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# The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

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

First Quarter 2019 • Volume 32, No. 4 • Whole Number 128

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### Randy L. Neil

Editor & Designer

P.O. Box 8512 • Shawnee Mission, KS 66208-0512

Email Address: [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net)

### Bill DiPaolo

Advertising Manager

7110 Marston Court • University Park, FL 34201

Email: [billdip1@gmail.com](mailto:billdip1@gmail.com)

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

**Postmaster:** Send address changes to: **The Philatelic Exhibitor**, c/o Ken Nilsestuen at [nilsestuen@sbcglobal.net](mailto:nilsestuen@sbcglobal.net), 100 Kingswood Drive, Akron, OH 44313

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

**Send YOUR Change of Address to:** Ken Nilsestuen at [nilsestuen@sbcglobal.net](mailto:nilsestuen@sbcglobal.net), mailing address: 100 Kingswood Drive, Akron, OH 44313

**On Our Cover:** A view of the dealers bourse at the Southeastern Stamp Expo in Atlanta, Georgia. We salute all dealers who back our great stamp exhibitions. They are essential to us.

## The American Association of Philatelic Exhibitors Founded 1986

### President

Mike Ley  
330 Sonja Drive  
Doniphan, NE 68832  
[giscougar@aol.com](mailto:giscougar@aol.com)

### Vice President

Kathy Johnson  
10 Obediah Drive  
Galena, IL 61036  
[kj5217@aol.com](mailto:kj5217@aol.com)

### Secretary

Ken Nilsestuen  
100 Kingswood Drive  
Akron, OH 44313-5921  
[nilsestuen@sbcglobal.net](mailto:nilsestuen@sbcglobal.net)

### Treasurer

Ralph DeBoard  
P.O. Box 3015  
Edmond, OK 73083  
[ralph.deboard@oc.edu](mailto:ralph.deboard@oc.edu)

### Immediate Past President

Patricia Walker  
8403 Abingdon Court  
University Park, FL 34201  
[psw123@comcast.net](mailto:psw123@comcast.net)

### Directors

Larry Fillion (to 2020)  
Bill Schultz (to 2020)  
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### Society Attorney

Robert Ziegler  
[ziggy\\_travesty@yahoo.com](mailto:ziggy_travesty@yahoo.com)

### Committee of Past Presidents

Randy L. Neil, Steve Schumann,  
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**Articles/Written Input from writers and members:**  
March 1st, June 1st,  
Sept. 1st, Dec. 1st

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



## From Your Outgoing President

It is an honor to have served as your President for the last four years. Thank you for entrusting the business of the Association to me and the Boards who have served with me, many of whom will continue to do so. I especially want to thank Mark Banchik and Liz Hisey for their long service. I was once promised that the best job on a Board is Immediate Past President – somehow I forgot how much I relied on the past Presidents (plural) for their assistance during my terms. I think I will be kept quite busy! I know I am leaving the AAPE in excellent hands. [Pat Walker](#) (here with husband Dan)

## Is the Big Apple back in bizness as a show town for us?

*It's not only possible, it is actually taking place in new ways! Holy Philately, Batman!*

On page seven, the editor discusses the advent of the modern day jumbo stamp show which began in 1949 in New York City with a true biggie back in 1949. It was recorded, during the interim years, as that show progressed into the future, that it was quite normal for stamp collectors from all 48, then 50, states, to come to NYC to attend the event. It was that kind of a draw. After all, as most every philatelist (including countless youngsters) knew in those days, if one wanted to immerse oneself into our hobby, one simply had to make it to The City and see what the pastime was like there. The same goes for philatelic exhibitors. The greatest of all stamp exhibitions were known to take place there—and most of them had the sponsorship and blessings of the American Stamp Dealers Association.



The poster stamp shown here was for the Association's 8th National Postage Stamp Show and, until only recently, that great show was continuing to take place—albeit not in its full glory with tens of thousands of collectors.

Aha! But there's news! A year ago, it looked like the ASDA was going to have to cease operations in NYC. Venues were pricing themselves out of range for our hobby. But two things have happened! The great NOJEX folks have combined with ASDA so the latter can help sponsor their WSP show in a joint venture that makes perfect sense! And THEN, the ASDA has also found a brand new venue for their fall National Postage Stamp Show. Why, glory be! The original home of American philately is alive & well for us!

### Philatelic Importance

Since Hector was a pup, collectors and exhibitors of modern material have been wondering if their collectables would ever achieve the kind of importance in exhibiting that would garner the higher level awards. Of course, some people have proved it can be done, but then....?? It is a subject that has now risen to the top of the bottle. One of the great world class exhibitors and judges (he's both) has taken up the subject in a huge unprecedented article in this issue of *TPE*. See Jamie Gough on p. 16.

### How are you with FIP?

Is there someone out there who would like to offer up an article with an opinion of where the Federation Internationale de Philatelie (better known as FIP) is headed now that their recent election of officers is done and over with? Is it true that the United States and Great Britain continue to have little influence at all in the way this unusual organization is operated? Is it true that a growing number of exhibitors and judges from those two countries (and others) would like to see the FIP have some competition? Is it time for serious changes? What do you think?

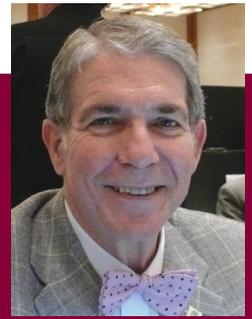
### Promote your specialty?

What is one of the greatest ways to spread the word about your specialty—whether a wide one, or really narrow one.

You won't be surprised if we mention how important it is, in this regard, to encourage your members to exhibit their collections competitively. How many of you started a new specialty when you saw an exemplary exhibit on it at a show? In addition, find someone to do an exhibiting column in your specialty journal. Exhibiting & all its facets can spread your gospel quickly!

The floor of the very first American Stamp Dealers Association National Postage Stamp Show at the 7th Regiment Armory in New York City in the fall of 1949. Hard to believe is the fact that more than 50,000 actual bodies came through its doors over the brief 4-day event.

## Here's an interesting 70th Anniversary quite worthy of being pondered...



Randy L. Neil  
Editor  
neilmedia1@sbcglobal.net

## ViewPoint



historian **Steve Belasco** wrote a large series of articles in the U.S. Philatelic Classics Society *Chronicle* showing how stamp dealer corner cards could be used to trace the spread of stamp dealing from its very roots in New York's five boroughs to the furthest reaches in America out

**N**ew York City is very well known in our hobby to have once been a giant social and business mecca for stamp collectors and the commercial side of the pastime that richly supported them. I can testify to that, myself, since, as a teenage stamp nut in the 1950s, I visited The City and actually counted over 70 stamp shops and offices in the Nassau Street area near Wall Street. I was in a dream-like wonderland watching dozens of dealers and collectors, during lunch hour, lounging around the sidewalks on Nassau Street talking like beavies, herds, gaggles, and bunches of like-minded people about guess what (?)—stamps!

That era and the ones that preceded it could be called “golden eras” in various time periods starting in the late 1800s. Stamp collecting had a rich and diverse following beginning around then—and it all started in NYC...then spread across the country.

Several years ago, the late stamp dealing

in northern Oregon. Along with this expansion came stamp shows and, wouldn't you believe it (?), that all began in NYC, too.

America's first international stamp exhibition was in The City in 1913—others followed there in 1926, 1936, 1947 and 1956. But perhaps the most amazing stamp show of all was when the ASDA staged its first National Postage Stamp Show in the fall of 1949. Not a hefty “international”—but a national event held just for Americans pursuing their romantic hobby. But by heavens (!), it drew over 50,000 people!

A great tradition was begun—ASDA's annual NYC-based shows...and the birth and growth of many other “national” shows across America. We might not be able to draw those 1949 numbers any more, but here in 2019—at the 70th anniversary of the ASDA biggie—we can take pride that many, many shows across America are still very much alive, successful, and drawing better exhibits than ever before!



# From Your New President

By Mike Ley

330 Sonja Drive  
Doniphan, NE 68832  
giscougar@aol.com

Thanks to all who took part in our recent election. Mark Banchik, Liz Hisey, and John Hotchner have all departed our board after many years of service and their significant contributions will be missed. Liz will still provide us with her regular column The CANEJ Report. John has promised to submit occasional articles as the spirit moves him. I want to thank Pat Walker for the past four years of leadership she has provided. She will remain on the board in her new position of Immediate Past President. Look for her to be very active and I am happy to report she will continue with her popular Q & A column. The re-elections of Mark Schwartz as a director and Ralph DeBoard as treasurer are good news. I am excited that Kathy Johnson is now our Vice President and Ken Nilsestuen has agreed to be secretary and Tony Dewey has joined us as a director.

