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# The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

[www.aape.org](http://www.aape.org)

April 2017 • Volume 31, No. 1 • Whole Number 121

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**The Philatelic Exhibitor** (ISSN: 0892-032X) is published in the first month of each quarter: January, April, July, and October by the American Association of Philatelic Exhibitors. For information on joining, see page 47.

**Postmaster:** Send address changes to: **The Philatelic Exhibitor**, c/o Mike Ley, 330 Sonja Dr., Doniphan, NE 68832

**Editorial and Advertising Deadlines:** See notation at far right.

**Send YOUR Change of Address to:** Mike Ley, 330 Sonja Drive, Doniphan, NE 68832 or via email to: [giscougar@aol.com](mailto:giscougar@aol.com)

**On Our Cover:** Liz Hisey and Ralph DeBoard were among many volunteers who welcomed 100s to our booth at World Stamp Show last year. Thank you to all!

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### Deadlines:

**Articles/Written Input from writers and members:**  
March 1st, June 1st,  
Sept. 1st, Dec. 1st

**Camera Ready Art From Advertisers:**  
March 5, June 5, Sept. 5, Dec. 5



## It actually may be quite safe to say...

...that Beatle John Lennon was in his day as an iconic rock star (and very much so in the current era —well after his assassination on December 8, 1980) far better known a celebrity around the world than Franklin D. Roosevelt was in his era as President and the world's most famous active stamp collector. There are those that may challenge this premise, but being the #1 rock star in his era (when electronic media reigned supreme) attracted the supreme amount of attention. However, FDR did infinitely more in propelling philately to prominence than Lennon ever did. Why?

## Will F.I.P. change for the good to answer its critics? Probably not.

*Will those who hope for change ever be made whole? Only if two things prevail.*

This issue of *The Philatelic Exhibitor*, the largest circulation periodical publication in the world devoted to providing commentary and helpful advice on preparing competitive philatelic exhibits and judging them on both the American national level and the international exhibiting category, continues discussion on several levels dealing with how and why the Federation Internationale de Philatelie and its leadership have come to be seen as being displeasing to a large number of philatelists.

From some of the views presented herein, the thoughts and opinions appear to be coming down, quite simply, to two separate groups of **proponents**, each of the two groups also being serious **opponents** of the other's viewpoints.

One can hope that the single thing that will prevail in any decisions that come out of these issues be made on the

firm basis of simple common sense & doing what's right.

And if common sense is to be reached, then it must come out of a feeling that old ways of doing business (and politics—oh yes, that word is very much the elephant in the room!) need to have the experience of being placed in a room full of fresh air with windows that face the sun in the morning. Not only that, but it should be made clear that every philatelist in the world has a stake in where international philately, combined with international philatelic exhibiting, goes from here on forward.

This is a hobby. It is joy. It is pleasant lifelong relationships finding comfort in the halls of our activities. It is the friendship and fun that drew us here in the first place.

One might say that it **all boils down to** fairness and compromise.

—Publicus IV

### What do YOU think?

Having turned the whole process of developing a *Manual of Philatelic Exhibiting and Judging* for national level philatelic exhibitors by using an ultra-open method of doing it, we trust that, given this way of doing things, we hope that the writers and compilers might expect lots of plaudits (or incoming commentary) on what those of us out here in the exhibitor/judge world think of it. Let **TPE** be your implementer. Send us your commentaries and we promise you that we'll be pleased to publish them!

### Medals, medals & ???

**Why, MORE MEDALS, of course.** Okay, you 914 AAPE members you, let's hear your astute opinions on **this?** As you know, the world of national philatelic exhibiting competition has, in numerous ways, merged with the international level. So **whaT** do you think of the new exciting (expensive?) medals that have been added into the plethora of medal levels offered on the national level? Do we truly need Large/Small Golds, Large/Small Vermeils on and on? Does this decision simply cloud the waters and degrade every "Large" medal from Large Vermeil on down. Of course.

### Your #1 Helpmate...

**...THAT'S WHAT COUNTLESS AAPE MEMBERS CALL** the the American Philatelic Research Library in Bellefonte, Pa., which had its grand opening on the last weekend of October. With electronic media having been fully embraced by this great institution, the turnaround and erudition of APRL librarians has been greatly enhanced for people who need speedy info...like judges and exhibitors. That's what we hear from many people. (Check it out at [www.stamps.org/about-the-library](http://www.stamps.org/about-the-library) and see for yourself.)

**H**ow many times have you, as an exhibitor, received crucial help of one kind or another from a knowledgeable stamp dealer? Ten times maybe? Maybe even more than that? I don't know about you, but I honestly couldn't count the times that I have had a dealer come to the rescue of one element or another of one of my exhibits. The help, honest to goodness, dates back (for me, at least) to some critical aid I received from a respected dealer back in 1956!

And the best example of this kind of thing in my experiences among the frames was at MIDAPHIL in 1984. I had been struggling with my study of the U.S. Two-Cent Issue of 1883-85 for several years...in fact, I'd made some progress, but not enough. All through the earlier part of that year I had been hovering among the vermeils at, perhaps, six or seven shows—yet no gold up 'til that show.

The night before the show opened, I was mounting my exhibit in the frames when up walked longtime friend stamp dealer Harvey Warm. He said, "You might want to stop what you're doing and come over to my table. I've got something to show you."

The twinkle in his eye told me something big was about to happen. I wasn't disappointed. At his table Harvey pulled from an envelope an incredible array of Two-Cent 1883 essays and proofs. I gasped and then asked, "How's my credit?"

Happily, Harvey replied, "You're covered."

Later, I dashed home to spend much of the night reworking the first two frames of my exhibit—then arriving at the show site at 7:00 am the next morning with new pages in hand.

## **Stamp Dealers: How firmly we value their help & contributions to our exhibits!**

### **ViewPoint 1**



Randy L. Neil  
Editor  
neilmedia1@sbcglobal.net

The "front pages" of the exhibit now had much of what had been missing. On the show's final day a judge told me my "exhibit had just graduated!" The graduation was due to a dealer who knew where those essay/proof items were and went after them for me.

Naturally, Harvey had made a nice sale (for

which I spent a couple of years in his debt), but his search and subsequent efforts to find the material I needed had occupied the better part of two years.

One of the reasons I long ago got involved in exhibiting was having been told by an older, experienced hand at the craft that when one puts his exhibit out before the public, many dealers (and others, too) will take notice of what one collects and then help the exhibitor fill the blank spots.

I picture here one of the best "exhibitor helpers in the business" — **James E. Lee**, certainly one of the most conscientious stamp dealers in his chosen profession. He is not only a dealer, but also a consummate collector who has had wide experience as a gold level exhibitor. So he knows the aches and pains we philatelic competitors have to endure in locating our needs. Jim is representative of a breed of dealer whose success lies in knowing who needs what and then going out and securing same for his customers who are also his good friends. It's a philosophy that makes real sense for us exhibitors!





## From Your President

By Patricia Stilwell Walker  
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Here is a summary of AAPE Board and General Meeting at AmeristampExpo in Reno. Quite a lot was discussed and/or accomplished.

Several pieces of old business are about to become a reality: a new *Getting Started in Exhibiting* handout brochure (in full color, with illustrations) and a review of the By-Laws. We have also come up with a viable plan to complete the scans for back issues of *TPE* for the website. I know this last has been a sore point for several members!

The transfer of the AAPE Accounting books and checkbook from outgoing Treasurer Ed Andrews to our new Treasurer Ralph DeBoard is proceeding smoothly. I want to express my thanks to both of them for making the handover as easy as possible.

We continue to steadily see brisk sales for *Path to Gold* – Steve Zwilling’s great book of exhibiting tips, but have not yet covered our publication costs. The Board discussed several ideas for marketing the book – especially to overseas exhibitors. Sandeep Jaiswal agreed to report back on several possibilities. Thank you for that, Sandeep!

One of our members, Bob Benninghoff, who tirelessly promotes exhibiting to beginners and others just starting out, has generously offered to give a copy of *Path to Gold* to any exhibitor at a WSP show who wins a silver medal. The difficulty is how to handle distribution. So if you are a WSP Show Awards Chairperson – make yourself known to me and I’ll pass the details to Bob.

A preliminary report on the entrants for the inaugural Brett Cup at Rocky Mountain Stamp Show is outstanding – we should expect a terrific group of 20th century exhibits to participate. They tell me well over 100 frames of them. That would, of course, be quite a turnout for this well-needed and imagina-

tive new honor. We salute the Rocky Mountain show for all the efforts they have made in promoting and preparing for this unveiling.

Finally I would like to report on the following awards:

The Randy L Neil Award for the best Article to appear in *TPE* in 2016: Steve Zwilling in Issue 1 (April, 2016) “Ten Weeks to a Better Exhibit”.

The Clyde Jennings Award for best new author to the pages of *TPE* in 2016: Gary Wayne Loew in Issue 2 (July, 2016) “Diary of a Novice Exhibitor”. This is the kind of column our journal has needed for years! Thanks a lot, Gary.

The Ralph and Betty Herdenberg Award for outstanding service to AAPE:

For 2016: Steven Zwilling for his efforts in publicizing AAPE through his writings and the work he did to produce his book *Path to Gold*; which has been a major focus for AAPE publicity.

For 2017: Robert P. Odenweller: in recognition of his 30 years of devoted continuous service as a columnist for *The Philatelic Exhibitor*.

Thank all of you voters for casting your ballot in the 2017 election just completed. We again enjoyed a very nice turnout (something we have a pretty good track record at doing!). ☺

### Ever Used This?

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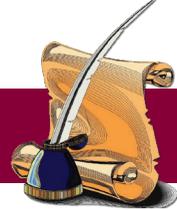
Take a minute and go to this page on our website and print out the membership application you find there—and keep it handy for signing up a new member.

How convenient!

## Tell it like it is!

If you’re one of the great people who serve the AAPE—whether as an elected officer or director, or the chairperson of one of our committees, the head of one of our services, or a volunteer who represents and/or helps the AAPE throughout the country—tell us about some of your experiences. You will be helping your AAPE by doing this. By having them in *TPE*, it’ll encourage others to help the AAPE, too! Drop us an email at [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net)

# Your 2¢ Worth



## Dr. Mazepa Responds

[Editor's Note: *We are pleased to publish, in its entirety and unedited, Jim Mazepa's letter to our editor in response to our publishing in our January 2017 issue—at the request and permission of one of its recipients—a letter that he had sent to a group of exhibitors/judges who are involved in the international exhibiting community. Jim has been, and is, erudite and courageous in expressing his views on the current discussions relating to the F.I.P. (Federation Internationale de Philatelie), the body that has long overseen the conduction of world philatelic exhibitions. We encourage our readers to send us their views on the issues expressed in Jim's letter below as well as other matters relating to this rather critical subject. At present, TPE is the only publication airing these issues!*]

Dear Editor,

I am aware that my letter which you published in the last **TPE** has been widely circulated even though originally it was directed to a select group. My comments hit a “live wire” within the judging and exhibiting community, especially the international corps. It seems to have put into words what many have believed for some time. The letter was penned last fall and I would have hoped that you would have consulted me before publishing it as some points needed to be updated which I would have done at that time, but will do now. Also, I will share some of my thoughts since writing the letter.

Regarding the letter, I have since been advised that Brazil also voted for Stephen Reinhard along with Colombia, Chile, Canada, and the U.S. None of the other Federations from Central and South American did. I concluded that the U.S. should not participate in BRASILIA 2017 and the U.S. explores the creation of an alternative international organization. After much discussion with many of the individuals who would be involved, especially within the American Federations (FIAF), we decided to participate in BRASILIA. We considered the damage to our relationships within the Americas if the U.S. would be the only Federation in the Americas not to participate. I will have more to say about alternative organizations later.

I think I need to make clear that while I am the Chair of the APS International Committee, I do not speak for the APS. I do express my opinions, ideas and solicit those of others. As a result, our APS President Mick Zais asked me to prepare ideas and

practical suggestions for him regarding the FIP. This was done in conjunction with six other members of the International Committee who are the most involved in international judging and exhibiting and submitted to President Zais.

At the APS Board meeting in Reno, President Zais announced his plan is to prepare a letter proposing reforms within the FIP. His letter will be sent to the FIP President and Board.

Also, a list of changes within the FIP was proposed by Chris King, Chair of International Affairs for the British Federation. These will also be taken into account and given our support. The result will be that two of the largest Federations within the FIP are calling for reforms of the structure of the FIP.

Since the suggestions made by the International Committee are now with the APS Board, I think one needs to wait for the minutes of the Board Meeting to read them. However, several were already quoted in Linn's. I can reflect and expand on some of these ideas.

As I stated in my letter that was published in the last PE, I am NOT in favor of immediately withdrawing from the FIP. I believe we need a structure for coordinating international philatelic activities. I see a parallel with the International Soccer Association scandal. There are many very good and decent members of both organizations. What is needed is reform at the top to make the organizations responsive to their members. If this cannot be accomplished, then alternative means need to be explored.

The lack of FIP's responsiveness to exhibitors of the international philatelic community has already created lethargy among this group. To be fair, I believe that after NY2016, we are experiencing “exhibitor fatigue”. This is evident by the fact that many of our National Exhibitions are having problems filling their frames. But the situation with international exhibition is more telling.

