business with the Center may have skipped the small print.

A major complaint from international commissioners and exhibitors is that none of them received exhibit envelopes in advance. These envelopes, for those who have never participated in an international show, have lots of information on them, particularly the exhibitor’s name, the exhibit frame numbers, and the indication of how the exhibitor wants the material to be mounted. Many of them fell back to using envelopes they had been issued from previous shows, but the result was creative chaos in the bin room. It is to the credit of those working there that they managed to sort things out.

Since I was Chairman of the Jury, I cannot mention anything that happened in the jury room. Still, I received a lot of comments from overseas friends, many of whom are experienced exhibitors and jury members, who offered their thoughts. Foremost is that European countries, who once had as many as three full “F.I.P. patronage” shows in a given year, have chosen to set their sights lower, with “F.I.P. recognition,” if to participate at all. The reason expressed by these critics, whether valid or not, is that the Asian federation, which was almost nonexistent a couple of decades ago, has taken over F.I.P. and votes as a bloc.

In years past, I can recall seeing many planned F.I.P. European shows, extending for almost ten future years, but now there is only one, in Finland next year, with “recognition” only. One individual from overseas even went so far as to say that New York was “conned,” and could have had as successful a show as was the case with all the New York shows from 1913 to 1956—without F.I.P.

But it’s over. Now the planning must start in earnest in Boston for 2026. The union problems may well have been part of what pushed them out to Boxborough, but these are not problems that have no solution. Experience, good and bad, can help to make a better show. For now, though, we can rest after what must rank as one of the largest and finest shows in world philately. ☐



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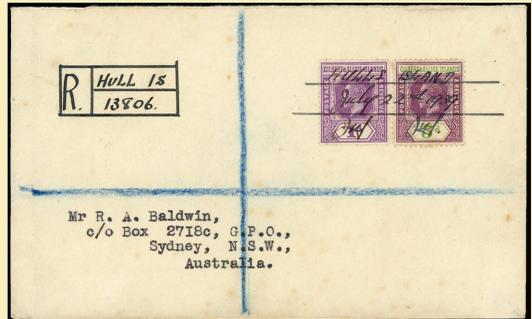
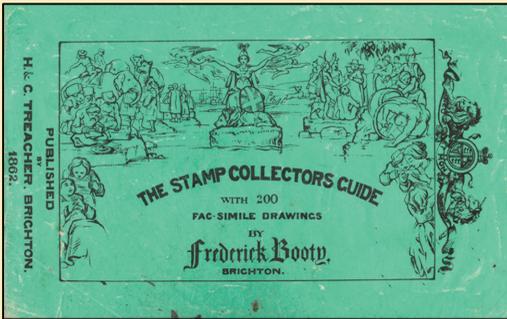
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Fairness Issues in the 7th Edition of the *Manual of Philatelic Judging and Exhibiting (MJ&E)*

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



[Editor's Note: *The "open" process that has been the hallmark of the preparation of the impending Manual of Philatelic Judging and Exhibiting has been a positive, upbeat example of how cooperation on the part of many viewpoints can move our hobby forward. It is in the spirit of this milestone that Dr. Bell offers his review.*]

Introduction

The Introduction of a draft version of the 7th Edition of the *Manual of Philatelic Judging and Exhibiting* is welcome and it is a pleasure to see that it has been made available for exhibitors' and others' input.

The thrust of these comments below are mainly directed at making Philatelic Exhibiting in the United States fairer. But what is fairness? That will differ to some effect on where you live on this globe.

It seems as though the Western world has set the standards for philatelic exhibiting. As such we mainly rely on the Western collective wisdom of what is fair: standards that are presumably set by years of progressive development from religious origins to even recent changes regarding Academy Award nominations, equal pay for equal work, and the increasing numbers of women in positions of power and influence. One can argue that over the centuries in the Western world in most spheres of life, fairness has always been considered, but movement towards change has often been at glacial speed and philatelic exhibiting does not seem to be an exception.

To me, stamp exhibiting and judging is a very complex process. It seems that good exhibits should provide:

- 1) A knowledgeable comprehensive coverage of a particular topic with a storyline that has logical development, is as complete as possible, well presented, and easy to read and follow.
- 2) The topic itself should be a cogent subset of philately in general - how thin the salami is sliced is debatable.
- 3) And probably most importantly of all, the exhibit contains a rich set of interactions between all the elements, whether they are contrasts, similarities, rarity variants, all with explanations of the above. But does not contain any expression of Importance and Condition (see later).

One could imagine a biological corollary of defining a species complete with its polymorphisms, phenotypes, and the much-debated questions of what

actually constitutes a mutation instead of a polymorphism, and where does the boundary with a related species really lie, even if there is a large geographical separation.

But, to me, the overall problem here is that there is an attempt to create a set of homogenous regulations for a heterogenous set of purposes. Among all sorts of exhibits, different judgment criteria should probably apply. Machins might rely much more heavily on polymorphisms, mutations, and unusual combinations on covers, while the stamps of Mauritius might rely on a series of dissimilar single examples, thus proving that at least one of each has survived and been found. Both might represent the same amount of research, have extremely rare items, with both similarly mounting and display skills. And yet, nonetheless, one judge might find Machins more fascinating while another the Mauritius exhibit. The judging criteria would have to be different so as to assess two entirely and qualitatively different explorations of entirely different types of philatelic subsets.

At Crufts or the Westminster Dog Shows judging the best Golden Retriever, or even the best of a class that comprises Labradors, Retrievers, and Setters that have similar size, structure and were bred for many of the same reasons, seems reasonable - similarly, for the wide range of types of terrier. But to compare such dogs to some coiffured miniature poodle or a Chihuahua in a Grand prize for the whole show results in what must be an arbitrary decision.

However, the big unfairness that currently compromises and dissuades exhibiting for so many is the way in which the big prizes—the Grand and Reserve Grand prizes are decided. As most readers will know there has never been in the USA a modern exhibit that has won the APS Champion of Champions. Modern exhibits can be as rare and well presented and researched as classical exhibits and there would seem to be no reason why a modern exhibit does not receive the CofC award. This makes one wonder, if although cost of material is not supposed to influence judges, whether in fact it does?

One question seems to be, would it be proper from a statistical point of view to compare classical material with a modern exhibit? I think the answer is NO when one considers how important the standard-

ization of comparative groups is in modern clinical/scientific studies so that the eventual statistical analysis is undertaken with samples hopefully drawn from the same population to give the fairest result. With the Grand and Reserve Grand Awards exhibits are compared with the new regulations using numbers, which speaks louder to using more statistics. It would seem that fairness should demand that exhibits that are too dissimilar should not be compared.

Further, as far as I can see there is not precise advice to judges and exhibitors on how to assess the Grand and Reserve Grand awards, in the new manual, and no advice on how to award the CofC. There is only a statement that this is different and that there is a nominating process by judges.

Is the solution to do away with Best in Show awards and replace these with Class awards or separate Period awards (as is done in some countries), or even rotating Best in Show awards to different classes or periods with each Stamp Show, having different Shows for different classes, or even some other creative method?

It should be possible to come up with something much fairer that satisfies ALL and encourages philatelists to exhibit and for those who have dropped out to return. Rejuvenating exhibiting nationwide should be a high priority for not only CANEJ but also the APS. There would be not only benefits to membership, but also judging recruitment, show attendance, library use, etc. The US also could lead the world in this endeavor.

In addition, studies should be undertaken to evaluate the value of exhibiting and its contribution to Stamp Show Success, and dealer and auctioneer incomes.

Manual Commentary

The following provides commentary **in blue** on relevant New Manual text (in **boldface**):

Chapter 2: For the New or Returning Exhibitor

Well-structured surveys are lacking in Philatelic Exhibiting in the US. Surveys to find out what exhibitors want or do not want would be valuable. Little is known about why exhibitors drop out, why they are not returning to exhibiting, and whether they feel that the "Regulations" are fair or un-fair. Such surveys could well be undertaken soon to clarify the situation.