Speaking of our treasurer Ralph DeBoard, as I write this, he is actively sending out renewal notices. If you are reading this and have yet to renew, this will be the last issue you will receive. Every year we have people who fail to renew, and then ask where their April TPE is. If you are unsure of your status you can always send our new secretary, Ken Nilsestuen, an email and find out.

I need to update the membership on what has happened with the Steve Zwillinger and Path to Gold situation since our board meeting at StampShow in August. Steve was formally expelled from the APS on October 9 for pleading guilty to a felony and being convicted. AAPE fully supports the APS action and our board voted unanimously to expel him from our organization on the same date. At the board meeting it was decided to temporarily suspend all sales and marketing of the book Steve authored and which AAPE edited and published.

Since that time there have been people, fully aware of the situation, who still wanted to purchase *Path to Gold*. In board discussions since Columbus, it has been agreed that the book is very useful to exhibitors and in keeping with the stated

mission of our organization. It is also a fact that Steve's crime has nothing to do with the book. We have totally severed any relationship we had with him and, based on our contract, he will get nothing should there be any future book sales. As a result of these facts, the majority of the board approved a motion to resume book sales. The book can be ordered again on our website and the book will be available at the AAPE table at major shows.

In the last issue, Pat Walker asked for a volunteer to become AAPE Education Coordinator, a position that has been open since last February. I am pleased to announce that Michael Zolno of Phoenix stepped forward and has now assumed this position. Michael first exhibited at Complex in Chicago in 1969. While in Chicago he was an officer for various local clubs and was involved with the 1978 restart of the Illinois Postal History Society. He has been involved with the Aripex show committee since moving to Phoenix in 2010. In Michael's career he has worked in marketing, client support, and has taught at the college level. He has organized and facilitated workshops, seminars, retreats and conferences.

In the past, AAPE seminars have largely been aimed at existing exhibitors and covered a wide variety of exhibiting subjects and techniques. The goal was to help us all make our exhibits better. This is very important, but Michael also has some ideas about presentations directed towards people thinking about becoming exhibitors. At Ameristamp Expo in Mesa, AZ he will demonstrate his idea of a two-pronged approach. On Saturday at 10 am he will facilitate a panel discussion "Becoming an Exhibitor" with questions from the audience encouraged. On Sunday at 11am he will facilitate a panel discussion "Taking the Next Step as an Exhibitor – Ways to Improve Your Exhibit."

At StampShow 2017 in Richmond we announced the new AAPE Sapphire Award. This award, the brain child of Kathy Johnson, is for ex-

...continued on p. 27

# Your 2¢ Worth



## Loves those extra medal levels...

Dear Editor:

After hearing complaints about the new levels of medals, I wish to voice my support for creating the extra award levels. In my years of exhibiting, I have generally received a Gold. My initial reaction is, "Great – I got a Gold!", followed by, "...just like 25 other exhibitors."

The new distinction between Gold and Large Gold, gave me an incentive to improve my current exhibit to reach the next level. My first three entries under the new system resulted in a Gold medal, but I updated the exhibit and finally achieved Large Gold at MILCOPEX.

The system is working for me.

Alan Moll  
Atwater, MN

## The Zwilling Book...

Dear Editor:

I agree that, if the Steven Zwilling book, *The Path to Gold: 175 Proven Stamp Exhibiting Tips*, is useful and is not costing the society money to sell it, that I hope we will continue to do so, despite the apparent urgent need for political correctness. If, as I read on the APS blog, the remaining books have been shredded, then unless they have no remaining market, that is more than too bad.

Because I saw that Steve Zwilling had been expelled from the APS in the last issue, I went to find out why this might have happened. I know Steve from the AAPE and ISC and could not imagine that this might have happened. As I delved further I noted that he had resigned from his long sought and hard work-rewarded executive positions in the philatelic world. Then I was able to find the charges, and the settlement. Despite the fact that what he was accused of and plead guilty to, is unimaginable to me, and I am more than shocked to read it, I am concerned that the organizations I belong to, related to this wonderful hobby have allowed themselves to overstep, I assume as a result of the desire to be politically correct.

I do not remember being asked for permission by either the APS or the AAPE to perform a background check on my character, or any previous criminal convictions. In fact I am quite sure that they did not do this, as what was needed for membership was participation and interest in philately, postal history and the desire to exhibit. Thus whether or not I was a convicted felon, did not

qualify or disqualify me for or from membership. I want to make it clear that I do not condone what Steve Zwilling has plead guilty to, BUT it has no relationship to our hobby. I feel his stepping down from positions voluntarily shows that despite making a grave error, there is still a part of him that has the character that we all knew, and appreciated.

If we have not expelled him from our society, I encourage you as leaders not to do so. If we have, and from the journal that I just got late, because of an unrecorded change of address, I would hope that in a very short time we should reconsider. As for the book, who wrote it has no bearing on its value to new and novice exhibitors.

This is one person's opinion. My wife discouraged me from writing this on the grounds that by so doing I might also be removed, for my lack of political correctness. I could and did not take her advice. I value my membership BUT I do not think that you will take this in any other way than my expression of my opinion.

Best regards,  
Paul D. Allen  
200 Saint Andrews Drive  
Knoxville, Tennessee, 37934

## Your editor responds:

*I very much appreciate what is clearly a well-thought-out and cogent opinion on the expulsion of Steve Zwilling and the decisions made concerning the marketing of his book. Since your message was addressed to both me and Pat Walker, our immediate past president, I am sure she will have an additional response for you.*

*Personally, my "expell" vote as a member of the AAPE Board of Directors was the uncomfortable result of agonizing over the fate of a very dear friend, a man whom I had mentored for many years. Personally, I believe, as you do, that Mr. Zwilling should, at some point, be able to apply for reinstatement as a member of the AAPE at some time in the not too distant future. And for the very reasons you state in your message. His vast work in the hobby and his wondrous book are—like a once-disgraced artist's paintings, musical compositions, or architecture—of great value to his pastime and to promoting its future. They stand alone as undeniable achievements. Like the fourth drink at a New Year's eve party, political correctness is often excessive.*

# As I See It..How About You?



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

## Observations on exhibits at recent shows

Having judged a couple of stamp shows recently, I read through the title and synopsis pages that arrived before the shows, and noted a few problem areas that may be easily addressed, and therefore, be useful to all exhibitors as you prepare your pages.

First, “rare” means “rare”. It is not a word that needs or should have a modifier. Yet, I read of material being “exceptionally rare”, “extremely rare”, “of extraordinary rarity”, etc. Substitute “scarce” for “rare” and the same modifiers are used. Talk about gilding the lily!

If material is rare or scarce, that is nice, but the way to convey this is through objective fact, (Two examples reported in philatelic hands, 120 stamps produced, etc.), not subjective modifiers.

Next, consider the average age of judges (if not collectors in general). I understand the need to give a lot of information in a small space, but using 8-point type is not the best way to do it. Use two pages for your synopsis if you must. Edit down your title page to the essentials. Don’t force-fit a philatelic item if it takes too much valuable space. The standard should be no lower than 10-point type; and preferably 12-point.

I noticed a general problem of over-general titles. If you title your exhibit “Costa Rica” that means Costa Rica A to Z; pre-stamp to postal stationery, and all the back-of-the-book material. It is rarely adequate to use the first paragraph of your title page to subtract elements that you don’t show. Far better to strive for specificity: e.g. *The Postage Stamps of Costa Rica, 1912-1943.*, which tells the judges AND the viewers just what to expect, and what not to expect.

Speaking of which the start date of your time period should be based on postal era, a historical event, the start date for a definitive series – anything but the random date of your first item. It is not a happy experience for the judges to face a frame titled, *The Postal History of Grasshopper Falls, Kansas, 1854-1900*, when Grasshopper Falls began to operate in 1836.

You are telling a story, and the beginning (as well

as the end) needs to be there.

The first thing I want to see on the title page is a statement of what you are attempting to do, and why you think it is a worthy challenge. What I do not want to see is a paragraph of pure history. Not only are you telling a story with your exhibit, you are telling a philatelic story. Lead with it.

To the extent that historical context is needed (and it often is), some can be in the title page, but any lengthy explanations are better placed in the synopsis or broken down onto the pages of the exhibit, properly labeled, or using a different typeface (which you can explain in the synopsis under the Presentation).

If you present historical information, please do not do so in ten line paragraphs saying “on date X this happened; on date Y that happened; on date Z such and such occurred. Large blocks of text in an exhibit are visually off-putting. Instead consider presenting by date in column form:

\* \_\_\_\_\_  
\* \_\_\_\_\_  
\* \_\_\_\_\_

You want your words to be read and understood.

Far more people will take the time to read this presentation than a large block of text.

Finally, the providing of references on a title page or (preferably) a synopsis page is not an opportunity to provide a bibliography. Better to give three or four references that convey your mastery of the subject (if you have published) and current references that I can actually find and read. Articles in foreign languages from 1950, or personal correspondence with a leading light in the field are generally not going to help me give your exhibit a fair shake (though the latter might well be mentioned under Research.)