Consider this: at the International in Brazil in 2013 the U.S. had 31 exhibitors. The next International will be FINLANDIA in May and the U.S. will have 13 exhibitors. The exhibition after FINLANDIA will be in Bandung, Indonesia, and the U.S. commissioner was only able to get 10 exhibitors. One can argue these are “Specialized” and do not have all philatelic classes. But this is not a good argument because these exhibitions will have all the major classes of exhibits. Our commissioner

for BRASILIA doesn't even have 10 exhibitors yet. The organizing committee of BRASILIA has extended the deadline of applications twice and added "Aerophilately" which was not in their original protocol. Obviously, the organizing committee is having a hard time filling their frames.

What am I hearing from international exhibitors? An exhibitor who would be a Grand Prix candidate expressed to me he will not exhibit because he knows that with the present structure with the manipulation of the Asian block (and now joined by some Central and South Americans) he has no chance of getting a Grand Prix. He cited NY2016 as an example.

What can the FIP do? One of the three Continental Federations should NOT be given so much power. Rotating the FIP presidency between the three Continental Federations would be a start. The voting for the Grand Prix should be by roll call, not secret ballot. Transparency!

Another exhibitor expressed this to me: To show an eight frame exhibit it now costs around \$1000.00. Why spend this just to get another medal when one can buy a very nice stamp or cover for the collection?

He went on to add that the "medal" he recently received was (his words) a "piece of crap". His award was some kind of metal just above plastic and engraved with his name, but did not even state his medal level!

The lack of international exhibitors creates an unintended consequence. While judges typically have their airfare and hotel paid by the organizing committee, National Commissioners only have their hotel covered. Their airfare and incidentals are "subsidized" by the fees that are approved by the National Federations. A commissioner who is carrying 25 exhibits is one thing, but if the commissioner is carrying only 10 it is another. It is not realistic to ask a commissioner to have to pay \$1000 or more out of their pocket for the "privilege" of what I believe is one of most thankless jobs in philately. Remember, commissioners are responsible for millions of dollars' worth of material. If we cannot attract commissioners, there will be no exhibitors at these exhibitions.

Certainly the FIP can make changes. The FIP bank account now is about 2.5million Swiss Francs. Why not subsidize fees for exhibitors? How about no fees for first time exhibitors? Exhibitors are the forgotten people in an international exhibition, yet they are the back-bone of the exhibition. FIP should provide a lounge with refreshments at no charge for exhibitors. The FIP should also, make certain ex-

hibitors are invited to special events or receptions. Frankly, one of the major reasons to attend an international is the social aspect. This is one small way to foster international friendship and cooperation.

In the last PE, there were complaints voiced about the judging at international exhibitions. I can honestly say that I have served with some of the finest, best ever qualified judges at these international exhibitions.

However, the opposite is also true. Consider this; many of the 90 or so FIP Federations do not have many or any national exhibitions on regular basis for judges to gain expertise and experience. I know of Federations that require a judge serve at only two National Exhibitions before being sent as an apprentice to an international exhibition. It has happened that some apprentices have not been accepted as full FIP judges because of their performance, but this is not usually the case. There are few Federations that have the strict apprenticing standards that we have. FIP can and should institute a TransFederation Judge's Training Program and I'm sure CANEJ can help with this.

The way the Board of the FIP is managed and members selected needs to be changed. This may mean increasing the number of Board members. Currently Peru is the Board Federation that represents the United States. This is like having Rhode Island representing California.

I have nothing against Peru or Rhode Island, but there is no way either of them can understand or even know what the issues are that concern the U.S. philatelic community. I ask, since the FIP election, has either the new vice-president for the Americas or the new Board member for the Americas contacted the APS to ask what might be our concerns for philately?

At the beginning of this letter, I said I would have something to say about the formation of alternative organizations. Perhaps the time has come to have these large scale international exhibitions every ten years or not at all. Smaller bilateral and multinational exhibitions have proved very successful, such as the ones in Jerusalem and Cordoba last year. The APS Board approved a multinational exhibition for 2021 in Chicago. I believe this idea merits serious consideration.

I could go on with other issues that I believe need to be addressed, but I hope that the initiatives taken by President Mick Zais and Mr. Chris King be taken seriously by the FIP Board.

Dr. James Mazepa,  
RDP, RAHF, FRPSL

[*AAPE Founding Member No. 66*]

## Ever fewer bodies?

Dear Editor:

With great interest I read the January issue of *TPE: Impartial discussion of judging, sharp criticism of FIP*, etc. I had a feeling that nobody was willing to discuss the elephant in the room: ever dropping attendance of the exhibits by the public. Who are the target audience of our exhibits?

1) General public who are interested in philately as a window to history, including, but not limited to, the history of moving mail and transportation in general, wars, human condition, geography, art, and other subjects depicted on stamps, covers, and postcards? Parents and grandparents who bring their kids to show what attracted them to stamp collecting? Masses of “occasional” collectors on limited budget and high level of general curiosity?

2) Advanced collectors focused more narrowly on specific subjects?

3) Judges?

I believe that the first category is the most important and, as far as one could observe at most WSP shows, we’ve lost it. Only a handful of people by the frames, and most of them are responding judges talking to a couple of exhibitors. This problem is reflected in the absence of “most popular” awards at those shows that I happened to attend.

I don’t have an easy recipe for change. One thing is obvious to me: the current format of multiframe exhibits does not encourage public interest. We know how much time and effort it takes to prepare a 10-framer. Properly done exhibit is almost a camera-ready album of 160 pages. To read such an album containing hundreds of pictures and about 2000 words would take about 3 hours, especially when the text is printed in font size 11 or even 10. Who can do it standing by the frames? Now how about a large WSP exhibit with 300 frames? Thus, one solution in my mind is to decrease the maximal number of frames and may be to display the remaining material online as a supplement.

Also, I strongly oppose unlimited competitive participation of gold-winning exhibits that don’t have a certain proportion of substantial changes. I saw totally obsolete exhibits containing fine material, but prepared on typewritten pages 20 years ago and never re-mounted. They kept winning golds without any changes for all those years. Not only it is not fair to novices and degrading to the whole award system; it is repulsive for the general public.

Let’s focus our exhibiting on the rank and file collectors, not on the judges.

Alexander Kolchinsky, Via Email  
APS, Rossica, AAPE, etc.

## Jim Graue on Rob Bell...

One might say what they think of the views that Rob Bell harbors on exhibiting, but there can be no doubt about the consistency of his message. He is as stubborn and tough as an old bull dog! I offer the following brief comments on his “Fairness” article, *TPE*, July 2016, pages 30-35.

By and large, I am not persuaded by most of his rhetoric, but every once in a while he has a point, so his barrage of articles is not completely out of line. Some of his most consistent themes are, however, without any merit in philately. His constant advocacy for recognition of private stationery, and in particular folded typewriter postcards, within the realm of postal stationery is completely without merit. There is nothing “postal” about them, period. They are quite simply a form of postcard (not \*postal\* card) or paper without any postal aspect until and unless franked correctly and passing through the mail stream. At no point do they ever become a form or type of postal stationery with authorized postal indicia. So, on this point Rob is quite simply wrong. One wonders what triggered his passion for these forms, but it does not translate into an aspect of philately.

Unfortunately, he has also taken up the elimination of \*condition\* as a consideration in exhibiting. Again, this rests on no foundation. He states, “...if the exhibitor decides to use a piece in poor condition, it should be allowed for two reasons, the protection of the Story Line (read: treatment; the logical progression of the subject development) and to prevent material, particularly Postal History, from being removed from the market, mutilated and even destroyed.”

His primary example is the disapproval of cards / covers with punched file holes and the practice of “filling holes and [repairing] other defects because of this emphasis on condition,” which he sees as destroying or mutilating “valuable \*postal\* history.”

First and foremost, they are “allowed,” as there is no bar for including them in one’s exhibit. However, the inclusion of items that are clearly in compromised condition will have a negative effect in the judging process.

The problem here is that Rob takes up the banner of “elimination,” which is indefensible and will never happen, instead of advocating for certain exceptions that by specific direction cannot be penalized. Punched filing holes are strong evidence of commercial usage, usually regarded as a positive factor, so there is a case to be made that such holes should have no bearing on scoring conditions, or possibly even seen as a positive aspect. Condition

# Caught on Film...

Must've been some important kind of meeting to draw this many exhibitors at AmeriStamp Expo in 2015. Listening intently to the speaker, the crowd was attending an APS candidates' forum.

exceptions already exist for mail recovered from airplane crashes or train wrecks, but these involve \*damage incurred during mail transport\*, not “damage” caused by action of the recipient. Thus, the case for “file holes” is more difficult, but not impossible.

Everyone recognizes the “apple, orange and pear” problem in selecting the Grand Award. Everything else being equal, the “classics” are the foundation of the hobby and therefore have an inherent advantage. Arguing for multiple Grand Awards is counter-productive so we need not argue that case.

Jim Graue  
Via Email

## From a judge...

Dear Editor.

On page 32 of the January issue Dr. Bell restates his often repeated idea “That all Judges’ scoring be made public shortly after the awarding of medals.” I know *TPE* is a place where people can express different opinions but this idea shows misconception of how medal awards are arrived at. As many know, philatelic judging is not like Olympic gymnastics or diving judging. Judges don’t work independently and then go into a room, hold up numbers, and average the results to arrive at a medal level. The process involves much discussion and consensus building at the frames and in the jury room in order to come up with a medal level. This has been explained to him before.

Mike Ley  
giscougar@aol.com

## Machins & Folded Typewriter Postcards

Regarding Robert Bell’s various suggestions as to revising the top level exhibit awards:

Karol Weyna, philatelic curator and eminence gris who engineered Gene Scott’s two CofC wins in 1988 and 1990, memorably opined that the CofC was decided by “the size of the drool marks on the carpet.” Judging practices have at least arguably changed since then, but this is still not a bad place to start if you want to get to the bottom of things.

More sophisticated modifications might include force plates to measure foot traffic; or microphones designed to measure volume and timbre of exclamations at the frames, with added points for the use of expletives.

Sorry, Machins and Folded Typewriter Postcards will never elicit drool marks on the carpet.

This unwritten rule will never be codified, but is in place nonetheless, and hopefully will remain so.

Michael Mahler  
Via Email



**Brady Hunt (left) and Joe Crosby taking some down time at OKPEX 2016.** Brady is president of the Oklahoma Philatelic Society and Joe is chairman of the show.



**Liz Hisey** waits patiently for the rest of the jury to arrive at the Feedback session at St. Louis Stamp Expo.



[Editor's Note: Pat Walker's column will return next issue. Like many this winter, she has been down with one of those seasonal maladies. RN]

# Q&A

# On Exhibitions

By Randy L. Neil

## On accepting change... and then leading it: Bernard Hennig

One nice August afternoon in 2006, I saw Bud Hennig at the American Philatelic Society's Stampshow in Chicago and happened to remark to him that one of our old philatelic friends had just started receiving his Social Security checks. Bud came back with, "That's nothing. I've been receiving those for 25 years!"

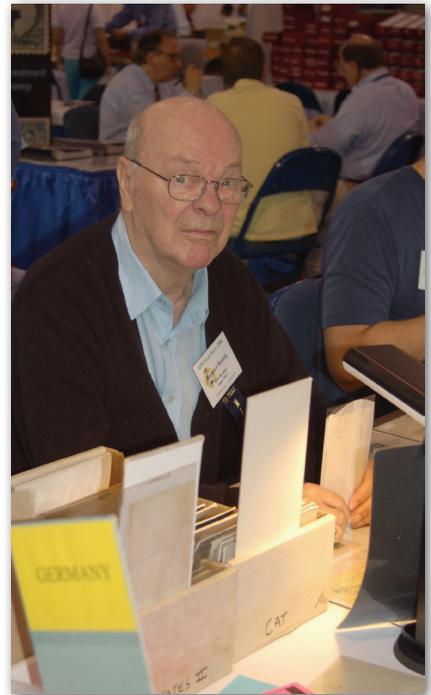
Longevity in this great hobby has its rewards and one of ours—that's you, me and every philatelic exhibitor we've ever known—was the late Bernard A. "Bud" Hennig, the unquestioned pregenitor of modern era philatelic exhibitions and judging. Not to mention, doyen of Chicagoland Philately.

For the average exhibitor burning the midnight oil putting together his Display Class exhibit on "Sun-Kist Oranges on Stamps," it's sufficient to know that were it not for Mr. Hennig, that Display Class exhibit would only be a pipedream. No, he didn't invent that category of exhibiting, but he paved the way for its inception—and the advent of so many changes in the philatelic exhibiting world that one simply could not accurately count them.

He was member #9 when AAPE was founded!.

I first encountered Bud Hennig in 1956 at the Fifth International Philatelic Exhibition (FIPEX) in New York. I was a pipsqueak of a kid with a single-page exhibit in the Junior Section, which had been organized by Jacques Minkus of Gimbel's fame. Bud's exhibit was in the main aisles where in frames 1391-

Mr. Hennig in the 1990s.



95, he was showing his *Postal History of Danzig*. Even then he was a nationally-known expert on his subject. He won a gold with it.

Deep involvement in his favorite German-related areas of philately kept him active in the large community of collectors of Deutschland philately in Chicago—as well as devoted leadership as president of the Chicago Philatelic Society and the Collectors Club of Chicago.