Chapter 3: Principles and Evaluation Criteria for Philatelic Exhibiting

The following is a brief overview of the principles of exhibiting primarily for the exhibitor. These principles are viewed globally as acceptable by various exhibiting bodies, and they track closely with the international standards of the

Fédération Internationale de Philatélie (FIP).

It is good that CANEJ is now tracking with FIP standards. But their regulations are also not fair and need to be changed. Conformity should not be an excuse for lack of significant change.

3.1 Competitive Exhibits

3.2 Principles of Exhibit Composition

Brief, clear and succinct accompanying text will enhance your exhibit. It adds information to that provided by your material and shows the level of your understanding of the exhibit focus and your personal study or research.

Serious consideration should be given to those who have others prepare, mount and even research their exhibits as this favors more wealthy exhibitors. This is a major factor in the accusation that philatelic exhibiting is not fair for all. These practices should either be banned or controlled.

3.3 A Brief Overview of the Criteria for Evaluation

Criteria and weights for the evaluation of competitive exhibits are as follows:

Treatment and importance (30%) Philatelic and related knowledge, personal study and research (35%) • Condition and rarity of material exhibited (30%) Presentation (5%)

The criterion of "treatment" requires an evaluation of the subject scope and limits, the development of the subject, the clarity and ease of understanding, and the balance and completeness of coverage of the subject to achieve the stated purpose of your exhibit.

The criterion of "importance" requires an evaluation of the importance to the development of the postal system, importance to the region, the philatelic significance of the subject in terms of its scope, and the philatelic interest of the exhibit, which together may be known as "Philatelic Importance." For non-philatelic subjects, importance is a measure of the challenge of the exhibit and the importance of that exhibit to all others of similar type, which may be known as "Exhibit Importance."

With several factors being involved in importance (postal system, region, philatelic, and exhibit) and then associated with treatment for 30% of the points allocation there is massive confusion. With blind test exhibits presented to say 20 judges this confusion would be immediately apparent. This makes one wonder if importance then becomes a surrogate points-allocation center for expensive classical material. As importance is time and situation sensitive its assessment is likely to be very difficult and subject to much error. Importance had best be discontinued

and the points allocated to presentation and research.

The criteria of “philatelic and related knowledge, personal study and research” require the following evaluations:

- Knowledge is the degree of knowledge you express by the items you have chosen for display and their related description (knowing what is required to develop the subject);
- Personal study is the proper analysis of the items chosen for display;
- Research is the presentation of new facts related to the chosen subject and material displayed.

The criteria of “condition and rarity” require an evaluation of the quality of the displayed material considering the standard of the material that exists for the chosen subject and the period covered by its scope, and an evaluation of the rarity and the relative difficulty of acquisition of the selected material.

Similar to the above Treatment and Importance comments one would ask is the combination of Condition and Rarity another surrogate points-allocation center for expensive classical material? There must be some explanation as to why there has never been a modern Champion of Champions award!

The criterion of “presentation” requires an evaluation of the overall aesthetic appearance of the exhibit. Evaluation criteria and their use are explained in depth in the next two chapters.

It seems as though Presentation should be given a greater percentage than 5%. As mentioned, presentation and mounting by others should be eliminated or strictly controlled as it is unfair to exhibitors.

3.4 Conventional Exhibit Types

3.5.11 Postal Stationery Exhibits

(see also Appendix 2.1.11)

Generally, the subject of a postal stationery exhibit is the production and use of the stationery items, so your exhibit may follow that of the Traditional exhibit type in all respects. Postal stationery has been characterized as “large stamps” and treated accordingly. The United Postal Stationery Society defines postal stationery narrowly when competing for its awards, so be certain your treatment and material follows their definitions if you seek that recognition.

Postal stationery has an indication of prepayment of a fee for a service to be redeemed at a future date. Usually redemption is indicated by a cancellation. The prepayment indication may be a printed indicium or text, an adhesive stamp applied before sale or an undated, modified meter mark or cancel functioning as a makeshift stamp impression. The item can be carried by a govern-

ment postal service, express or private company, local post or subcontractor. Finally, services may entail postage, registration, insurance, money order, telegraph, telephone, post office box rental, and postal savings if these items carry evidence of prepayment.

The definition of “Postal Stationery” should be expanded to include privately produced stationery (this with a different descriptor). Limiting the definition cuts out a whole massive class of philatelic material. A good example would be the research done for example on Folded Typewriter Postcards, Reprint Request Postcards, and Window envelopes. There are thousands if not millions of different stationery items to be researched and studied that were privately produced. If there are arguments to keep postal stationery separately then have a class that covers privately produced stationery.

3.6 One-Frame Exhibit Class

(see also Appendix 2.2)

One-frame exhibits tell a complete philatelic story within the physical dimensions of a single 16-page frame (or equivalent in oversized pages). The subject of a one-frame exhibit can be from any conventional exhibit type as described above for multi-frame exhibits. Success in this Class is properly defining a subject and creating an exhibit that does just that – a complete story in one frame, neither more nor less.

You may use any of the material that is normally found in multi-frame exhibits. However, given the 16-page format, you must pay special attention to using the space on exhibit pages to your advantage. Among other things, this means successful exhibitors create a balanced approach to the elements of the story. It is recommended that each page, including the title page, have elements supporting the purpose of your exhibit.

Judges evaluate one-frame exhibits using the same UEEF criteria as for other exhibit types. The one-frame class has its own Champion of Champions competition each year at the APS AmeriStamp Expo.

One frame exhibits should be encouraged and made as easy as possible for all.

Chapter 4: Evaluating Philatelic Exhibits

Judges evaluate philatelic exhibits of every type, size, and class using the same criteria of Treatment and Importance, Knowledge and Research, Condition and Rarity, and Presentation. These are the “Big 4” standards for philatelic exhibit evaluation.

Manual (2009). With very minor exceptions, these criteria can be readily applied to all philatelic

exhibits, including experimental exhibits. Literature Class exhibits has a similar set of criteria that are covered in a separate manual.

4.1 Points and Medal Levels

4.2 Point Scoring

Some Reality Checks:

Numerical scores are not absolute. They represent a summary of a multitude of subjective judgments combined with skill/experience of judges making those judgments. Numerical scores will vary from jury to jury, just as medal levels in the subjective process can vary from jury to jury.

Numerical scoring has also the benefit of moving into the comparison and statistical world, which is necessary if we need to know what is going on with judging and exhibiting in order to plan for the future.

Numerical scores are not an end in themselves; they indicate more precisely where improvements can be made when used with the written comments of the jury.

There are, in practice, both “floors” and “ceilings” to point ranges; a fact of life. The floor is usually 50 percent of the available points. If you treated each of the criteria sub-sections independently, a score of less than half the available points basically gives a failing grade (Certificate level) valuation on that criterion. On the other hand, there is sometimes a ceiling: some judges reserve full marks (100 points) of the available points only for the most exceptional exhibits. Carried through to the seven sub-sections, those judges start at a maximum “93” and go from there. The ceiling phenomena might frustrate you on your way to top medals, but we find that a “ceiling” is much less prevalent than an implied “floor.”

Juries using points work best when all philatelic judges work as a single team. When more than one team is necessary, it is important that the leaders of each team meet before the judging begins and resolve issues of “floors” and “ceilings.” The most subjective areas in judging, based on the experience observed during field trials, are the criteria “Importance” and “Presentation,” and it is best if the teams have a common understanding on how the points will be applied in these areas.

Some Poor Practices:

There is genuine concern by exhibitors that the point scoring is a sham. Two practices have been noted in the past as the source of that mistrust:

1. The judge decides first on the medal level and then “backs into” the appropriate score for the predetermined medal, or
2. The judge applies the same percentage of accomplishment across the board without examin-

ing the criteria in detail.