The above should not be read as “rules.” The object of presenting them is to give some insight on how a judge views elements of an exhibit, and to give some hints as to how you can influence the judge’s decisions – if only at a subliminal level. If you have better ideas, it is your call as to how to deal with the problems discussed.

# AAPE Critique Services

By Jerry Miller, Exhibitors Critique Service, Box 2142 • Glen Ellyn, Illinois 60138-2142 • [jhmnarp@aol.com](mailto:jhmnarp@aol.com)

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

## TWO CRITIQUE SERVICES ARE AVAILABLE:

1. Title Page & Synopsis Evaluation (no charge).
2. Exhibit Evaluation (fee applicable)  
(Title Page & Synopsis Pages must be furnished with a photocopy of the exhibit)

**Complete information about both services is available by visiting the AAPE Website ([www.aape.org](http://www.aape.org)) under “Critique Services” located in the top ribbon on the website.** An application form, including instructions, for exhibits is available for downloading

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

- \*A flat-rate low cost of US\$ 20.00 for USA applicants (US\$ 40.00 non-USA) covers postage and mailing irrespective of whether an exhibit is one or more frames (photocopies of the entire exhibit must be included with the application. No CDs. Oversize pages must be reduced to 8x10”, 8x11” (legal) or A4 size pages.
- The Service selects an APS-certified judge specialized in the exhibit area of study or topic.
- Evaluation of an exhibit by a judge often averages between 3-5 or even more hours, depending upon subject, versus a fraction of that time by a show jury.
- The exhibitor has an opportunity to potentially improve an exhibit’s heretofore medal level, or avoid a possible low or entry-level award for a new exhibit.
- The exhibitor can potentially avoid initial anguish or disappointment at a show critique session in a public forum, since evaluation by the AAPE Service is confidential and communications are only between the evaluating judge and the exhibitor.
- Re-working an exhibit, based on evaluation comments by the AAPE judge, often enables an exhibitor to raise an award level, albeit without guarantee.

Since its inception, the AAPE Exhibit Critique Service has assisted many members worldwide in improving their exhibits and raising their medal levels both in national and international shows. We regularly receive positive responses and testimonials informing us of those facts.

Upon application, members can request APS or FIP-standard evaluations of exhibits.

It behooves members to maximize AAPE opportunities and to take advantage of this membership benefit as well as potentially improve one or more exhibits.



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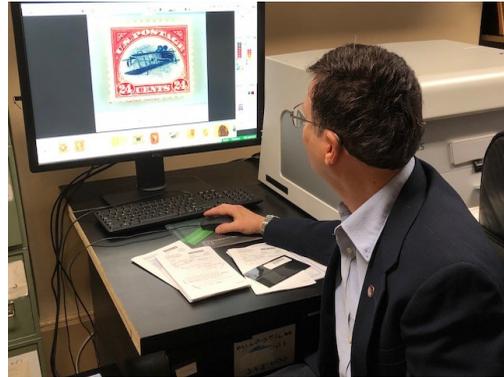
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Figure 1.



# Q&A

By Patricia Stilwell Walker

8403 Abingdon Court  
University Park, FL 34201  
Email: psw789@comcast.net

**Question:** Should long envelopes ever be placed at an angle if it is possible to mount them horizontally by using an oversize page?

**Answer:** I admit I made this question up so that it would fit the format of this column. When I was judging at BALPEX last year, one exhibit had what I considered an innovative and eye-catching way to show No. 10 envelopes. (Figure 1) and I wanted to share it with a larger audience. It is from Bob Meegan's large gold medal exhibit: United States Domestic Letter Rates from the Act of 1792 to October 1, 1883.

Bob's point was to show rates; the page title is

simple and to the point: Rate Progression. The covers show a single, 4 times (Underpaid), 4 times correctly paid, 7 times and 9 times the rate – each of the rate explanations is in the same place – underneath and to the left of the angled cover – very easy to judge. And the frankings stand out – which they might not with a different page arrangement.

So I guess the answer is “not always”!

**Question:** I want to include postal cards in my exhibit where what is important to the exhibit is in the advertising on the back and the front is plain. What is the best way to show this? Do I just describe it or do I show a scan? This question came in an email from Bob Coale who added “The back could be confused for a mere advertisement or a business card and not an item of postal stationery”. Figure 2 shows the advertising back of the card. Also what about advertising envelopes where the advertising is on the back?

**Answer:** The first part of this answer is another question – does it matter? If the exhibit type is “display” which allows the inclusion of non-philatelic elements, then if the piece is misinterpreted by the judges to be something other than a mailed item of stationery, the effect on the medal will be minimal if anything.

In Bob's case he is planning a Topical exhibit where all the elements need to be philatelic. In addition, the judges will probably be concentrating on the items which are not stamps! What you include in a topical exhibit must feature your topic – so showing the front and scanning the back is NOT the answer. Should you scan the front and show it much smaller? I would certainly recommend this if the layout of the exhibit page allows a tasteful arrangement, plus it will allow a few words about the regulations/wording on the card “NOTHING BUT THE ADDRESS TO BE ON THIS SIDE”. And I'd make the scan quite small (Figure 3). If page layout doesn't allow the scan the philatelic explanation might be adequate.



Figure 2.

The second aspect of Bob's question related to advertising envelopes. Figure 4 shows a very striking "all-over" envelope back. There is no question at all that this is an envelope as the flaps are clearly seen. The question would be – has it gone through the mail? Generally words would be enough: name the franking and the cancel date. However, this particular envelope is very "sexy" – it's an 1876 3¢ red Plimpton (Figure 5), and I would be inclined to show it with a scan

Differing opinions/solutions are welcome.

**Question:** You have heard the expression "There is no second chance to make a good first impression". Fortunately for exhibitors that isn't true. There is always a second (and third, and fourth) chance to make a good first impression. Every time your exhibit is entered in a show it's a new chance with a new jury. So what are the factors that make a good first impression?

**Answer:** This starts with the material you send ahead of the show. Your title page and/or a synopsis. If the show says they won't accept your exhibit without one, don't worry if you have to send a rough draft. You can always supply updates – just make sure they are dated so the members of the jury know which is the latest.

If you do not send a synopsis you are doing your exhibit a vast disservice, by the way. This document is where you can explain the importance of your topic if it isn't obvious, explain treatment and organization choices, discuss the research you have done and establish your credentials for making rarity statements. Each one of these helps with that first impression.

Forerunner/precursor pages: If your exhibit begins with this type of material, you need to be absolutely sure about the information in your write-up. Sometimes, since it isn't your main area of expertise you might make errors – either of omission or maybe of fact. Take advantage of your friends who do collect this material and have them review your write up. Errors that are noted by judges at the beginning of an

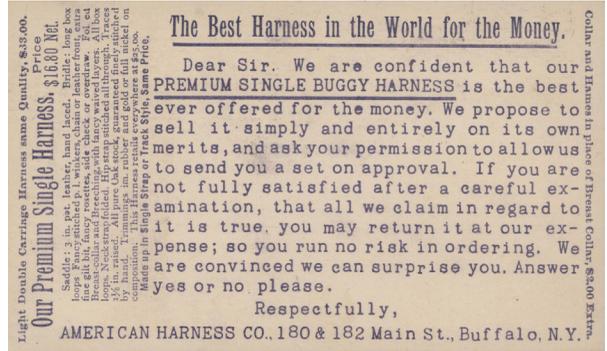


Figure 3.

Figure 6b.

**New York Stamp Taxes on Bonds, 1910–20**

This exhibit explains and illustrates New York's Mortgage Endorsement, Secured Debt, and Tax on Investments stamp taxes of 1910–20, via intact stamped bonds.

Payment of the underlying taxes were optional, in lieu of state property tax. As it applied to bonds, that tax was considered confiscatory—bonds yielded about 4% per year, while the tax was roughly 2%—and it was widely evaded, in order to salvage more tax revenue from bonds, the state devised a series of much lower optional taxes whose payment made bonds exempt from property tax. These were the Mortgage, Secured Debts, and Investments taxes, with rates as follows:

Tax	Rate	Exemption	Tax Period
1. Mortgage	75¢/\$100	Perpetual	December 27ca, 1910–May 9, 1920
2A. Secured Debt 1911	0.5%	Perpetual	September 1, 1911–March 31, 1915
2B. Secured Debt 1915	0.75%	Five years	May 1, 1915–October 31, 1915
2C. Secured Debt 1916	75¢/\$100	Five years	April 21, 1916–December 31, 1916
3. Investments	20¢/\$100/year	Up to five years	June 1, 1917–May 9, 1920

To illustrate, for a typical \$1000 bond, the property tax would have been about \$20 per year, but the Mortgage and 1911 Secured Debt taxes provided permanent exemption from it for a one-time \$5 payment! Later versions were less generous, but for the law-abiding, or the highly visible mega-rich, payment of these optional taxes was a "no-brainer."