Bear in mind, if you will, that philatelic exhibiting was in a "dark ages" period when Bud was exhibiting in the 1950s and beyond. Rarity mattered big-time. So did money spent. Knowledge and originality were seemingly more important to exhibitors than judges. And judges usually expected exhibits to be hand-lettered with India ink pens. Lots of fluff was

permitted—like curlycues, barking dogs and gargoyles decorating the corners of an exhibit page. And many of the judges in those days were stamp dealers. And finally, horrors, there was no organized system of training and accrediting good judges. I have this long held belief that Bud was just as frustrated with this sort of thing as many others were. His leadership would help change that.

Bud's active involvement in Chicago philately made him a natural choice as judge for the city's many stamp shows. And his concurrent involvement in national philately, especially the APS, brought him into the forefront of judging. Shows across the country prevailed upon him to judge and/or chair their juries in the 1960s-70s.

By 1970, with the advent of the APS World Series of Philately system, it was obvious that judging ranks needed an overhaul. Every stamp show seemed to have its own criteria for evaluating exhibits. In the following ten years—under the leadership of Bud Hennig—the APS Judges Accreditation Committee was formed, a training program for judges was organized and began operating, and the criteria for judging philatelic exhibits opened up. Not only were the rules bright and clear, they were, in the eyes of Bud Hennig, open to change whenever the climate dictated it.

Bud Hennig's open mind fostered a new kind of democracy in exhibiting—though the hidebound would creep in every now and then. Take, for instance, the Jury Critique at the APS Stampshow in 1983 in Pittsburgh.

There Bud was chairman of a powerful jury that included Bill Bauer, Bob Cunliffe and Canada's premier judge, Harry Sutherland. I had just received a vermeil for my exhibit of "The U.S. Two-Cent Issue of 1883-87." I raised my hand and asked how I might raise my medal level to gold.

One "elder statesman" judge, who shall go nameless here, put up his hand and said, "I'll take that question!"

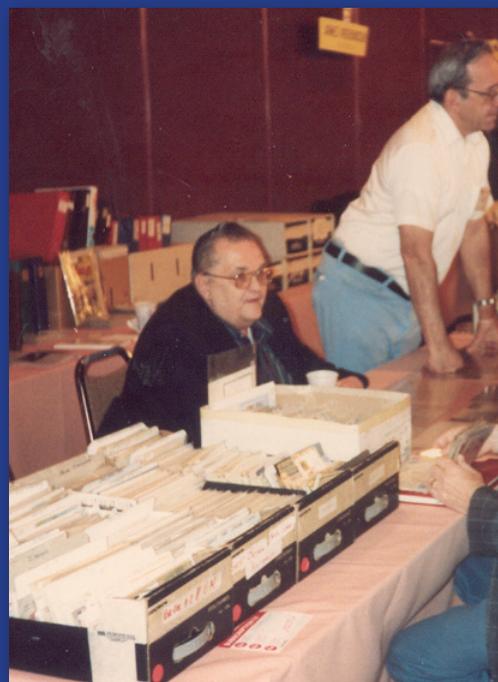
"Sir," he said to me, "You ought to know better than to exhibit a subject on which a two-volume set of books has been published!"

Sutherland, who I noticed had begun to spout steam, brought his fist down hard on the table and interrupted, "Damn it, sir, the *Bible is not* the last word on its subject!"

Bud then rejoined with, "Way to go, Harry."

I felt redeemed.

Bud Hennig has, of course, made giant contributions to the stamp collecting hobby—including gifts like the optical scanner he and his late wife, Dodie, gave to the American Philatelic Research Library in



Always a familiar figure on the bourse, Bud is shown here at Chicago's COMPEX in 1992. He was also one-time chairman and, of course, a lifelong figure at all of the Chicago Philatelic Society's CHICAGOPEX shows each autumn.

1991, and behind-the-scenes gifts of which most of us are completely unaware.

In my view, however, his chief contribution was his responsibility for the writing, editing and production of the first APS *Manual of Philatelic Judging* clear back in 1980. This booklet, which has since been revised many times, became the "road map" for every exhibitor and judge in America—and a benchmark for others throughout the world.

Bud's leadership in changing for the better the entire exhibiting world was manifested quite nicely when he became a very early founding member in the brand new American Association of Philatelic Exhibitors in 1986. And of course, the AAPE went on to make many more changes—each of them applauded by our mentor, Mr. Hennig.

By 1986, 30 years after FIPEX, Bud had become the Chairman of the Board of AMERIPEX '86—while I was still toiling in the verdant fields of philatelic exhibiting. My exhibits were winning a few awards, thank you, and I thoroughly attribute a huge-portion of my successes in that regard to the doyen of Chicagoland Philately! ☞



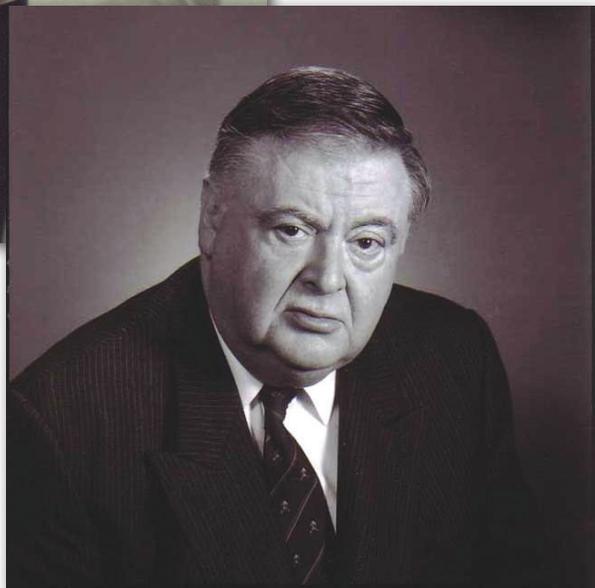
As chairman of the jury at Washington, D.C.'s World Stamp Expo in 1989, Bud is seen showing the exhibits to White House Chief of Staff John Sununu.



In 2006, continuing his vigorous involvement in many aspects of philately, Bud received a distinguished services award from the International Society of Guatemala Collectors.



**Harry Sutherland**, who passed away in 2006, was Canada's pre-eminent philatelist and often found himself judging stamp exhibitions in the United States—on a Bud Hennig jury. Sutherland signed the Roll of Distinguished Philatelists and was the longest serving President, and thereafter Secretary, of the Royal Philatelic Society of Canada and was an International Judge under F.I.P.



# The Much Needed AAPE Award of Excellence for “Plan and Headings”

**T**he 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. It might do well to think of your exhibit as a non-fiction book with an introduction at the front in addition to a Table of Contents. By including the latter, the exhibitor, in effect, is giving the viewer and judge something of a “road map” to one’s exhibit.

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?

## And now...

You may have noticed that this rather exciting special award is now being given out at the World Series of Philately shows. It’s an overdue kind of honor—but the impact and importance of it goes far beyond just adding another significant accolade to the many that already exist. Once the “Plans & Headings” award ribbon goes up on the first frame of the winning exhibit, make a point to take a good look at the elements of it that contributed to that ribbon being placed next to the first page. Many of the winners are “textbook examples!”

### It’s Your Turn!

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: [neilmmedia1@sbcglobal.net](mailto:neilmmedia1@sbcglobal.net). Do it today! Norm Jacobs did it (see p. 31)!

**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.

# Youth Champion of Champions Report Report By Vesma Grinfelds

**T**he recent AmeriStamp Expo had 5 youth exhibit entries. All were well-qualified and received high awards. The winner of the AAPE

Youth Grand and Gold Award was 16 year old Alex Fillion. Her single frame illustrated mail exhibit is entitled: *Dairy Products of the Cow*. She is the fifth qualifier for the Youth Champion of Champions event which will take place at the American Philatelic Society StampShow being held in the Richmond, Virginia convention center on August 3-6, 2017.

The title page of the exhibit can be seen here and shows a very clear purpose and organized plan.

Other exhibitors at AmeriStamp Expo included:

**Mia Million** (age 12): Gold Medal for *The USDA MyPlate Food Plate – Mapping out the Foods*

**Jacob Liebson** (age 10): Large Vermeil for *The Buffalo & Erie Country Naval & Military Park and Its Three Naval Vessels*

**Jeffrey Varga** (age 12): Large Vermeil for *Engineering Marvels: Bridges of the World*

**Geneva Varga** (age 14): Vermeil for *The Folklore Mysteries of Harry Potter*

Each of these youth exhibitors has had guidance or a mentor in the development of their exhibits – some even have more than one exhibit. Please consider mentoring a youth who shows interested in philately! It is a rewarding experience for the Youth and the Mentor.

Please enjoy viewing Alex’s exhibit in its entirety on the AAPE web-site: [http://aaape.org/youth\\_2017\\_exhibitors.asp](http://aaape.org/youth_2017_exhibitors.asp)

**Dairy Products of the Cow**

This illustrated mail exhibit, done through advertising covers, will show dairy products made from cow's milk for consumption. This will not show milk processing machines like creamers, separators, ice cream containers, and other products used by dairy producers. This exhibit will only include U.S. dairy products for consumption.

Not all cows are used for meat. Some cows, named dairy cows, are used only for milk because the certain breed of cows produces a lot of milk. Cows need a calf in order to produce milk and we just use the leftover milk the calves don't take. If cows aren't milked, they will start to get sick.



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**Exhibit Plan**

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2. Cream Top Milk
3. Condensed Milk
4. Evaporated Milk
5. Powdered Milk
6. Malted Milk
7. Ice Cream
8. Butter
9. Cheese



Copy of reverse of Puritas Farms, Inc. Advertising cover at 60%

Exceptional items will be highlighted by



**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](mailto: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](mailto:awards@AAPE.org)**

**Will we see you in Richmond, Virginia for APS StampShow?  
Hope so!! AAPE will be there always!**

# It's All in the Treatment

By Richard Drews

Figure 1.



When judges review an exhibit in an attempt to help the exhibitor achieve a better medal there is one place where they can provide immediate assistance: treatment. Out of 100% or 100 points, only 30 are allocated to material. These are what the exhibitor has to buy. The other 70% or 70 points has to be earned. All these aspects of the exhibit depend on treatment. Importance will normally range from a low of 6 to a high of 10 and is not determined only by material, but also by what you do with your material.

Tweaking the title page to make a stronger case for the importance of the subject, which is part of treatment, and will often help the exhibitor gain one or two percent or points. This must be backed up with excellent treatment. Gone are the days when a prize was awarded to the best exhibit presented on preprinted album pages. For 35 years we have required that an exhibit have a story, subject or thread. This requires treatment, which is now 20% or 20 points, but heavily influences all the rest of the exhibit.

The title page in figure 1 is from a one frame traditional exhibit of the first airmails used on flights to and from Lundy Island. It was a portion of an 8 frame exhibit of Lundy Island Locals, which

## ATLANTIC COAST AIR SERVICES "TRAMTICKETS" FOR LUNDY ISLAND

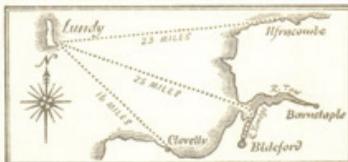
**Purpose:** This is a traditional study of the private tramticket airmail issues of Atlantic Coast Air Services. The exhibit shows tramtickets from all known rolls, uses of all values, mail to and from challenging sources and difficult markings. This exhibit cannot be duplicated and tells the complete story of the issue.

**Background:** Martin Coles Harman bought Lundy in 1925, with the mail boat and mail carrying contract. Sub postmaster, F. Allday, left Lundy in 1926. Two of Harman's employees replaced Allday but left in 1927. On December 31st the contract expired. Harman asked the GPO for better terms, they refused and were dismissed from Lundy. He took the mail to and from the island. It was expensive and service was sporadic: once or twice a week during good weather, less in the winter. In 1929 he issued stamps to defray his expenses. Lundy still uses local carriage labels.

**Development of air service:** Experimental flights started June 1, 1934 per John Stanard, in September per Felix Gade who ran the island for Harman and served as postmaster. No covers are recorded. Flights were made by R.T. Boyd, founder of the Barnstaple and North Devon Flying Club. Boyd agreed with Harman to provide regular air service, with Gade as a director of his company. To track payments for services, Boyd ordered rolls of tramtickets to be numbered, printed with "BY ATLANTIC COAST/AIR SERVICES", in values of 1/2d., 3d. and later 1d..

They were used as local air carriage labels around April 1, 1935. Flights were daily in summer, down to once a week in winter. **Demand for stamps and covers was large. The next year a set of stamps designed by Boyd replaced tramtickets.** Airmail service continued until the end of civil flying on September 2, 1939, when war broke out. Planes and boats were appropriated for military use. Boyd became a captain and instructor for the R.A.F. Air service was canceled until October 1950.

### Routes to Lundy from the nearest ports and airfield.



Plane on Lundy just after landing with passengers.



Lundy is nearly solid granite, 3 1/2 miles long, 1/2 mile wide, 300-400 feet high and 12 miles from the nearest point of land. Boats traveled from 16-25 miles, only near high tide in good weather. It took 2 1/2 hours one way. Flights from Barnstaple flew 27 miles in 15-20 minutes.

The Lundy windscock may change direction but is always horizontal.



The landing field flying due South, mainland to the East. A bumpy landing awaits.