Neither of these practices is condoned. If the judge feels uncomfortable about using points to evaluate each criterion fairly, then the judge must ask the Chief Judge for training so that they can contribute fairly and consistently to the process. This issue should be raised as early as possible, preferably prior to the exhibition.

This (4.2) is a *very good* section that identifies problems that may need to be addressed.

4.3 Evaluation Criteria in Depth

Rarity and Condition (30 points)

Rarity and Condition are attributes of the items used in an exhibit. This applies to both philatelic items and non-philatelic items that support the development of the exhibit’s treatment.

Rarity (20 points)

Rarity is defined for purposes of evaluating exhibits as related to the number existing. Rarity is an expression of the difficulty of acquisition. It is unrelated to cost.

If Rarity is related to the number existing, is the difficulty of acquisition referring to the one exhibitor exhibiting, or all philatelists who collect the items shown in the individual’s exhibit? Clarification would seem to be needed? Further, should databases be of the exhibitor’s collection only or all past and present collectors’ material? Presumably the latter.

Basic information needs should be provided in the manual on how to collect rarity information, and then construct databases. If appropriate, the percentages of the items presented, compared to the total can then be calculated. If rarity is associated with an extant number provide for the exhibitor the ways to scientifically prove that rarity so that labeled rarity descriptor levels of increasing rarity can be given that relate to the exhibit. If rarity is assigned 20 points and as such is a vital part of any exhibit, exhibitors should receive as much help as possible to understand what rarity is.

Rarity and scarcity are not synonymous in philately, although common usage often equates these terms. For our philatelic purposes, rarity is an expression of the relative quantity of supply (how many exist) vs. scarcity, which is the demand (market value) for that item.

I think scarcity may be incorrectly defined. My dictionary says, “too small a supply to meet the demand or satisfy the need.” Market value may have something to do with it. Demand is NOT market value.

The best form of rarity expression is based on a census, such as “one of three recorded/known.” Poor forms of rarity expression include:

Rarity: All Exhibits

Aspects	Poor Rarity Content	Excellent Rarity Content
Elusive items	The exhibitor does not include rare items.	The exhibitor includes all necessary rare items to achieve the intent of the exhibit.
Documentation	The exhibitor includes rare items but does not describe their rarity.	The exhibitor properly identifies rare items in the exhibit.

• Possibly unique (you should know for certain or omit this statement)

- Rare (but no reference to how many exist)
- Special or colored mats, frames, dots, or symbols implying rarity without text quantifying the extent of the rarity
- Scarce (not a rarity term)

The exhibitor does not need to mount rare items with special or colored mats, frames, dots, or symbols, but it is best to make it easy for viewers (especially judges) to locate rare items in the exhibit. Using different colors to show different levels of rarity usually increases confusion. Best practice is for the exhibitor to adopt a single level of rarity and use it only for truly rare items. The exhibitor may not need to include all known rarities in their exhibit to gain full credit, but a balanced representative presentation of key items may be necessary to achieve the exhibit’s stated purpose.

Rule of Thumb: If the exhibit has more than three or four rare items per frame, it is best practice to identify as rare the best three or four and not the rest. Too many rarity designations will give the impression that such items are common!

Could this be considered by some to be too restrictive and overbearing?

Condition (10 points)

Condition is the appearance of the items used in an exhibit. Condition varies by the type of item:

- Stamps or labels: color, centering, physically intact, free from soil and stains
- Postal markings and used stamps: clarity of markings, stamp centering
- Covers and stationery: physically intact, free from soil and stains, clarity of markings, unaltered
- Postcards: corners undamaged, image not marred by writing or postal markings
- Non-philatelic ephemera and other physical Items: intact, free from damage and stains, original item

Condition depends also on the use of the item and when it was used. Common sense should prevail: Modern items should be in pristine condition **WHY!?**

This should be changed by elimination—condition should not be a criterion of postal history. Not all modern items will be in pristine condition. Early usages deteriorate and could not be pristine today.

There is something VERY WRONG with the category of Condition for postal history and it really needs to be examined in great depth. I have previously written extensively about this.

Further, if Story-Line and development are vitally important to the exhibit it should well trump Condition. So it follows that if the exhibitor decides to use a piece in poor condition it should be allowed for two reasons, the protection of the Story Line and to prevent material, particularly Postal History, from being removed from the market, mutilated and even destroyed by philatelists and dealers that think that the material is garbage. This is a serious problem.

Many cards and letters have been filed away over the years and it was the filing holes that saved them for philatelists. Filing holes are normal use.

Right now because of the emphasis on condition collectors, dealers and others destroy or mutilate valuable postal history with filing holes and other defects because of this emphasis on condition.

CANEJ’s statements here, perhaps unwittingly, are leading to the extensive loss of material and Postal History. One could argue that this is a big preventable tragedy.

Also, if the Story line (Golden Thread) accounts for 20 points and Condition 10 points *Story line should trump Condition every time.*

Wartime covers may show the effects of wartime environment, paper quality and handling

Fiscal and telegraph stamps on documents may be canceled by punched holes

Real photo postcards may be faded due to oxidation and early photo processing techniques

Also, should the above three sentences be taken into account by judges? – The text does not say so.

Documents and ephemera from the late 19th century to World War II might be printed on acid paper which turns brown with age

If the exhibitor includes repaired, restored and reconditioned items, those items should be identified as such. The exhibitor should also identify

scans and photocopies, and where they are used, they should be significantly larger or smaller than the original. These are rules and not guidelines (see Chapter 1).

Repairing of material favors the wealthy and if the repaired item is given credit it can be argued that this is not fair. A solution is necessary.

FIP rules evaluate the correctness of postal rates as an aspect of Condition. CANEJ has elected to consider this important aspect of exhibit evaluation as part of Knowledge.

Presentation (5 points)

Presentation (5 points)

Presentation is the overall visual appeal of an exhibit, taking into consideration each page, each frame and the exhibit as a whole.

Presentation is the least important criterion used in evaluating your exhibit, but it can have a profound effect if your poor presentation hinders a fair assessment of the other criteria. Some styles and conventions change from decade to decade, but some do not. For example, convention now discourages use of black pages and silver ink in an exhibit. On the other hand, hand lettering remains an effective way to prepare exhibits. Of course, the text should be neat and legible if handwritten, and a comfortable viewing size font used if prepared by computer. Hard to read text could affect a criterion score if it affects the ability of the judge to rate the criterion appropriately.

The first sentence indirectly says that presentation is probably far more valuable than 5 points. I believe it is far more valuable and this could readily be tested by seeing if Judges award more points to exhibits that have been handled by professional exhibit mounters. Presentation should definitely be increased in points allocation to at least 10%. The Synopsis should say if the exhibit has been prepared by a professional Mounter. In fact the application form to exhibit should have check off boxes that say, yes or no, as to whether the exhibit has been researched, the material repaired, and/or prepared and mounted by others. Even the Synopsis should mention this.

3.1 CANEJ

CANEJ is the acronym for the American Philatelic Society's Committee for the Accreditation of National Exhibitions and Judges. It is a very important committee, overseeing all aspects of philatelic and philatelic literature exhibiting and judging throughout the United States.

This is a standing committee of the APS that is comprised of a chairman (appointed by the APS president with the consent of the APS board), the APS president, and nine other members selected

jointly by the APS president and the CANEJ chairman. These 11 make up the voting membership of the committee. The committee guidelines allow this number to fluctuate somewhat based on the needs of the APS.

Additionally, there are three non-voting members: the immediate past CANEJ chairman, the senior FIP representative from the U.S., and the Canadian counterpart to the CANEJ chairman. The committee meets twice a year, at APS Stamp-Show and at APS AmeriStamp Expo, but is constantly involved with projects during the year and supporting WSP shows and judging.

More Exhibitors versus Judges/Exhibitors should be members of CANEJ.

