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The Philatelic EXHIBITOR



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On Our Cover: A historic photograph from our archives which go back to the AAPE's founding. This one shows the dealers bourse at the WASHINGTON 2006 international exhibition.

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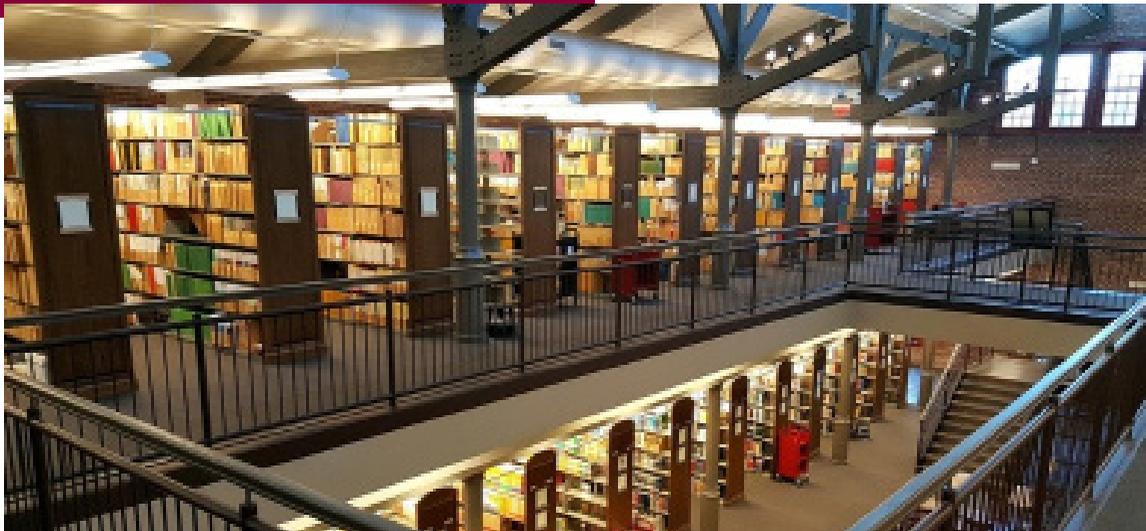
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Deadlines:

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

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March 5, June 5, Sept. 5, Dec. 5



The most amazing display in all of American philately

Shown above is one of the many scenic views inside the American Philatelic Research Library in Bellefonte, Pa. The photograph was taken on the mezzanine of the facility looking down at the shelving of thousands of our hobby's published books—from catalogues to countless great works, the largest such holding of any philatelic library in the world. Just as large is what is shown on the mezzanine, itself: thousands of complete runs of philately's phenomenal magazines, journals and periodicals dating back to the 1850s!

It didn't take long to identify Keith Stupell!

Our "mystery man" in our Summer edition is a famous New York philatelist

Though it's almost impossible, it seems, to locate a photograph of **Keith Stupell** where he is not shown in profile, we heard from Bob Odenweller and a number of his other good friends after we wondered, out loud, who the lovely man with the service dog was in the picture that appeared on this page in our last issue.

Bob made your editor feel like his face was turning a bright carmine—for you see, Keith is also an old friend of mine. Of course, I had never seen this great quite imaginative and faithful promoter of our hobby and our exhibiting world wearing a beard, but never mind that! I should have known. Never, by the way, had I ever encountered a kindly



philatelist, such as Keith, communing with his devoted golden retriever at a stamp show. As a matter of fact, though I've long believed dogs should be welcome at our shows, I had never seen one on any show floor. It was a delight that our good friend, **Bill Ruh**, of Port Washington, N.Y., had once taken this photograph and put it into our hands. He definitely deserves all the credit.

So, I must apologize to Keith for my mental lapse. I should have known. It was obvious in that picture that the subject was a warm and caring individual. And in my friendship with Keith I have always known of him as being especially selfless and thoughtful of others. All the best to you, Keith!

Th Zwilling Book

It took pretty much a full year to assemble and lay out and assemble for the printer the book by Steve Zwilling called *The Path To Gold*. To say the least, this book, now out of circulation at least temporarily, if not permanently, unavailable for sale, is in the opinion of many, the most comprehensive "how to do it" book for philatelic exhibitors that has ever been written. Nearly 1,000 copies of it have been sold. Regardless of its author's misfortunes, this book's usefulness is virtually without comparison in our literature.

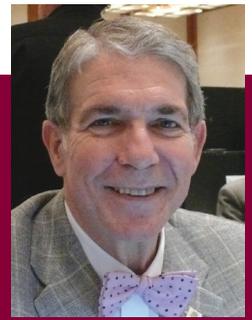
How are you with eBay?

Has this highly effective and innovative website been of good use for you in the acquisition and development of your exhibit(s)? If you're like your editor and many of the people he knows, you've found it to be the world's craftiest and most jaw-dropping resource for the purchase of virtually every conceivable item known to man. How about taking some time to write up some of your experiences with eBay in being a helpmate for creating your exhibits? Have there been any surprises, disappointments, "wow" moments, etc.? We'd love to hear from you!

Here's An Opportunity!

Over the 32 years this magazine has been published, we've been fortunate enough to have had a wonderful, yet small group of people—from either or both the exhibiting community and the judges ranks—contribute to *The Philatelic Exhibitor*. How about YOU? Would you like to write a column for us...a regular one to be published in all four issues per year? We are looking for two such people who'd like to do this. We're open to your ideas on what to write about. Email Randy—Address on p. 3.

Going back to the mid 20th century— How did we ever get by???



Randy L. Neil
Editor
neilmedia1@sbcglobal.net

A typical scene at the CHICAGOPEX stamp show in the late 1950s. Note the tiny four-page frames in the background—real glass (not tempered) and wooden frames. Not to mention the hats being worn by the gentlemen at the bourse table! Two kids in the background.



ViewPoint

for shows that sounded interesting.

The prospectus offered the judging criteria for a particular show and the judges were hand picked (often, even stamp dealers were included on juries, untrained—others were “expert” philatelists). Frame fees were around five bucks per. Each frame held from four to eight pages. Write-ups on pages were hand done in India ink; some exhibitors used typewriters, though they were often shunned. Few shows used medals as awards, simply ribbons. “Best of” and “Grand/Reserve Grand” awards were always loving cups, tiny to tall. I still have one of mine from 1955. Everyone dressed up for the banquets (see below)—all in all, grooming was paid attention to. And everyone had great fun.

But how'd they do it without that manual?

Strange as it may seem today, there were no “set in concrete standards” for evaluating philatelic exhibits at the huge Sixth International Philatelic Exhibition that took place in Washington, D.C. in the spring of 1966. And no such thing, truly, anywhere in the United States for local, regional and national exhibitions, as well. How the heck did we ever get along without the one-pound (I printed it out, it weighs that much) *Manual of Philatelic Judging* we have come to revere in today’s exhibition world?

One more thought to ponder: And without the long-thought-out published rules of philatelic exhibit judging we have today, would there ever have become an organization like the AAPE where such things are chatted about, argued over, complained about, agonized over and constantly changed, updated, and even deleted?

I grew up in those days—even started a long exhibiting career during them. It worked like this. First, one would pore through the listings of future stamp shows in *Linn’s*, *STAMPS*, or *Philatelic Gossip*—then send off for prospectuses

One of the tables at the 1966 SIPEX (Sixth International Philatelic Exhibition) banquet at the Shoreham Hotel in Washington, D.C. Famed stamp dealer Elliott Perry, wearing glasses, is shown at lower right.





From Your President

By Patricia Stilwell Walker
8403 Abingdon Court
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Survey: At long last the Exhibitor Survey was sent to members who have registered their emails with AAPE – a big thanks to director Mark Schwartz who made this happen. If you didn't get a survey chances are you never made your email address available to AAPE for communications or it's out of date (there were about 20 of those). If you would like a copy of the survey, please contact me. Results are going to John Hotchner to tally.

Elections: The Nominating committee has recommended a slate consisting of the following people: Mike Ley for President, Kathy Johnson for Vice President, Ken Nilsestuen for Secretary, Ralph De Board for Treasurer and for Director at Large Tony Dewey and Mark Schwartz. The candidate profiles and ballot are included in this issue. Denise Stotts has agreed (again!) to tally the votes. Directors Bill Schultz and Larry Fillion serve through 2020.

I'd like to extend my thanks to outgoing Director at Large Mark Banchik who has served AAPE for 12 years. His service is much appreciated.

Future of AmeristampExpo: Your Board of Directors is working on the task of locating a World Series show willing to host the Single Frame Champion of Champions and Single Frame Team competition starting in 2020. We are reaching out to all three day WSP shows.

New Literature Competition: In February 2019 The Sarasota National Stamp Exhibition to-

gether with Writers Unit 30 will host the first "articles only" literature exhibit. The objective is to break out individual articles much like one frame exhibits became a separate category. The individual behind this effort is AAPE's Ad Manager Bill DiPaolo. If you are an author, please consider taking part in this inaugural effort to expand interest in literature exhibiting. The prospectus and entry form can be found on the SNSE website.

Non-US members of AAPE: We have about 80 members who do not live in the US, I'm interested in hearing from you about the reasons you find belonging to AAPE valuable. I'm also interested in knowing if the content of *TPE* is mostly relevant to your exhibiting experience or if there are enough differences that you would like to see some discussion about.

I do know our Editor would be happy to get articles or letters from anyone who would like to begin a conversation. I can be reached most easily via email.

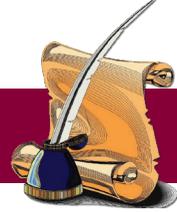
Volunteer still needed: I didn't get any takers after last quarter's *TPE* notice. AAPE still needs an Education Coordinator – the task involves arranging the official AAPE seminar speakers for Stampshow and Ameristamp Expo: usually two at each. Having an idea of who is already giving talks about exhibiting topics at various local/national shows and would be a good fit for the twice a year AAPE meetings, would be helpful. It is not necessary to be a speaker yourself, although that would certainly be welcomed.. ☺

How & When *TPE* is done...and some Whys, too

Our Spring 2018 Issue, which would normally have come out in April, was late—finally reaching members in mid May. Ye editor is sorry to not have noted the reason for this...the fact that many of our writers were in Greece for a philatelic conference. So their contributions to the Spring issue were held up.

FYI: *TPE* is supposed to go to you, our wonderful members, by no later than the last week of the first month of every quarter via periodical rate (about a week to get to you). Deadlines for all writers and advertisers appear every issue on the bottom right of page 3. I am always dependent upon on the fine people who either regularly contribute material for these pages or writers who wish to contribute all sorts of articles. These are our volunteers...and bless them, each and every one! I should remark that, even though I have an established schedule for production, sometimes, as this is a one-man operation, something personal can get in the way and can slow down this process. In the future, I will seriously endeavor to keep you posted! —Randy

Your 2¢ Worth



We need more facts...

Dear Editor:

To understand the exhibiting scene a little better it would be good to have a little more data.

For example: is exhibiting falling off, percentage wise, nation-wide more with earlier expensive exhibits (classical +) or with the the less expensive exhibits (more modern)? The year 1900 could be the dividing line with the material.

I believe most exhibitors, although there are exceptions, usually stick roughly to exhibits with material only before or only after 1900. Although there are a small number of bridge exhibits that cross the 1900 date.

And the age of the philatelic material, with exceptions, roughly correlates with cost.

Is the loss of exhibitors similar across the whole spectrum of the market cost of the exhibit? Is there data already available on this?

With such data, if less expensive exhibits (post 1900) were falling off more than expensive ones, might we think that it's younger people being less interested in philately, the complexity of exhibiting, frame fees and travel and hotel costs, etc., etc.

—Which provokes the question, do modern, less expensive exhibits need to be judged to the same standard as classical+ exhibits?

And in addition, undertaking well-designed surveys at shows, by mail, and on-line to find out this and any other problems exhibitors we have would seem well worthwhile. What do you think?

In general, knowing more facts would probably help the exhibiting dilemma we seem to be in.

Robert Bell, M.D.

rmsbell200@yahoo.com

Gold, Platinum & Titanium and then what?

Dear Editor,

This for bringing up this issue of two different sizes of medals in the various medal levels. I have now become one of its latest victims.

Perhaps I'm not as award hungry as I should be. I am, after a year or two of this, not at all sure I will ever be able to get used to having two separate medals for the various medal levels. Recently, I received a full blown gold (they call them "Large Golds"—Hooray!) for my thematic exhibit at a World Series of Philately show, which I'm keeping anonymous, out west. Yesterday, I saw my ribbon on the first frame of my exhibit at another such show, this one in the central states. There it was: the smaller (ti-

nier?) version of the gold level. I came away miffed for I truly see no reason the "system" has figured out this new way of disappointing exhibitors.

I firmly believe that a gold is a gold. How did we ever get along without two gold medal levels for all the years of exhibiting history. Someone once told me that competitive exhibiting in the United States goes all the way back to the first decade of the last century. We lived without two levels of the same awards for way over a century. How did we ever do that? Not only that, but I never saw or heard any exhibitor or judge proclaim publicly (during my 17 years in exhibiting) that we needed additional levels for each medal award.

They (someday I hope to reveal who "they" is/are) tell me that this new concept of stirring up the medal plot comes straight from the international exhibiting level like so many other judging innovations. I do not applaud this at all—for in my considered opinion a gold is a gold is a gold—and if something ain't broke, then why fix it?

What is really infuriating is that the small gold that I won out west came after the very same exhibit had won three straight gold medals when the old system was in use. Now, how nice, I have a teeny tiny gold to go with them on my shelf. For what purpose, might I ask?

Jack Ketch

Death Valley, Calif.

How hard would it be....?

Dear Editor:

I just saw that the Sarasota National Stamp Show will create the first new philatelic literature competition to come on the scene in over 25 years. Though the single purpose is to evaluate, not entire books and/or periodicals, but specific articles and columns written by our philatelic authors. Though I would love to see a new literature competition include all forms of writing/publishing like the competitions at shows like CHICAGOPEX and StampShow, I most heartily applaud the folks at the Sarasota, Fla. show for giving this boost to the hobby's literature world.

We need more new literature competitions—and this could easily happen, I think, because such events are not rocket science when it comes to organizing and running them. They are the No. 1 way to encourage and futher develop our hobby and its printed and online words.

Eb Thresher

Grandview Mo.

October 2018 • The Philatelic Exhibitor • 7

AAPE 2018 Election

Your vote counts!



Nomination committee report:

The AAPE Nominating Committee for 2018 has selected a slate for the upcoming election cycle after a great deal of deliberation among ourselves and potential candidates.

All the candidates listed below have agreed to run and are enthusiastic about participating in the future of the AAPE.

President - Mike Ley

Vice President - Kathy Johnson

Secretary - Ken Nilsestuen

Treasurer - Ralph DeBoard

Director - Mark Schwartz

Director - Anthony Dewey

(Note: the other two current Directors, Larry Fillion and Bill Schultz, have terms that expire in 2020.)