However the large majority of bondholders, knowing the state had no record of their holdings, preferred not to pay even this small optional tax. The state did collect some \$1.5 million per year from these taxes, but only about 10% of eligible bonds were stamped. The philatelic consequence is that it is ten times more difficult to find material than if all had been stamped!

**1. 1906 Mortgage Tax Morphs into 1910 Stamp Tax on Mortgage Bonds**  
The state in 1906 exempted mortgages from property tax provided a one-time recording tax of 50¢ per \$100 was paid. It applied by extension to mortgage bonds, and in 1910 the Tax Commissioners authorized bondholders to pay via "engraved adhesive stamps," to be affixed by the Clerks of the counties in which the mortgages were recorded. These Mortgage Endorsement stamps were used only on bonds secured by mortgage of property within the state, typically bonds of New York railroads.

**2A. Widening the Net: Secured Debt Tax Applies to All Bonds, 1911**  
Encouraged by the success of this tax, the state widened its net. The Secured Debt tax, effective September 1, 1911, offered residents the same inducement—permanent exemption from personal property tax contingent upon a one-time payment of 0.5%—for all bonds held by New York residents, excepting those already subject to the Mortgage tax. Secured Debt stamps in ten denominations, 1¢ to \$100, were created to pay it.

**2B. Secured Debt Rate Increased and Exemption Reduced, 1915**  
Effective May 1, 1915, the tax was increased to 0.75%, which now secured exemption from other taxes for five years only. This rate was in effect just six months, until October 31, 1915.

**2C. Secured Debt Tax Renewed, 1916; New Stamps**  
The tax was revived April 21, 1916, for eight more months until December 31, 1916, at 75¢ per \$100, and stamps in four new denominations—25¢, 75¢, \$3.75, \$7.50—created to facilitate payment.

**3. Secured Debt Tax Renewed, Revised, Renamed: the Investments Tax, 1917–20**  
Effective June 1, 1917, the tax was revived and increased yet again, to 20¢ per \$100 per year of exemption, and Tax on Investments stamps in sixteen denominations 20¢ to \$100 created to pay it.

Effective May 10, 1920, intangible personal property was made exempt from taxation, rendering the Investments tax meaningless, and it was simultaneously repealed. Use of Mortgage Endorsement stamps was likewise discontinued.

exhibit, make them wonder if there are other errors to come; not a good first impression. I can cite two examples I personally encountered from a number of years ago: Ralph Deboard starts his large gold medal exhibit The Postal History of Tahiti Through the First Pictorial Issue with missionary mail to England – a long time ago he got the rates (once the letters got to England) wrong. He doesn't any more, thanks to input from me and other collecting friends. The other example comes from Paul Phillips exhibit Reform of the British Overseas Mail System, 1840-56. Which is all about packet service. Paul specifically states that he isn't including ship letters – however to "decorate" his plan/organization page he included a ship letter. It was a much better item that he realized having been sent to the Cape of Good Hope as a paid

Figure 5.



Figure 4.

Figure 6a.

**Jewels of the Gilded Age (and Beyond): Bonds Bearing New York Mortgage Endorsement, Secured Debt, and Investments Stamps of 1911–20**

Among the many thousands of surviving bonds of the 1860s–1910s, only a minuscule fraction—far less than 1%—bear New York revenue stamps. As scarce as these bonds are, information on how and why the stamps were used has been even scarcer. The philatelic literature has been silent, and even the state's own statutes are maddeningly obscure. This exhibit explains the use of New York's Mortgage Endorsement, Secured Debt, and Tax on Investments stamps of 1911–20, via intact stamped bonds. The underlying taxes applied exclusively to bonds held by New York residents during this decade, most notably the exceedingly beautiful bonds of America's "Gilded Age." Nearly all of the most important pieces of the field are shown.

All three taxes were optional, paid in lieu of property tax. As it applied to bonds, that tax was considered confiscatory—bonds typically yielded about 4% per year, while the tax was roughly 2%—and it was widely evaded. In order to salvage more tax revenue from bonds, the state devised a series of much lower optional taxes whose payment made bonds exempt from property tax. These were the Mortgage, Secured Debts, and Investments taxes, with rates as follows:

Tax	Rate	Exemption	Tax Period
Mortgage	0.5%	Perpetual	January 1, 1911–May 9, 1920
Secured Debt I	0.5%	Perpetual	September 1, 1911–March 31, 1915
Secured Debt IIA	0.75%	Five years	May 1, 1915–October 31, 1915
Secured Debt IIB	75¢/\$100	Five years	April 21, 1916–December 31, 1916
Investments	20¢/\$100/year	Up to five years	June 1, 1917–May 9, 1920

**In the Beginning: the Mortgage Tax.**

The state in 1905 exempted mortgages from property tax provided a much lower annual mortgage tax of five mills (0.5¢) per dollar was paid, obligatory on new mortgages and optional for those already recorded. In 1906 this was changed to a one-time recording tax of 50¢ per \$100. It applied by extension to mortgage bonds, and became philatelicly interesting only in 1910, when individual bondholders were allowed to pay on their holdings; the Tax Commissioners authorized "engraved adhesive stamps" to indicate payment of the Mortgage tax on bonds, to be affixed by the County Clerks of the counties in which the underlying mortgages were recorded.

On December 29, 1910, the counties were sent stamps in green, imperforate, non-denominated, inscribed "TAX PAID." Some nine months later perforated stamps came into use, and in 1915 the color of the stamps was changed to orange. These Mortgage Endorsement stamps were used only on bonds secured by mortgage of property wholly or partly within the state. They have so far been recorded on the bonds of 17 New York railroads.

**Widening the Net: the Secured Debts Tax, 1911–16**

Encouraged by the success of this tax, the state widened its net. The Secured Debts tax, effective September 1, 1911, offered residents the same inducement—permanent exemption from personal property tax contingent upon a one-time payment of 0.5%—for all bonds, excepting those already subject to the Mortgage tax, and Secured Debt stamps in ten denominations, 1¢ to \$100, were created to pay it. Bonds could be stamped at the offices of the Comptroller in Albany or his Deputy in New York (where some 98% of the taxes were paid).

Effective May 1, 1915, the tax was increased to 0.75%, which now secured exemption from other taxes for five years only. This rate was in effect only six months, until October 31, 1915. It was revived April 21, 1916, for eight more months until December 31, 1916, at the essentially equivalent rate of 75¢ per \$100, and stamps in four new denominations—25¢, 75¢, \$3.75 and \$7.50—were created to facilitate payment. Some 65 different bonds taxed at the 0.5% rate have been recorded, with taxes ranging from \$2.50 to \$250, and about 40 bonds stamped at the 1915–16 rates, taxed at \$3.75 to \$375.

**The Tax Renewed, Revised, Renamed: the Investments Tax, 1917–20**

Effective June 1, 1917, the tax was revived and increased yet again, to 20¢ per \$100 per year of exemption, and sixteen new Tax on Investments stamps were created to pay it. These new stamps were not available for nearly four months, during which the old Secured Debt stamps were used. Distinctive cancels indicated payment for one, two, three, four or five years. A traveling agent was now appointed to collect the tax in outlying cities, using yet another set of distinctive cancels. Some 45 different bonds taxed at the Investments rate have been recorded.

Effective May 10, 1920, intangible personal property was made exempt from taxation, rendering the Investments tax meaningless, and it was simultaneously repealed. Use of Mortgage Endorsement stamps was likewise discontinued.

Figure 6b.

*"If you do not send a synopsis you are doing your exhibit a vast disservice, by the way."*

prime commandment: "Thou shalt not confuse the judges".

So how do you make sure that your headers are doing their job? I recommend that you read only the headers in your exhibit; better yet, get a fellow exhibitor - who is not a fellow specialist in your area - to read just your exhibit headers. Do they make sense? Is it easy to tell why the pages are in the sequence you selected? Do they pass the "Humpty Dumpty" test - if they fell out of the frame could you get them back in order? You might have to wait until your exhibit is in the frames to get the best review - and if it reveals problems, remember that you will have another chance to make a good first impression when you fix it.

I'm going to end this answer with a comment about visual appeal - it's always helpful if your title page is "good to look at" and easy to understand. After all we want viewers to read our exhibits!

Mike Mahler has an excellent exhibit about New York State bonds with revenue stamps. He had been getting good awards (low 90s) but wanted to contend for the top. He reached out to get advice about his title and synopsis pages. You will be able to read the article he wrote about this in next Quarter's TPE which will include details on clarity and organization, however I wanted to show the before and after title pages for their visual impact - I know which one of these I would rather read. (Figures 6a and 6b).

ship letter outbound and then returned as unpaid. Pretty spectacular when described correctly. Now making an excellent first impression.