3.2 CANEJ Responsibilities:

There may be some judges who try to force a summary total and work backward to assign points to individual criterion. Another might just take 10 percent off every criterion without giving much thought. Both of these have happened in the past, and both are wrong. The chief judge must be alert to these practices, which are either lazy, intellectually dishonest or both. Fortunately, this is rarely seen among the current judging corps.

There is a difference between double-checking our work and fudging the numbers. It is equally lazy and intellectually dishonest not to review the final numerical score and compare it with your seasoned judgment – that is the way we catch errors in our addition or in our assessments. In addition, we recommend comparing exhibits with similar scores as an additional double-check on your consistency and fairness.

This needs much discussion and ways to see that all is as fair as possible.

3.5 Qualifications for Judges

Accredited judges may resign their accreditation status at any time for any reason by notifying the chair of CANEJ. Judges who retire may be accorded the honorary designation of "Judge Emeritus."

A judge may be removed from the roll of accredited judges for misconduct while judging, incompetence as a judge, or loss or suspension of APS membership (whether voluntarily or as a result of disciplinary action).

A panel of judges from time to time for compliance should review Judges marks.

Conclusion

Fairness issues are pervasive within philatelic exhibiting and judging and need to be rectified. An open discussion would be valuable and I welcome comments on what is a complicated situation.

2016 AAPE Single Frame Team Competition

Sandeep Jaiswal



AAPE 2016 Single frame Team Competition Rules & Regula- tions



Ameristamp Expo 2016, was once again home to the 2016 AAPE Single Frame Team Competition.

Teams comprising of five exhibitors compete for the coveted first place and bragging rights for the entire year as the “Champions of the AAPE Team Competition”. Furthermore, the names of the winning teams and their respective members is engraved on to a large trophy which is on permanent display at the APS building in Bellefonte, PA. Each member of the winning team also receives a glass trophy with the names of all the members engraved on it.

We had a total of seven teams take part in this year’s competition. Of the 35 exhibitors who took part in the competition, 27 created brand new exhibits that had not been previously shown at the National or International level. The competition also attracted 2 novice exhibitors and 3 youth exhibitors.

Going into the competition, team “Good from the Start to Finish” were severely handicapped as one of their exhibits got lost in transit from Europe. By rule 77.5 points (between Vermeil & Silver) was awarded for the missing exhibit and it appeared that they were all but out of contention for the coveted first place. The other four exhibits on their team all won gold bringing their total to a whopping 577.5 points (100 points x 4 + 50 points for all new exhibits + 50 points for all different category). Going into the evening of the palmares they were in second place behind the “Collectors Club of San Francisco - Red” who were in first place with 595 points. The night was magical for team “Good from the Start to Finish” who bagged both the Reserve Grand as well as the Grand award to finish in first place with a total of 662.5 points.

PS: I have since been informed that the lost exhibit finally showed up at the destination.

Note that forming a team is as easy as rounding up five exhibitors and following the rules.

Please contact me, Sandeep Jaiswal, at sj722@aol.com / 401-688-9473 or by mail to: P.O. Box 8689 Cranston, RI 02920 if you would like further information or if you want to register your team for next year’s competition. ☐

- A Team shall consist of any five (5) individuals. These individuals may share membership in a stamp club, a philatelic society or fraternity, or join together solely for this competition.

- An individual may NOT be part of more than one team. An individual may enter one and only one exhibit in the 1-Frame Team Competition.

- A team entry consists of five (5) 1-frame exhibits. Each exhibit must be the bona fide property of one and only one team member.

- Team exhibits must be from these Types: Traditional, Postal History, Postal Stationery, Thematic, Display, Revenue, Aerophilately, Astrophilately, Illustrated Mail, Cinderella/Poster/Promotional, or Picture Postcards.

- Team exhibits must be entered in the AmeriStamp Expo Single-Frame open competition. (See show prospectus for application procedures, as well as show rules & regulations.)

- Exhibits entered in the Single-Frame Championship competition are not eligible. Note: AmeriStamp Expo rules state that an exhibit that is eligible for the Single-Frame Championship class is NOT eligible for the Single-Frame open competition. Additionally, exhibits that win a Grand at any WSP or Canadian National exhibition between January 01, 2016 and AmeriStamp Expo 2017 not eligible for the 1-Frame Team Competition.

- Exhibits will be evaluated by the jury with the following points assigned for each medal level: Gold = 100, Vermeil = 85, Silver = 70, Silver-Bronze = 55, Bronze = 40, and Certificate = 25.

- Teams will earn a 10-point bonus for each “new” exhibit – never shown at the national or international level (minimum = 0; maximum = 50). Exhibits previously shown at local/regional shows are acceptable as “new” exhibit.

Year	Winning Team Name & Names of Exhibitors (names of Team Captains in bold)
2006	Collectors Club of New York Mark Banchik Lou Capario Larry Lyons Harvey Mirsky Robert Odenweller
2007	Portuguese Philatelic Phanatics John Dahl Roger Lawson John Liles Phillip Parker Steve Washburne
2008	Untotally Called For Tim Bartshe Joe Crosby David McNamee Ron Strawser Kent Wilson
2009	The Golden Warriors Cheryl Ganz Matthew Kewriga George Krieger Don David Price Ben Ramkissoon
2010	Oldies But Goodies John Doyle Larry Gardner Van Koppersmith Alfred Kugel Jerry Miller
2011	Collectors Club of San Francisco William Barlow Behruz Nassre Sandeep Jaiswal George Krieger Henry Marquez
2012	India Study Circle Paul Allen Jeffrey Brown Sandeep Jaiswal Robert Manley Steve Zwilling
2013	India Study Circle Jeffrey Brown Pradip Jain Deepak Jaiswal Prem Jaiswal Sandeep Jaiswal
2014	India Study Circle Paul Allen Robert Robert Coale Anubhav Jaiswal Deepak Jaiswal Sandeep Jaiswal
2015	Oldies But Goodies R. Timothy Bartshe Richard E. Drews Elizabeth Hisey Kathryn Johnson Ronald E. Leshner Sr.
2016	Good From The Start To Finish Kathryn Johnson Seija-Riitta Lakso Mike Ley Dan Undersander Tim Wait

- Teams will earn a 10-point bonus for each separate Type of exhibit represented). (minimum = 0; maximum = 50).

- Teams will earn a 10-point bonus for each Youth exhibit (as defined in the AmeriStamp Expo prospectus).

- Teams will earn a 10-point bonus for each Novice exhibit (as defined by the rules for the AAPE Novice award).

- A bonus of 50 points is earned by the exhibit winning the 1-Frame Grand Award, 25 points for the Reserve Grand Award and 25 points for the 1-Frame Youth Grand Award. Teams also earn 10 bonus points for each special award sponsored by the American Philatelic Society or the American Association of Philatelic Exhibitors, no other Society award or special awards carry any points towards the team's total score.

- The team score is the total of the scores of its five entries plus any bonus points earned. The team with the highest aggregate score will be the winner.

- Ties will be broken by 1) the number of new exhibits, 2) the number of different types, 3) the number of Gold awards, 4) the number of Vermeil,

- 5) the number of Silver, 6) the number of Silver-Bronze, 7) the number of Bronze, and 8) the number of special awards.

- Each member of the winning team will receive an award. (Other awards may also be available to the 1-Frame Team competition.)

- Exhibits entered in the 1-Frame Team competition are eligible for all applicable awards at AmeriStamp Expo (as set forth in the show prospectus).

- Participants in the 1-Frame Team competition may enter other exhibits at AmeriStamp Expo (as set forth in the show prospectus).

- There is no additional fee for participating in the 1-Frame Team competition at AmeriStamp Expo.

Teams must register with the 1-Frame Team competition coordinator by providing a list of the team members, their exhibit titles, whether the exhibit is "new," whether the exhibitor is a youth or/and a novice and the exhibits' Types. Forms are available from the Coordinator: Sandeep Jaiswal PO Box 8689 Cranston, RI 02920 401-688-9473 or sj722@aol.com and from the website of the AAPE: www.aape.org.