We feel that the outgoing officers deserve an outstanding thank you for leading the Association so efficiently and carefully over the past terms of office. We also note that outgoing Director Dr. Mark Banchik has been on the Board for a total of 12 years and perhaps deserves some sort of recognition for his service.

Peter P. McCann, Chairman

John M. Hotcher, David McNamee

For President/Mike Ley

I began my adult collecting in my thirties. When I started reading Linn's there were many letters to the editor complaining about something called exhibiting and those awful judges. For whatever reason I ignored all the negativity and thought exhibiting sounded like something that would be fun to do. About this time the AAPE was founded and I joined right away. Soon after that I did my first exhibit. Since then I have become more involved in our shows as an active exhibitor, judge, and exhibits chairman of the Omaha Stamp Show.

Over the years I have read TPE cover to cover every time it has come out, taken advantage of the critique service, and used the title and synopsis page service. I have benefited greatly by my membership in the AAPE. Four years ago, I became secretary of this fine organization as a way to give something

back. This has been a busy but enjoyable time as I worked with the leadership and membership doing my part to keep things running smoothly.

For Vice President/Kathy Johnson

Your organization, the AAPE, has been such an active organization in promoting and sharing ideas on exhibiting. The meetings at shows are opportunities to learn and to enjoy the friendships made in the hobby. I am running for the office of Vice President as I want to contribute to the growth and success of the AAPE and do what I can to encourage active participation in exhibiting within our hobby.

Like most of you, I thoroughly enjoy *The Philatelic Exhibitor*, and look forward to reading each issue and especially seeing the photos from shows. I've been an active exhibitor and believe that keeping this very engaging aspect of our hobby alive and well is most important. I want to contribute new ideas to continue encouraging others to participate and improve their exhibits. We all can learn by sharing our experiences with others.

My background is like that of many of you, I very much enjoyed the hobby as a child and caught the exhibiting bug early on. More recently I've served on the APS Board of Directors and as Treasurer and now serve on the CANEJ board and have been active within AAPE. It would be an honor to serve as Vice President of the AAPE, and I'd give the role a good effort and a lot of my attention.

For Secretary/Ken Nilsestuen

Ken has been active in non-profit boards for more than 30 years. In addition to the APS, he has served as treasurer or president of the Akron Symphony, the Collectors Club of Akron, the Garfield-Perry Stamp Club and the Rubber City Stamp Club.

Ken has been an active philatelist since he was a kid, entering organized philately as a young adult. A Minnesota native, Ken soon became editor of the Twin Cities Philatelic Society newsletter, and over time he joined the APS (1979), CCNY, France and Colonies Philatelic Society, and many other philatelic groups. He has been president of the France & Colonies society for seven years. Ken has been exhibiting for more than 30 years, winning many gold

medals and a Grand Award. He made it to the C-of-C in 2010, where he tied for second. Ken qualified for the APS judging corps in 2004, has judged more than 40 shows and is now an active accredited chief judge. He also served on the search committee for the new APS executive director which chose Scott English.

In addition to his other accomplishments, Nilsestuen has also written articles for the American Philatelic Congress Book (2004 and 2015) and other publications, mostly on French area philately. In 1999 he co-authored a monograph on Algerian cancels.

For Treasurer/Rakph DeBoard

I am honored to be nominated for the AAPE board and the position of Treasurer, which I have held the past two years. I have deeply appreciated the work of those who have built this organization over the years, and promise to continue doing my best to live up to the example they have left. Like many of you, I started collecting as a child when my grandmother gave me an album and a packet of stamps when I was 8, and often tell people that she could never have understood the lifetime of pleasure she was giving me with that small act.

I became interested in exhibiting about 15 years ago, and have exhibited at many of the World Series shows over the years, and at several International Shows. I have served on the board of the France & Colonies Philatelic Society for many years, served as exhibit chair for OKPEX for many years, and have served as President and Treasurer in other hobbyist organizations related to my second love – keeping and breeding rare tropical fish. I have been a Professor of Mathematics & Computer Science for over 40 years. I ask for your support and suggestions in working to continue to improve AAPE as we seek to make it even more valuable to exhibitors, judges, and show administrators.

For Director/Tony Dewey

I am a life-long collector, who started at age 8 and never stopped. My collecting interests range widely, from United Nations, to Swiss agencies, and many

and diverse aspects of United States philately. I caught the exhibiting bug in 1991 when I showed my U.N. First Issues exhibit. 1991 was also the year I joined AAPE. Since then I have shown over 16 different single-frame and multi-frame exhibits, ranging from U.S. classic postal history, to Traditional, First Day covers, Cinderellas, and Postcards.

My philosophy is that exhibiting is both a fun and challenging aspect to our great hobby. I proposed the AAPE sponsored 1-Frame Team Competition, and managed the contest for its first ten years. Whether you have participated in the contest, or not, I hope that you have enjoyed the fun generated at Ameri-Stamp Expo. Since 2011 I have been an accredited APS judge. I endeavor to provide each and every exhibitor with valuable suggestions and advice to help improve their exhibits. After all, exhibiting IS more fun when you achieve your goals. I have served previously as Director. Now retired, I have more time to devote to the hobby I love, and hope that you agree that I would be a good advocate for exhibiting. Thank you for your vote.

For Director/Mark Schwartz Organizations and Boards

I am currently Director, APS; Director/Asst. Treasurer, U.S.P.C.S., three terms; Director, AAPE; Trustee, Philatelic Foundation, three terms; Member, Royal Philatelic Society of London; Member, APS CANEJ; Member of the Collectors Club, the Chicago Collectors Club, and various Philadelphia stamp clubs.

Exhibiting and Judging

Accredited philatelic judge. Exhibited in over 80 national and international stamp shows. Two single frame and one multi-frame Championships. Candidate for the Grand Prix National at New York 2016.

Publications/Presentations

Articles published in the USPCS Chronicle; the CCP; the Congress Book; the India Post; and the London Philatelist. Presentations at local, regional and national meetings, including at the NY Collectors Club, the Chicago Collectors Club, the RPSL (upcoming), and the IPHF.

Here's a viable opportunity for you...

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

More about you...

If you're one of the people who serve the AAPE—whether as 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.

COLLECTING CIVIL WAR PATRIOTICS? DON'T EXHIBIT FAKES LIKE THESE!



The Philatelic Foundation was the recipient of a generous donation from the United States Philatelic Classics Society that includes a number of faked and fraudulent covers produced by the late John A. Fox, a once prominent New York dealer.

These covers were sold by him to unwitting collectors from the late 1940's to the early 1960's, including those shown above. They have been added to the PF's extensive reference collection of fake and fraudulent covers.

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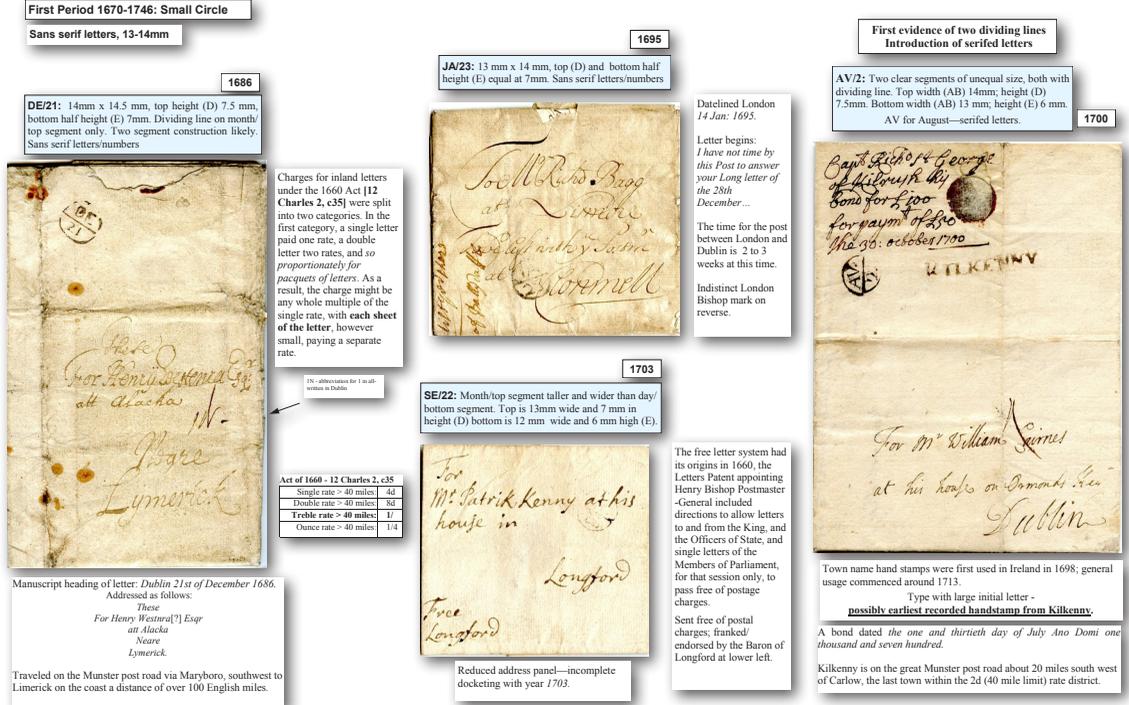


Figure 1: A page from Pat Walker's *Dublin Bishop Marks* exhibit showing the three columns of covers that allow four covers to be mounted on two 8½ by 11 pages – without the double page, this would require three.



Q&A

By Patricia Stilwell Walker
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Email: psw789@comcast.net

Recently, I received an email from AAPE member Jack Forbes. Here's his background statement:

I've run into some apparent misunderstanding during discussions with judges of my exhibit and I wonder if a change in the name of the exhibit might eliminate these misunderstandings. I maintain that the exhibit is Postal History, and it is always accepted by the exhibit committee of each show as thus. However, there are frequent references by jurors to it being in the Aerophilately class. Early on, Stephen Reinhard was the lead judge of the exhibit, and he provided me with his opinion on what the title should be, and I've followed his advice ever since. He agreed at the time that it was Postal History, and not Aerophilately.

The current name of the exhibit (which you've seen in an earlier version) is: CYPRUS - Airmail Usages Paid with George VI Definitives. I've considered whether it might be better as: CYPRUS - George VI Definitives Paying Air Mail Usages. My reasoning for the change would be that it puts the emphasis on the "Definitives" (which is the intent of the exhibit) rather than on "Air Mail".

Question: What would be the implications of renaming an established exhibit?

The 1d Ship Stamp of South Africa 1926-1953

PURPOSE. To show the development of this design over its 27 year life as it went through many large and small changes in the many printings in the 31 Issues.

TREATMENT. Divided into chronological chapters following changes in production method, basic design, the master negative and also the multi positive. Usages, both postal and revenue will be shown, as the stamps were valid for both.

DIFFICULTY. Some of the printings are extremely difficult to identify, and will be so indicated. Fortunately I have been collecting South Africa for 70 years and have been able to identify every single printing. Some of the pre-production material is rare if not unique.

BACKGROUND. It was decided to omit the King's head design of the previous series. The ship depicted is the Drommedaris, the ship of Jan van Riebeck, and carried the first settlers of the Cape. It is their Mayflower. Production began as letterpress in London. Those plates were then used in Pretoria for printing and making new plates. In 1930 they switched to a German rotogravure press that delivered finished sheets of perforated stamps. At first a Dutch screenless gravure system was used, but later a normal screened gravure system was used from 1950, and the spelling changed from un-hyphenated "Suidafrika" to the hyphenated "Suid-Afrika"

Plan

1. Typograph issues, Curly toe 'R'



6. Gutter widened. Issue 15-21



2. Darmstadt Roto Trials



7. Screened. Issue 22-4.



3. Roto Issues 1-7 Square toe starts



8. Hard horizon. Issues 25-27



4. Wider hyphen at bottom. Issue 8-9



5. Suid-Afrika hyphenated. Issues 10-14



EPILOG



Can you address the following points?

Since the exhibit has been shown upwards of ten times both nationally and internationally, would the awards still follow it?

Would the old name and new name have to be included in Exhibit Entry Forms? Are there any regulations specifically dealing with this action?

Answer: There are two parts to this answer
At the National level, I'd mention the reason for the title change (and the old title) in your synopsis but put only the new title on the entry form. In the USA CANEJ has begun to track results, and I as-

sume previous track record would follow the exhibit.

At the International level, most entry forms ask for previous names, but the awards tracking is by the FIP assigned exhibit number. Thus there should be no problem having the previous awards follow the exhibit under its new name. I am not sure that there's a regulation at the FIP level, but I have verified that the track record of the exhibit is based on the FIP identity number for the exhibit which will not change when you rename the exhibit. If you don't know that number, you need to find it out as there is a place on the entry form to include it. Someone who has acted

1. Typo

London Issue

Pre-production

Has the curly toed 'R'



and Suidafrika was unhyphenated

The first Drommedaris stamps were from typographic plates made in London by Waterlow and printed there. Imperf on left margin, vs later Pretoria prints from same plates, imperf on right margin. The plates were almost perfect for the London printing, but acquired flaws later.

Die proof

Waterlow die proof in issued colors, Inset on card with paper cover (folded back).

Circular embossed "WATERLOW & SONS/SPECIMEN" handstamp

at bottom right corner.

"Very rare" Spink.

Only one known



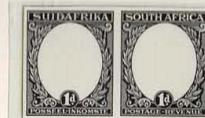
Plate proofs



Waterlow trial on paper
Blue and orange
Imperf



Waterlow trial on Paper
Red and Black
Imperf



Waterlow trial on paper
Black Frame. Imperf
R14/7,8 noted

Figure 2: The first double page in Bob Hisey's new exhibit *The 1d Ship Stamp of South Africa 1926-1953* with a dividing line between the title page and the first page of the exhibit. The line is just slightly off center giving the material on the left room to "breathe".

as a Commissioner for your exhibit should be able to supply you with your exhibit's FIP ID number.

If you send a synopsis with an international entry, you can't be sure it will get to the jury. However, having the reason for the name change included can only be helpful, if they do get it.

Question: I'm getting ready to design the layout for a new exhibit. I expect it to be at least 6 frames, maybe as many as eight and be mostly covers. I looked through my material and I have about a dozen covers that will need larger pages because the one decision I have made is to NOT mount them at

a slant. So, what are my options? Pros and cons...

Answer: This column has addressed the use of oversized pages at different times but not in a comprehensive fashion, so I thought this question from Peter McCann would be worth addressing.

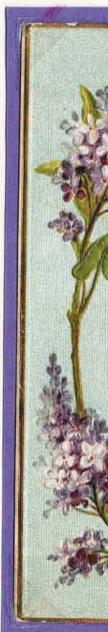
Option 1: The mix and match, use larger pages only for those dozen covers. The larger pages might be 11 by 11 (3 to a row) or 11 by 17 (two to a row). This has the advantage of a tried and true method that folks have been using for a long time with lots of tips of how to get a bigger page if you don't have a supply of double size pages.