### Lundy Island and the Mainland



Lundy is quartered by three horizontal stone walls to confine the sheep. The landing field was and is a bumpy field. Boyd was so skilled he flew rescue flights at night, in bad weather, staying below the cliffs to avoid the horizontal winds that blow in from Newfoundland. He'd pop up just in time to touch down and have the islanders grab his plane so it would not blow over. He flew Short Scions MK II, (G-ACUW and G-AETT) cargo planes with 5 passenger seats.

### EXHIBIT PLAN

Title Page	Page 1
Tramtickets by Roll and Strips	Pages 2-4
Policy Against Special Requests	Page 5
Half-Penny Uses	Pages 6-10
One Penny Uses	Page 11
Three Pence Uses	Pages 12-13
Last Day Service and Late Uses	Pages 14-16

received 92 points in 2013 in Israel under FIP judging. The 8 frame exhibit received 7 points for importance, but as single frame it would likely get 8. The title page orients the viewer as to what expect and, since it cannot claim significant international or regional or even national importance, stresses the exhibit importance, since it cannot be duplicated. This is a useful technique for single frame exhibits, where importance is measured only against other one frame exhibits.

Judges will acknowledge that the exhibitor is a subject matter expert, but unless the knowledge,

personal study and research are clearly evident in the exhibit, the potential 35% or 35 points will show up as a much lower number. The solution: precise treatment. We can help the exhibitor by showing how to make specific statements in a consistent pattern. When carefully constructed running headings (treatment) allow the judges to feel confident that you have command of your subject and help them follow the thread of your story, it makes it easy to extract the key information about each piece in the exhibit and why it belongs where it is. This gives the exhibitor credit for implied philatelic knowledge.

The next step is to develop a pattern for the pages so that key data on rarity, rates, routes and other pertinent information appears in a similar place each time. This allows the judges to quickly find the takeaway information about each item and to give the exhibitor credit for the knowledge displayed.

Figure 2 has simplified running headings suitable for a single frame traditional exhibit that follow the exhibit plan. At the upper right the viewer sees that the page deals with half-penny rolls 7 and 8 and finds the key census information about each roll directly adjacent to the cover along with the cancel type and additional comments in italics. The parcel tag has a double blue border to call attention to it and the blue rarity statement that also makes the claim that it is the most important Lundy airmail item.

The same consistency in treatment helps with the 30% or 30 points of condition and rarity. We can't give an exhibitor rare material or make the condition any better than it is, but we can help the exhibitor learn how to use careful census work to make specific rarity statements: "one of 4 recorded examples" if the census data is published, "one of 4 known examples" if the exhibitor has not published the data. Matters of condition can be addressed on



the title page, in the synopsis or on the exhibit page as appropriate. If a series of stamps was produced using experimental perforating machines, the variable centering is explained and not a condition issue. Civil War adversity covers are not expected to be as pristine as first day covers, but other condition problems may need further explanation. If the exhibitor and the judges discuss the issues carefully they can usually find wording that explains what the expected condition of the material would be and why the material shown in is the best available condition.

In figure 3 both items have a blue border since uses of the 1d tramticket are very rare. Only 26 out of 2000 printed are recorded with cancels, most or these are off cover and the remaining on cover uses are mostly out of period. Each of these is the earliest recorded number from each roll. The commercial concessionary book rate is unique, so even though it



Figure 3.

is a parcel piece, it is in the finest condition available. Note that within the blue boarder there is a tan fill that is clearly lighter than the parcel paper but does soften the outlines of the piece and makes it look more presentable.

Figure 4 is a page from a large gold traditional exhibit. The pattern used on the page makes the basic information easy to find. The grayed out running heading at the upper left indicates that this page is part of the section that demonstrates use of the 24 cent value. The first page in the 24 cent section had the same wording in violet, the most recognizable shade of the stamp. The upper right heading is not in gray since the wording is different from that on the prior page. Information on the postal treaty, destinations and rates are in an abbreviated format to demonstrate knowledge but not get too involved in postal history details.

It allows room for 3 covers and permits juxtapo-

sition of similar looking but very different covers. The blackish violet is rare on cover, which is why it has a blue border, but more than 5 are recorded, so no precise rarity statement is made. Instead, the stark contrast between the steel blue and the blackish violet is allowed to speak for itself. The covers are both French treaty mail but the first is sent by British packet and the second by American packet. The third cover on the page is also a 27 cent rate, but instead of going to the Papal States, it goes to Belgium under Belgian closed mail by American packet. This a desirable and difficult use, enhanced by an unmentioned but highly visible U.S.N. Observatory & Hydrographical Services handstamp. The desired effect of the page was to carry forward a leitmotif established early in the exhibit where similar looking covers tell interesting stories by incremental repetition and then contrast. Judges can only take time to closely study a few pages and the hope

is that will be drawn to stop on at least one page that shows multiple levels of understanding and sophistication.

Since the treatment received the full 20 points and the knowledge and research received 34 out of 35, some of it worked. I just used a lot of words to say what I was telegraphing on the page. That's the point. Judges have only enough time to read a limited number of words. Make your count. Use a pattern. Don't confuse the judges.

No matter what subject you choose and what material you employ to advance your story or thesis, nail your treatment and everything else gets easier. At the Finlandia show in 2017 postcards will be an experimental class. In the regulations on the website there is a wonderful concluding statement:

Illustrations (maps, drawings, etc.) or objects, which have a direct connection to the topic or development of the Picture Postcard, may be used in limited numbers, but not so that the Picture Postcards become secondary to the exhibit.

Everything we do in constructing an exhibit involves choices of what to use, why you are using it, where to use it and how to describe it so it best advances your story or thesis. It's all in the treatment. ☐



Figure 4.



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# Preparing Exhibits

By Steve Zwillinger  
steven.zwillinger@gmail.com



# Another on Treat

## Philatelic Celebrations in Tel Aviv 1945-1963



"Visit the Palestine and Near East Exhibition Tel Aviv April 1929" Machine cancel 27 April 1929  
The 1929 Exhibition was the first exhibition in Palestine to include postage stamps.

This exhibit shows the philatelic commemorations of postage stamp exhibitions and postage stamp displays in Tel Aviv from 1945 to 1963. The 1945 stamp exhibition, under the Palestinian Mandate, (that preceded the creation of the State of Israel in 1948) was Tel Aviv's first modern exhibition.



Stamp Day Poster Stamps, Dec 15-17 1945, Philatelic Club of Tel Aviv Stamp

The exhibit, arranged chronologically, includes stamp issues, postmarks, poster stamps and philatelic souvenirs prepared to commemorate these exhibitions in Tel Aviv. The exhibit ends 18 years later in 1963. This period was selected for two reasons: in 1963 Israel changed from an inward looking Jewish homeland to a more complicated regional power when Ben Gurion resigned as Prime Minister of the State of Israel and the Palestine Liberation Organization (PLO) was formed; and the number 18 in Hebrew (the language of Israel) means "Life" and is considered to be a very positive number.

Figure 1. Not very good treatment.

term does not have an easily interpretable meaning. Besides, it's an awkward word: it brings up images of window curtains and associations with unpleasant things in doctors' offices. What is it really?

The new *Manual of Judging* describes it as:

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.

It's hard to figure out. It's been described in different ways, by different authors, reflecting the different components of the concept:

- It's 'the golden' thread that holds things together and provides continuity throughout an exhibit
- It's 'the story' that an exhibit relates
- It's the development, balance and comprehensiveness of the exhibit

- It's the quality of the title page
- It's the relationship between the title page and the exhibit
- It's a good ending (ideally one that balances the beginning) of an exhibit

One of the more interesting descriptions is "It's the string that ties things together (think of hay – with string it is a bale; without string, it is a pile of straw.)" It's an Interesting image even if it doesn't serve as a guide for me to help find the "string".

This journal has published numerous articles on treatment: what it is, what it means, and how to do it.

**W**hat is Treatment? While we recognize it in the context of judging stamp exhibits, how many of us can easily and succinctly say what it means? It's one of the criteria used in judging stamp exhibits but what exactly does it mean? I find it the most confusing element of the judging criteria for stamp exhibits. The other criteria used in judging exhibits are self-explanatory – Philatelic importance, knowledge, personal study, condition, rarity and presentation all describe what they are based on their name. That is, knowledge is knowledge, condition is condition and so on. Not so with Treatment. The

# er Perspective

# atment

Figure 2. Better treatment.

Although I am pretty certain I recognize good treatment when I see it and – even more confidently – detect its absence in an exhibit, I have been discomforted by my ability to clearly and concisely describe what treatment is. I speak to a lot of new and want-to-be-exhibitors about preparing exhibits and how they are judged and I find treatment the most difficult aspect of an exhibit to discuss.

After more than 10 years of exhibiting I now have a mental model for what treatment is that I have not heard described before. My mental model replaces the term “Treatment” with something that is, to me, at least, self-explanatory: “Understandability”. “Understandability”, as I am using it here, is the extent to which the exhibit can be understood by a reader. I think of it as an overarching term for effective writing.

What are some of the elements of effective writing?

- Ease of understanding
- Easy comprehension from viewer’s/reader’s perspective
- Clear
- Unambiguous
- Complete
- Organized
- Balanced
- Appropriate use of illustrations
- Focused: All text is relevant to the topic
- Appropriate division into chapters or sections
- Typographical guides to help the reader (such as headings and captions)

### Centenary of Texas Statehood Commemorative Issue of 1945

This is a 8-frame traditional First Day Cover exhibit of the Texas Statehood Centennial Stamp including design, First Day Covers and usas. This stamp, issued December 29, 1945, in Austin, the capitol of Texas, commemorated the 100<sup>th</sup> anniversary of Texas becoming a state and being admitted to the Union.



Photo essay: photograph of proposed design. Early version of design with alternate text from final design.

The exhibit is arranged by the main design element of the First Day Cachet. Cachets were prepared by a large number of designers and publishers and these cachets represent Texas’ history and culture in a variety of ways.

The exhibit concludes with commercial uses and the stamp design on a Show Card prepared by the Bureau of Engraving and Printing for a stamp show in Texas, 26-years after stamp issue.

This stamp was issued just following stamps honoring members of the US Armed Forces and the recently deceased President Franklin; it did not receive the same amount of attention or use of these other, more popular and widely used, stamps.

#### Plan of exhibit

Frame 1	Design, Production and First Day Ceremony	Frame 6	Corner Cards, Airmail FDCs, Foreign Destinations
Frame 2	Autographs, Hand-Painted and Lone Star design	Frame 7	Uses
Frame 3	State Capitol, Alamo, other Texas landmarks		
Frame 4	Texas flag, state outline, USS Texas, combination designs		
Frame 5	Combination designs, Pent Arts, Patriotics		



The New York Sun  
February 9, 1945

An exhibitor showing stamps may think that showing a complete set in good condition may be what is expected in an exhibit. It is no longer the case, as it was when exhibiting was in its early years, that a stamp is a just a stamp. A stamp, first day cover, item of postal history, or any item you are exhibiting reflects the era that produced it and has characteristics that include why it was issued, how it was printed and the manner in which it was used. The items have to be explained so that a viewer can understand what the larger theme is. The story of an exhibit is not “Forty-two stamps were issued in the period I have selected; they are all displayed in order and in good condition.” This is the precursor to Treatment.

The exhibit has to address most – if not all - of the elements of good journalism: Who, What, Why, When and How? Journalists tell stories. Our exhibits tell stories. The tools that have served journalists and writers well can serve us equally well as we prepare our exhibits.

Let's try an experiment. The FIP Postal Stationery Commission includes the following in its description of treatment:

- The content reflects the title, purpose, scope and plan
- A logical flow in the exhibit
- No duplicated material
- Good balance between the different parts of the exhibit

- Natural start and ending point of the exhibit

Let's imagine we are talking about a newspaper story and change the word "exhibit" to "article":

- The content reflects the title, purpose, scope and plan

- A logical flow in the article

- No duplicated material

- Good balance between the different parts of the article

- Natural start and ending point of the article

I find understanding what makes an article clear is an easier concept to grasp than the concept of Treatment in an exhibit. We've all read articles, some of us have written articles, and we recognize the positive attributes of good ones. I think we understand the elements cited in an writing-well-for-an-article mode far more easily than we do in an writing-well-for-an-exhibit mode. If we think of our exhibits as writing it may be easier to understand Treatment.

Many of us profess that we are not writers and that writing is difficult. Let's hope it is not as hard as the author, dramatist and journalist Gene Fowler described it: "Writing is easy: All you do is sit staring at a blank sheet of paper until drops of blood form on your forehead." It's easier for us than it was for him: we're not writing fiction, we are describing material that we know and we are, in effect, answering the journalists' "5 Ws" so we have an easier conceptual start.

We can carry the analogy between an article and an exhibit a little bit further. An article has an Introduction. It is not uncommon for an author to prepare a summary of the article. We expect the Introduction and the summary to reflect the contents of the article. As exhibitors, we prepare an Introduction and a summary. We prepare a Title Page that introduces our exhibit and we prepare a Synopsis that summarizes our exhibits. And, when we do them right, the Title Page and the Synopsis match the contents of our exhibit.

Some of the problems encountered with treatment, as expressed on some Exhibit Evaluation Forms, are:

- Only a portion of the subject covered

- Plan/outline not balanced

- Confusing story

- Material described and shown, not analyzed or developed

- Selection of material does not develop story

- An assembly of items with no plan, no development and no story

- No purpose/goal/descriptive title presented.