Organizational Headers: Are they doing their job? Judges start working on your exhibit at home, then when they are at the frames, they read your title page and a lot of your first frame (hence the importance of my first two points), then a common practice is to walk through your exhibit, locating section changes and reading only headers to get an idea of the exhibit's "flow" and matching what is in the body of the exhibit to the plan on the title page. If your exhibit headers are not doing their job, you have violated my

# Philatelic Importance of Exhibits: Perplexing Thoughts From Recent International Communication



By Ronald E. Leshner

**M**y reflection on my recent experiences in the international arena about the criterion of philatelic importance are, I trust, worthy of comment. In looking at Philatelic Importance we look at two aspects: (1) the perceived importance of the subject of the exhibit and (2) the how a particular exhibit would rank among the possible exhibits of the same subject.

I believe that if judges acquire knowledge of the given subject the second of these two aspects is a fairly easy task. So it is to the first aspect, subject importance, that I would like to address.

At the recent international exhibition in Bangkok, the jury awarded a large gold to an exhibit of U.S. fish and game stamps. As team leader, I was questioned by several attendees at the exhibition as to how we could award a large gold to an exhibit of twentieth century material.

Certainly this exhibit could not be as important as several other exhibits of classic nineteenth century material. Besides, the material in the fish and game exhibit consisted largely of stamps that were stuck to licenses that were carried by hunters and fishermen (or women!).

True fact - there is a strong preference in the international exhibiting community for classic material. Is that preference for classic material written anywhere in either the international or our own national definitions of Philatelic Importance? If it is, I have not found it and I invite readers to please correct me if I am wrong.

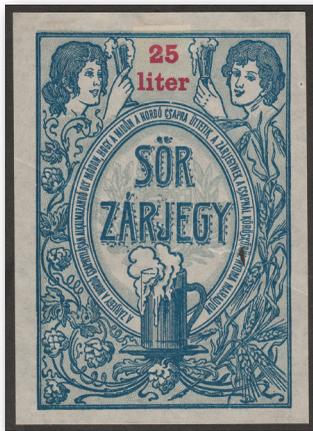
True fact - there is a strong preference in the international exhibiting community for revenue stamps showing that the tax on financial transactions, commonly known as documentary stamps. Again, I have not been able to find any written statement among the international or our own national definitions of Philatelic Importance that state that documentary stamps are more important than, for example, wine tax stamps (wine is only consumed by winos, those low-lives of society!)

*“Nearly 50 years ago some postage stamp exhibits began to focus on postal history with studies of rates, routes, and markings. The historical approach was applied to revenue exhibits as well and termed fiscal history.”*

To underscore this latter point, I recently posted on a Hungarian revenue blog color scans of Hungarian beer stamps. The reaction of one of the principal contributors that manages the blog was that 1990 catalog had only illustrated these beer stamps in black and white and recent cataloging efforts of Hungarian revenues had not yet paid attention to getting color illustrations (Figure 1) of the beer stamps. In translation from the blog these beer stamps are “closing seals” (which presumably are less important than classic documentary stamps).

Let’s turn to the type of organization of the exhibit and ask if the nature of the discipline used to develop an exhibit might also be a significant factor in evaluating the importance of an exhibit. The two primary ways of creating an exhibit have been the traditional approach and the historical approach. The traditional approach starts with the pre-production material, then focuses on the stamp and its varieties, and concludes with a section of usage. Nearly 50 years ago some postage stamp exhibits began to focus on postal history with studies of rates, routes, and markings.

The historical approach was applied to revenue



Figures 1a and 1b. Color illustrations of one of the (unimportant!) Hungarian beer stamps.



Figure 2. Non-governmental revenue-like stamps of the National Association of Commerce and Labor. The 8 cents in stamps is 1% of the invoice and the brewery is asking for a 1% discount on the invoice.

exhibits as well and termed fiscal history. In the past 25 years I have the impression that exhibits using the historical approach have garnered more top awards than exhibits using the traditional approach. Are postal and fiscal history exhibits inherently more important than traditional exhibits? I have not found anything in our handbook that states that this is so.

There are three more approaches to exhibiting: the thematic, the topical, and the display. In the recent discussions within the FIP Revenue Bureau, we have tended to call what we here in the U.S. call the display approach, the subject approach, which would allow non-philatelic (in the narrowest sense) material.

Yes, the international philatelic community is catching up to where we have been for at least two decades. But in keeping with the criterion of importance, I have to ask if an exhibit developed using the thematic, topical, display approach can be considered as important as an exhibit developed using the historical approach.

The FIP Revenue Bureau is also in preliminary discussions to permit some types of cinderella stamps in our exhibits. There is a growing interest in accepting such things as the denominated stamps of National Association of Commerce and Labor (Fig-

ure 2), which would be a very big change in international exhibiting. In this example the stamps are acting like revenue stamps, albeit not government issued stamps.

Through all this meandering about subject importance, I remain perplexed to answer the question of what is subject importance. Switching to the postage side of the hobby, if we say the Penny Black is the most important subject, because it introduced the adhesive postage stamp, how do we rate the importance of the first perforated stamps, a major step forward to ease the burden of putting stamps on many letters. And if innovation of that sort is also very important, how then do we rate the importance of an exhibit of the first self-adhesive postage stamps, a great ease of burden to those putting these stamps on our letters? I recall standing in line at the local post office shortly after the introduction of self-adhesive stamps and hearing a patron ask the postal clerk if they didn't have any of the lick and stick variety of stamps. Oh, wait, that was me that was asking the question!

I end my writing still perplexed by the question What are the criteria to be used in rating the subject importance of an exhibit. Help! [Editor's Note: See the next article for Jamie Gough's take on that!]

# ‘Philatelic Importance’ As It [Mostly] Applies to Modern Material



By James P. Gough<sup>1</sup>

**S**pecial Note: *In all three WSP and international exhibitions in 2018 where I was judging, questions were raised about the meaning of importance within the judging teams and in feedback sessions with exhibitors. With encouragement from some of my fellow “Chief Judges,” this article is an attempt to explain this judging criteria (or element) of Importance.*

## Background for Understanding

Everyone by now has heard the definitions of importance used in both international (“FIP”) and domestic (“APS”) judging. To start, the reader can find the published guidelines easily on the Internet.

The international guidelines can be found on the FIP website ([www.f-i-p.ch](http://www.f-i-p.ch)) which is presented in various languages, including English. Virtually every country in the world uses these guidelines directly or as the foundation in devising their own. The reason for wide reliance on FIP guidelines is that hundreds of serious philatelic exhibitors contribute to their never-ending massaging and improvement.

Similarly in the United States, the APS is always looking for improvements that benefit the health of exhibiting generally. The most recent *APS Manual of Philatelic Judging and Exhibiting* (7th Edition; 2016) eliminated many pages of clutter and streamlined the approaches to judging. This diligent effort resulted in a single version of the score sheet (Exhibit Evaluation Form, or “EEF”).<sup>2</sup> The manual can be found at: <https://stamps.org/Portals/0/LitJudgingManual2017.pdf>

When I give speeches on exhibiting at symposiums, I summarize the FIP and APS definitions as containing these two core elements:

### 1. How impressive is the topic?

a. As it is supported by the material in the exhibit.

b. Does the selection of material show the

exhibitor to be a true connoisseur in philately regardless of the age of the material? Does the exhibit contain “eye candy” as well as brain stimulation?

### 2. How easy would it be to duplicate this exhibit with the same or like material?

a. Is this a pioneering endeavor?

b. How often is this topic and approach done?

Mr. Christopher G. Harman, RDP, Hon.

FRPSL, of the United Kingdom developed an excellent presentation on this topic, which he presented at the international Philatelic Summit in Stockholm in 2017.<sup>3</sup> One of the pages I am borrowing herein (with his permission) shows his summarization of the FIP definition on p. 23.

What is often not mentioned in various articles about the concept of Importance is usually addressed (consciously or not) in the Title Page. Chris Harman’s bullet points indicate all of the aspects which should be covered in the Title Page – not as direct statements – but embedded within the information presented. A good title page will allude to each of those qualitative factors, not directly, but in how the information is presented.

Nearby is the Title Page for the Machin exhibit by Stephen K. McGill who is the current winner of the AAPE’s George Brett Cup 2018 (American National Championship Title for 20th and 21st Century Material). By reviewing his title page, the reader should be able to discern how Steve McGill covered each of the evaluation criteria on Importance (as found in Chris Harman’s Power-Point slide) without having to delineate them as specific discussion points. In addition to those four points, Steve McGill also gets across the idea that his exhibit is a pioneering achievement in a way that is credible.