Printed Hermann Wolff (1894-1920)
Bought by E.A. Schwerdtfeger & Co.
Printed in Germany

Mailed 24 Oct 1918. Feldpost from Bitsch to
Meisenheim, Germany
"A Thousand Greetings."

EC



Un

Mailed May 1

Paul Fink
(1901-1915)
Series 5

Mailed Jun 11... from Fa

"Without juvenile love, li
the puerile joys, happine

The major disadvantage is that you have to carefully plan where the larger pages will appear in the exhibit frame: a double page can be to the right, left or center of a row but invariably your sequence places one squarely at the end of one row and the beginning of the next – oops. Or you get it right, but then you acquire a great new piece that needs a single page and it messes up your carefully thought out frame design.

Another consideration: the method you use to denote where the oversize pages go so that someone other than you can correctly mount the exhibit. This has to be crystal clear – with mount diagrams or colored pages marking the “spot” – and for sure clearly marked page numbers! Personally, I always assign a double page two page numbers: 9/10 for example.

As to why you have to do this, even if you personally carry the exhibit to a show – your pages are best protected if the large pages are separated from the normal ones – in the bottom of your roller bag, or whatever box/bag it travels in. I do not recommend mixing large pages with normal size ones in the actual page sequence and putting the “frame bundle” in an envelope; the oversize ones get bent that way.

Option 2: All 11 by 11 pages – that’s three across. The first thing you have to assess is how those pages will look with the material you have that does not actually require the larger size page. If you choose this approach, remember that you will end up with 4 less pages per frame – you may or may not end up with four pages less of material. What you don’t want is for the pages to look empty/sparse.

GREETINGS



United Art Publ. Co, New York City
(1901-1916)
Printed in Germany

6 1911, from Hoopple Ill to Chicago, Ill. EC

enrath
(1911)
353
laen, Belgium to

fe is unattractive. And
ss with out a stamp” EC

CONDOLENCE



Seacher Lithographic Co.
(1887-1936)
Series No. 709 A
Made in USA

Only Condolence card seen by exhibitor. C

Figure 3: An interior page of Liz Hisey's exhibit Lilac Sentiments created for this year's Houston Stamp Shows color competition. Note that the line dividing the two parts of this double page split it unevenly with the left of the page being a section called Greetings and the right side starting a new section called Condolences.

The question as posed by Peter noted that his new exhibit would be mostly covers which in my opinion will likely be more problematical that a mixture of covers and stamp elements – of course it all depends on the “average” cover size.

The obvious advantages are that you have eliminated the problems that mix and match brings.

Don't forget that you will need to find a source for good exhibit weight pages in this size – be sure to get enough when you source them!

Option 3: All 11 by 17 pages – that's 8 pages per frame. In my experience you can put quite a bit more material on a double page than on two single pages because you get back the margins. I mounted a single frame exhibit of early Irish postal history where I needed to unfold the folded letters to show both

sides – that made all the covers “tall” which prohibited mounting two covers on a single page. Double pages, however, allowed me to have three covers in the space of two single pages because I gained a middle column. [Figure 1].

Even if your material doesn't require the double page – you can design an 11 by 17 page to look like two 8½ by 11 pages [Figure 2] or you can divide the page unevenly to show when one section of the exhibit ends and the next one starts as well as accommodate mounting awkward material; in this case mixing vertically and horizontally oriented picture postcards. [Figure 3].

It is easy to see that the relatively recent advent of the use of double-wide pages has opened up doors for imaginative page layouts. ☐

Thoughts for Exhibitors and Judges



At the AAPE Seminar in Houston a large part of the discussion revolved around just how to arrive at the “correct” number of points for each section of the UEEF. In the seminar we got down in the weeds. The first concept we discussed was the possible range of points. Since the lowest medal level is a bronze at 55 points, then 50% of the points is a failing grade. Almost any reasonable effort should receive about 60% of the available points. The current manual that was written for exhibitors and judges is found at: <https://stamps.org/userfiles/file/judges/Judging-Manual.pdf> A very useful spreadsheet leads off a discussion of point ranges by medal that runs from pages 17-23.

Be aware that the spreadsheet is designed to help you award points for each of the different criteria, not to back into points that justify the medal you think is correct for the exhibit. In judging it is usually easy to start at Presentation (5 points). If you stand back from the frames and the overall appearance of the exhibit doesn't detract from the material, give the 5 points and move on. If you elect to deduct 1 point, keep in mind that you have taken away 20% of the points for that criterion. The exhibit would have to be a visual mess to only merit 3 points.

That done, we examine Treatment (20 points) and Importance (10 points). Importance causes

the most difficulty. It usually will have a range of 6 to 10 points. In theory every stamp and every reasonable subject deserves to be studied. There are two aspects to importance: where does the chosen subject stand in relation to the world of philately, region, country... and where does the exhibit stand relative to all other exhibits of that subject?

Perfection is not needed to receive a 10. Points are meant to reward effort while special prizes move into the realm of pure challenge. Often a proxy measure for importance is the overall level of challenge you have set for yourself. A narrow subject demands more depth. The postal history of a small island may still rate highly if it covers a long period of time and encompasses what we need to know about that time period.

A study of a workhorse issue from a major country, such as the U.S. Prexies, that is representationally complete, would clearly receive a 9 or a 10. Even my Lundy locals exhibit has received a 7 internationally and an 8 nationally. The goal in learning to judge with points is to narrow the range of reasonable points until the choice is between two numbers. As long as this is done consistently and the jury does not always round up or down, the choices between the higher or lower of two numbers should balance out.

Treatment has a usual range from 12 to 20



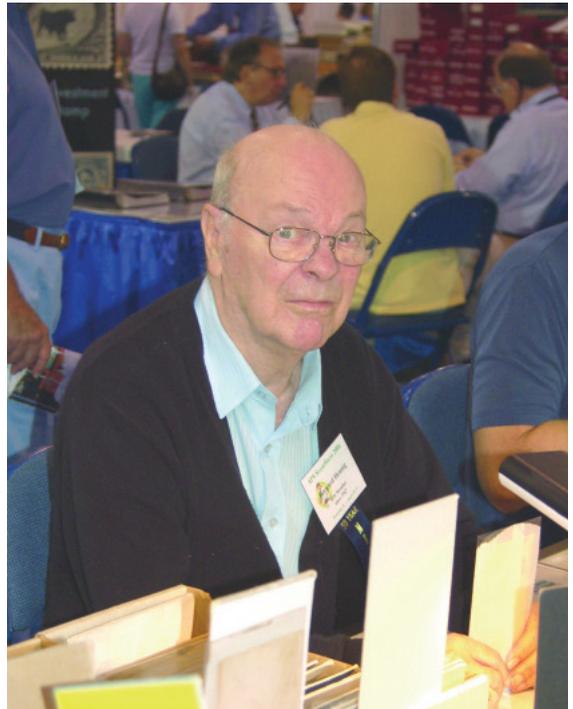
points. It also has more impact on the point total than any other aspect of the exhibit, since if done poorly it can obscure importance and make it hard to give credit for research and knowledge or reward rarity. Nick Kirke has shown that a basic study of the NYFM banknote cancels can become much more interesting and important with excellent treatment.

He expanded his time period (scope) back to 1845 and used the New York City Foreign Mail cancels as a lens through which he could study and illuminate the development of commerce and the foreign posts throughout the United States. 19 or 20 points are the only possible choices. This is large gold treatment that elevates a subject.

Conversely, an exhibit of every cancel from a small country shown in order of the number of letters in the cancel would be lucky to get even 10 points. It is merely an unhelpful checklist of what exists. Organization by time period, style of cancel or geographic settlement of the country would all be better choices and could be used to create a deeper understanding of the cancels and the country.

Good treatment helps you tell a better story about your subject and your material. Each time we award points we are giving a medal to the exhibit for that criterion of the UEEF. The total of the points averages out all the individual medals.

Knowledge (25 points) and Research (10



The late Bernard A. Hennig, key author of the original *American Philatelic Society Manual of Philatelic Judging* in the late 1970s. Shown here at APS StampShow in Chicago in 2005. Along with committed leaders like Bill Bauer and Bud Sellers, Bud Hennig led the way in establishing an APS-accredited system of exhibition judges and World Series of Philately shows—but most especially, the advent of an established set of criteria for judging/evaluating exhibits

The group picture from the highly successful WE (Women Exhibitors) Fest in 2009 at the American Philatelic Center in Bellefonte, Pa. Note the participation of several men at this event—the WEs have a very encouraging open-door policy! Many members of WE have long been key proponents in urging the creation of a better and more understandable set of evaluation guidelines for exhibitors.



points) are almost always reported together, since the separation of the two is somewhat arbitrary compared to the other criteria. In our AAPE seminar there was great concern about how an exhibitor would receive credit for original research in a classic field that has been thoroughly studied. A quick read through of the new manual would see that the problem was fully addressed on page 21: "Research is defined as the activities the exhibitor has used to present new facts related to the items in the exhibit.

In areas where there has been considerable research by others, it is better for the exhibitor to show evidence of extensive personal study in place of original research. In practice, judges evaluate these two criteria together, but they should reward significant original research when the exhibitor plainly states it. It helps to delineate the exhibitor's research or discoveries by tasteful indicators in the exhibit, such as the obvious "Personal Research" or "Discovery Copy" in very small type next to the item.

The manual makes a troubling statement on page 16 under Some Reality Checks: "...some judges reserve full marks (100 points) of the available points only for the most exceptional exhibits.

Carried through to the seven sub-sections, those judges start at a maximum "93" and go down from there." Judges who do this are depriving exhibitors of up to a full medal level with no justification. In practice, exhibits score up to 98 points. Points are awarded for what you do. They are meant to encourage. When you receive less than the maximum points for a criterion, the jury needs to have substantive suggestions on how to get those points in future showings. Minor quibbles and meaningless platitudes are the refuge of poorly prepared jury.

At an international level a total of 35 points is rarely given. I've done statistical studies of several Palmares over the past 8 years. In a show with 400 exhibits only 4-5 will receive 35 points. This score is usually only given to an exhibit in which the exhibitor is meticulously documenting the results of having written many major research articles or the definitive handbook on the subject. A score of 32 is still at the low end of a large gold score for research.

A further wrinkle is introduced when the exhibit treatment is similar to a thematic or a

display approach. Here the 35 points are split 17.5 and 17.5 between subject knowledge and research and philatelic knowledge and research. The basic structure of this type of approach forces the exhibitor to engage in the level of study and research that usually will merit most of the points for the subject, say 15-16. It is often harder to pick up the philatelic points, especially when the subject is relatively modern. The search for as many "elements" as possible is difficult as is tying in classic material.

This challenge was faced by Jay Stotts who assembled a wonderful study of African Antelope. He knew his subject so well that he wrote the exhibit during his lunch hours without reference to the material and then mounted the exhibit. It received a gold but had 2 problems. His opening frame was a bit weak as was the closing frame. The answer to the weakness in the opening frame was easy: he mounted that frame last and had used up most of his best items elsewhere.

He had also fully researched some very rare essays but mounted and described them as if they were stamps and buried the word "essay" in a dense paragraph. This is an easy fix with a rewritten page. Shifting a few better items to the first frame and adding a mini philatelic study to the frame will likely add 2 points, maybe 3.

Fixing the final frame will require more work but will make his research and material shine. He has used miniature maps to show the population distribution of each species. Many populations have been separated by war for decades and have also lost habitat. From about 70 species now, some researchers are currently identifying about 4 times as many. In just under 100 years enough minor characteristics have evolved that subspecies may soon be recognized as separate species. The first slaughter of antelope started with the large hunting parties in the late 1800s through the early 1900s.

Many of these hunting areas are now wildlife preserves. A study of the hunting camps, including 19th and early 20th century mail, will punch up the research, add some tough material and lead to a stronger epilogue. Another 2-3 point pick up. Due to time constraints, judges have to evaluate exhibits selectively. Start strong and end strong and make sure your pattern (running headings and information placement) holds up in the frames in between.

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THE BEST ADVERTISING BUY IN PHILATELY. Philatelists who exhibit their collections competitively are the most vigorous, active purchasers of high-level stamps and postal history in the stamp hobby. *The Philatelic Exhibitor*, quarterly journal of the American Association of Philatelic Exhibitors, is avidly read by nearly 1,000 AAPE members in the United States and worldwide. For target marketing to the highest demographic in philately, there is no more potent advertising venue.

Rarity (20 points) and Condition (10 points) are the most factual aspects of pointing an exhibit (if you know the material). Condition has to be understood in the context of what is normal for the material and the time period. The penny magenta from British Guiana may be the ugliest stamp in the world with clipped corners and it has darkened so badly you can hardly make out the design.

That said, it is unique and in the best condition obtainable. FDCs from the 1920s through the 1940s usually have toning showing through the face due to the poor paper and gum, especially if paper stuffers or inserts weren't used. Many types of older cancels were carved on softer wood and wore quickly. A proper study of them will distinguish between early and late strikes just as the stamps of Mauritius are shown from the earliest impressions through several stages of wear until the latest heavily worn impressions.

In all but the weakest exhibits the condition will come out 8, 9 or 10. The jury should be able to point out several specific examples of unacceptable condition to go as low as 8. It is up to the exhibitor to point out circumstances that justify less than stellar condition.

Rarity is a numerical statement. This makes it a bit harder for exhibitors of more modern mate-

rial who can not rely on detailed census keeping by prior students over many decades. This leads to an opportunity to do the census work and gain more credit for research and respect for your rarity statements.

In the absence of a census, other facts can validate rarity claims. Some rates lasted for only a few days or weeks. The shorter the time period the more believable the rarity. The short overlap of rates for three separate services that changed at different times may produce a newly discovered conjunctive rate that was previously unknown.

Zeppelin flights are known for showy souvenir covers, but genuine commercial, crew and drop mail are much more difficult to acquire. It is up to the exhibitor to claim this rarity, just as it is to claim research.

If the viewer needs the information to fully appreciate the exhibit, it belongs on the pages, not just in the synopsis. Best practice seems to be to develop a pattern of writing up your material so that the key information is conveyed telegraphically in a similar place near every item. Further background information can be read at leisure, but burying your key details in a long paragraph will slow down the judging and keep the judges from seeing much of your material. If you make it easy to spot key items the judges will reward

you. A judge is looking to find the best material. Is it exceptional? Then 19 or 20 should be given. Is it just gold level? Then 17 or 18. Is the material commonplace but not weak? Then 13 or 14 would be about silver or large silver rarity.

Once all individual criteria points are agreed upon by the jury as a whole, then they are totaled and the medal level emerges from that total. In almost all cases that medal should feel “right” to the jury. Once all the judging is done each exhibit should be reviewed. Is it at the same level as the other exhibits that share the same medal? Is it closer to the exhibits that are one medal higher or lower?