These are flaws in communication. The information needed to understand the exhibit is lacking. These are some of the same issues found in ineffective writing. Think good writing and clear communication and you are well on your way to good treatment.

In preparing this column I was searching on Google for material related to good writing and I was surprised and delighted to find an entry for Writing Better Articles on Wikipedia. I've included elements of that article below. Change the word "article" to "exhibit" and the entry is chock full of tips for good Treatment, that is, for good communication, for your exhibit.

1. Good articles start with a brief lead section

The lead section should come above the first header; it is almost never useful to add something like "Introduction". Sometimes, the first section after the lead is a broad summary of the topic, and is called "Overview", although more specific section titles and structures are generally preferred.

Normally, the opening paragraph summarizes the most important points of the article. It should clearly explain the subject so that the reader is prepared for the greater level of detail that follows. If further introductory material is appropriate before the first section, it can be covered in subsequent paragraphs in the lead. Because some readers will read only the opening of an article, the most vital information should be included.

2. The article should begin with a short declarative sentence, answering two questions for the non-specialist reader: "What (or who) is the subject?" and "Why is this subject notable?"

3. Headings help clarify articles and create a structure shown in the table of contents.

4. If the article can be illustrated with pictures, find an appropriate place to position these images, where they relate closely to text they illustrate. If there might be doubt, draw attention to the image in the text (illustration right).

5. Articles should generally not be written from a first- or second-person perspective. In prose writing,

the first-person (I and we) point of view and second-person (you and your) point of view typically evoke a strong narrator. While this is acceptable in works of fiction, it is generally unsuitable in an encyclopedia, where the writer should be invisible to the reader.

6. Provide context for the reader

People who read Wikipedia have different backgrounds, education and opinions. Make your article accessible and understandable for as many readers as possible. Assume readers are reading the article to learn. It is possible that the reader knows nothing about the subject, so the article needs to explain the subject.

7. Aim for a balance between comprehensibility and detail so that readers can gain information from the article.

8. Be concise.

Articles should use only necessary words. This does not mean using fewer words is always better; rather, when considering equivalent expressions, choose the more concise.

Reduce sentences to the essentials. Wordiness does not add credibility to Wikipedia articles.

9. State facts that may be obvious to you, but are not necessarily obvious to the reader.

10. Stay on topic

The most readable articles contain no irrelevant (nor only loosely relevant) information. While writing an article, you might find yourself digressing into a side subject. If you find yourself wandering off-topic, consider placing the additional information into a different article

The entire article can be found at this website: [https://en.wikipedia.org/wiki/Wikipedia:Writing\\_better\\_articles...or\\_by\\_searching\\_for'\\_Wikipedia\\_writing\\_better\\_articles'](https://en.wikipedia.org/wiki/Wikipedia:Writing_better_articles...or_by_searching_for'_Wikipedia_writing_better_articles').

Authors have been writing in *The Philatelic Exhibitor* for years about what Treatment is and how to get it right. This is how I approach the concept in my own exhibiting. And, as a final “check” to determine the extent to which I have been able to tell a story, I read my exhibit pages before any material is mounted on the pages to see if it reads like a well written article.

### Indian Postal Stationery of Edward VII

This exhibit of Edwardian postal stationery of India includes De La Rue archival material, specimen copies from both Indian and Portuguese archives and the over printed issue for use in China. The exhibit also includes Indian postal stationery overprinted for use in the Convention States: those Indian native states with whom postal treaties were signed and for which India provided postal stationery.

Material is organized by envelope type; not by chronology. In addition to postcards, envelopes and registered envelopes, the exhibit includes less well-known stationery including embossed telegraph forms, Victorian official envelopes overprinted for use in Edward's reign, stationery cut-outs used for postage and an official newspaper wrapper.



Unique Embossed proof of head for ½ anna embossed envelope  
After Hardening 25 Sept. '01  
"No 1 INDIA/ SEP:01"  
(In reverse lettering on die)

Indian stationery under Edward VII were manufactured in London and shipped to India where they were subjected to enormous extremes in temperature and climate. The climate of extremely hot summers up to 115 degrees F) and wet winters greatly affect the condition and survivability of philatelic material. India has high levels of poverty and paper is often collected for sale to scrap paper dealers. India had a high rate of illiteracy and Indians did not write letters in numbers proportionate to the population. The survival rate of these envelopes - now over one hundred years old - is not high.

Unlike his mother Queen Victoria, whose reign was 46 years, and his son George V who reigned 24 years, King Edward VII's had a short reign. He became King in 1901 and he died in 1910. This short reign, (1902-1908) increases the philatelic challenge in preparing this exhibit.

Frame	1	2	3	4	5	6	7
Contents	Cards	Cards ½ As. Envelopes	½ As. Envelopes	Envelopes Wrapper	Tel forms Chamba	Gwalior Jhind Nabha	Nabha Patiala

Figure 3. Still better treatment.

Three figures accompany this column. Figure 1 is not very good treatment. The reader does not have a clear grasp of what is included in the exhibit (Which expositions? How many? Criteria for inclusion?) and there is no plan. More than half the text is not targeted to the subject of the exhibit.

Figure 2 is better treatment. We can tell what the exhibit is about and how it is arranged. There is a plan of the exhibit. The arrangement of the plan on the bottom of page, and the almost random way in which the newspaper clipping is arranged, are not inviting.

Figure 3, the best of the three, explains what the exhibit, what is included, how it is organized and what interesting items are present. Background specific to the material being exhibited and the inclusions of a well-presented plan make this a better example of good treatment. It's interesting to read, even if you don't know about the subject.

Your comments, questions and disagreements are always welcome. [steven.zwillinger@gmail.com](mailto:steven.zwillinger@gmail.com) or, even better, a letter to the editor.







# New York Again? YES!

## The Fly!

### Let's do it again! *What?*

Why, of course! In a moment of pure strength when our hobby has proven its ability to attract sizable numbers to the humongous event at Javits Center last spring, why not go back to the same place again in 2021 and stage yet another international exhibition?

The American Philatelic Society board of directors passed a resolution at a recent meeting lending the organization's support for a possible world stamp exhibition—not necessarily having anything to do with the Federation Internationale de Philatelie/F.I.P.—to take place in the middle of the decade following America's 11th international exhibition last May. It makes pre-eminent sense to this Bug About Town. Stamp collecting ought to throw a biggie this often and make a regular occurrence of it. It will give us the opportunities to refresh and refresh again and again the hobby and give tens of thousands of us a mecca to look forward to on a more frequent basis.

Not only that, but hey, the Big Apple's THE place! It's where America's internationals began way back in 1913 and where—through 1956—they once took place every ten years. And THE venue that made perfect sense when the philatelists of the New York City region risked a lot—and then produced the most successful show in history last May.

But here's another thought that lends credibility and the high potential for success to this new idea of

an every-five-years international: If American philately, all by itself, commits to producing the show with the bureaucracy of the involvement of the rules and regulations of an outside body not connected to it, then the show will be far less expensive to produce.

Not only that, but it's this hairy bug's opinion that the very fact that the event would be staged by the

combined forces of American philately will turn out to be a giant drawing card for philatelists worldwide to exhibit at it, come to it, and support it. After all, it would be the most glittering city in the world once again coming forth to serve world philately!

BZZZZZZZZZZZZ...wow. It would start a brand new tradition, folks. And present to our hobby a wonderful new project that collectors and dealers from all over American can help assemble and create success. Wade Saadi and his giant committee proved it could be done with World Stamp Show-NY2016—and hobbyists from almost every state, whether as

committee members or volunteers, had the chance to contribute their talents and sweat. (I love sweat!)

The building shown above was NYC's Grand Central Palace where, from 44th & Lexington Ave. world philately held court from 1926 to 1947. Let's go back again in 2021! ☑





## Diary of a Novice Exhibitor **Building, Buying and Harsh Lessons** By Gary Wayne Loew

Previously here, I wrote about employing a gentle Zen-like guidance to enable my covers to tell their own story. In this issue, I'm going to extend that discussion a little. And then, just to show that all is not peace and light, I'm going to careen off on a tangent that emerged from thinking—and over-thinking—about what, exactly, is an exhibit.

### After the Zen, Pragmatism

When last I wrote, I had arrived at the point where all of my covers had “aligned” into one of the five postal customer groupings. They were distributed on the 3'x4' foamcore board as though this was a single-page one frame exhibit. Nothing looked like it lined up into page-like entities. Not 8½"x11", not 11"x17" nor 17"x11". The covers looked natural enough where they were placed. It appeared to be an eye-pleasing organization that also supported my newly-emerged story line. But the covers just didn't confine themselves to traditional pages.

Compounding the matter was that I have this killer cover that is the centerpiece of the exhibit. It is accompanied by the sole piece of ephemera in the exhibit: a complete page from an 1852 issue of *The Illustrated London News* that announces the voyage that my cover took (Figure 1). This has the potential to be a very powerful combination. The page is fully 11"x16" and I've had a custom page protector created to ensure the safety of this fragile document. Part of the challenge with this document is that only disjointed parts the page relate to the exhibit. My thought was to mask the page with a multi-window mat, placing the cover centrally on top of the mat. I did a mockup using card stock and placed it on my foamcore. It didn't look like it belonged.

Then I tried an experiment. I placed the mockup in the upper left corner and overlaid the Title Page on the masked-out sections of the mat. Bingo! I had managed to combine the Title Page, the exhibit's central cover and a dramatic piece of related ephemera into an integral unit. I shall be very interested to see how the judges view this approach.

This brought me to decision time. The mat, including borders, extends to an awkward 12½"x 17". And all of the other cover groupings looked natural but

not page-like. The Zen forces were urging me to create a single-page exhibit. I've spoken to other exhibitors who have done this. Their uniform admonition: it is going to be awkward to transport and handle. And you limit yourself to stamp shows within driving distance. But my novice view told me that it was the natural solution. In Figure 2 you can see the raw 3'x4' mat that I had cut. The art shop I worked with carefully made four different test cuts to ensure that the masking of the page fit perfectly. Today's modern CNC mat cutting equipment is truly amazing.

All, however, was not sweetness and harmony. While the cover groupings were esthetic and supported the story, there were two large, empty spaces on my big single page. As perhaps every exhibitor has experienced, the act of laying out the exhibit pointed out a gap in my material. Two gaps, in fact. I had a serious paucity of material dealing with military postal customers. And, while I had several strong pieces in the category of governmental postal customers, I was missing one cover. A letter to/from Queen Victoria involving Gambia would be the *piece de resistance!* Or even a senior muckity-muck in her government would work nicely. Now what?

### A Boost from the Detritus Gods

My view of the collecting process in general is that we've all built our collections upon the detritus of other collectors' efforts. We are, all of us, reconfiguring previous assemblages to meet our own purposes. And once I'd spied my gaps, the detritus gods beneficently decided to smile upon me. Two major collections of Gambia material were coming to auction in December. If the material I was lacking wasn't to be found within the auctions of two of the world's preeminent collector...well, I'd grapple with that if I had to.

I jumped on the internet sites of the two auction houses, and found a wealth of material that dealt with military customers. Indeed, I saw perhaps two dozen covers that could be helpful. I printed out actual-sized scans of each cover and placed them experimentally on my foamcore. Some clearly didn't belong but others added a real “wow factor” to the exhibit. So, my bid list began to emerge. I am convinced that auction strategy involving either/or combinations is a black

art. For me, at least, it involves the exacting dance of bidding, winning and not going bankrupt. And none of these covers were in the dollar bin category.

The detritus gods, as it turns out, are a mercurial group. At one of the two auctions, I won the three covers I sought. At the other auction, I won zero. Nada. But one of the covers I had not bid on remained unsold and I got it at what some could consider a bargain price. (Others would consider the price pure folly, but that is a different discussion!) So I'd filled in the military customer gaps for my exhibit ...and my solvency was only slightly degraded in the process.

As to a cover from the Queen or her henchpersons, there was nothing in the offing. Sadly, the first flight of this exhibit will fly without such a gem. The quest will continue, but for now it is not to be.

And, speaking of first flights, the two December auctions resulted in deliveries of my winnings well into January, too late to make it into my exhibit. I couldn't very well use scans of material I had not yet received. I suspect the judges would have looked askance at such machinations. And without those covers, this would not be an exhibit I wanted to show to the public. It just would not have been a quality product. Sadly, I decided to withdraw the exhibit from its intended maiden flight. Let's call this the first harsh lesson on the journey of a novice exhibitor.

**Now, About That Tangent...**

In addition to my column in the last issue of *TPE*, I shared my 2¢ Worth on the need for AAPE to take a leadership role in the redesign of exhibit frames for Boston2026. While I was making several points, one of them was the need to be responsive to the evolving nature of interest in exhibiting. If exhibiting is to have a future – indeed, if *philately* is to have a future – we AAPEs must do two things. We must reach out to several new viewing audiences. And we must reach out to new prospective exhibitors.

The importance of this is beginning to emerge from

a new information source. There has always been a well-defined cadre of mostly exhibitors who have an interest in seeing exhibits at stamp shows. However, in the past, exhibiting has never seemed to be of very much interest to the collecting public who attend stamp shows. Numerous past surveys have confirmed this. Recently, the

APS sponsored a survey of collectors both present and lapsed, both members and non-members of the APS. At least one finding comes as something of a surprise. According to the survey: "Viewing the exhibits was the second most cited primary reason to attend an APS show. Approximately 90% of all the collecting groups said they spent time in the exhibits." The complete survey results can be found at [www.stamps.org/userfiles/file/reports/Survey-Report.pdf](http://www.stamps.org/userfiles/file/reports/Survey-Report.pdf).