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Exhibiting “Outside the Box”

By Ronald J. Klimley Part Two of Two Parts

Building a container for an exhibitable three-dimensional item

“Because this was a discovery piece it was crucial to the exhibit in my opinion, but how to include it without folding it or crushing it...”

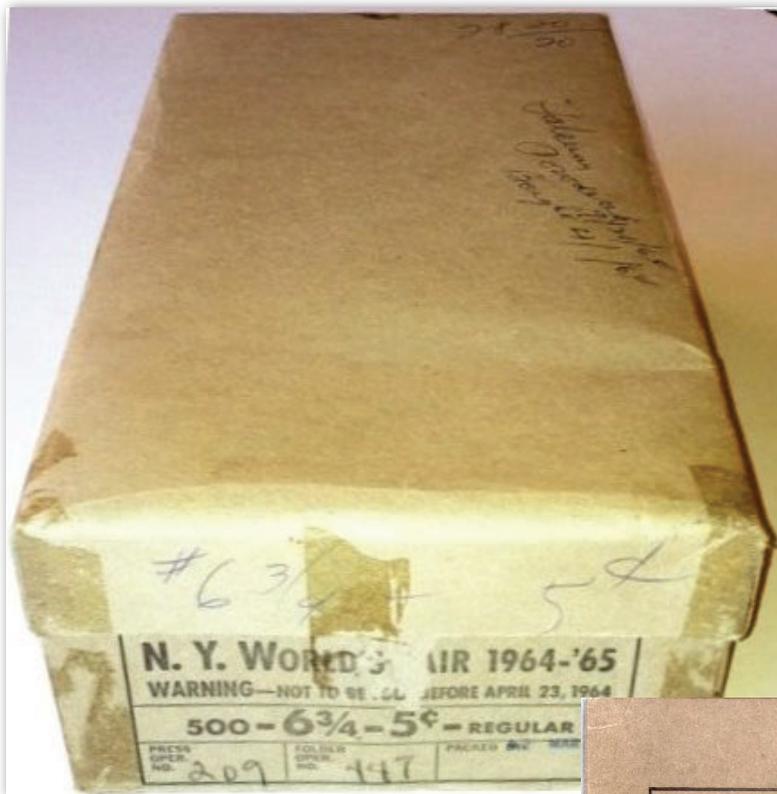


Figure 1.

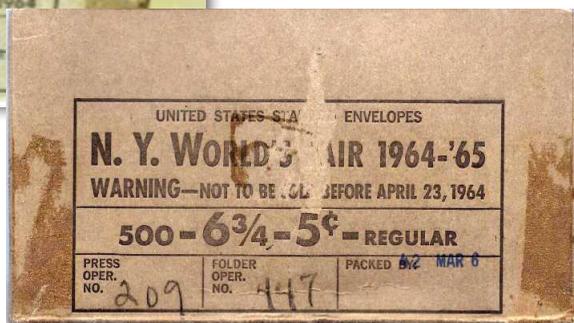


Figure 2.

Occasionally I will create an exhibit as a way of challenging myself to overcome obstacles I have encountered with some of my larger exhibits. As an example, I created a one frame exhibit of the 1967 Alaska Centennial Commemorative Airmail stamp. The exhibit included 39 different items, (covers, stamps, blocks) in one frame. This required me to practice things like the windowing of covers to show the most important aspect, and to try layouts I might never have thought of. All in an effort to include a great deal of content in that one frame. Of course I wanted the exhibit to “work” aesthetically and also just as importantly I wanted it to tell

a good story. However my main goal for that exhibit wasn’t the award, but rather having an opportunity to challenge myself. For me this exhibiting “outside the box” allows me to try things that I am then able to incorporate in subsequent exhibits.

Another “outside the box” example for me occurred while building my exhibit of the 1964-65 New York World’s Fair stamped envelope. One of the key items I wanted to include was the box of which had been used to ship envelopes to post offices in 1964. (Figure 1)

The box includes a front panel which is issue specific, that is, it refers specifically to the 1964 Fair

Figure 3.



Figure 4.



Figure 5.



stamped envelope, and includes the warning notice which advises the postmaster not sell the envelopes prior to the first day of issue. (Figure 2) This is a critical piece in that exhibit, and is something that most long time stationery collectors/dealers weren't aware even existed. (I had been told numerous times that commemorative stamped envelopes in the mid-sixties were shipped in generic boxes.)

Because this was a discovery piece, it was crucial to the exhibit, in my opinion, but how to include it without folding it or crushing it in some way, or worse still, cutting it, none of which I was prepared to do. It is here that proper credit is due. I was at

lunch during Garfield-Perry sitting next to long time exhibitor/judge Rich Drews discussing my find and wondering aloud how to add it to my exhibit. He was the first to suggest that I hang or suspend it from beneath the frame. (Thanks Rich!)

And so that was the direction I decided to go. It meant being able to include a key piece, without having to alter it in any significant way. But I still wasn't sure how I could go about accomplishing this, and while I had a general idea of what I wanted to do, I didn't have any blueprint to follow. So in terms of execution I was still a bit on my own.

I began by trying to imagine ways in which I could



Figure 6.

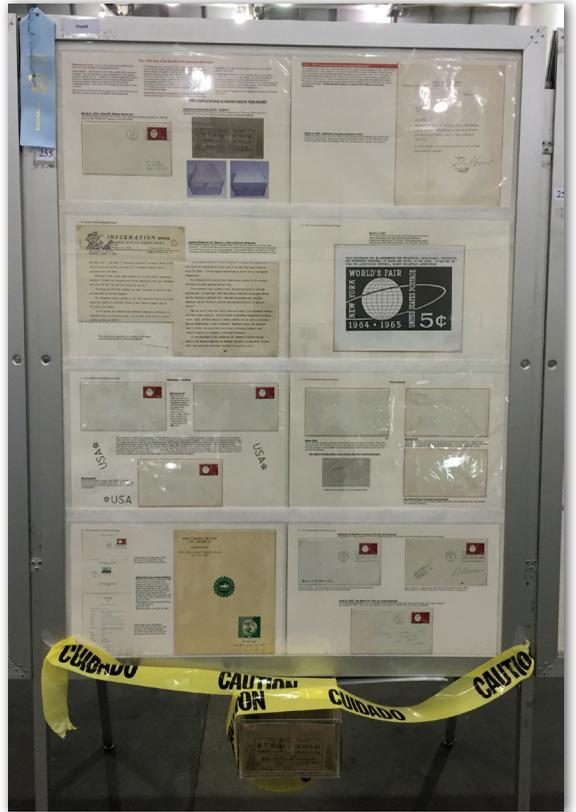


Figure 7.

hang the box, have it viewable of course, and have it secure. I recalled having seen collectibles in Plexiglas boxes and decided that would be my solution, but I still needed a way to secure the box to the frame.

I found a fabricator who could build the box for me and provided him with the internal dimensions of the box and also a concept of what I was looking for. We discussed what I needed and then he drew up some plans and agreed to build it for me. I wanted to completely enclose the stationery box to protect it, and I also needed a way to secure it to the frame.

My solution was to have a box made (Figure 3) which included slots at the top through which I could pass a metal strap. (Figure 4) It was then simple enough to simply use the frame screws at the bottom of the frame to secure my box to the exhibit frame. (Figure 5) Incidentally, I may be the only person who was somewhat disappointed to find that there

were no “bottom” screws on the frames for NY2016. If those frames become the standard, it is back to the drawing board for me.

I had one other important consideration and that was the profile of the box, or how far it stuck out from the front of the frame. Naturally I didn’t want something that folks might be bumping into. I wanted to stay within the front legs of the frame, and I was able to do that as seen when looking down the row of frames. (Figure 6) In addition to ensuring that the finished box didn’t stick out too far, I also decided to wrap it in yellow caution tape, to further draw attention to it. (also seen in Figure 6) The final frame is seen in Figure 7.