If there is a reason to consider changing the medal level, then where did the jury give too many or too few points? Can you justify changing those points and can you give concrete suggestions for improvement? The first goal of any judge in writing feedback should be to help the exhibitor to get the highest possible medal without spending any more money. Sometimes missing material is critical. Then it’s up to the judge to help the exhibitor to understand why that material is important to the exhibit and how it will improve the story or how to revise the story so the missing material is not as crucial to the exhibit.

Different forces are in operation when top prizes are awarded. When it comes to trying to

figure out who may win the C of C, the single frame championship or the George Brett Cup, forget the points. You can’t compare points across 30+ juries over an entire year. It is hard enough compare two exhibits with the same points at the same show. Over 35 years ago, I had this basic discussion with Bud Hennig when we didn’t use points but FIP did. He made it very simple.

A good judge gives you points for what you have and what you have done with it to determine your medal level. At the lowest level it is all about encouragement. At the highest levels and in deciding the top awards, it is all about challenge. If you have enough rarity you can get full marks for it even if you lack some items.

When it comes down to bashing one exhibit against another it’s all challenge. Maybe you both have 97 points and lost one point in each of 3 areas, the same 3 areas. Are your exhibits equal? Not necessarily. One exhibit may have lots of rarities but only 2 are world rarities and the other 3 world rarities are missing. The other exhibit has 6 world rarities and is only missing 1. Points are only part of the story. Sometimes one exhibit will have all the rarities but tells a weak story. Years ago, that exhibit still might have won. Not so today. Every last detail matters if the judges know what they are doing. If they don’t, you and all the other exhibitors suffer. ☐



If Canej Isn't Up to the Challenge, Are We?

By Richard Drews



I listened very carefully to what members of CANEJ and several top echelon judges have recently had to say about CANEJ. I reluctantly agree with them that the committee is very resistant to providing the exemplars that were promised in the last manual, MOEJ7. It is their reasoning that puzzles me.

From what has been said, a main excuse for not providing many exemplars is that exhibiting is changing so rapidly that exemplars would be out of date too quickly and maintaining up to date exemplars would be too much work.

This is analogous to the argument against judging websites: they change even while they are being judged. I provided a simple counterargument and a framework for judging all digital media. It is working and we have enlarged our pool of entries just as the last 2 literature shows were in danger of closing due to lack of participation. We must judge websites because they are changing.

WE ARE PLAYING CATCH UP IN A RAPIDLY CHANGING DIGITAL AGE. The all caps are for emphasis, not to shout at friends. The same is true for judging philatelic exhibits. We no longer print the manuals. They are digital. The exemplars were to have been digital so they could be changed readily. Instead of creating work for CANEJ, the exemplars should be used to create excitement, stimulate competition and provide rewards.

Try to envision this scenario sweeping through the shows across the nation:

1. Being chosen to provide an exemplar becomes an honor.
2. Exhibitors are encouraged to enter exhibits that blend approaches, employ creative aspects of exhibiting and are followed through the judging and revision process.
3. Exhibitors with promising exhibits who are willing to help create a detailed exemplar are offered mentoring.
4. The first version of the exhibit is scanned and fully documented, including the synopsis and feedback with detailed points. The exhibitor comments on what was being attempted and responds to the suggestions from the judges on the UEEF. The men-

tor also comments on the feedback.

5. The exhibitor produces a second version and this process is repeated.

6. All the documentation is posted on line for study by exhibitors and judges alike.

7. Every winner of a WE award is invited to do the same thing. This would provide a steady flow of silver level exhibits whose creators are mentored and who produce higher award level exhibits. These too are posted on line.

8. Every single frame exhibit that receives a silver or below is invited to become a part of the same process. They are easier to scan and analyze and can cover a broad range of exhibiting approaches quickly.

9. Every exhibit is kept on line with the most recent ones at the top of the list. This helps create a timeline of how exhibits are evolving.

10. A WE championship is held every two years when WE convenes. Special awards are given out to the most improved exhibits based on several different criteria with one overall champion. Repeat the process with new exhibits.

11. The homeless Ameristamp Expo show takes an active part in promoting experimental exhibits and works with the exhibitors to produce improved versions to be used as exemplars.

12. This single frame competition can float from host show to host show, bringing seminars on exhibiting and judging to all parts of the country and boosting the visibility of the host show. Sponsors can be approached to fund awards and help with judging expenses.

Keep in mind that CANEJ is a reactive body. It only codifies and oversees the changes that exhibitors and shows have already demanded and started to implement. The AAPE has been the driving force behind all the key improvements in exhibiting over the past 30 years. It has forced judging to improve in response to member demands. It's time to help CANEJ lead from behind.

"There go my people. I must follow them, for I am their leader."

— Mahatma Gandhi



Philatelic Low Hanging Fruit

By Robert Bell, Sean Burke, Yangchen Lin,
Gary Wayne Loew, Nick Salter, Colin Fraser

Introduction

A Global Philatelic Think Tank (GPTT) was recently established in the U.S. to address the issues of the apparent decline in membership and interest in organized philately, is seen in the Western World. Membership in many philatelic societies, attendance at stamp shows, and exhibitor participation numbers have all been affected in the US and elsewhere, including Europe, South Africa, Australasia and Japan.

The philatelic industry consists of many disparate parts and hobbies are not usually subjected to detailed analysis. Consequently, there are very few facts and statistics to consider. It has been estimated (1) that the annual philatelic market is \$5 – \$10 billion. Also, it was estimated in the same reference (1) that there were 48 million collectors of which 18 million were in China. How accurate these figures were and what the figures are today is not known. The main indicators of activity in organized philately are therefore surrogate, often-involving paid membership, inquiries, and show participation.

Considering the discussions and symposia that have taken place to address the future of philately in the West a number of things are slowly being tried to improve philatelic interest. These are mostly in the area of improved standards, advertising, and technological advances using the Internet. Such projects that often take significant effort, money, and people.

These endeavors have most often focused on “the youth” – who mainly neither have the time, money or inclination for the hobby. Rather, it would seem that, more attention should be focused on younger professionals, or the recently retired, who often do have the time and the resources to actively participate in the hobby.

However, the hobby needs to present itself to them in a style that is appealing and enticing. Crucial to this is providing an active “on-line” digital presence that fits in with their electronic lifestyle. However, it should be noted that these older groups of people do not have as many years to live as children. The benefits therefore may be short lived making this a temporary solution. However, this approach may well be valuable while looking for longer-term solutions.

For simplicity it can be said that there are low, in-

termediate, and high hanging fruit to be harvested to help solve/slow the membership problems of organized philately. Low hanging fruit solutions hope to produce positive results in the “short term,” and are not very expensive or too time consuming to undertake. But they do provide the opportunity for individuals to do something and help make a difference. This is different from some complex planned projects that require considerable money, people, and effort.

But, one has to be particularly blunt and ask the question; do the traditional philatelic organizations really matter to potential new members? Maybe, they no longer fulfill a relevant role? Looking at organizations in other fields – be it churches or chess, golf, and bridge clubs, etc., they are all similarly declining and experiencing membership issues.

However, there remains a critical role for organized philately, particularly with the need for physical buildings. These are needed to ensure that stamps, philatelic artifacts and philatelic literature, all in hard copy, are preserved indefinitely, to educate philatelists on how to keep such material safe for future generations and properly bequeath it when they die. Also, to continue to offer a unique atmosphere to meet people, browse through books and observe actual stamps that the Internet can never provide. And yet again, one can ask the questions; would Cloud storage of books, journals and images suffice for buildings, and are people still looking for these supports and comforts? Would well-conducted surveys, with a focus on technological advances help to clarify?

It is all the benefits of organized philately where membership fees come to pay for the physical infrastructure and the salaries of dedicated historians, curators, librarians and administrative staff to keep this all functioning. And many think that it’s worth paying for, just as we pay taxes for the upkeep of great museums and national institutions to preserve humanity’s legacy. But this is the part of philately that many do not seem to understand. They get almost everything for free online nowadays - music, movies, Wikipedia, etc. Do they need to realize that there’s a hidden cost and that people’s creativity is something worth perpetuating and funding? And as one discusses all this, one can hear the echoes of the

newspaper and publishing industry's problems. And also when one considers things globally, what is expensive and inexpensive often differs from country to country. Within and between countries perceptions of price and value vary greatly.

If the tsunami wave of change is inevitable, one can then ask whether the idea of slowing things down to get the best transition possible is of any value? There is also the issue of the value of camaraderie and whether the "Internet freebee seekers" will ever miss the personal friendships that often develop within philately, and consider returning to something that offers this. Would philatelic shows that better focus, in some way, on camaraderie/collegiality help? Perhaps also, Internet philatelic usage classes at shows would help bridge the gap?

It has been suggested by some that elevating philately from a simple hobby to a branch of art and science might well be worthwhile. However, most philatelists are looking for relaxation and not an extension of work! So would that work? Also, that the hobby be called Postal History/Stamp Collecting or some other name. Also, does calling philately a hobby have any negative connotations? For example one of us was told that we do not need to standardize literature citations in philatelic publications because philately is only a hobby. Much debate would be required before such suggestions were accepted.

And another thought is that, if technology has led to the current situation, will it be the expected immense advances yet to come in technology that rescues organized philately in some way?

Recruitment Groups

The main source of recruitment to philately over the years has been via children. This in recent years is exemplified by the work of the Postal History Foundation in Tucson, Arizona, and the Stamp Active Network in the UK. It is not known whether the general membership issues of organized philately have impacted these programs in any way.

There is also the argument heard frequently that philately is not declining, it is just migrating to another platform. The hobby continues to grow and prosper, although the venues are changing. If that is true then there should be more philatelic buying on the internet globally. And many say there is. With the maturation of these internet philatelists will it lead to more collectors desiring to join philatelic organizations? And desiring to pay for the services, particularly if they are offered something they want. If such a possibility is correct it would seem very worthwhile encouraging potential philatelists to actively participate in philatelic internet activities. Also, if

there is truth to this, it should help to slow the downward drift in organized philately to allow time to plan for the future. In addition, if there is reluctance for the youth of the Western nations to participate in the hobby, then focusing, as previously mentioned, on business professionals, the retired and elderly may be the way forward.

Many of our organized philatelic members are/were senior executives, professionals and military officers, developing customized content (articles, etc.) for their society publications. These are individuals with decades of experience, a seasoned worldview, disposable income and time for hobbies. By way of specific examples, the following professional societies each have departments or operations focused on providing services for soon-to- retire or already retired senior executives and professionals: e.g. Military Officers Association of America, The Retired Officers Association, Federation of American Scientists, The American Chemical Society, American Society of Mechanical Engineers, and Financial Executives International.

There are many more such organizations offering similar programs to their retired/retiring members. The important point is that each of these programs is hungry for content to publish in their newsletters and bulletins. Actively providing the content these organizations are seeking can be valuable. Information articles are an effective way to increase interest. BUT, the content can't be (and should not be) too technical. Many philatelists tend to go too far over people's heads - caution is required. These groups of people would seem to be worthwhile considering with some kind of a defined program.

Use of the Internet

It is also recommended for prospective philatelists/collectors that the following platforms be explored: Academia.edu, Facebook, LinkedIn, Twitter, Instagram, Pinterest, Snapps, and Reddit etc.

Reaching Out to the Arts and Sciences

One strategy, if you have the knowledge and skills is, to step out, and undertake multidisciplinary research, which widens the interest in and applicability of philately. This kind of research can often be done individually at very little cost by collaborating with university labs. Publishing the research is valuable, not only in philatelic journals, but also on personal websites where the images illustrated are high-resolution color photographs. Also, posting about the topic on Facebook, where numerous contacts from all six inhabited continents are useful. This means that people of all ages and backgrounds, from high-

school students, to retirees, to blue-collar professionals, to professors, get free and immediate access to fascinating multidisciplinary information, some of which will likely appeal to their particular interests. The following, very specific examples span both the arts and sciences:

Laser spectroscopy of ink chemistry: <https://www.linyangchen.com/BMA-Malaya-15c>, Overturning previous theories about the world's smallest perforation through statistical analysis. <https://www.linyangchen.com/Malaya-stamp-perforation> Graphic design and typography of plate numbers: <https://www.linyangchen.com/Malaya-stamp-plate-numbers>

Invitations

Can simple invitations be effective?

At a recent meeting of the Rhodesian Stamp Circle in Australia there were 18 people who attended. Five of whom were new folks (two invited by a member). They had no philatelic background but did come from Southern Africa. Two with philatelic backgrounds (who had come via our website invitation) and one of these brought a friend, originally from Zimbabwe.

There was a grand philatelic meeting starting at 10am. This was followed by a BBQ lunch, a wine tasting, with the last leaving at 9.00 pm that night! Incidentally, one of the attendees had a grandfather who managed a tea plantation in Nyasaland who was imprisoned as a POW in both WWI and WWII as he was of German stock! Invitations may be a beginning.

Stamp Club Formation

A stamp club about 30 miles away from one of the authors meets monthly. The attendance is about ten to fifteen people. One person calls members once a month to remind them of the meeting at a local church. Members pay a small charge to rent the room. In addition, a dealer comes with items for most of the attendees, and members also bring stamps, or postal history items for each other.

There are no talks/lectures and everything is focused on the philatelic material being collected. And it works. The club has been going for at least twenty

years. This initiative's success arises from the activity of the coordinator and the dealer.

Also, organizing a room at the local library or Starbucks and inviting people to attend would seem to be worthwhile with the idea of establishing a stamp club with people who have dropped out of the hobby.

Conclusion

Various inexpensive initiatives to philately's membership/attendance problems may be easier than we think. It should be pointed out that the suggestions here have not been evaluated as to their quantitative impact on people's interest in organized philatelic memberships. Knowing whether a particular initiative is successful is often difficult. If there are no hard membership/participation figures available it may be necessary to rely on softer data such as impressions and survey data.

It is thought that using different approaches at the local personal level could well work to encourage newcomers to participate in philately. Further it would also seem that a book entitled, "Becoming a Philatelist" or similar name, which laid out a road map to how to get started and the joys of the pastime, would be worthwhile.

There must be many other low hanging fruit initiatives that have been tried around the world that could also work. Listing the most "successful" would be worthwhile. We would welcome hearing about others in a brief summary form.

We would also ask collectors to kindly forward suggestions of Low Hanging Fruit initiatives to philatelicsolutions@gmail.com and whether they have, or have not, been shown to work.

It is planned to issue another Low Hanging Fruit Report that includes these additional ideas.

This article was put together by six volunteer members of the GPTT and represents their different experiences in ways to recruit people to the hobby of philately using relatively simple approaches. These are things that could easily be undertaken by most philatelists.

Reference

1. https://en.wikipedia.org/wiki/Philatelic_investment

Signed up any new members lately?

In recent months, AAPE has experienced a growth in members of over 10%. That's nice... but even nicer would be our growth if every member recruited a new member. Why not give it a try? In all cases, our continued good health is always due to people like you. Thank you!

Writing for us is like falling off a log! (Easy.)