### A Comparison of Two Theoretical Exhibits

When looking at two comparable exhibits, in the same time period, with stamps printed by the

# Britain's Marvelous Machins

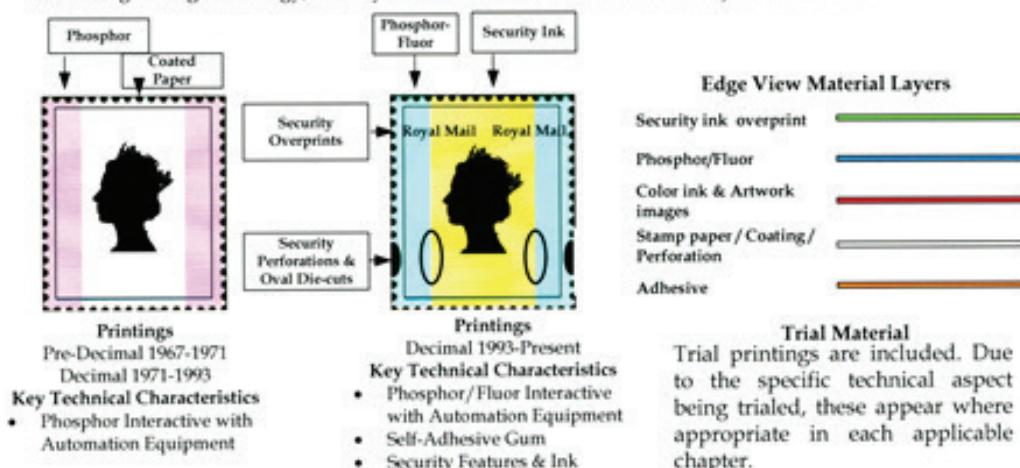
## Varieties of the Denominated Printings 1967-2017

### Introduction & Treatment

In 1967, the Machin definitive stamp series was introduced as the successor to the Queen Elizabeth II Wilding stamps and continues in print today. The Machin series is named for the artist, Arnold Machin, RA, OBE, who produced the bas-reliefs used as the basis for the stamp's image artwork. The series has become iconic not only for its long-running nature but also for its 7,000+ cataloged varieties. These varieties and their origins are the subject of this exhibit whose storyline is presented using predominately source-level stamps.

### Objective for Exhibit

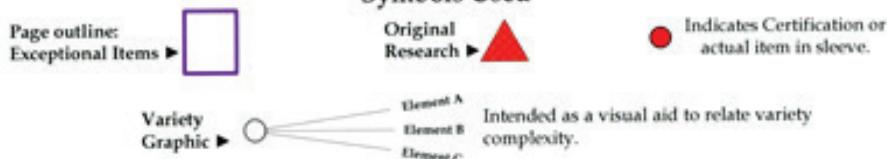
From the earlier Wilding printings, the Machin series advanced the concept of 'stamp-as-interactive-device' in support of mail processing automation. As such, it is a multilayer, complex technical artifact that not only indicates value but enables automated facing, sorting and service class equipment to function properly. Explaining the Machin's complex nature, resulting from production process advances & limitations, advancing sorting technology, security and environmental concerns is the objective of this exhibit.



### Exhibit Chapter & Section Plan

- Ch. 1 - Artwork: 1-Queen's Head Image; 2-Fonts; 3-Value Tablelets; 4-Regional Emblems  
 Ch. 2 - Paper & Gum: 1-Brightness; 2-Large Formats, 3-Paper Thickness, Repair, Errors; 4-Adhesives & Under/Overprints  
 Ch. 3 - Color: 1-Basic Range; 2-ATN Cylinder & Iridium® Ink Effects; 3-Color Errors  
 Ch. 4 - Phosphor-Fluor: 1-Stamp Identity; 2-Band Techniques; 3-Band Errors; 4-Other Varieties; 5-Phosphor Coated Paper [PCP] 6-Phosphor/Fluor  
 Ch. 5 - Process: 1-Basic Print Processes Used; 2-Process Errors  
 Ch. 6 - Perforation, Die Cuts & Security: 1-Basic Formats; 2-Errors; 3-Security; Conclusion

### Symbols Used



same printers, which exhibit would you think is more difficult to assemble?

1. The material of this archetypal island is generally difficult to acquire, but much of it lacks any texture or "wow power" – especially covers which tend to be somewhat boring uses ... and tired looking from over-exposure in the wrong

kind of lighting in philatelic exhibitions for over 100 years.

With 10 collectors chasing the only 2 known covers and some other rarities of less-than-five thought-to-exist (common phenomenon for this island), it is difficult to assemble a complete collection. But basically this is a field of collecting

where everything philatelic is known since the number of stamps issued was small.

The 8 collectors (who do not own one of the two covers) are waiting for the mortality factor to play its hand in giving them a chance to own one of the 2 covers. [ *'Hate to see you go ... but now its my turn.'* ]

Such an exhibit is difficult to replicate because of the general rarity of all the material. But how enchanting can such an exhibit be where so much of the material is not exciting?

2. The material of this archetypal larger country is not particularly difficult to acquire if one is only looking for affordable average uses and condition. What sets this exhibit apart is that it only has high quality. This material has a lot of texture and color in the different uses of stamps and postal stationery as well as “wow power” with large blocks and amazing uses of the issues. What in philately is called “eye candy.”

There are no less than 10,000 collectors who would love to have everything in this exhibit. Abundance of the general material keeps the prices down [but also lends strong market support].

The exhibit shows a careful, diligent and persistent effort to acquire the best and most interesting that this country has to offer (taking over a couple of decades to acquire).

This exhibit is not terribly difficult to replicate in general terms if one settles for average quality. Except that this exhibit's outstanding quality of nearly every item, combined with some rarities, really stands out.

Obviously, this example is steering the decision to one of the choices. But if you mix the quality of the components a bit in each example, you then switch which one comes out better in terms of Philatelic Importance. Notwithstanding my deliberate steering of perspective on these two theoretical exhibits above, chances are that they both would get an “8” in Philatelic Importance because “8” encompasses a very large range of possibilities in the balance of many factors.

...Now you're saying, “well, yes ... but I want something more concrete ... and you haven't given me a formulaic *blueprint* to follow ...”

While much has been written about “Importance,” it is not as easy to explain in words (per se) as it is to see the concept through comparisons. Roughly quoting an American Supreme

Court justice: I may not be able to define pornography in words, but I know it when I see it. I could say the same thing about exhibits loaded with philatelic importance versus those with low to virtually no importance. For an experienced judge, the importance of an exhibit is apparent in the moment the juror sets eyes upon it ... starting with the Title Page.

There are many word comparisons that are used to explain “importance” across the spectrum of exhibits in terms of: broad vs narrow, time period, country, issue(s), subject matter, local vs. regional vs. national vs. global, ease of replicating the exhibit, etc. But giving proper weighting to all of these attributes comes off as very ethereal (hard to grasp). So, let me use two modern stamp issues (since 1960) to explain the concepts since comparing these two is closer to the specific point of the exhibitor's question.

#### **“Importance”: Applied in Real Time at Exhibitions**

One exhibitor at an exhibition was particularly determined (while remaining polite, I must add) in a feedback session in challenging how his exhibit was not “important” enough. As he saw it, he had rare material and that was a credible “challenge of acquisition” with every item in his one-frame exhibit being rare (only 5 produced of each item). I saw this exhibitor confusing two different elements of judging criteria: rarity (challenge or difficulty of acquisition) versus general challenge of the subject (ease of replication of the theme or the material – this being but one of the two key elements in assessing “philatelic importance”).

The exhibitor's follow-on questions, though, were quite succinct and I am using them to kick off the central focus of this article. He was able to encapsulate an accusation that has been kicked around the exhibiting community for the last 8-12 years in the USA as well as around the world. His series of questions are a proxy for many other exhibitors, particularly those showing material primarily from the mid-1900s into the 2000s.<sup>4</sup>

#### **Why Is There a Bias Against Modern Material? (...*Why is modern material seen as “not important.”*)**

1. What weight is given to modern material with regard to the criteria of “Importance”?

2. Can you explain Importance? Can modern material be successful at exhibitions in terms of Importance?

3. My exhibit is modern, and all of my material is rare, so I don't understand why it isn't getting a higher award.

[*Questions from an exhibitor of modern pre-production proof material of a country within the French Community.*]

### **Criterion of "Importance" is Over-Rated in its Importance to Total Score**

I sensed a concern on the exhibitor's part that "Importance" is some great unknown and it has to be *the driving reason* for not achieving his desired medal level; an expectation that was significantly higher than what was actually awarded. So...

First of all, Philatelic Importance does not have as large an impact in the total point score as he (and others) assume. The fixation with the score for Philatelic Importance is misplaced unless you're competing for the Grand Award. Philatelic Importance and Treatment are usually grouped together as 30 points. But within that duo of assessment criteria, Philatelic Importance is only 10 points of the 30 within that segment; only 10 points out of 100 of the total possible score.