For me working through the challenges one encounters adds immensely to the enjoyment and, in this case, as they say, it is nice when a plan comes together. ☺



The Fog in Feedback

What the Judge Said	What the Judge Meant	What the Exhibitor Heard
I would suggest . . .	Do it or be prepared for poor results	Think about the idea, but do what you like
I hear what you say	I disagree and do not want to discuss it further	The Judge accepts my point of view
With the greatest respect . . .	I think you are an idiot	The Judge is listening to me
Very interesting	That is clearly nonsense	The Judge is impressed
That is a very brave approach	You are insane	The Judge thinks I have courage
That's quite good	A bit disappointing	That's quite good
Oh, by the way . . .	The primary purpose of our discussion is . . .	That is not very important
I was a bit disappointed that . . .	I am annoyed that . . .	It does not really matter
I only have a few comments	Please re-write completely	The Judge has found a few typos
That's not bad	That's good	That's poor

Why is it that when one person provides oral feedback, often the other person appears to ignore what was said? Was it just stubbornness, or is more going on in these situations? An interesting chart is currently going viral on the Internet that illustrates what really goes on in emotionally-charged exchange. Special thanks to exhibitors Nancy Swan and Anne Harris for sharing the original chart and suggesting adapting its use for our exhibiting context. It is all in fun, but with a serious edge.

Humor aside, I hope that both judges and exhibitors keep in mind that our overarching goal is “to have fun and fellowship.” It is only a hobby!

By the time you read this, the new APS President will have selected a new Chairman of CANEJ, so this is the last installment from me. The future columns in TPE will be written by that person. It has

been a privilege for me to have served our philatelic judging and exhibiting community these past three years. I appreciate the opportunity to share my thoughts with you and for Randy Neil and TPE for making it possible. Thanks to each of you who have been stirred enough to write to me or chat with me about the things we have discussed in these pages.

Watch for the two new manuals coming from CANEJ this August (effective January 2017): *APS Manual of Philatelic Judging and Exhibiting* 7th Edition and the *APS Rules for Exhibitions*. Also out this summer is the excellent book by Steven Zwillinger, *The Path to Gold: 175 Proven Stamp Exhibiting Tips* published by AAPE and edited by Randy Neil. ☐

[Editor's Note: *We are proud to have had David McNamee in these pages for the past four years—and trust, most heartily, that he will continue to periodically send us his viewpoints. Thanks, David!*]

Are you a recruiter? It's easy to become one.

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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. Do it today! (Or tomorrow...that's okay, too.)

Oops...hope you didn't forget to pay....

YOUR DUES, THAT IS.

Please, if you haven't, send them to Treasurer Ed Andrews today. Address on page 3.



Diary of a Novice Exhibitor: *Wherever Shall I Start?*

By Gary Wayne Loew

Figure 1.

At the end of 2015 I wrote a blog entitled “Slaughtering the Philatelic Herd” in which I described my avaricious acquisition of philatelic materials, only to deposit them into a “someday box” awaiting a future incorporation into my collection.¹ I love the thrill of the philatelic hunt, but it so thoroughly consumed my time that I’d failed to use what I’d captured. I likened myself to a hunter who spends so much time hunting that he neglects to butcher his kill and consume the meat. This year, my only New Year’s Resolution was to write up at least two covers a day.

I tried. Honestly, I really tried. But as with resolutions past, I didn’t make it past the good intentions phase. Then, late in January I took a cover from the someday box and started to write up an album page.²

I use the Lindner T-Blank system, so I’ve got total freedom to write up and document those aspects of a cover that interest me. And, because I’m a research fanatic, I dig into all of the elements of a cover and include footnotes on my album pages. Indeed, the way I begin to truly learn about a cover is to write the album page. Figure 1 is a typical example of the lengths I’ll go to in writing up a page.

But, to truly understand the full story that a cover can tell, I like to write articles about a cover, its journey and the world at the time of its travels. In the past two years I’ve written perhaps a dozen such articles. Each one was a journey of discovery for me. And judging from the comments I’ve received, others like to read in-depth stories about individual covers. But something is still philatelically lacking. A postal history collection is not simply the cumula-

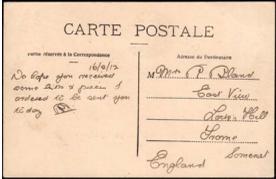
tion of the individual covers’ stories, any more than a home is merely the agglomeration of bricks and lumber. Hiding within my collection is a larger story that is crying out to be told. And that is why I choose to exhibit: To tell an overarching story that cannot be reconstructed in any other way.

When I returned to philately about a decade ago, I tried my hand at a single frame exhibit. The judges very gently counselled me that I lacked both the material and the knowledge to achieve a truly successful exhibit. That was fine with me. Buying postal artifacts is sufficient fun that I’ve managed to entertain myself quite handily. Now I’ve got a lot of stuff. But, is it enough to tell a complete story? Is it enough for a successful exhibit? Do I know enough about my stuff to make it into a successful exhibit? Well, let’s see...

Gambia

16-FEB-1912 Landing Stage Office to Somerset

Stamps	Franked by 1909 2d greyish slate (SG74).
Cancellation	Bathurst-Landing Stage Office (Duncan 010,40 ¹)
Other Marks	None
Cover	“Carte Postale”. Picture post card of Wellington street, Bathurst.
Rate	2d correctly paying the 1d post card rate plus the 1d late fee. The post office announcement of 1-JUN-1904 described a late fee of 1d on all postal matter posted after closing: “It has hitherto been the practice to accept Mails after the ordinary time of closing to facilitate business and the convenience of the public ² .”
Route	Bathurst 16-FEB-1912.
Notes	Regarding the Landing Stage Office, Proud ³ notes “This office was situated in the Tide Surveyor’s office at the entrance gates of the harbour. Only being opened when a mail steamer was departing...” The purpose of this office was to ensure that mails on Sundays could make it aboard a ship departing on a Sunday. On all other days, the regular Bathurst general post office was available. The 16-FEB date on the CDS was, indeed, a Sunday. Tabcart ⁴ writes extensively about a Landing Stage facility located at the port of Liverpool, including similar purpose and operations. There are no transit or arrival postmarks, a common occurrence on post cards of the time. But, the messages on both the obverse and the reverse clearly suggest that the card was intended to be sent to the addressee, rather than simply as a vehicle for a CTO. Regarding the cancellation itself, the image of the canceller was seen in the Gambia post office archive books ⁵ , confirming the authenticity of this as a legitimate postal mark. Only reported example of this CDS. BPA #83,992

¹ Duncan, Stuart P. & Andrew, Oliver, *The Postal Markings of The Gambia 1858 to 2000* (Dronfield, UK: West Africa Study Circle, 2005), Pg. 31.
² Andrew, J. O., *The Stamps and Postal History of The Gambia*, (London: Christie’s-Robson Lowe, 1985), Pg. 40.
³ Proud, Edward B., *The Postal History of The Gambia*, (East Sussex, UK: Postal History Publications Co., 1994), Pg. 229
⁴ Tabcart, Colin, *Robertson Revisited: A Study of the Maritime Postal Markings of the British Isles based on the work of Alan W Robertson*, (Limassol: James Bendon, 1997), Pg 164
⁵ Duncan, op. cit.