Have you been thinking of writing an article for *The Philatelic Exhibitor*? Deadline for the next issue: January 1st, 2019!

As I See It..How About You?



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

The Synopsis & the exhibitor's chance to influence the Judges— Plus a couple of title page suggestions

At a recent show where I was a jury member, 5 of the 8 Exhibit Evaluation Forms I did got the following comment: “It is suggested that you address in your synopsis the individual criteria stated on this form. It gives you an opportunity to address the judges using the criteria that guides their thinking as they evaluate your exhibit. By doing this, you are able to express to the judges (who **MUST** read the synopsis in addition to your title page) why you think they should award you high points in each category.”

The synopses that I had for the exhibits generally ran from two to four pages; two is ideal.

Most were helpful but not focused; and informative but not well organized. The EEF categories provide both focus and organization. They are:

Treatment: Title, plan, development, balance, comprehensiveness

Importance: Subject importance, philatelic importance

Philatelic/Subject Knowledge: Selection, correctness

Personal Study and Research: Analysis, evaluation, study, research

Rarity: Challenge, difficulty of acquisition

Condition: Physical condition and appearance in light of quality obtainable

Presentation: General layout, free from distractions

You are not required to cover all seven categories, but whatever you want to say generally can be covered under one of these headings.

In addition to Resources to help the judge understand the exhibit, there are other areas that can be added to the synopsis for effect if appropriate: What is not shown? (and why); Prior showings and results; Points made in prior critiques (that you disagree with), and why you believe they are wrong; and What has been added to the exhibit since its last showing?

Too many synopsis pages provide lists of 10 to 20 sources for information; resembling a bibliography rather than a short list of what the judges can easily access to inform themselves about your subject.

Avoid various items in other languages than English, esoteric 75-year old journals and personal correspondence that is unlikely to be in philatelic libraries. If you have written books or articles about your subject, be sure to include one or two such references.

Finally, on the bottom of your title page, state how you have highlighted the exceptional or most significant material in your exhibit. Do not say that you are highlighting the important material in your exhibit. Presumably everything in the exhibit is important – or you would not have included it.

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Youth Champion of Champions **Report**

By Vesma Grinfelds

Darren Corapcioglu, age 18, from Germantown, Maryland, was crowned as 2018 Youth Grand Champion at the AAPE Youth Champion of Champions (C of C) competition held during APS StampShow in Columbus, Ohio, August 8-12, 2018.

This year's event included eight competitive exhibits created by youths age 10-18—qualified for the Championship by winning AAPE Youth Grand Awards at nationally accredited shows in the U.S. and Canada throughout the season (July 1, 2017 – June 30, 2018). Besides the designation of “Grand Champion,” many other donated awards were presented. In recognition of their high level of achievement, all participants received Fran Jennings memorial medals. Awards consisted of cash and memberships; all participants received Merit Certificates and ribbons.

The complete listing of awards is as follows:

Youth Champion of Champions - the best youth exhibit shown in North America in 2017-2018. Donated by WESTPEX. Presented to Darren Corapcioglu (18), representing NAPEX, “The Universe”

Reserve Champion – Donated by WESTPEX. Presented to Amelia Kelbert (13) representing Edmonton Stamp Show, “The World of the Monarch Butterfly (Doneus Plexippus)”

Traditional Award - Donated by WESTPEX. Best traditional exhibit. Presented to Rebecca Liebson (14) representing ROPEX, “The 8.4 Cent Americana Piano Coil”

Howard Hotchner Award - For the best portrayal of North American philately. Donated by John Hotchner. Presented to Stephen De Wit (11) representing Sandical, “Bayonet Baseball”

ISWSC Award – Best use of worldwide stamps and material. Donated by International Society of Worldwide Stamp Collectors. Presented to Jeffrey Varga (13), representing ARIPEX, “Maersk Group”

American Topical Association Youth Award and Membership donated by Don Smith – Best topical



Darren Corapcioglu

exhibit. Presented to Darren Corapcioglu (18), representing NAPEX, “The Universe”

Collectors Club of Chicago Awards

A. **CCC Title Page Award** - Presented to Amelia Kelbert (13) representing Edmonton Stamp Show, “The World of the Monarch Butterfly (Doneus Plexippus)”

B. **CCC Synopsis Page Award** - Presented to Ramprasad Mahurkar (14), representing RMSS, “A Dialogue With the Flying Jewels (Butterflies and Moths)”

C. **CCC Research Award** - Presented to Rebecca Liebson (14), representing ROPEX “The 8.4 Cent Americana Piano Coil”

WESTPEX Awards

A. **WESTPEX Philatelic Write-up Award** – Presented to Darren Corapcioglu (18), representing NAPEX, “The Universe”

B. **WESTPEX Creativity Award** - Presented to Stephen De Wit (11) representing Sandical, “Bayonet Baseball”

Here's a viable opportunity for you...

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

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

Have you been thinking of writing an article for *The Philatelic Exhibitor*? We encourage every member to write about your experiences and opinions on exhibiting. Deadline for the next issue: Jan. 1st! You pick the subject matter. Contact Randy Neil @ neilmedia1@sbcglobal.net

C. WESTPEX Judges' Choice Award for Treatment or Material – Presented to Rebecca Liebson (14), representing ROPEX “The 8.4 Cent Americana Piano Coil”

APS Membership Award - Donated by Ken Martin - Presented to Geneva Varga (14), representing WESTPEX, “The Folkloric Mysteries of Harry Potter”

AAPE Membership Award - Donated by the AAPE - Presented to Geneva Varga (14), representing AmeriStamp Expo, “The Folkloric Myths of Harry Potter”

Most Improved Award in memory of Chris Winders MD - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Geneva Varga (15), representing AmeriStamp Expo, “The Folkloric Myths of Harry Potter”

Potentiality Memorial Awards in memory of Sid Nichols and Chet Allen - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Stephen De Wit (11) representing Sandical, “Bayonet Baseball”, Jacob Liebson (11) representing COLOPEX, “The Buffalo & Erie County Naval & Military Park and its Three Naval Vessels” and

Amelia Kelbert (13) representing Edmonton Stamp Show, “The World of the Monarch Butterfly (Doneus Plexippus)”

Spirit Award in memory of Bill Norton - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Jacob Liebson (11) representing COLOPEX, “The Buffalo & Erie County Naval & Military Park and its Three Naval Vessels”

AAPE thanks NAPEX for its continuous support of the Youth Championship and all the generous individuals and organizations, which have so graciously donated these awards for our aspiring youth exhibitors.

The new qualifying season has now started for the 2019 Championship which will be held at Stamp-Show in Omaha, Nebraska. To date, there are already 3 qualifiers! One of the 2018 Championship participants, Ramprasad Mahurkar has already qualified for next year's Championship. Unfortunately, he learned a valuable lesson which so many of us dread when shipping exhibits: dealing with customs and delays in the arrival of an exhibit. The following is an autobiography as written by Ramprasad, a 14 year old who lives in India.



Meet Ramprasad!

Name: Ramprasad Mahurkar

Country: India

Age: 14

Grade in school: 9

Favorite subject in school: Math, Biology and Geography

When I finish my education, I want to: Contribute in finding aids and cures for people with genetic disorder as a genetic engineer or geneticist.

Favorite sport: Football

Favorite game: Chess

Favorite activity: Philately, letter writing and singing

Favorite thing to watch on media: Documentaries on wildlife, world history. Movies like The Lady, The Pianist, Ratatouille, Jungle book

Favorite music: Hindustani Classical

Other hobbies: Reading (like Jeff Kinney and Harry Potter series), Cubing, Pyraminx and Megaminx

I want to travel to: Hawaii. It is not just scenic and popular but wheel chair friendly for me.

What I like about philately: It never ceases to surprise me. Every new project gives me new insights on World History, Politics and Natural Sciences. I can sit for hours with my collection. I have made some wonderful friends and our bonding is a different wavelength altogether.

The people who have helped me with my exhibit and why are: For this particular exhibit, I need to mention two people. One is my mother who has started taking interest in philately for my sake and compliments my efforts. The other is Dr. Satish Sondhi who is a butterfly stamp collector himself and been a fatherly figure. He has helped me with critique, comment and materials.

The hardest thing about exhibiting is: One thinks of a story line and tries to find material on those lines. Certain materials that fit beautifully in the story are not what philatelist's value. Balancing various aspects in an exhibit is challenging as is procuring materials.

What inspired you to create this exhibit: We have an open air butterfly garden close to home which sits atop a dumping ground. Through conversations with a botanist, I have learned the importance of butterflies in human life and their conservation. Many beautiful philatelic items exist. All this has inspired my exhibit.

All of us in the AAPE wish Ramprasad Good Luck in all his future endeavors in our great hobby!

A First Time Exhibiting Experience



By
Ronald E. Leshner

One normally expects to read my words in this column. In this issue I cede my authorial pen to one of our founding fathers and a first time exhibitor, the architect of the scheme for funding of our government, none other than Alexander Hamilton.

Mr. Hamilton was overjoyed by the reception of his exhibit, but admits to having made serious errors in his exhibit, probably overlooked by the jury. In personal words to me he was embarrassed to find that he had committed a number of serious errors in fact on three of the pages of the exhibit and was shocked that they were not caught by the august jury that evaluated his exhibit and awarded it a gold medal. I will let Mr. Hamilton describe that.

Hamilton's words on the rating of importance parallel some of my own thoughts which readers may have read two and three issues ago. How is one to assign points to importance?

I personally believe that our accredited judges (including myself) have not adequately addressed the many facets that are involved in evaluating subject or philatelic importance. But I will let the distinguished Mr. Hamilton write about his first time exhibiting experience.

"Thank you, Mr. Leshner. One can only hope that the twenty-first century readers of what follows will appreciate my thoughts on the recent experience of exhibiting for the first time an exhibit titled *Distilled Spirits: The First Federal Internal Revenue Tax, 1791-1892*. The bulk of the exhibit is documents that under my direction were executed by the Supervisors of Revenue. These documents showed that either the first internal revenue taxes on distilled spirits had been paid or that the distillers had posted bond that they would pay the taxes on the spirits that they had just produced. As I looked over the points and related commentary on my Exhibit Evaluation Form I discovered that the exhibition jury granted my exhibit 87 points and a gold medal. I am honored that my effort has received such high accolades.

Let us look closer at the points for some of the judging criteria. I was overjoyed at the jury's generosity on the points awarded on Philatelic/Subject Knowledge. The central portion of the exhibit concerns itself with how the Supervisors interpreted and executed the words in one of my circular letters to them. My directive to the Supervisors was to rotate

the embossed seals to authenticate the receipts for the tax on domestic spirits such that the eagle in the seal faced away from the Supervisor's signature. In some cases (Massachusetts and Pennsylvania) these words were interpreted that the eagle already faced to the left and thus away from the Supervisor's signature.

But in the exhibit as presented, the titles on the Massachusetts and Pennsylvania pages indicated that the spirits were imported because of no rotation. Admittedly, these were egregious errors in fact. Upon the return of the exhibit to my utter horror I discovered the errors. In addition to those two pages, one of the Connecticut pages with two certificates simply had the wrong tax rates. With 23 points out of 25 for knowledge and 9 points out of 10 for personal study and research, the jury grossly overestimated the knowledge (or lack thereof!) in the frame.

For the importance criterion the exhibit was awarded 8 out of 10 points. The importance criterion, I am told, is judged in two parts, the subject's importance and the degree to which this exhibit ranks compared to all possible exhibits of this subject. In *Federalist Paper No. 12*, published in 1787, I wrote:

'In so opulent a nation as that of Britain, where direct taxes from superior wealth must be much more tolerable, and, from the vigor of the government, much more practicable, than in America, far the greatest part of the national revenue is derived from taxes of the indirect kind, from imposts, and from excises. Duties on imported articles form a large branch of this latter description.

In America, it is evident that we must a long time depend for the means of revenue chiefly on such duties.'

Import duties would be collected first by the United States in August, 1789. Less than two years later with a great deal of arm twisting on the second try Congress enacted the first internal excise on distilled spirits. That was done to enable us to retire the state's assumed debts from the War for Independence. What subject could be more important than that? First internal excise, mind you. The very thing that I wrote in *Federalist Paper No. 12* we should not do! It was not popular. I had to convince President George Washington to call out the troops to enforce the tax collection in the western parts of Pennsylvania.

nia. So I should think the subject of the exhibit was of the very highest importance. The documents included examples from every state that are recorded as having survived to the twenty-first century. A greater sampling of surviving documents is probably not possible. I am curious about the jury's thinking to justify the deduction of two points.

I pen these words hastily as I have an appointment with that scoundrel, Aaron Burr, tomorrow morning on the heights of Weehawken, New Jersey, a site that I understand Mr. Leshner would know through his work in the 1970's with a funded program awarded to the Weehawken Board of Education for teaching students the skill of writing. But the errors on those three pages will have been purged and corrected before the exhibit is shown again."

Check this...

Now's your chance! It's great fun to write for *The Philatelic Exhibitor*. Of course, you get your name out there, but best (and most) of all, you get to help, encourage and teach other exhibitors (new and old)—and you're making a contribution to your hobby. Want to write? Send an article or just a question or two to your editor: neilmedia1@sbcglobal.net. Do it today! (Or tomorrow... that's okay, too.)

AAPE Statement of Purpose

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



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Consider our 19 May 2018 auction: over 450 absentee bidders competed with almost 100 clients in the room resulting in 80%+ lots sold at over 90% of pre-sale estimates. Contact Gary Watson or Torsten Weller for further details and a confidential, obligation-free assessment of your material.

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Reports. President Pat Walker reported that the survey written by John Hotchner to be sent to members asking about recent exhibiting experiences, especially having to do with points, has not been sent because she has had problems getting Mail Chimp to work. Mark Schwartz suggested she use Constant Contact. He is very familiar with it and offered to help.

In September she will send an RFP to all WSP shows asking if they are interested in hosting the Single Frame Champion of Champions, the single frame team competition, and a larger than normal amount of single frame exhibits. This is necessary since the last AmeriStamp Expo will be held by the APS in 2019. She would like a response by January 1, 2019.

She has appointed Peter McCann, John Hotchner, and David McNamee to serve on the nominating committee for officer and board positions that will need to be replaced in February 2019. Chairman Peter McCann reported they will soon announce the slate they are proposing.

Treasurer – Ralph DeBoard submitted his written report. The association remains financially strong. Cash flow is where it was last year. There was some positive cash flow on the *Path to Gold* with soft sales mostly offset by storage expenses.

Old business.

Youth Championship – Vesma Grinfelds asked for discussion on the fact that, unlike the adult C of C, somebody can win the youth C of C more than once. The consensus was to continue to allow that.

Brett Cup – Mike Ley reported on a successful competition this year and that things have been worked out with RMSS for us to have 150 frames reserved for us until Feb 15 next year.