(As an aside, the survey also noted that the second most widely read journal among respondents was *TPE!* *Topical Time* came in first. This finding bares some further consideration.)

It now appears that the collecting public at large has a new and growing interest in exhibits! I am unaware of the demographics underlying this finding. And I've not seen any explanation as to *why* this might be. But in truth, the underlying reasons are less interesting to me than the fact that exhibiting has become a renewed draw at stamp shows.

One of the things I called for in my 2¢ Worth letter was for the creation of standard digital kiosk exhibiting frames. Digital exhibits from any place and any time can be on "display". Some of these might be exhibits that (for whatever reason) cannot travel to a particular show. Some might be historical exhibits that no longer exist in their previous medal-winning form. And some might be experimental exhibits not ready for competitive exhibiting or not qualifying for any existing category of exhibiting (although, fortunately, this latter seems to be an ever-shrinking category).

Yes, we all are aware of the many internet websites that include archives of digitized exhibits. One of the

THE ILLUSTRATED LONDON NEWS. (Nov. 27, 1862.)

**408**



**"THE BIRD READER."—FROM AN ORIGINAL SKETCH.**

**THE BIRD READER.**  
She gazes on the bird  
With rapt attention,  
As if she were a bird,  
In the arms of Nature's love.

**THE DAWN OF A BRIGHTER DAY.**  
By FRANKS HERBES.  
From the morning mist  
The sun is rising,  
And the world is bright,  
With the light of day.

**BY FRANKS HERBES.**  
The sun is rising,  
And the world is bright,  
With the light of day,  
And the world is bright.

**THE BIRD READER.**  
She gazes on the bird  
With rapt attention,  
As if she were a bird,  
In the arms of Nature's love.

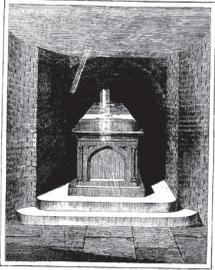
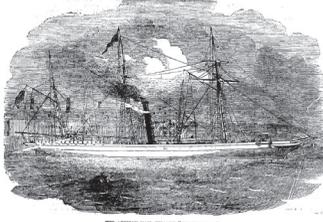
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With the light of day.

**BY FRANKS HERBES.**  
The sun is rising,  
And the world is bright,  
With the light of day,  
And the world is bright.

**TORRENT OF LIGHTS PHILLIPS.**  
Towers more than two  
Miles in the height of Phillips,  
The most stupendous work  
The world has ever seen.

**THE AFRICAN MAIL STEAMER, "JOHANNESBURG."**  
The new steamer, the first of a  
new class, built by Messrs. Barclay,  
Carter & Co., Glasgow, is  
about to start on her voyage  
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most exciting new examples is to be found on Richard Frajola's marvelous website. In the fall of 2016, Mr. Frajola ran a contest for digital one frame exhibits. The judging criteria were neither WSP nor FIP but were rigorous nonetheless. An absolutely stunning array of exhibits were submitted (<http://www.rfrajola.com/pdr2016/pdr2016.htm>). If one wants to see some of the possibilities I spoke of in my 2¢ Worth, you owe it to yourself to visit this site.

Now, I recognize that these would not—certainly in the beginning—be competitive exhibits. But not all of us are in it solely for the gold. Indeed, some of our most successful exhibitors are now enjoying the lack of pressure and the added creative freedom that is associated with non-competitive exhibiting.

I had a recent conversation with Susan Smith, the recently appointed Winton M. Blount Research Chair at the National Postal Museum. Susan is a Ph.D. historian and brings a classically-trained historian's perspective to our hobby. We were discussing diverse topics of postal history and the exhibiting of postal history. In particular, we were discussing the prospective role of postal history in the *doing* of history, broadly writ. She made the interesting observation that postal history is just about the only "branch" of history where the collecting of the historical artifacts was a part of the "doing". My take away was that as postal historians, we tend to study mostly what we own—and, of course, exhibit *only* what we own.

### The Radical Proposal

*I submit that in the world of digital exhibiting, there is a legitimate place for building exhibits where the exhibitor does not own the material!*

So, here is my radical proposal. I want to see AAPE support the creation of an entirely new category of "exhibiting" based entirely on digital displays. In fact, let's not even call it exhibiting. That is likely to upset the classicists and traditionalists within exhibiting. Let's give it a different name. "Assembling Philatelic Artifacts for Public Display" seems a bit awkward. Maybe "Digital Philatelic Display" might be a better term. These Displays won't be considered under WSP rules and perhaps won't even be addressed by the WSP panel of judges. As Richard Frajola's experiment proved, it is possible to implement a sufficiently rigorous set of judging standards

without resorting to the unnecessarily-complex rules of WSP or FIP exhibiting.

Please note: I fully recognize that I am offering an embryonic proposition. Many details need to be debated and codified. Nevertheless, let's consider the ramifications of what I suggest here. Far from encroaching upon traditional exhibiting, my proposal in no way threatens the traditions, rules or values of what we now recognize as exhibiting.

Science and natural history museums have moved beyond dioramas of stuffed dead animals on display. Their interactive – often digital – Displays are far more engaging. I submit that for this specialized corner of exploring philatelic artifacts, ownership is an unnecessary impediment.

Those covers that I did not win at auction? In a digital exhibit – excuse me, "Digital Philatelic Display", those covers would be able to assume their rightful role in telling an important story. A story that cannot be told as well without their inclusion. I'm trying to tell a story through this Display. Who cares whether I own the piece or

not? If I'm writing a biography of Ben Franklin, I don't need to own his kite!

So, my first case for Digital Philatelic Displays is to enable some exhibitors who lack select material to bring their philatelic explorations to fruition.

Next, think of the jubilant freedom that advanced exhibitors will enjoy as they happily cherry-pick from each other's collections and exhibits. Imagine some of the Queen's Collection now available to tell stories never before possible. The entire philatelic world becomes a digital candy store. Our hobby's most successful exhibitors are not only powerful collectors, they are also master curators and story tellers. Without the impediments of ownership, I can only imagine what they might create.

But, here is the major reason for my radical proposal. AAPE will be in the position to create and nurture an entirely new generation of youthful philatelists and youthful exhibitors. The digital world is their lingua franca. They won't need impossible budgets. They won't be limited by arbitrary boundaries. Perhaps they will visit places we traditionalists have never dreamed of. Who knows what new philatelic stories they will uncover.

Who knows what they might teach us...

And, who knows who might show up to learn...

# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **THE PLYMOUTH SHOW 2016** **Westland, Michigan • April 29-30, 2017**

A World Series of Philately 2-day show sponsored by the West Suburban Stamp Club of Plymouth, Michigan, invites all exhibitors, including youth exhibitors, to enter its 47th annual exhibition. Held at the Hellenic Cultural Center, 36375 Joy Road, Westland, MI, with free parking, air conditioning, carpeted floors, professionally catered refreshments and banquet (on site), a 40-dealer bourse, specialty society meetings, and a youth program.

Entry prospectus and forms may be found on the show's website: [www.plymouthshow.com](http://www.plymouthshow.com), or contact exhibit chairman Harry Winter via e-mail: [harwin@umich.edu](mailto:harwin@umich.edu), phone: 734 761-5859, or in writing: Plymouth Show, WSSC, PO Box 700049, Plymouth, MI 48170.

Our headquarters hotel, The Comfort Inn - Plymouth, located just off I-275 at Ann Arbor Road, near the Plymouth-Westland border, is about 2 miles from the show site. A special, very reasonable show rate is available.

### **WESTPEX 2016** **April 28-30, 2017 • San Francisco, California**

WESTPEX will hold its 57th annual Philatelic Exhibition April 29-30, 2017 at the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, California, just a mile south of the San Francisco International Airport with free 24-hour free shuttle to the airport. This World Series of Philately open exhibition will feature over 300+ frames of exhibits including participation by the United Postal Stationery Society, International Society for Portuguese Philately and Portuguese Philatelic Society.

The show's bourse includes seventy-five dealers in stamps, postal history along with a four-day auction by Schuyler Rumsey Auctions of San Francisco. Numerous specialty societies, clubs, and study groups will hold more than 50 meetings and seminars during the three-day event. There is a WESTPEX sponsored Youth Area with free stamps and supplies for young collectors. Admission is \$5, good for all three days and \$5 validated parking. On Sunday May 1st a Boy Scott Merit Badge program is scheduled. The exhibitor's prospectus and entry forms are available from Ross Towle, 400 Clayton Street, San Francisco, CA 94117 or at [www.westpex.org](http://www.westpex.org). Complete show details, reservations, schedules, and theme story may be found at [www.westpex.org](http://www.westpex.org).

### **PHILATELIC SHOW 2016** **May 5-7, 2017 • Boxborough, MA**

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

### **Rocky Mountain Stamp Show** **May 26-28, 2017 • Denver, Colorado**

The RMSS, a World Series of Philately show sponsored by a consortium of Colorado stamp clubs is celebrating its 68th annual show as seeking exhibitors for its show. We welcome the Military Postal History Society, the American Society for Polar Philatelist and the Colorado Postal History Society. Entry prospectus and forms may be found at website: [www.rockymountainstampshow.com](http://www.rockymountainstampshow.com) or request information from Exhibits Chairman, RMSS, PO Box 371373, Denver CO 80237-1373. Additional information about the show, the show location, room availability and more can be found on our website.

This year's show is being held at Crowne Plaza Hotel, Denver International Airport, 15500 E. 40th Ave., Denver, Co 80239 which offers free parking, spacious exhibition facilities. Special show hotel rates are available. Free shuttle service is available between the airport and the show. Additional information from our President, Steve McGill, Steve. [mcgill@comcast.net](mailto:mcgill@comcast.net), 303-594 -7029.

### **OKPEX 2016** **June 16-17, 2017 • Midwest City, Oklahoma.**

The Oklahoma City Stamp Club will present, its 43rd annual national bourse and exhibition at the Reed Conference Center, located at 5800 Will Rogers Road, in Midwest City, Oklahoma. The show is a two-day World Series of Philately event with 125 sixteen page frames of exhibit space available, with a maximum of 10 being single frame exhibits. Exhibits from all of the APS classes and divisions are welcome to compete. Costs for multi-frames are \$10 per frame and \$25 for single frame exhibits. An exhibit prospectus can be downloaded online from [www.okpsc.org/okpex](http://www.okpsc.org/okpex) or from Ralph DeBoard, Exhibits Chairman, P.O. Box 3015, Edmond, OK. 73083. This is the finest venue with free parking, air conditioning, carpeted floors and modern spacious meeting rooms. The Oklahoma Philatelic Society will hold its annual meeting and several specialty groups will hold meetings and seminars during the event. A very reasonable \$99 reduced hotel rate is available at the Sheraton Midwest City which adjoins the Reed Center—See show website for details. Questions to Joe Crosby, Show Chairman, 5009 Barnsteepel Court, Oklahoma City, OK. or [joecrosby@cox.net](mailto:joecrosby@cox.net)

### **Minnesota Stamp Expo 2016** **Minneapolis, Minnesota • July 21-23 2017**

Join us for the 75th production of the Minnesota Stamp Expo, a WSP show held at in suburban Minneapolis at the Crystal Community Center, 4800 N. Douglas Dr., Crystal, MN. Sponsored by the Twin City Philatelic Society, Lake Minnetonka Stamp Club, Maplewood Stamp Club and the Minnesota Stamp Dealers Association. Please note that an APS "On The Road" Seminar will be held here and is TBA.

200 16-page frames available at \$10 per frame, \$20 minimum per exhibit; youth exhibits free up to 3 frames and \$5 per frame thereafter. All classes of exhibits welcomed. Free parking and admission, youth table, seminars and meetings, 25+ dealers, USPS and UN booths. Download the prospectus and entry form from our website, [www.stampsmnnesota.com](http://www.stampsmnnesota.com), or contact exhibits chair Todd Ronnei at [tronnei@gmail.com](mailto:tronnei@gmail.com) or by mail at 9251 Amsden Way, Eden Prairie, MN 55347.

### **69th Greater Houston Stamp Show** **September 15-17, 2017 • Houston, Texas**

Show your exhibit at the annual Greater Houston Stamp Show at the Humble Civic Center, 8233 Will Clayton Parkway, Humble Texas. (For the popular single-frame color competition—this year the color is **RED**), and youth exhibits. The exhibits will be judged by APS accredited judges and will compete for five different medal levels. Entry deadline is August 1, 2017. The show features 30+ dealers, a USPS substation, society tables 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](http://www.houstonstampclub.org). You can download the Exhibit Prospectus at the site. Questions? Please contact the Show Chairman, Ron Strawser, at [strawser5@earthlink.net](mailto:strawser5@earthlink.net) or at P.O. Box 840755, Houston TX 77284-0755.

### **The 2017 Omaha Stamp Show September 9-10, 2017**

The Omaha Philatelic Society will present its annual show on September 9-10, 2017 at Metropolitan Community College, South Omaha Campus, 2909 Edward "Babe" Gomez Ave, Omaha, NE. The WSP show will feature a variety of dealers and up to 125 frames of competitive exhibits judged the jury of Ken Martin as chief judge, Ed Andrews, and Henry Sweets. More details can be found at [www.omahaphilatelic-society.org](http://www.omahaphilatelic-society.org). Exhibit chairman Mike Ley can be contacted at [giscoutgar@aol.com](mailto:giscoutgar@aol.com) for any additional questions or entry forms.