While 10 points seems like a lot ... in pragmatic terms "Philatelic Importance" rarely has more impact on any exhibit than 2-4 points. The most common scores on Philatelic Importance in

the USA are "7" and "8"<sup>5</sup> – or seen another way – about 2 or 3 points off of 100. This means that when the jury determines the grade on Philatelic Importance, the average exhibitor then starts at 97 or 98 points. *So if you were not ultimately a candidate for the Grand Award, then there had to be other determinative factors.*<sup>6</sup>

Some exhibits (candidates for Grand Award or Champion-of-Champions) can merit 10 points, but those are *rare*. On the other side of the scale, it is even rarer for an exhibit to ever get *below* 6 points.<sup>7</sup> Exhibits of big countries do not automatically get to a "9" and they do occasionally get a "7." And the same pro/con can be said for issues of the 1800s.

### **Assessment of Importance is the Same For All Topics**

Secondly, the assessment of "importance" is really the same for old and modern material – *although time tends to give perspective to all philatelic subjects*. Material that is rather new or recent suffers from the insecurity of jurors not knowing what exists or how good the material is in terms of difficulty of acquisition.

Older material benefits from the existence of reliable information in terms of what exists and its difficulty of acquisition. But that also works against older material when the jury will have

## **The CANEJ Report**

**Elizabeth Hisey, Chair**

### **CANEJ BOARD MEETING, COLUMBUS AUGUST 2018**

Twelve members of the CANEJ committee were at the Board meeting on the Saturday morning.

**Education Committee:** Ed Andrews, David McNamee, Ken Nilsestuen, Mark Banchik and Kathy Johnson. The Committee has been working and preparing new seminars for exhibitors and judges based on the Exhibitor Evaluation Form, titled *Enhancing the Joy of Exhibiting and Judging Exhibits*. There will be four parts; the first *The Title Page and Synopsis – Keys to Communication* and the second, *Exhibit Treatment – Keys to Success*. These will be beta tested at Chicagopex in November, and later presented at Aripex/Ameristamp, Westpex, Napex and StampShow. The third and fourth seminars will be produced in 2019.

**Recruitment, Accreditation and Training:** Peter McCann, Steve Reinhard and Mark Schwartz.

The new apprenticeship program is working well, with nine apprentices currently in training. Mark Schwartz agreed to update the *Handbook for Apprentices*, as it had not been updated since 2014, and was

not consistent with the new Manual. This was approved by CANEJ and replaced on the APS website. We currently have 84 active philatelic judges and 18 literature judges.

**Show Committee:** Tom Fortunato, Darrell Ertzberger and Ken Martin.

This committee will be working with Show committees to make sure that their entry forms are up to date with the new manual changes. Will be updating Show contacts and checking on how they source their information for show awards, etc.

### **New Business:**

CANEJ approved a motion that Chief Judges would have access to the data base on exhibits' previous outings, to be used after the points have been awarded at the respective shows and checked for consistency in the points.

There will be a new literature competition. This will be for articles only. It will be beta tested at the Sarasota Show in February 2019. This will be sponsored by Writers Unit #30. For more information visit the Sarasota Show website.

expectations of what *should* be there – and which are not – and can be subconsciously detrimental to the scoring. This is not so much the case for modern exhibits where there are rarely expectations on the part of the jury.

There are many 19th century stamps and covers that may actually get less respect than many modern issues for a variety of reasons:

1. Ease of duplication.
2. Condition of the material is tired looking.
  - a. A few countries with really pretty stamps have a standard of ugly covers; it is what exists for those countries and there just are not many pretty ones. It is as if none of the postal carriers back then had mailbags but carried the letters in their grubby hands.
  - b. Toning from chemicals in the paper and tropical staining
  - c. Bleached out appearance from a century or more of harsh lighting (such as sunlight) in exhibition halls.
3. No ability to pioneer a new approach; “it’s all been done before.”

### **Getting Back to the Exhibitor’s Questions**

So in response to the exhibitor’s first question ...No, there is no predetermined weight for modern philatelic material. Modern exhibits succeed in almost all exhibitions.

Recently in Prague 2018, there were a number of modern exhibits that did well. One noteworthy exhibit by Xie Lei of China showed “The First Autopost Stamp of the United States of America” which garnered an 87 for a Large Vermeil – a strong showing for a 5-frame exhibit of meter stamps in its first international. The jury was impressed with the pioneering topic and its extensive research.

Now for a comparison of two exhibits on modern issues – although at different exhibitions recently.

### **Modern Example No. 1: Machin Stamps of the United Kingdom.**

The Machin stamps are now celebrating their 50th anniversary of being in constant use. Twenty years ago, the world of philatelic judges had no strong inclination to see the Machin issue as an important philatelic subject.<sup>8</sup>

The complexity (and even rarity for some stamps in the series) of the issue was unknown because there had not been enough time to construct a record upon which to evaluate the stamps

and covers of Machins – resulting in a number of really good exhibits not getting high medal levels even as recently as the 10 years ago.

The subject of Machins is a vast topic in terms of just the number of denominations and colors. Added to that challenge, are the factors of papers, inks and phosphors on the technical side. On the postal history side, there are some incredibly rare single uses where the stamp was planned and issued just a few days before an unexpected announcement of a sudden rate change making the single value (as a single use) obsolete after a week or two.<sup>9</sup> Regardless of their complexity, no judge would have accepted an assessment (10-15 years ago) that Machins had rarities. And most judges would have assumed that this topic could be easily duplicated.

Today, we have come to realize that Machins are such a large subject that it is difficult to contain Machins within only 8-10 frames (similar to the American Prexie and Liberty series). Notwithstanding that challenge, more than a few exhibitors have been able to master “Treatment” very successfully in how they define their parameters without those exhibits being guilty of contrivance.

While exhibitors get to choose the key parameters for their exhibits, on which they’ll be judged for their success in terms of medal level, the jury gets to decide where those parameters fall on the continuum of difficulty *and authenticity*: hard versus easy. Some of the easy parameters challenge authenticity so much that they are considered *contrived*.

If you were to obtain the pre-production proofs of the Machins, you would have world-class rarities that would get a very high level of respect ... and most of the Machin pre-production or production proofs would be unique (at least in private hands) if found – especially for the recessed (engraved) issues. While I know that there are pre-production proofs of the Machins in private hands, I cannot imagine how anyone could assemble enough of them to fill a one-frame exhibit (even where price is absolutely no problem for a number of possible buyers).

Which brings us to the general issue of duplication. While there is a tremendous amount of Machin material in existence, another “new” Large Gold exhibit of Machins is not thought to be possible even though the material lacks the

price tag of classical exhibits *at the same Large Gold medal level.*

You could take unlimited funds and go to stamp shows for a year throughout the United Kingdom (or 10 years, actually) and still not come even remotely close to duplicating the same international Large Gold (ie: Tony Walker of the United Kingdom) and championship collections (ie: Steve McGill of the USA) held by any of today's top five exhibitors of modern Machins.

Each of these Top-5 Machin philatelists have personally dedicated decades to this study (... and each of them are now cursed with waiting to get material from each other's collections – indicating a topic which has reached maturity in philately).

The same can be said for the top five exhibits of the USA's 1847 series of two stamps (although the price tags are much, much higher). *It is in this sense that the importance criteria for 'old and new' is the same.*<sup>10</sup>

### **Modern Example 2: French Community Pre-Production Proofs and Epreuves de Luxe.**<sup>11</sup>

This type of spectacularly beautiful proof material is a philatelic hallmark of the former French colonies, which comprise the 84 members of the French Community (France's version of the British Commonwealth).

These pre-production proofs and final die proofs are really produced *only for collectors* in almost endless variations of colors – which is one element that gives this material a low score on importance for a number of reasons. This production of material specifically for philatelists is one that affects the concept of philatelic *authenticity*.

The authenticity concept challenges the reason for the stamps (and their proofs) being produced – a question of legitimacy if one accepts the widely held belief in philately that stamps are supposed to be issued to serve a role in the country's mail system in the franking of letters, parcels and payment of various postal fees, etc. Supporting this challenge to authenticity of these pre-production proofs is that the actual stamps are rarely shipped to or used in the country of issue. If the stamps do not get used in their country of issue, this causes a perception that their very existence is inauthentic, resulting in a low score on "Importance."

A second question pertaining to Philatelic

Importance is that of repeatability or the ability to duplicate the exhibit. The post office members of the French Community typically engage in issuing stamps at the same time, for the same theme, with the same designs, which are philatelically called "Omnibus Issues." Even if someone may not be able to *exactly* duplicate the exhibit in question, with your selected country and topic, someone could duplicate a similar exhibit of material from your same country ... just by picking a different issue. *This would have the same visual effect and be thought of as the same exhibit.*

Or, maybe someone else could duplicate the exhibit in question, but with any one of the other 83 member countries in the French Community, so that except for the country name being changed on the same-design stamps, the two exhibits would be identical.

Or...(Heaven forbid!) maybe another exhibitor could duplicate the exhibit in question by using trial colors and proofs of slightly different color combinations for your same exhibit (country and topic).