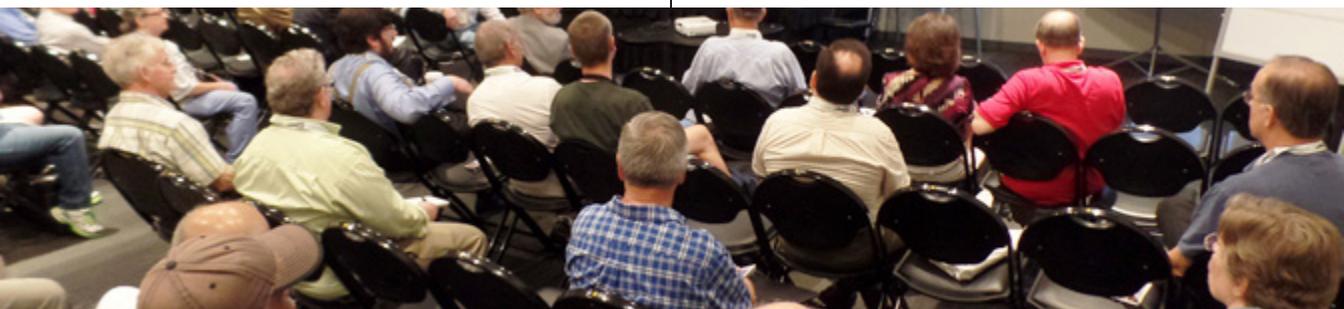
Next year's show will be very large as many Latin American groups will be attending with many reserved frames. The person who donated the first three Waterford Crystal bowls used for the cup will order three more after next year's event.

New Business.

Path to Gold – At the APS board meeting at Stampshow, Steve Zwillinger was expelled after being expelled by the APS. There was much discussion about our society's continued involvement with his very worthwhile book, which we published, and our continued involvement with the author. A wide variety of options were discussed. All were interested in what was best for AAPE. A motion was passed that all book sales and advertising stop for now and to determine what to do after consultation with the AAPE and/or APS attorneys.

TPE Mailing – Mike reported on the service we get when mailing TPE. After receiving many complaints about the January issue being late he did a small survey after the April issue was mailed on May 15. The earliest delivery was May 19 and the latest was June 4. Some members have asked about an optional first-class mail service for those willing to pay for it. Parsons Graphics can do it and gave Mike some prices. If we pursue this the people requesting the service would have to pay up to another \$15 in dues.

TPE Publication Schedule – Pat expressed her desire to get TPE mailed sooner. She said sometimes we are waiting on articles. Ad sales are affected. She plans to visit with the editor in the fall about the possibility of him requesting articles sooner.





Our AAPEs of the MONTH



Our Founding Editor, John Hotchner, initiated the tradition of honoring our “AAPEs of the Month.”

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

July, 2018: Chris King, our British colleague who is running for President of FIP, and as part of his campaign, has released several position papers dealing with international exhibiting issues. His CV and the position papers can be accessed at the Friends of the FIP website, www.fotfip.online/fip-has-an-election-for-a-president-in-2018.

August, 2018: TPE’s Advertisers. They make a significant contribution to bringing you TPE. Please patronize them!

September, 2018: Scott English, Ken Martin, and the many staff members of the American Philatelic Society, the staff of the American Topical Association, and the local committee members, who worked together to produce a very successful joint StampShow ’18 in Columbus, Ohio. Based on its success, next year’s StampShow in Omaha will also be a joint effort.

Nominations for the Bernard A. Hennig Award

It is time to think about next year’s 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. I encourage you to nominate a judge who has gone out of his or her way to help you. John Hotchner, Hennig Award Committee



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STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



MID-CITIES STAMP EXPO

November 9-10, 2018

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

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

PENPEX 2019

Redwood City, California • December 1-2, 2018

The Sequoia Stamp Club presents PENPEX 2018 for the 36th consecutive year! The Show will take place December 1-4 at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood City, CA (about 30 minutes south of San Francisco). No parking fee or admission fee. All classes of exhibits are available to be shown in 16 page frames. THERE IS NO ENTRY FEE TO EXHIBIT; new exhibits and exhibitors are most welcome. An APS-accredited National Judge will be part of the jury; written critiques will be available. A prospectus is available at www.penpex.org OR from Vesma Grinfelds, Exhibiting Chairman, 3800 - 21st St., San Francisco, CA 94114.

MARCH PARTY 2019- Garfield-Perry Stamp Club Cleveland, Ohio

March 15-17, 2019

The Garfield-Perry Stamp Club will be celebrating their 128th annual show in our new location, the La Villa Conference and Banquet Center, 11500 Brookpark Road, Cleveland, OH (Near I-480 & West 130th); a lot more square footage and two acres of free parking. The new headquarters hotel is the Marriott Cleveland Airport, 4277 West 150th St., Cleveland OH (I-71 & West 150th). Special show rates are available. Shuttle service will be available from the airport to the hotel and from the hotel to the show. Both locations are readily available from major Interstates and the Cleveland airport.

Nearly 200 frames of exhibits will be shown at this WSP show along with 55+ dealers. Details and the prospectus can be found at www.garfieldperry.org.

THE PLYMOUTH SHOW 2019

Westland, Michigan • April 13-14, 2019

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 49th annual exhibition. We are proud to note that this longstanding national exhibition will soon observe its 50th anniversary. 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 high quality 40-dealer bourse, a number of specialty society meetings, and a youth program.

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

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

WESTPEX 2019

April 26-28, 2019 • San Francisco, California

At the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, CA, just a mile south of the San Francisco International Airport. This World Series of Philately exhibition will offer 300 frames of exhibits. Founded nearly sixty years ago, WESTPEX enjoys a reputation of being one of the finest and most feature-packed stamp shows in America. The shows bourse includes 75 dealers in stamps, postal history and stationery along with a four-day auction by Schuyler Rumsey Auctions of San Francisco. Numerous specialty societies, clubs, and study groups will hold more than fifty meetings and seminars during the three-day event. On Sunday May 1st a Boy Scout 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.

PHILATELIC SHOW 2018

May 3-5, 2019 • 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 Boxboro Regency Hotel & Conference Center, 242 Adams Place, Boxborough, Massachusetts 01719. 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 with all pertinent information can be downloaded online from 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 dirtyoldcovers@aol.com.

Rocky Mountain Stamp Show

May 24-26, 2019 • Denver, Colorado

The RMSS, a World Series of Philately show sponsored by a consortium of Colorado stamp clubs is celebrating its 69th annual show is seeking exhibitors for its show. Entry prospectus and forms may be found at website: 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. A special reduced hotel rate is available—see show web-site for details.

Free shuttle service is available between the airport and the show. Additional information from our President, Steve McGill, Steve.mcgill@comcast.net, 303-594-7029.

OKPEX 2019

June 28-29, 2019 • 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.okcsc.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 reduced hotel rate is available at the Sheraton Midwest City. Questions to Joe Crosby, Show Chairman, 5009 Barnsteeple Court, Oklahoma City, OK. or joecrosby@cox.net

By Chris King Chris.King@postalhistory.net



Where?

Some people are doubtful about the future of philately, but I'm not amongst them. Things will change for certain, but I think that philately will be around for a long time. There are a lot of good things happening.

In the past month or so I came across Australia Post's Collectables website and Twitter feed, and they are doing a great job at promoting philately using new media. I also found time last week to look at the revised Bund Deutscher Philatelisten e.V (The German Federation) website at BDPH.de. This has been completely revised and presents itself in a fresh and modern way, and their magazine, Philatelie can be downloaded by members as well. In The American Philatelist for September and October 2018 there were interesting pieces by Scott English and Robert Ziegler promoting philately and membership of the APS. Scott succinctly listed six topics for discussion by the APS and APRL Boards aimed at updating their strategic plans.

All of these provide useful models for the FIP Board to help move philately forward and to meet its responsibility 'to promote stamp collecting and philately'. The sad truth is that the FIP does no promotional work at all.

In the glory days of philately, we didn't have to try to promote the hobby - the garden grew without too much help from the collecting world - of course the dealers spent good money on promotion - but there were articles and stories in the daily and weekend press. Many newspapers had regular columns about stamps and collecting, but today these are all gone. There are seldom stamp collecting magazines on the newsstands, and the number of philatelic magazines has also shrunk. One of our problems is that we now speak largely to ourselves in our own secret philatelic garden.

So, today, we have to work differently. We have to compete for air time with modern media, and a wholly changed world. You don't get exhibitors without having collectors, and collectors don't usually turn into exhibitors without first learning how to display and to tell their stories. We must find ways of connecting with the general public and particularly to the very large numbers of collectors who are not involved in organised philately. There are many times more of these than there are involved in clubs and societies world-wide.

If we are to make philately sustainable there are a number of uncomfortable questions to answer ...

Where are the youngsters?

Some national federations are better than others at working with young people, and you can see this in exhibitions where Sweden, Slovenia, Taiwan and others seem to be more successful than, for example, the United Kingdom. The US has been successful with those in their teens and early twenties, with its 'Young Philatelic Leaders Fellowship'. We could start by finding out what makes some federations successful, and others less so.

Learning from each other, and sharing good practice is only the beginning. Ask yourself how many youth exhibitors become adult exhibitors? So, the first challenge is how to spread good practice, and this should be a priority for us to ask the FIP Youth Commission for a project plan for the next two years, and to get them on the Internet. How can it be that the commission with responsibility for youth has no digital presence?

Young people are in the world of Snapchat and Instagram, and not even Twitter or Facebook. We are not at first base with the young people of today. This is a clear failure on the part of our Board and Congress, and not of just the Commission.

Where are the women?

The second challenge, perhaps even more important, is to answer the question, where are the women? With women being at least half of humanity, our FIP Board no longer has any female member. Ask yourself who speaks for women in philately? My guess in the English speaking world, is only WE, 'Women Exhibitors' based in the USA. The FIP could ask WE for a project plan for the next two years. The German Federation includes an online, women only club, Frau und Philatelie (<http://www.frau-und-philatelie.de/welcome>) in five languages. I'm sure that they have opinions on how to reach out to women. It's not that the resources that we need to develop are not there, what is missing is the will to do so, and the will to work with other organisations that already exist within the world of philately.

Where did our reputation go?

Why is the image of philately, or stamp collecting so negative? It's possibly worse in the West than in Asia. Ask a non-collector for their description of a stamp collector, and the result will not be easy listening.

We need to work together with the trade, the collectors and organised philately to address this question. We should start by commissioning research from a non-philatelic agency on the image and perception of our hobby. Then we might have a starting point.

Whatever the result, we need a small but very varied working group to report to the FIP Congress, again within two years.

Where are the international exhibitors?

Why are there so few international exhibitors? At best, the FIP has 2500 international exhibitors worldwide, out of up to 100 million collectors. In fact, we have no idea how many collectors there are. In the past twelve months, just 766 adult exhibitors showed material in FIP exhibition frames.

How can we meet the objectives of the FIP constitution if we don't know what our target market is? If we don't know who our likely customers are, how can we promote our enterprise to them?

We really have no idea of the number of collectors there are. *An Post*, the Irish postal service says there are 20 million on its website, while the Australian post office estimates that there are 22 million collectors worldwide. In 2012 it was reported that the All China Philatelic Federation had over 50,000 grassroots organisations with 2.3 million members and over 10 million fans. In the United States, *Linn's Stamp News*, part of Amos Media Co., which also publishes the Scott Catalogues, estimates that there are four million people who have informal collections of stamps for fun.

In addition, *Linn's* says that surveys and market research estimate that there are about 1.5 million of what they call "casual collectors" but never seriously study their stamps. They also suggest that there are 250,000 serious collectors in the US. The APS had less than an eighth of this number in membership at the end of last year.

We just don't know what the numbers really are. Only a very small proportion of collectors are involved in organised philately, and a very much smaller proportion exhibit in FIP exhibitions.

Where is our academic respect?

How do we connect with the non-philatelic world? Our members are researchers, experts and authors. We study historic correspondence, past and present printing technologies, transportation, the rise and fall of governments, wars, new nations, space and digital technologies in areas such as the mechanisation of the post. When did you last see a philatelic article in a non-philatelic journal or newspaper?

The work of some of our postal history organisations such as The International Postal History Fellowship, and others, is of a high standard, but when Professor Dagmar Freist of The University of Olden-

burg in Germany secured funding from the Göttingen Academy of Sciences and Humanities to work with the British National Archives on a twenty year project to open up the British Admiralty Prize Court Archive - around 160,000 undelivered letters seized in their mail-bags from ships captured by the British in the wars of the 17th to the 19th centuries - there was no thought of including a philatelist on the team.

Where are the missing collectors?

Philately is growing in popularity in some parts of the world yet there are some mysteries. Where are the philatelists of colour in the United States? With increasing interest in philately in India, where are the philatelists in the United Kingdom from an Indian background. Both communities include people who can afford to collect at a high level, and yet they are under-represented in organised philately. Similar questions can be asked about other communities in a number of places where philately is relatively strong.

Where is our self-respect?

Some of our colleagues seem to think that the sole purpose of the FIP is to provide them with regular judging assignments, or appointments as commissioners at exhibitions. I'm sure that they are good philatelists and that they enjoy their philately, but this attitude does nothing to promote our hobby, and nothing to help it to grow, and to secure its future.

The first of the FIP objectives is to promote stamp collecting and philately. This has been a priority since the creation of the Commission for Press and Information in 1959. By any measure this has not been successful.

We should promote philately to people of all ages, races, colours and creeds. There's no quick fix to this, but all of our FIP Federations have to prioritise promotional activities - and we work together for the future.

I'm not ashamed to say that I don't have the answers to these challenges. The fact that they exist is a challenge to our Board. However, they cannot be addressed by the Board alone, and we will need to appoint groups of individuals to work through proposals on which we can all agree to work in the coming years.

I'm for broadening the Board, for widening responsibility, and for working together with all who wish to see our great hobby succeed. You don't need to meet face to face to do this in our digital world, so if we have the will, it can be done. I believe that if the FIP gave a real lead, it would quickly gain the respect of all its federated membership and earn the lasting gratitude of present and future collectors.

A Tale of Two Exhibits and Three Countries

By Emory Earl Toops



Words from the very first first responder I ever faced: “**You have a great article but you don’t have a great exhibit.**”

With these words, I was reintroduced in 2017 to the world of competitive exhibiting in the U.S. Yet my first responder was not being glib; he was simply telling me the truth in the politest and most direct way possible. I did not have a great exhibit of the *Trucial States Palm Trees and Dhow series of 1961* although I was more than satisfied with my Large Silver award and even more surprised to also earn the Women in Exhibiting Award pin and an AAPE Gold Award of Honor pin—both organizations were banking on my ability to improve and I don’t believe I’ve let them down.

But before continuing this particular narrative, I would like to go back in time to when I developed my first competitive entry—stamps and covers of the National Front for the Liberation of South Vietnam, also known as the NLF or “Viet Cong” issues.