Table 1

Postage Stamp Evolution

Queen Victoria – Stampless Pre-1852
Queen Victoria – Stampless 1852 - 1869
Queen Victoria – Cameo Issues (Imperf) 1869 – 1874
Queen Victoria – Cameo Issues (Perf) 1880 – 1881
Queen Victoria – Cameo Issues (Perf) 1886-1893
Queen Victoria – Keyplate Issues 1898 – 1902
King Edward VII – Keyplate Issues 1902 – 1905
King Edward VII – Keyplate Issues 1904-1906
King Edward VII – Keyplate Issues 1909
King George V – Keyplate Issues 1912 – 1922
King George V – Elephant & Palm 1922 – 1929
King George V – Silver Jubilee 1935
King George VI – Coronation 1937
King George VI – Elephant & Badge 1938 – 1946

Table 2

Considerations within Period

Printing
Rates & Usage
Postmarks & Instructionals
Village Cancellations
Forgeries - Stamps & Cancellations
Destinations
Incoming Mail

So, this column will be the diary of how a truly novice exhibitor builds an exhibit. I'll share with you all the paths (including dead ends) I traverse. All the material I'll discover I still need and the material that I reject. All the attempts at developing and refining the story line. All the research quests. And all the head-scratching involved in converting material and story into an actual exhibit. Once that exhibit debuts at a WSP event, I'll also share with you the resulting teardown and rebuilding that inevitably follows an exhibit's maiden voyage. One more thing: before it's all over, I hope to define exactly what a "successful exhibit" means for me. I'm sure it will mean something different for me after I've completed this first multiframe than it does now. Maybe it's about the Gold. But it better be about a while lot more than Gold. At least for me.

Preparing to Prepare

While I collect several different areas, it is my Gambia collection that will be my first multiframe exhibit. My material falls into three, possibly distinct, categories and perhaps that means I've got three different exhibits. That will be one of the first questions I'll need to grapple with. I'm guessing that some subset of my material will coalesce into a single coherent exhibit. One of the challenges will be controlling the exhibit's scope. My material includes internal mail, of course. And it also includes inbound and outbound mail. But I also include transit mail that visited Bathurst on its way to and

from other places. That essentially expands my collecting to the whole world, as long as it touched down at Bathurst.³ Perhaps most of the transit covers represent a separate exhibit. Same thing for the WWII material. Possibly I've got sufficient material for a separate exhibit here, too.

I envision several steps as necessary to create a successful exhibit. First, I need to document and thoroughly catalog my holdings. Also, I need to identify and develop the story line for the exhibit. And then... I need to figure out how to actually build my exhibit. I don't expect that these steps will be sequential.

The codification process is simple and straightforward, which is not to say executing that process is easy. I scan the obverse and reverse of each cover and frequently combine these into a third image showing both sides. Images are named using a structured naming convention (date, from/to cities and sometimes a comment). These scans are stored in a hierarchical folder structure, one for each cover. I am also scanning or storing documents related to a specific cover in its subfolder. So, everything I have about an individual cover is stored in one place.

I have been in process of developing a database to store all the information about each cover. (I'm sure it is an over-specified database, because that parallels how my brain works.) In the interim, I have an Excel spreadsheet that documents key features of my covers with a hyperlink to the subfolder contain-

Table 3

WWII Special Considerations

Patriotic Mail

Forces Mail

Civilian Censorship - Local

Civilian Censorship - Imperial

Army Censorship

Navy Censorship

R.A.F Censorship

US Army Censorship

Military-Related Destinations

Military-Related Origins

Table 4

Air Route Considerations

Toulouse a Dakar

Deutsche Lufthansa SA Routes

DLH - Marseilles

Europe/South America

Catapult Mail

PAA Routes

Crash Mail

ing all the images for an individual cover. Click the hyperlink, and there's all my stuff about any cover. Given the long term neglect demonstrated by my "someday box" I've still got a lot of work to do to catalog all of my holdings. But, I periodically rummage through that box and remind myself of what I've got, even if it is not yet all cataloged. As I said: straightforward, but not easy.

The story? Well the rummaging helps. I think I know the story line. But if that's true, why can't I settle on something as simple as the exhibit's title? My working title started out as: *The Development of International Postal Systems from Victoria to George VI as Viewed through the Lens of Gambia*. Sort of important sounding for a tiny West African country far away from the centers of postal progress. But little Gambia really is a microcosm of what was going on elsewhere in the evolution of postal systems. Can I prove that to the judges using my exhibit? Will my material validate my thesis?

Challenging me with an alternative title, Steve Zwillinger suggested:⁴

"Gambia as a window/model/picture of (or for) the development of International Postal Systems. Is

the primary focus the International Postal Systems or is Gambia? The most important element is frequently first in the title."

So the title is the first aspect of the story that I'm grappling with.

I've spent a lot of time identifying all (most?) of the components of the story. But that is very different from having defined the arc of the story. For example, I know the different postal periods, defined mostly by the various stamp issues (Table 1). Within each of these periods, there are aspects of the covers themselves that need to be examined (Table 2)⁵. And there are more specialized aspects that must be considered for WWII (Table 3) and the development of air routes (Table 4).

Importantly, by themselves, none of these components serve to define either the Postal System or its Development. And that's the story I think I'm trying to tell. Table 5 is my preliminary effort to address the systems aspects of the Gambian post office's evolution.

So I've got lots of threads for my story. But to please the judges and the philatelic viewers, I'll need to weave a coherent and colorful tapestry.

Development Stage	Time Periods	Inbound	Outbound	Internal	Transit
Missionary Mail					
Transportation Systems					
Ship Letters		X	X		
Packet (Contract) Mail	1850 / 1852 / Beyond	X	X		
German/French Shipping Lines					
First Post Office Opens		X	X	X	
First Stamps	1869			X	
First Perforated Stamps				X	
Evolution of Postage Stamps -					
Reflection of Political World					
Military Concessionary Rate	1869	X	X		
Village Post Office Openings		X	X	X	
Traveling Post Office Opens	1922-	X	X	X	
Pre-UPU Use of Accounting Marks - who got paid what, when and how much?					
Joined UPU					
UPU Rate & Color Changes		X	X	X	X
WW I					
Airmail	1925-	X	X		X
Multimodality	1927-	X	X		X
DLH	1934-1939	X	X		X
Route-sharing with Air France	1935-3939				X
Introduction of new aircraft or catapults		X	X		X
Pendelfahrt	1934-1936	X	?		X
FAM-22	1941-??	X	X		X
WW II		X	X		X
LATI Substitute					X

This, of course, will require more than just nailing the story line. Converting the material and the story into a multiframe exhibit is totally new to me. Ok, so I know that this is a multiframe exhibit, but what kind of exhibit? My material is predominantly postal history. But can I tell my story with postal history alone? If this is the story of the development of a postal system, should I include evidence of how the stamps themselves developed? Essays, proofs, specimens and varieties all contribute to the understanding of postal evolution. Should this be a traditional exhibit? What's the balance between stamps and covers that should drive that decision? Ephemera (in small doses) also contribute to the story. So, what kind of exhibit shall I build?

Certainly I've spent many wonderful hours studying and enjoying exhibits at local stamp clubs, WSP events and – most recently – at the mind-boggling assemblage of world-class exhibits at NY2016. And I've learned what great exhibits should look like. But looking is very different from building one myself.

I've been reading TPE for several years and enjoying, especially, Steve Zwilling's "Preparing Exhibits" column. Just this week I received my copy of Steve's brand new book, *The Path to Gold: 175 Proven Stamp Exhibiting Tips*,⁶ that I plan to

dive into. But, reading about exhibits also is very different from building one myself.

So, I'm all prepared to prepare! Now what? Where to start? Well, the APS' Summer Seminar at Bellefonte is offering Steve Zwilling's seminar in exhibiting. Starting June 20th I'll be at Summer Seminar. Let the preparing begin! ☑

Endnotes:

¹"Slaughtering the Philatelic Herd – My Only New Year's Resolution" <http://garyloew.blogspot.com/2016/01/slaughtering-philatelic-herd-my-only.html>

²I include scans of the front and back of the cover on the actual page. That way, when I remove the cover for inclusion in an exhibit, I'll know where to return it.

³I've written extensively on this topic. See: Loew, Gary Wayne, "The Bathurst Connection: The Centrality of Gambia to the Development of Transatlantic Air Mail". *Cameo* (West Africa Study Circle: October, 2015, Vol 16, No. 3, Whole # 96, Pg. 130-150). This article can also be found at <https://www.academia.edu/19866512>.