## 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.

**January 2017: Gary Wayne Loew** who has documented his growing involvement in exhibiting not only in the pages of *TPE*, but also in *The American Stamp Dealer & Collector*; in a way that makes exhibiting attractive and rewarding as a pastime.

**February 2017: John Dunn**, Publisher of *Mekeel's and Stamps Magazine*, who has campaigned long and hard for stamp shows to do a better job of publicity in the hobby and in their communities; providing ideas and advice. Getting visitors in the door is so important, and publicity is the key.

**March 2017: Don Tjossem**, past president of the Universal Ship Cancellation Society, who did an excellent column titled “Why Should I Exhibit?” in his “For Beginning Members” feature, in the *USCS Log* of January, 2017. It included a nice reference to AAPE.

### Diamond and Ruby Awards

The Diamond Award is granted to an exhibitor who has a multiple frame exhibit that has been awarded 10 Gold medals at a U.S. or Canadian National level show while the property of one exhibitor, or to an exhibitor who has won Gold medals with six or more multi-frame exhibits of their own creation at the National level. Note that a gold at the international level cannot be used to qualify for the Diamond Award. An exhibitor is permitted to earn only one Diamond Award. The number of exhibitors who have qualified for this award stands at an impressive 94.

The Ruby Award is granted to an exhibitor who has been awarded a total of 12 gold level awards with two or more One Frame Exhibits, OR Golds for six different OFEs. The golds may have been awarded at the National or International level. The number of exhibitors who have qualified for this award stands at an impressive 23.

To submit applications for either the Diamond or Ruby Award please go to the AAPE website and follow the directions to submit your application online. You will also find a complete list of recipients of each award on the website.

Ron Leshner

### Nominations for the Bernard A. Hennig Award

It is time to think about nominations for the Bernard A. Hennig Award—AAPE's effort to recognize excellence and contributions to exhibiting as a philatelic and/or literature judge. The Award is given to no more than one judge per year, and may not be given if there are no candidates nominated or selected. This is recognition bestowed in the name of peers and exhibitors who have been helped by judges who do a high quality job of providing mentoring and feedback. If you can nominate someone for this award, the form for doing so is on our AAPE Website, [www.aape.org](http://www.aape.org). I encourage you to nominate a judge who has gone out of his or her way to help you.

John Hotchner, Chair,  
Hennig Award Committee

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.

# Better Team Judging?



A motley looking jury if there ever was one. But wait! That's not a jury, but a gathering of the past presidents of the AAPE. But every one of them is/was an accredited judge. From left: John Hotchner, Randy L. Neil, Steve Schumann, Dr. Peter P. McCann, Charles J.G. Verge, and Tim Bartshe.

**T**he authors are at it again. The two of us shared judging experiences recently that were not only exciting but which, if adopted or adapted on a broader scale, might improve the judging experience for judges and for exhibitors.

A serendipitous planning meeting helped us be better judges

The stereotype of a stamp collector is the lonely person staring at bits of paper through a magnifying glass in a semi-darkened room. When we prepare to judge a stamp show, we don't quite fit that image, but we almost always do our preparation in isolation. We read the title pages and synopses, make notes, and consult references (suggested by the exhibitor, found in our own libraries and recommended by the APRL) as well as those we can find on the internet. Once in a while we even approach our fellow judges or philatelists to improve our subject knowledge. Yet all of our preparation is fundamentally done alone.

An outgrowth of doing our preparation in isolation is that when we are judging with the jury, it often feels as if we don't have enough time for a substantive discussion about exhibits. There is not really enough time while we are standing in front of the frames, and it has always seemed there is no other time available.

Certainly while we are judging we discuss main points such as the focus of the exhibit as represented

by the title page and the material in the exhibit, elements of treatment and the other categories on the UEEF. But too often there seems to be insufficient time to discuss our 'philosophy' of the exhibit: what we expected to see, rarities we know exist, our reactions to the synopsis and the results of the high level of preparation we have brought to the exhibit.

The two of us recently had an experience that opened a window for us into what could be an additional element in preparing for team judging. Both of us attended the opening of the American Philatelic Research Library and both of us were judging the same upcoming show.

One evening we sat in the hotel and discussed the exhibits for the upcoming show. We reviewed each title page and each synopsis, and we considered what they said and what we thought they might have omitted. To the extent we were confused about a point or about the logic flow, we discussed what we might expect to see in the actual exhibit. We shared our reactions to the paperwork and how we had prepared to judge the exhibits. It was fantastic! We were a preparing like a real team: working together – rehearsing / practicing – so that our "performance" would be stronger and smoother.

In contrast to each of us preparing in isolation and only coming together in front of the frames to share our thoughts about the exhibits, we had the opportunity to learn from each other and to resolve many



## By Ken Nilsestuen and Steven Zwillinger

(but not all) individual questions or concerns. Other than not having the actual exhibits in front of us, our time together allowed us to discuss the exhibits in more detail than we would have time for at the show. Where one or the other of us had an insight or a good reference source, we were able to share it. We were not pre-judging the exhibits, but instead preparing to judge what we expected to see at the show based on our now shared interpretation of each exhibitor's submissions.

This process helped us focus our preparation so we were better prepared when we arrived at the show and enhanced our ability to be discerning judges. It was an unplanned encounter where we had time, copies of title pages and synopses, and we were both judging the same show. As we live several hundred miles apart, it would never have happened if we had not been at the Library opening.

So how might we or another jury be able to repeat this? Would a judges' pre-show conference call be worthwhile? If there are three to six people on a call, would there be time for everyone to express themselves? When should a pre-show conference take place?

And, of course, might two or three judges have a conversation even if the entire team cannot meet? We did (the remaining judge on the jury was not at the Library opening) and it served us well. The next thing we did, also unplanned, helped the entire jury to be better judges at the show.

By deliberately not judging on the eve of the show, we judged better the next day

The two of us (with the third member of the jury) had a related jury experience at the same show we mentioned above. It gave us another insight into how we could improve our judging.

Usually the jury walks through the exhibits the evening before the show opens. Frequently this is an opportunity to record preliminary observations and to begin pointing the exhibits. We tried something different.

We walked through the exhibits without UEEFs or pencils and focused on the exhibits. We talked about what we saw and how it matched (or didn't match) our expectations. We looked closely at each exhibit, and where one of us saw something we didn't quite understand or that confused us, we all talked it through. And, where we saw things well done, we discussed that as well. This process allowed us as a group to more clearly see the "gestalt" of the exhibits and not just the components of the UEEF.

We focused on the contents of the exhibits, not the judging of the exhibits. When we started judging the next day we felt incredibly well prepared. Based on the in-depth review at the APRL opening and our discussions at the frames the evening before the show opened, the jury judged the exhibits in greater depth (and more quickly) than we would have otherwise.

We look forward to hearing other opinions and related experiences. Feel free to weigh in! ☒

Two of the jury circuit's most experienced judges shown during the Feedback Session at the St. Louis Stamp Expo in 2011:

Tony Brooks and Janet Klug.





# Stamp Show Administration

By Tim Bartshe

## The APS Survey

On March 14, the APS released results of their new member survey from more than 3,000 members and 800 non-members. This was related to a survey “conducted through Survey Monkey and the results were analyzed by David Paddock, a long-time APS member and expert in the field of market research” as taken from the APS release announcement.

“There are some great insights into how our members and the collecting community at large view APS services,” said Scott English, APS Executive Director, “We have some work to do to better promote some services, like expertizing, circuit sales, and the library, and make sure they meeting the needs of our members.”

While that above statement may be true enough, there are some results from this survey that directly relate to our primary concerns: shows, dealers who sell to us and exhibiting. It is that part of the survey I want to address as it relates to making our shows better and the survival of our chosen hobby, notably socialization, education, dealers and exhibits.

The poll shows that the majority of collectors, advanced through beginners are willing to drive within 200 miles of a show venue, more for the big APS shows but still a majority. That helps to pinpoint our advertising dollars and mailings. I am sure that many or most shows, even local/regional shows are aware of this, but it is nice to know what we may be doing is pointed in the right direction. This being said, the fact that over 90% of attendees at APS sponsored shows purchased from dealers and over 60% cited the primary reason to attend, dealers should be more likely to pay for a table. These statistics are for intermediate and advanced collectors, beginners were about a third less likely to attend/buy. With dealers that have material that collectors want, this data should put to rest the adage that collectors only buy through the internet (though many of us do)!

This might be a surprise to those who view our hobby, and rightfully so, as a more solitary endeavor but socialization was the third most cited reason to attend a show from 1/6 to 1/10 of all types of respondents. I have always said that one must really look to find Type A personalities within a neighborhood of bowling league, but at a stamp show the room is filled with them. I look forward to going to Stamp-

Show just to see and talk with friends that I only get to see once a year. The survey makes me believe that I am not necessarily an exception to the solitary rule. The internet has brought distant like-minded parties together, but still face to face is important at least until we all become welded to our texting device! These social events can be anywhere from a meet-and-greet room with tables and soft drinks or a specialized dinner party which the Denver area promotes at the Rocky Mountain Philatelic Library each year in conjunction with RMSS.

Education is also an important aspect based upon this survey. While much of what was polled related to the APS continuing education courses offered in Bellefonte, the open-ended input from respondents focused on collecting and collections, computer use, exhibiting, clubs and shows, buying and selling and stamp specific subject such as history, restoration, identification and scientific analysis of philately. These are all subjects relevant to the AAPE. With our presence at all national and other shows, we have enough knowledgeable members that can put on these kinds of seminars that will help attract people to shows and membership.

Finally, though it gets the least attention in the report, exhibits feature an important aspect of this survey. “Viewing the exhibits was the second most cited primary reason to attend an APS show. Approximately 90% of all the collecting groups said they spent time in the exhibits. APS” (read the AAPE) “may want to consider promoting some of the more unique exhibits and coordinate exhibit promotion with dealer participations. For example, if a Scandinavian dealer will be at the show, promote the Scandinavian exhibits, etc. This may benefit the dealer, who will continue to support the APS shows, and attract members and non-members who have an interest in these collecting areas.” (page 15) Thank you David Paddock, I could not have said it better myself!

Kudos to Editor Randy Neil and the members who contribute to *TPE* and make it the great magazine it is. After the *AP*, *TPE* is the third most read journal in the survey behind the *ATA* and *USSS* journals by both APS members and nonmembers alike. While a lot of the survey is very specific on how to increase membership for APS and other non-related things like premium membership levels and costs for continuing education, there is a lot of data to be mined from it and can be used to improve our show network and exhibiting hobby as well. ☐



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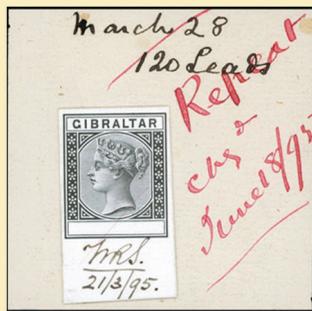
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## From the Chair..

**Elizabeth Hisey**  
Vice President, AAPE  
Chair, APS Committee for the Accreditation  
of National Exhibitions and Judges

Since the last issue of the *The Philatelic Exhibitor* in January, seven WSP shows have taken place with all the juries pointing each exhibit. According to reports from the Chief Judges, the process has gone smoothly with each jury coming to agreement at the frames as regards point/medal level, then moving to the deliberation room for discussion on the special awards.

The final point score on each exhibit is written on usual the Universal Exhibit Evaluation Form, which is given to each exhibitor and is also posted on the show certificates, if they are provided by the show. No points are discussed at the Critique or posted on the palmares. Eventually, we hope to post the points on the APS website, but we want to present some more educational seminars before doing so.

The Education Team presented the seminar on “Pointing for Judges” at Reno; it will be presented again at WESTPEX and at StampShow and other shows to be announced later. This is mandatory for all judges. The second seminar, “Explaining MPEJ” was presented at March Party, and will be available for AAPE to show at their Open Forums.

The Recruitment, Accreditation and Retention Team, has formulated a plan for recruiting new

members. Since January we have two new applications to become an Apprentice Judge, which is great news. If anyone is interested in becoming a Judge, please contact a member of the team.

The Show Committee Team sent out a survey requesting information on how each show acquired and passed on to the Chief Judge the awards criteria for the show—18 out of the 30 shows replied. If your show committee did not respond it is not too late. We will be compiling information from the responses. The second survey re mounting and dismounting is being formulated.

At the CANEJ Board meeting at Reno, there was discussion about additions and subtractions in the new manual. *The Philatelic Literature Manual on Exhibiting and Judging* was approved and has been sent to APS for approval by the APS Board, and hopefully will be up on the website soon after Board approval.

A decision was made to drop the “Uniform” off the evaluation form, it will now read “Exhibit Evaluation Form, APS World Series”.

It has been a great start to the WSP year, and can only get better.

If you have any questions or comments please get in touch with me. [lizhisey@comcast.net](mailto:lizhisey@comcast.net).