During the mid and late 1970s, I began purchasing NLF stamps, perforation and printing errors, proofs and covers from a dealer in Hong Kong; eventually, I had enough material to try to create an exhibit. My plan was simple enough—show the stamps and covers in chronological order and try to write something intelligent. Personal research was limited to what I could find in the popular philatelic press and the *Stanley Gibbons Catalogue*—hardly the epitome of philatelic analysis and evaluation.

Still knowing very little about exhibiting; judging; or even accepted format and page layout, I tested the waters by entering a local show in Indiana in 1983 where, upon seeing my exhibit, one club member immediately wanted to notify the FBI and the CIA whilst another wanted to confiscate it; ultimately, a lawyer was hired and the show committee decided the best solution was to simply refuse my exhibit and return it to me.

Stationed in Central Europe at the time courtesy of the U.S. Air Force, I felt that my NLF material might be better received, or at least not excoriated, if I showed it in Germany. But exhibiting in Germany is much different than in the US, as several writers in *The Philatelic Exhibitor* have noted.

Firstly, competitive exhibiting is much more structured. In order to compete, one must be a member of a recognized philatelic society affiliated with the Bund Deutscher Philatelistin, in my case, the Briefmarkensammler-Verein Kaiserslautern. Club members then helped me obtain an Ausstellerpass (Exhibit Book) for my English-language exhibit which was now entitled *Briefmarken und Briefumschläge des Viet Cong (Stamps and Covers of the Viet Cong)*. (As both the exhibitor and the judges were working across a language barrier, I did hang a small page-by-page German language translation on my exhibit). The Ausstellerpass recorded one’s complete exhibit history—date; location; name of show; Rang or Class level (more on this latter); number of frames; award; and the sponsoring club’s stamp. Ex-

THE TRUCIAL STATES



Palm Trees and Dhow Series of 1961

In today's collecting circles, the term "Trucial States" (or the more pejorative "sand dune countries" or just "dunes") pertains to the thousands of controversial issues emanating between 1963 and 1972 from some of the seven independent sheikdoms which now comprise the United Arab Emirates. But this philatelic flood started innocently enough with the issue of just 11 stamps – the Trucial States Palm Trees and Dhow Series of 1961.

In anticipation of the establishment of postal services in all the Trucial Coast sheikdoms, officials for the British Postal Agencies in Eastern Arabia prepared a new issue for general use by the Trucial States.

This exhibit will show stamps, cancellations and covers of the "first" Trucial State. Used **only** in Dubai for two and a half years by a limited population of only 55,000 people, examples of postal use of Trucial States stamps, philatelic or commercial, are quite scarce. **KEY ITEMS ARE OUTLINED OR MATTED IN DEEP RED.**

Exhibit Plan

1. British Postal Agencies in Eastern Arabia Forerunners (1 April 1948 - 6 January 1961)
2. Designs and Printing (1958 - 1960)
3. Inconstant Flaws
4. Political Problems
5. Postage Rates and Cancellations
6. Postal Usage (7 January 1961 - 14 June 1963)
7. Epilogue

 Denotes original research



The Trucial Coast in 1963

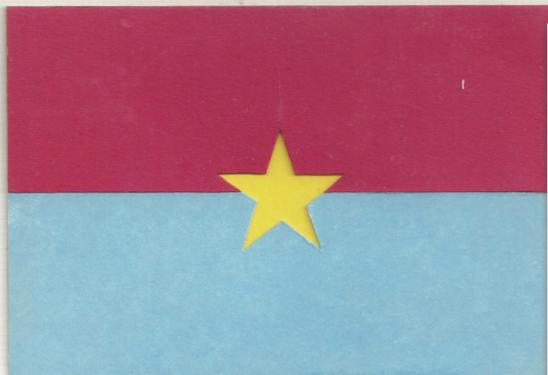
hibiting seven times between June 1984 and October 1985, my NLF entry won five Silver-Bronze awards and two Bronze awards in Rang 3 (or local) competitions, awards with which I was quite satisfied, especially as I was not able to read the German exhibit manual (nor had I read a US one either). But, at the time, three frames was the absolute minimum required in order to enter a philatelic competition; this meant I had to have material for 36 pages (12 pages per frame) when realistically I had only enough for 24 pages. Akin to stuffing a 50 pound bag with only 30 pounds of material, there was thus a tremendous amount of "white space" on most every page. And secondly, in Germany, one must attain a specific level of award before advancing to the next level or Rang. In my case, a Silver award was required to progress to the regional level or Rang 2, a level of award that my exhibit showed no chance of attaining and when a military transfer returned me to the US, my exhibiting career in Germany came to an end.

However, feeling confident as a result of my German experiences, in 1986, I again tried entering my Viet Cong exhibit at a local show in Indiana where I won First Place and the Maurice Apfelbaum Award for Excellence in Stamp Collecting. Buoyed by this success, I then applied and was accepted for INDY-PEX 1987—where I earned the dreaded "Philatelic Exhibitor" ribbon.

I never exhibited again for 30 years.

Still unchanged since 1983, I frequently displayed my NLF exhibit to numerous societies whilst living in the United Kingdom from 2006-2013. Local clubs in the UK have a strong culture of "presenting" rather than competitive exhibiting and my old exhibit was always favorably received, largely because members had never seen such material whilst older collectors also mentioned that it was "easy on the eyes." But in some respects, my NLF exhibit was ahead of its time; very little was known about these issues and serious philatelic research and study of

the National Liberation Front



All revolutionary groups seek legitimacy and international recognition by other states. The issuance of postage stamps is one method of achieving this recognition. But generally such efforts have resulted only in the creation of propaganda labels that have no postal validity. Stamps prepared by the National Front for the Liberation of South Vietnam, issued originally for propaganda and fund raising purposes, have, however, achieved international recognition (or at least toleration) and now merit consideration as valid postal emissions.

On 20 December 1960, Communists in South Vietnam formed the National Liberation Front (NLF); on 6 June 1969 the NLF established a Provisional Government to administer the areas under their control. This same Provisional Government was also a signatory of the Paris agreements of January 1973 under which direct US involvement in Vietnam ended. But the war continued until the South Vietnamese Republican forces surrendered on 1 May 1975. After a brief military rule, a Provisional Revolutionary Government took control of South Vietnam on 6 June 1975.

Third Anniversary of the Revolutionary Struggle in Vietnam (5 Oct 1963)



Attack on a village



Attack on a US helicopter during the battle of Ap Bac, a major NLF victory on 2 Jan 1963

Fourth Anniversary of the National Liberation Front (20 Dec 1964)



Demonstrators with banner



Harvesting rice



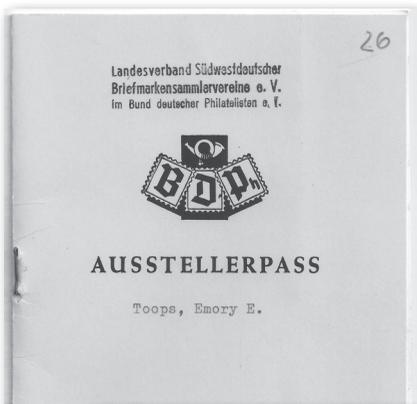
Sinking of the U.S.S. Card in the Saigon River by NLF frogmen on 2 May 1964

NLF issues, postal rates, surcharges and uses did not appear until 2002. I had interesting material but, in the 1980's, there was simply a dearth of information on how to turn what was still essentially a collection into a true philatelic exhibit.

But my desire to exhibit was not crushed as a result of my INDYPEX experience; it was simply in abeyance whilst working on a new topic. For in the late 1970's, I was also acquiring examples of the Trucial States Palm Trees and Dhow Series of 1961, starting with blocks of four and a few items "on piece." In the UK, I begin finding Trucial States stamps at local stamp fairs and some covers from German dealers at the Spring and Fall STAMPEX shows in London. By 2010, I had again accumulated enough material to once again try and turn a collection into an exhibit. Yet I was still making the mistake of trying to tell "everything" about this Trucial States issue, leaving out nothing. (My bibliography alone was almost a page long). There was even some attempt at research by carefully studying Dubai and Trucial States exhibits at the London 2010 International Stamp Exhibition. But in true British fashion, my display remained a "work in progress"

with space left for items still to be acquired; suitable for a presentation, it was still far from being a true exhibit with a defined scope and narrative. Nevertheless, I had enough of a completed story in 9-pages and one-frame to win the Cambridge Philatelic Society's First Timer's Cup (2011) and the Bentley Wood Medal (2013) for a Commonwealth entry as well as a Silver-Bronze medal at the East Midlands and East Anglian Philatelic Federation's Inter-Society Competition (2013).

Returning once again to the U.S. in July 2013, I began attending shows within a three hour drive of the Fort Wayne area. At the 2014 Toledo show, I met Van Siegling who took time out from his Harry Potter wizardry to give me an overview of exhibiting and, more importantly, encouraged me to join the American Association of Philatelic Exhibitors. Once joining, I soon took advantage of the AAPE feedback service. Sending in the 22 pages of my "work in progress" (I was learning that it did not yet merit the appellation "exhibit"), in June 2015 I received back a two-page, single-spaced critique filled with questions I needed to answer; knowledge that needed to be displayed; and research that had to be conduct-



Datum	Ort der Ausstellung	Kurzbezeichnung
5/1.-6.5.84	Zell	ZEBRIA 84
2.13.6. 84	Bad Nauheim	AURPHILA 84
30.6.- 1.7.84	Heubach	Ostalbria
31.9.- 1.10.84	FRANKENTHAL 84	
27/28.10.84	Han./Nieder-Eschbach	1. Briefm. Ausstellung
5.16.10.85	Ludwigshafen	LUPHILA 85
20.-27.10.85	Bürgerhaus SB-Burbach	Tag der Briefmarke 1985

Rang Klasse	Rahmen-zahl	Auszeichnung	Bestätigung der Ausstellungsteilnahme für
III	3	Silberbronze + EP	Briefmarkensammlerverein e.V. Mosel
3	3	Silberbr.	Briefmarkensammlerverein e.V. Kreis des Amtes
3	3	Silber Bronz	HEUBACH-ZELLE
3	3	Silberbronze	Ehl
3	3	Silber Bronz	Briefmarkensammlerverein e.V. F.-Nieder-Eschbach
3	3	Bronze	LUPHILA 85
3	3	Bronze	ARBEITSKREIS Südwestdeutscher Philatelisten

ed. Two lines particularly stood out: (1) “. . . you have set yourself a very difficult challenge in finding enough material to adequately fill 16 pages” and (2) “What you do have is a structural framework of a potentially good exhibit.”

At INDYPEX 2015, I looked carefully at all the exhibits, taking notes on title pages, exhibit plans, page layouts and headers and developing initial ideas on how I wanted my exhibit to look. For research, I began an extensive e-mail correspondence with the chief curator of the British Postal Museum who maintains most all of the recorded pre-production material pertaining to the Trucial States Palm Trees and Dhow series (color essays; imperforate registration sheets; original intaglio printing plates). The Postal Museum was able to provide information on dates and quantities of stamps printed; identification of cylinder/plate numbers; and the location of printer’s guidelines for each value. But one thing was missing—postal rates. A rate chart for all the British Postal Agencies in the Persian Gulf (Muscat, Bahrain, Dubai, Kuwait and Qatar) were readily available from the Postal Museum but only in paisa and annas for on 1 April 1957, the Indian Overseas Rupee was decimalized to where 100 naya paisa (np) equaled 1 Rupee (Re). Since available information

for Dubai does not begin until 1966, I was thus left with a postal rate “hole” for the period 1957 to 1966, which includes the entire period of use of the Trucial States issue. But knowing that 1 anna equals 6.25np and 100np equals Re1, I converted the entire rate chart into naya paisa and Rupees. In many cases, rounding up or down had to occur in order to match the value of available stamps. The accuracy of rounding up or down was validated by the study of all covers in my possession, covers shown in *The Arabian Gulf States Postal History Quarterly* and covers sold on eBay. I was beginning to seriously enjoy all this philatelic research as I also began tracking down the companies sending out commercial correspondence from Dubai and learning how bank import-export bills worked in the Middle East in the 1960’s.

By 2016, I was ready to organize my Trucial States material into a true “exhibit.” I had a beginning and an end; a 16 page limit; an understanding of what to leave out; and a defined plan. By June 2017, I re-entered the world of competitive exhibiting at COLOPEX in Columbus, Ohio, where my Large Silver was one medal level higher than I thought I would earn. But as nice as the awards were, what was even more valuable was my first responder’s feedback. Besides learning that there are graphic

THE TRUCIAL STATES



Palm Tree and Dhow Series of 1961

Synopsis: In today's collecting circles, the term "sand dune" countries (or just "dunes") pertains to the thousands of controversial issues emanating between 1963 and 1972 from the seven independent emirates which now comprise the United Arab Emirates. But this philatelic flood all started innocently enough in 1961 with the issue of just 11 stamps—the Trucial States palm tree and dhow series of 1961. This exhibit will show stamps, cancellations, covers and postal stationery of the first "Trucial State." Given their short term of use—only two and a half years—by a limited population of only 55,000 people, examples of any postal use of Trucial States stamps, philatelic or commercial, are quite scarce.

Introduction: Postal services in the area, originally known as the Pirate Coast but later the Trucial Coast (from the 1853 Treaty of Peace and Perpetuity which suppressed piracy in the region), began on 19 August 1909 with the opening of an Indian Branch Post Office in Dubai. Utilising stamps of British India and cancellers reading "Dubai Persian Gulf," cancellations were the only way to identify stamps that had been used in the Trucial States.



The Trucial Coast in 1963

From its original opening in 1909 until 1961, Indian, Pakistani and British stamps were used in the Dubai Post Office without any indication of the name of the State. From 1 April 1948 to 6 January 1961, "value only surcharges" on KGVI and QEII definitive stamps were used in Dubai, which still remained the only post office in the Trucial States.

In anticipation of the probable establishment of postal services in the other six emirates (Abu Dhabi, Ajman, Fujairah, Ras al Khaima, Sharjah and Umm al Qaiwain), officials for the British Postal Agencies in Eastern Arabia prepared a new issue for general use throughout all the Trucial States—the palm tree and dhow series of 1961. The series was in use from only 7 January 1961 to 14 June 1963, when the Government of Dubai assumed postal independence, although Trucial States stamps remained valid until 30 September 1963.

3. INCONSTANT FLAWS

No known errors or varieties of Trucial States stamps are known, but because of the scarcity of complete sheets, oddities do occur although their important items are casual printing flaws and the stamp's age makes it quite difficult to determine its cause.

The following examples are inconstant flaws:

- Irregularities in paper or printing ink
- Presence of dust or grit causing minute imperfections on stamps
- Minor smears resulting from incomplete cancellation



"Gnarl on tree"



Ink dot



Dust or dirt dots

arts canons that exhibitors violate at their peril (such as the use of reverse printing for page headers), my exhibit was too wordy (use bullets); had too many covers with the same rate and stamps (needed more covers and more variety); the use of philatelic "arrows" made a page of inconstant flaws look like a pin cushion (some things do go out of style in exhibiting); the title page (one-16th of the exhibit) contained no philatelic material; and determining rates from items on-piece was suspect (does one have the entire item?).