⁴Email to the author, June 6, 2016.

⁵In all likelihood, I'll be using the taxonomy of Cover Elements I developed. See: Loew, Gary Wayne, "Mastering Postal History". *Kelleher's Collectors Connection* (Daniel F. Kelleher Auctions LLC: May-June, 2016, Vol 2, No. 3, Whole # 5).

⁶Zwilling, Steven, *The Path to Gold: 175 Proven Stamp Exhibiting Tips*. (Silver Spring, MD: American Association of Philatelic Exhibitors, 2016).

The AAPE Award of Excellence for “Plan and Headings”

The purpose of this award is to encourage excellence and help exhibitors achieve a more effective plan and subsequent headings. Different divisions have different “styles” of plans, formats and this will in some cases include a second page. Important factors are clarity, organization and balance and the ability to guide viewers through the exhibits.

This award is to be selected by the Jury at each WSP Show. All exhibits are qualified to be judged. The decision of the Jury is final.

An exhibitor may only win the award once. A list of winners will be sent with award and is also on the AAPE website. With this new criteria, previous winners of the Title Page Award are eligible for consideration.

The actual award will be given at the Palmares Banquet/Breakfast. Award ribbon is to be placed alongside and at the same time as the medal ribbons for the show, so that viewers will have the opportunity to review plan and headings excellence.

In some cases a plan might be a simple statement that the exhibit is presented chronologically (in which case the headings are consecutive dates) or it might be a bullet pointed list, or even an elaborate outline – the following suggestions are offered as a guide to judging the effectiveness of plan and headings.

- Do the headings match the plan development of the exhibit subject?
- Does the plan lay out a balanced exhibit that makes sense of the topic?
- Is there a clear and consistent format for the headings used?
- Do the headings guide the story as well as describe the key items shown on individual pages?

Running headings do not dominate after first appearance.

- Is the “Organization” clear and in keeping with the defined scope and limits?
- Does the plan make viewers want to proceed through the exhibit?

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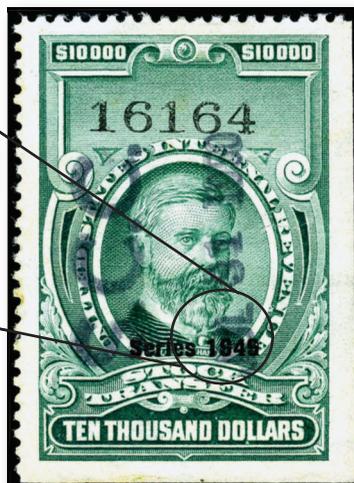


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This overprint was the key to identifying this Revenue stamp.



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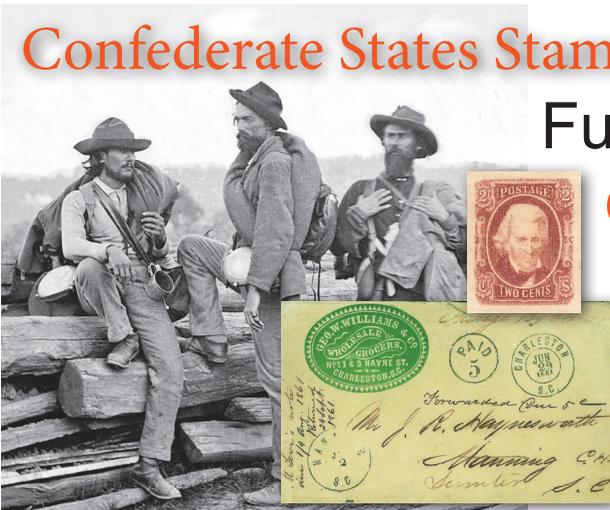
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The American Association of Philatelic Exhibitors



Quarterly Membership Report
Mike Ley, Secretary

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ACTIVE AND PAID UP	764
LIFE MEMBERS	99
2016 NEW MEMBERS MAR-JUNE	47

FOREIGN MEMBERSHIP

ACTIVE AND PAID UP	117
NEW FOREIGN MEMBERS	24
TOTAL MEMBERSHIP	881

Welcome to new members: MARCH 22 - JUNE 21, 2016

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Wayne Dow, Austin, TX
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Fred Boom, Utrechtseweg, Netherlands
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Jeff Susman • Sherri Soraci-Jennings • Lars Engelbrecht • Gregory Shoults
Carl Jennings • Jeffrey Dow • Elliott Idoff

Congratulations to our novice winners and other novice new members:

Robert Ceo, Nashville Stamp Show 2016, Harrimon, TN
William McLain, Garfield-Perry March Party 2016, Warren, OH
Mike Randall, Sorex 2016, Medford, OR
Philip J Candrea, Westpex 2016, Monterey, CA
Jeff Modesitt, Rocky Mountain Stamp Show 2016, Centennial, CO

In Memoriam: Bill McMurray

I know you don't want to miss an issue, so please let me know your movements so that I can adapt the mailing list to reflect your current address. A quick email is all that is needed unless you have sent out change of address cards—to me at giscougar@aol.com—Respectfully submitted, Mike Ley, AAPE Secretary

AAPE Critique Services

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

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

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

- A flat-rate low cost of \$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:

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- Multi-Frame International Exhibitor:

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Cachet Artwork

Artmaster Archives

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. 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, Washington Press 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. The majority of these are the final drawings for the cachets

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.

FDC's

We have a vast array of unusual cachets, cancels and usages.

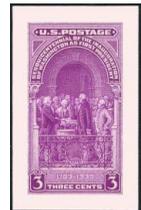
Autographed FDC's & Covers

The bulk of our stock is FDC's signed by the designers and engravers. What is interesting about this lot of designer and engravers is that the owner of the collection had several FDC's made - each signed at the center to lower right by someone involved with the issue, designer, letterer, engravers etc. The covers are sold as sets which are typically 3 or 4 covers. They have proved to be very popular among exhibitors of FDC's and US issue collectors! Other covers listed are the more traditionally seen covers; that is covers signed by just the designer or all signatures of designer(s) and engravers on one cover. Also included on this list are covers signed by other notable individuals that are associated with issue such as Governors, dignitaries and other statesmen, Postmasters, heads of organizations as well as artists, athletes, Nobel prize winners. *Price list available on request!*

19th and 20th Century U.S.

Large and Small Die Proofs, vast stock of errors, freaks and varieties for both definitives and commemoratives, from singles to sheets.. *Large stock of Prexy errors!*

Let us know your areas of Interest!



854 small die proof \$1250.

US Trust Territory - Marshall Islands 1989-2006 Rarities

Perfed gutter pairs and Imperfs are available from the Press sheet archives. HGPI is the sole owner of these previously unknown gems which were never sold to the public! Virtually every issue in this time period can be supplied. Singles, pairs, gutter pairs, blocks and large multiples are available. Limited quantities were produced with as little as 5 x exist so contact us today with your interest! Great for Topical exhibits! Free price list available on request or check out our web site



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 many are signed by the designer or engraver. *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. *Price list available on request!*

U.S. Dignitary Presentation Albums

These specially prepared albums were given to dignitaries, prominent legislators, and high postal officials and were produced in very small quantities. Presented by postal authorities, each contains a sheet of the newly released stamps or postal stationery. Earlier issues (the 1950's into the 1960's) were autographed by the Postmaster General. In addition, the name of the recipient is inscribed in gold or silver on the cover. Many contain an accompanying letter specially related to the issue which will be noted. Most for 1988-2009 were presented to (Ret) Congressman, Gary Ackerman

And Much More!

Including: Photographs used for design, Souvenir Programs, Press Releases, Letters relating to the issue, USPS sheet pad and box issue labels, , 20th century Fancy Cancels, Postal History, Errors and the unusual!

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

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