## F.I.P. Commission Websites

- Aerophilately: [www.fipaero.org](http://www.fipaero.org)
- Fight against forgeries: [www.fipfakesforgeries.org/fip](http://www.fipfakesforgeries.org/fip)
- Literature: [www.fipliterature.org](http://www.fipliterature.org)
- Maximaphily: [www.maximaphily.info](http://www.maximaphily.info)
- Postal History: [www.fippostalhistory.com](http://www.fippostalhistory.com)
- Postal Stationery: [www.postalstationery.org](http://www.postalstationery.org)
- Revenues: [www.fip-revenue.org](http://www.fip-revenue.org)
- Thematic Philately: [www.fipthematicphilately.org](http://www.fipthematicphilately.org)
- Traditional Philately: [www.traditionalphilately.dk](http://www.traditionalphilately.dk)
- Astrophilately: [www.astrophilatelists.com](http://www.astrophilatelists.com)

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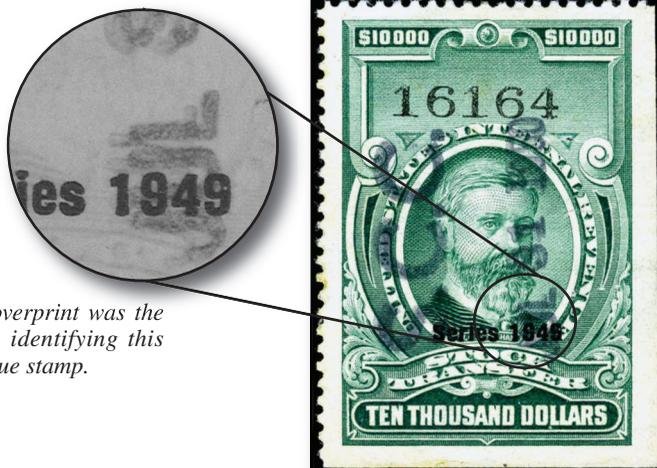
If you're one of the great people who serve the AAPE—whether as an elected officer or director, or the chairperson of one of our committees, the head of one of our services, or a volunteer who represents and/or helps the AAPE throughout the country—tell us about some of your experiences. You will be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

## Ever Used This?

[www.aape.org/docs/AAPEApplication.pdf](http://www.aape.org/docs/AAPEApplication.pdf)

Take a minute and go there and print out the membership application you find there—and keep it handy for signing up a new member.

How convenient!



*This overprint was the key to identifying this Revenue stamp.*

## Is This Stamp Worth \$45 or \$22,500? The PF Experts Know the Answer

The date on this Revenue stamp is the key to its identification, but the handstamp obscures it. If the overprint beneath it is “Series 1945,” the stamp is RD208C and has a catalogue value of \$22,500. However, if the overprint is “Series 1949,” the stamp is RD316, which has a value of \$45.

To learn the answer, the collector turned to the Philatelic Foundation. We examined the Revenue stamp using the VSC6000, a digital imaging system that enables us to see things the human eye cannot. With the color of the stamp muted, the overprint was legible – revealing “Series 1949.” Our experts issued a certificate certifying the stamp as *Scott* RD312, with a “1949” overprint.

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# AAPE Critique Services

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

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

## Two Feedback Services are available:

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

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

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

- A flat-rate low cost of \$20.00 (\$35.00 overseas) covers postage and mailing irrespective of whether an exhibit is one or more frames (photocopies of the entire exhibit must be included with the application. NO CDs).
- The Service selects an APS-Certified judge specialized in the exhibit topic or area of study.
- Evaluation of an exhibit by a judge averages between 2-5 hours versus a fraction of that time by a show jury.
- The exhibitor has an opportunity to potentially

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

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

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

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

- Single Frame New Exhibit:

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

- Multi-Frame International Exhibitor:

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

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

**Will we see you in Richmond for APS StampShow '17?  
Hope so. Lots of activities for exhibitors!**

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### Reports.

**President** Pat Walker announced that the election ballot timing for 2019 will need to be changed and the ballots sent with the October *TPE*.

The remaining *TPE* back issues we still need for our website will be scanned by the APS and AAPE will pay them for doing so.

**Outgoing Treasurer** Ed Andrews submitted his final written report dated March 1. Assets are \$133,898.72 and liabilities are \$33,470.96. Expenditures have exceeded receipts by \$18,882.68 thus far on the Zwillinger book. It was known in advance that it would take time to recover our expenses and books are continuing to be sold.

### Old Business.

**Sapphire Award** Criteria need to be finalized. Pins are done.

**Reasonable expenses for youth director at StampShow** A motion was approved that whenever it is appropriate to reimburse whoever is youth director for expenses at StampShow the reimbursement be capped at \$1,000.

### New Business

**Proposed change to AmeriStamp Expo prospectus defining eligible exhibit “types for multi-frames”** Since the judging manual no longer has divisions there is a need to define what multi frame exhibits will be allowed in the show. David McNamee will work on the wording defining the experimental exhibits that will be accepted.

**The Gorge Brett Cup** Committee member Rich Drews reported that Denver will likely be the site for the 2018 competition and after that other large shows will be considered. It is likely points will be involved in determining future eligibility.

**AAPE Awards** The Herdenberg Award for long and distinguished service to AAPE will be given to Steve Zwillinger. He will also receive the Randy L. Neil Award for best *TPE* article or series of articles. Gary Loew will receive the Clyde Jennings Award for best article or series of articles.



## Found!

The Very First Issue of  
*The Philatelic Exhibitor*  
Volume I • No. 1 • Fall 1986

The former printer (we're talking over 30 years ago) for *The Philatelic Exhibitor* has been in the process of going out of business and ran across a small stack of the very, very scarce first issue of our Journal among the things the printing firm then offered for sale.

Your editor counted 29 copies of *TPE #1* in the stack and bought 'em all. If you would like one of them, just drop a check for \$15.00 (what I paid plus shipping) to me at:

**Randy L. Neil**

**P.O. Box 8512**

**Shawnee Mission, KS 66212**

**(NOTE: You can email me if you like and reserve your copy before sending your check: [neilmmedia1@sbcglobal.net](mailto:neilmmedia1@sbcglobal.net))**

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## Still Available!

### Special Anniversary Lapel Pins

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

- The "MEMBER 25 YEARS" pin is for all Founding Members who joined the AAPE in 1986 and is available now only by request to the address below. The "SILVER ANNIVERSARY" pin is available to all members of the AAPE no matter when you joined. Simply gorgeous! \$5.00 postpaid.

Mike Ley

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giscougar@aol.com

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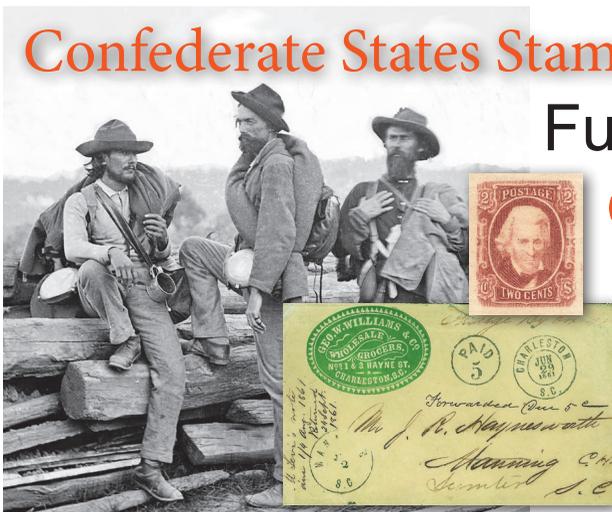
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**American**  
 Association of  
**Philatelic Exhibitors**



Quarterly Membership Report  
 Mike Ley, Secretary

**Membership Status as of March 23, 2017**

<b>U.S. MEMBERSHIP</b>	
REGULAR MEMBERS	577
LIFE MEMBERS	115
FOREIGN REGULAR MEMBERS	94
Life Members	14
<b>TOTAL MEMBERSHIP:</b>	<b>800</b>

**Welcome to new members: JANUARY 6 - MARCH 23, 2017**

- Preston Pierce, Canandaigua, NY
- Grayson M Forsyth, Woburn, MA
- Richard L Senterfeit, Batesburg, SC
- Peter Abreau, Miami, FL
- Ft Kazuyuki Inoue, Tokyo, Japan
- Eduardo Paulsen, Lo Bamechea, Chile
- Joseph Debois Sousa, Valrico, FL
- Lee Downer, Deland, FL
- Joseph A Coleman, Portola Valley, CA
- Christopher Palermo, San Carlos, CA
- Louis Abbott, Gastineau QC, Canada
- Lan Qing Zhang, Rowland Heights, CA

**Welcome back to rejoining members:  
 January 6, 2017 to March 23, 2017**

Harvey & Terri Edwards Carson City, NV

**In Memoriam**

Barbara R. Mueller  
 Wolf Spille

Data base has been updated as change of addresses has been received.

An important part of your membership are the four issues of The Philatelic Exhibitor, if you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$2.03 for each returned copy.

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. I would also like to know whenever you change email addresses.

Thanks.  
 Mike Ley, AAPE Secretary  
 giscougar@aol.com

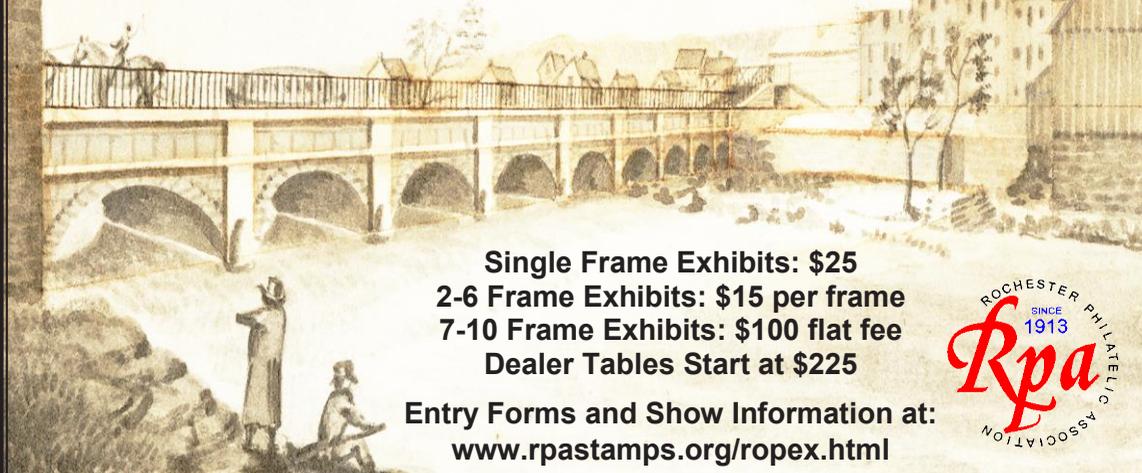
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[www.rpastamps.org/ropex.html](http://www.rpastamps.org/ropex.html)



## Special Notice— Have you paid your AAPE dues yet?

Those members who are now in arrears will be taken off the TPE mailing list this quarter—so if dues have not been paid you definitely need to do so immediately.

Please send to:

Ralph DeBoard, Treasurer, AAPE

P.O. Box 3015

Edmond, OK 73083

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## Director of Exhibitors Critique Service

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

## Director of Publicity

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

## AAPE Youth Championship Director

Vesma Grinfelds  
3800 21st St.  
San Francisco, CA 94114  
vesmag@gmail.com

## One Frame Team Competition Chairman

Sandeep Jaswal  
Email: sj722@aol.com

## Critique Service For Title And Synopsis Pages

Jim Hering • rosehering@roadrunner.com

## Director of Conventions and Meetings

Mark Schwartz  
2020 Walnut Street, #32C  
Philadelphia, PA 19103  
mark.schwartz1@verizon.net

## Webmaster

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

## AAPE Awards Coordinator:

Bill Johnson  
4449 NE Indian Creek Road  
Topeka, KS 66617  
awards@AAPE.org

## Awards Director/Canada

Shirley Griff, 25 South St. South, Port Robin-  
son, ON L0S 1K0 Canada  
shirley@griffrealestate.com

## Computers in Exhibiting

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

## Mentor Center Manager

Kathryn Johnson  
KJ5217@aol.com  
Phone: 847-877-5599, cell

## Diamond and Ruby Awards

Ron Leshner  
P.O. Box 1663 • Eastern, MD 21601  
revenueur@atlanticbb.net

## Outreach/Publicity

This position is  
temporarily available! Please  
contact Pat Walker if you would  
like to volunteer.

## Educational Seminars Coordinator

Steve Zwillingler  
804 Lambertton Drive  
Silver Spring MD 20902  
steven.zwillingler@gmail.com

## Join Us!

### The American Association of Philatelic Exhibitors

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the heart of this world since 1986.

n.deboard@oc.edu

### Joining Is Easy!

Simply fill out, then tear out or photocopy,  
the application at right and send it today  
with your check to Mike Ley  
330 Sonya Drive  
Doniphan, NE 68832

### Need More Information?

Visit our website at:  
[www.aaape.org](http://www.aaape.org)

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

### Meet Fellow Members

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



Mail AAPE MEMBERSHIP APPLICATION TO:

Mike Ley, Secretary  
330 Sonya Drive  
Doniphan, NE 68832

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

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

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

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

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

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

## US Issue Collectors and Topical Collectors!

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

### Cachet Artwork

#### Artmaster Archives

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!*

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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, , 20<sup>th</sup> century Fancy Cancels, Postal History, Errors and the unusual!

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