As I reviewed these comments, I began to look at how the exhibit "flowed" and found that some information was in the wrong place or was not even needed—I had still not defined the true purpose of the exhibit nor developed a clear story line. And whilst a

general rule of thumb is show an exhibit three times and then make major changes, these were all things that needed to be done immediately. But before doing this, my entire exhibit was immediately sent to the AAPE Feedback Services for an exhibit evaluation and a Title Page and Synopsis evaluation. Making the changes suggested by my first responder and the AAPE evaluators, my exhibit was finally beginning to look like an exhibit—more covers (from eight to now 10); a cleaner and smoother look; a much improved title page; and a tighter narrative.

Four months later at INDYPEX 2017 and 30 years after my last INDYPEX experience, my Trucial States exhibit won a Large Vermeil. I was actually earning some kudos in my Exhibit Evaluation Form ("Nicely done;" "Good as far as it goes;" and

States issues have been reported, in part parts available for study. Nevertheless, printing force should not be overstated. Most of these study of a single stamp bearing the variation use.

ws that could have resulted from:

and extraneous areas of color on a sheet of

wiping of the printing base



Extraneous colour dot on 5 (possibly ink from the 30np value)

Ink dot

Ink smears

The Trucial States of the Persian Gulf coast granted the UK control of their defense and foreign affairs in 19th century treaties.



“Attractive and colorful, nicely presented”) but my first responder also noted “...this needs to be expanded.”

Back again to the AAPE for another evaluation and more changes, this time increasing the number of covers to 12 and expanding the rate chart. At the Garfield-Perry March Party 2018, my Trucial States exhibit received a Vermeil award, my second AAPE Gold Award of Honor pin and three very valuable pieces of advice from my first responder—remove the page on inconstant flaws (common items on a 1960s lithographed issues); do not analyze rates from items on-piece (replace with more covers); and do not use someone else’s typology of cancellation types (“it’s your exhibit, not his”).

Between the Garfield-Perry show and the 2018

Plymouth Show in April, I had acquired a complete set of the Trucial States issue with SPECIMEN overprints and 10 new covers, including a First Day Cover to Switzerland and commercial, not philatelic, covers to the US. These were obtained in the very roundabout way of contacting my dealer in Tehran who contacted a dealer in Dubai who knew a dealer in California; after some discussion and a very significant part of my stamp budget, they were soon mine. Out went the pages for inconstant flaws and on-piece items; in went this new material with the number of covers increased to 15. And at the Plymouth Show, the Trucial States won a Gold!

The Evaluation Form was quite gratifying—“Very limited subject. You have just about everything there is to get (available)”—but it also reconfirmed

THE TRUCIAL STATES Palm Trees and Dhow Series of 1961

PURPOSE: One-frame exhibit of stamps, cancellations and covers of the first Trucial States issue.
BACKGROUND: Postal matters after 1948 for the 7 sheikhdoms of the Trucial Coast (Abu Dhabi; Ajman; Dubai; Fujeira; Ras al-Khaima; Sharjah; and Umm al-Qaiwain) were handled by the General Post Office in London under the aegis of the British Postal Agencies in Eastern Arabia (BPAAE). Rising Arab nationalism in the late 1950's made continued use of surcharged UK stamps undesirable and in September 1958, the Political Agency in Dubai suggested a new issue for general use.

The design brief included:

- UNWATERMARKED paper to avoid an overt British connection (no Royal cyphers or crowns).
- Designs reflective of the Gulf area.

Although the issue was intended to be used by all the sheikhdoms in anticipation of new post office openings, the ruler of Abu Dhabi objected—not all seven palm trees were the same height, implying that some sheikhdoms were more important than others—and post offices in the other sheikhdoms were never opened. Therefore, **Trucial States stamps were used only in Dubai from 7 January 1961 to 14 June 1963** by a population of 55,000 people.

IMPORTANCE:

- Extensive commercial use, mostly to Europe, yet few surviving covers. **Key items matted in deep red.**
- Forerunner to the pejorative "sand dune" (or just "dunes") issues of some of the 7 independent sheikhdoms.



Exhibit Plan

1. Designs & Printing
2. Inconstant Flaws & Postal Rates
3. Cancellations & Postal Rates
4. Postal Usage
5. Epilogue

Denotes original research



What Trucial States stamps were to eliminate: Use of Gelli definitives in the Gulf region. Posted September 1958 by G.F. Howley, the British Political Agent in Dubai to family in England. Correct rate (40np) for a half ounce airmail letter to Europe.



3. CANCELLATIONS AND POSTAL RATES

- Items "on-piece" can show combination usage.
- Generally cut from mailing envelopes because too big to save as "entires".
- Collectors did not recognize the scarcity of these items.

15np 1 oz. surface rate letter to British Commonwealth, USA or Egypt. Counter cancel.

20np + 20np ½ oz. airmail rate to Europe, North Africa, Indian Ocean. Replacement cancel.

Re1 ½ oz. airmail rate to North/South America + 40np registration. Counter cancel, 15 FE 62. BPAAE Gelli overprints remained valid in Dubai and mixed franking did occur.

Re1 ½ oz. airmail rate to North/South America + 30np insurance. Replacement cancel, 8 P 62.

40np ½ oz. airmail rate to Europe, North Africa, Indian Ocean + 40np registration fee. (Remains of registration label center left). Counter cancel, 9 APR 62.

Re1 ½ oz. airmail rate to North/South America + 30np (15np + 15np) insurance. Counter cancel, 29 MR 61.

3 times the normal ½ oz. airmail rate (40np x 3 = Re1 20np) to Europe, North Africa, Indian Ocean + 40np registration. Counter cancel, 24 AP 62.

the direction I was taking my exhibit: “Probably could give us a little more info about why these are so difficult to find properly used on cover. Was the population literate? Were they very poor? More social info might help.”

Eight pages of my exhibit are devoted to covers and rates but my eyes tend to glaze over when faced with too much postal history. What really interested me was the social history associated with the covers. This was pre-oil Dubai and, whilst it was the center for the carrying and entrepôt trade on the Trucial Coast, literacy rates were still low coupled with a subsistence economy based on pearls, date palm, camels and fishing.

What was this trading company in Dubai ordering from the UK, the Netherlands, Germany, India or the U.S.? Was it luxury watches, food stuffs;

tobacco and toiletries, gold bullion, light industrial goods, or bank correspondence? Most trading companies using Trucial States stamps in the 1960's still exist today so it was relatively easy to find information about them on the internet. But some addressees were harder to find. After determining that Walter Haas, Ltd on 220 Fifth Avenue in New York City had nothing to do with the Levi Strauss and Company in San Francisco, I began a search of tenant records, building management companies, tax records and NYC business license data bases for this address, eventually ending up with the New York Public Library finding the answer in an old 1963 telephone book (the company was an exporter of industrial machinery, equipment and supplies).

Now, my covers were telling me something. Much of this social information was put in italics af-

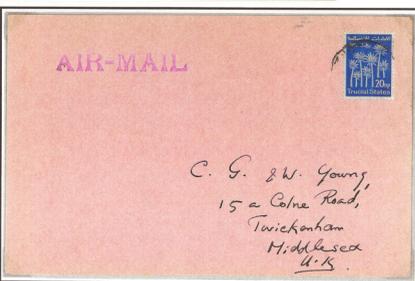


3. POSTAL RATES AND USAGE • 7 JANUARY 1961 - 14 JUNE 1963



Commercial cover correctly franked Re1 (40np+40np+20np) for North America. Letter Box cancel, 23 MR 62. Addressed to an exporter of industrial machinery, equipment and supplies. Note sender's use of "Oman Coast" in lieu of more generally used "Persian Gulf" or "Arabian Gulf".

Card dated 27 Mar 1962 from the British Bank of the Middle East, Dubai, to a machine tool maker in the UK. Correctly franked with 20np stamp for the airmail rate to Europe; indistinct Counter canceller. The card acknowledged receipt of export bills, the primary means of payment between the exporter in England and the importer in Dubai.



THE TRUCIAL STATES Palm Trees and Dhow Series of 1961

PURPOSE: A one-frame study of stamps, cancellations and uses of the first and only issue.

BACKGROUND: After 1948, postal matters for the 7 sheikhdoms of the Trucial Coast (Abu Dhabi; Ajman; Dubai; Fujaira; Ras al-Khaima; Sharjah; and Umm al-Qiwain) were handled by the General Post Office in London via a Postal Superintendent in Bahrain responsible for all British Postal Agencies in the Persian Gulf. Rising Arab nationalism in the late 1950's made continued use of surcharged UK stamps undesirable and in September 1958, the Political Agency in Dubai suggested a new issue for general use in the Trucial States.

The design brief included:

- UNWATERMARKED paper to avoid an overt British connection (no Royal cyphers or crowns).
- Designs reflective of the Gulf area.

Although the issue was intended to be used by all the sheikhdoms in anticipation of new post office openings, the ruler of Abu Dhabi objected—not all seven palm trees were the same height, implying that some sheikhdoms were more important than others—and post offices in the other sheikhdoms were never opened. Therefore, **Trucial States stamps were used only in Dubai from 7 January 1961 to 14 June 1963** by a population of 55,000 people.

IMPORTANCE:

- Dubai the center for the carrying and entrepôt trade on the Trucial Coast.
- Mostly commercial use, yet few surviving covers. **Key items outlined/matted in deep red.**
- Forerunner to the pejorative "sand dune" (or just "dunes") issues of some of the 7 independent sheikhdoms.

What Trucial States stamps were to eliminate: Use of QEII definitives in the Gulf region.



Trucial Coast in 1961

Exhibit Plan

1. Designs & Printing
2. Cancellations
3. Postal Rates & Usage
4. Epilogue

○ Denotes original research in blue.
Non-philatelic information in brown italics.



Posted 4 September 1958 by D.F. Hawley, the British Political Agent in Dubai, to family in England. Correct rate (40np) for a half ounce airmail letter to Europe.

ter each cover but key elements addressing Dubai's trading role and scarcity of covers were included in a revised Title Page and Synopsis.

One year after my re-entry into philatelic exhibiting, I was back at COLOPEX 2018, this time with a Gold medal and the APS Award of Excellence for the Period 1940-1980. My Philatelic Knowledge/Personal Study and Research score was increasing ("Good explanation of rates") whilst Treatment and Importance again had constructive comments on where I could tighten up the narrative; reduce showing the same types of cancels (it is an exhibit, not a collection, remember); and take some critical information from the Synopsis and put it on the Title Page.

These changes have been made, along with a more logical ordering of the covers, and my exhibit

it is now ready for MILCOPEX in September and CHICAGOPEX in November.

In the space of one year, my exhibit has gone from a Large Silver to a Gold, thanks, not in part, but because of the help I received from AAPE reviewers, my first responders, judges and colleagues. Had I not had this help, my exhibit would probably have stayed in the Silver category and I would never have had the experience of learning and growing as an exhibitor.

With this experience, I am still looking for ways to improve my Trucial States exhibit but I'm also revising my very old NLF exhibit. It may never make Gold but I'm quite sure it won't end up as a "Philatelic Exhibitor" either.

And yes, I have written an article on the Trucial States issue for *The American Philatelist*. ☑

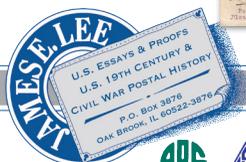
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Quarterly Membership Report
 Mike Ley, Secretary

Membership Status as of October 1, 2018

U.S. MEMBERSHIP	
REGULAR MEMBERS	701
LIFE MEMBERS	127
FOREIGN REGULAR MEMBERS	107
Life Members	14
TOTAL MEMBERSHIP:	849

Welcome to New Members: July 3, 2018 - October 1, 2018

Russell I Smith, Woodstock, Ontario, Canada	Deanette Rogers, Providence Forge, VA
Anand Maruti Kakad, Nashik, Maharashtra, India	Burlyn Rogers, Providence Forge, VA
Paul T Williams, High Point, NC	Robert Lind, St Paul, MN
Dr Anup Majumer, Columbus, OH	Jonathan Woensdregt, Sooke, BC, Canada
Edwin Schaeffer, Flossmoor, IL	Brian Callan, Cork, Ireland
Judson Schultz, Dousman, WI	Laurelei Fox, Maple Shade, NJ
Susan Kolze, Dayton, OH	
Mary Margaret Kohut, North Ridgeville, OH	

Congratulations to our Novice Winners and other novice new members

Tiffany Peter, Wildwood, MO, Scapex 2018

AAPE Membership Award winner in the 2018 AAPE Youth Championship:

Geneva Varga, North Bend, OR

Welcome back to rejoining members – July 2, 2018 to October 1, 2018

Ralph E Lou, Wichita, KS
 Keith Stupell, Bellefonte, PA
 David Wessely, Elyria, OH

Deceased: Joe Youssefi, Phoenix, AZ



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Volunteer Featurette

Compiled by Bill Schultz

Dawn Hamman



What excites you the most about philatelic competitive exhibiting?

The challenge of writing the (thematic) text, finding appropriate items to tell the story, and adding the philatelic descriptions. Also, the opportunity to interact with very interesting people.

How do you choose the subjects of your exhibit(s)?

I choose a subject that interests me, and one for which I can find philatelic items. Occasionally, I choose a topic because it will be challenging to find items to illustrate the story (i.e., Vinegar).

What types of exhibits have you shown, and do you plan on expanding that array?

All of my exhibits have been display, handled thematically. It is unlikely I will stray from that, as I like hunting for ephemera and odd items.

How old were you when you first exhibited philatelicly? Who/What was your motivation at that time?

I was 65 before I even collected a stamp! I got tired

of tagging along to shows with my husband and decided to get involved.

Your current thoughts on the new Points System in Exhibiting in WSP's?

I like it very much. I get more thorough reviews from the judges, and know just where I need to improve.

Besides yourself, which Exhibitor thrills/inspires you the most philatelicly and why?

Phil Stager. His exhibits are creative, clever, humorous. He shows an incredible range of materials and creates exhibits that are beautiful and interesting.

Others inspire me, also: Jack Denys, Janet Klug, Liz Hisey, and many more.

Are you willing to share the exhibitor "special secret" you utilize/developed in your exhibiting process? What is the secret?

Sure. I use a rotary cutter (most often used by quilters) to cut mats. It is easier than an Exacto knife, and safer (Exacto knives scare me!). I have shown numerous others this technique. My friend Gary Hendren (whose wife Lynda is a quilter) also uses this method.

• Working For You •

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

Director of Exhibitors Critique Service

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Glen Ellyn, Illinois 60138-2142
jhmnap@aol.com

Director of Publicity

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Birmingham, MI 48009-5688
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vesmag@gmail.com

One Frame Team Competition Chairman

Sandeep Jaswal
Email: sj722@aol.com

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

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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.

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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

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