There may be only 5-10 sets of *each* color combination for each of these proofs (which would normally be considered rare in the philatelic world by their low production numbers), but the possible aggregate number (of different color combinations) is daunting for those who stop to think about it.

So...if you take perhaps 500 different stamp issues since independence (1960s) for which 10-100 sets of various color trials and proofs may exist for each issue by any single one of these countries, there are 5,000-50,000 possible "similar looking" items – just for one country of choice.

Multiply that by the total number of 84 members of the French Community (a larger number of members than in the British Commonwealth), you can end up with 420,000 - 4,200,000 "similar looking" items. All of these numbers work against such material getting a high score in "Philatelic Importance" because they make duplication of the exhibit mind-numbingly easy.

In response to such a large number of possibilities of color trials and proofs, the demand is low among collectors. This ease of duplication of this material is one of the reasons that *competitive* thematic philatelists do not generally include most of these types of proofs and color trials in

## The Effect of Criteria Points on Overall Score

Medal	Certificate	Bronze	Silver Bronze	Silver	Large Silver	Vermeil	Large Vermeil	Gold	Large Gold
Point Range	0-54	55-59	60-64	65-69	70-74	75-79	80-84	85-89	90-100
Treatment 20	0-10	11	12	13	14	15	16	17	18-20
Importance 10	0-5	6	6	7	7	8	8	8	9-10
Knowledge 25	0-12	13-14	15	16	17-18	18-19	20	21-22	23-25
Research 10	0-5	6	6	7	7	8	8	8	9-10
Rarity 20	0-10	11	12	13	14	15	16	17	18-20
Condition 10	0-5	6	6	7	7	8	8	8	9-10
Presentation 5	0-2	3	3	3	3	4	4	4	5

Source: APS: <https://stamps.org/Portals/0/Judging-Manual.pdf> Page 17.

their exhibits, because [to do so] would suffer a downgrade in points. Furthermore, the ability to find genuine commercial uses of the issued stamps is almost impossible for most of these post-independence issues.

### Getting Back to the Three Succinct Questions

In responding to the three questions from the exhibitor, my answer is as follows:

1. The weight given to modern material is no different than other material. All exhibits share the same hurdles in terms of assessment criteria.

2. “Yes,” modern material can be successful at exhibitions, even in the criteria of philatelic importance.

3. Rarity is always balanced against authenticity of that claim (to be rare or important).

This is where it is important to discuss the system of scoring exhibits, since many exhibitors do not take time to understand how this process functions and how it affects medal levels.

### Scoring Exhibits Gives Everyone A Chance

Judges use numeric scores to compare each individual criteria of the score sheet on any single exhibit against objective criteria. The scoring of all exhibits are compared against other exhibits on the floor to ensure quality control in the application of the objective criteria. In their huddles, judges often discuss how a certain exhibit compares to a number of other exhibits on the floor – even though the topics will usually be completely different. This is possible because the criteria for assessing exhibits transcend different philatelic topics.

It should also be pointed out, that exhibit standards are always evolving. One exhibitor

complained that his exhibit was awarded a gold for 15 straight years without doing anything to it and was ‘now’ getting a Large Vermeil. That is mostly caused by exhibiting’s evolving standards. Remember something important: *if you’re coasting, you can only be going downhill.*

New standards of expectation will overtake exhibits that are not getting makeovers. As Ernest Hemmingway wrote in a dialogue between two characters in the book, *The Sun Also Rises*, “How did you go bankrupt?” The other character responded with “Two ways. Gradually, then suddenly.” Not being engaged in constant thinking about and rewriting your exhibit as an ongoing process can have the same effect.

The exhibiting game has been set up to balance a number of factors in competition among topics and exhibits that are inherently different in their aspects. The score sheet was designed so that every exhibitor can play to his/her strengths and reach high medal levels. And most of these criteria are not related to one’s financial resources.

Too often, many exhibitors think that with money, everything about winning medals is easy; that if you have money, you don’t have to work much at getting high awards ... the high honors just arrive. For a few misguided souls, they learned the hard way that throwing money at an exhibit does not guarantee success. The rules of the game demand so much more...*from the exhibitor...which needs to be evident in the exhibit.*

### Getting Out of Being Stuck

In today’s environment, just because something is modern does not mean it is common or undesirable. Difficulty of acquisition is the con-

## Definition of "Importance" - GREV

- "importance" is synonymous with "significance"
- FIP criteria for evaluation (paraphrased from GREV Article 4.6) requires an assessment of:-
  - The philatelic significance of the subject chosen
  - The scope of the exhibit
  - The degree of difficulty of the subject
  - The philatelic interest of the exhibit

cept everyone needs to understand and embrace. Modern philately's smorgasbord of options does not take as much money as it takes in time related to development, research and excavating material from all different types of sources ... which is what the pioneers in the field of Machins, Prexies and Liberty series have done.

As the famous social author, Malcolm Gladwell, has written in his book, *Outliers: The Story of Success* (2008), it takes about 10,000 hours before becoming an expert in anything. No one should expect to create a magnificent collection and exhibit in only a few years. Besides, to achieve high medal levels quickly will deprive you of the maturing process that really makes it all exciting. When an exhibit is shown without the maturing and seasoning process, the lack of that time, passion and feedback is almost always evident.

So if you're one of the many collectors without deep financial resources, you can compensate for that one variable of inputs through dedicating time and passion – which do not take money.

1. developing an impressive and ingenious storyline; something no one has done before (Treatment 20 points),

2. finding a topic in which importance is underappreciated (Importance 10 points)

3. doing personal, primary research in archives and libraries (Philatelic Knowledge and Personal

Research 35 points)

4. seeking out material that is not currently priced for its rarity (price/rarity relationship), thereby closing the perceived financial gap – "knowledge transformed into money." (Rarity 20 points + Condition 10 points)

5. working hard on presentation techniques even if you spend a whole day on one complex page, *as I have done* (Presentation – 5 points)

We see a Machin collection worth maybe \$200,000 (built over decades ... with only a few thousand dollars a year ... adds up) getting the same Large Gold medal as compared to someone who has \$15 million embedded in his classical exhibit.

### Why We Exhibit – The Starting Point

If you are exhibiting because you are competitive by nature and want high medal levels, you will need to give serious thought to the topic that will get you to your goal. The very topic itself will influence one's score on Importance ... and other criteria. But make sure you enjoy the topic. There is nothing worse than pursuing something you do not truly love owning and working with ...because in the end, it is all about the journey. You will have wanted to enjoy that devotion of time.

Some of the elements that should give someone a fighting chance for high medals are:

- balance in variety of stamps and usages,

- focus on “eye candy” material on as consistent basis as possible,
- excavate interesting facts in postal archives and libraries that are tied to your topic,
- work hard to make the exhibit as pretty as possible so that viewers are drawn to it.

All competitions have rules and no one can be successful without knowing them and their ‘ins & outs.’ Use the published rules to assess what you need to strengthen in the current exhibit ... or to assess what you want to collect within the confines of your budget to reach your medal goals.

If the medal level is not your thrill, remember that an exhibit’s score does not diminish the impressive artistic beauty of one’s material. After all, stamp collecting is the poor man’s art collection. And we all get to choose what we collect, and from that, what we exhibit.

### **Philately is Really a Social Activity**

I would recommend that you take time to stand around your exhibit so that other collectors can engage you in conversation about your material. Offer strangers a personal tour (and keep it to broad elements so that your tour is no more than 2 minutes) in a way that causes them to ask questions. Some of my closest present day friendships started at the frames.

The bottom line of philately is that it is a social hobby...a concept we forget in the feedback sessions. Because...when the show has closed and you’ve gone home, no one really remembers what medal you got ... they only remember what kind of an interesting and nice person you are.

**I**n a summarized response to an exhibitor’s **assumption** that importance was the reason why he failed to realize his Large Gold, I repeat that no one’s exhibit rides or falls in medal levels based solely on Philatelic Importance.

Importance is only one criteria out of seven. And it has less impact on your total score, in practical terms, than many of the other criteria usually have. However, the scoring of criteria tend to run in packs, which is well-explained by the chart on page 22 from the *APS Manual of Philatelic Judging and Exhibiting*, Seventh Edition, 2016, which was copied by screenshot from the APS website.

### **Footnotes:**

<sup>1</sup>With thanks for assistance to: Jonas Hällström and John Hotchner.

<sup>2</sup>American exhibits show the full diversity of philatelic classes throughout the year in our 30+ WSP exhibitions, culminating in the national exhibition, StampShow. However, unlike in international exhibiting, the United States was never really fond of segmenting exhibits according to their classes. By not having segregation of philatelic classes with hard boundaries, the American experience has resulted in more experimentation in philatelic exhibiting. Furthermore, American judges have been able to recognize and judge the different philatelic classes and their different approaches with great finesse. Unknown to most of the world, American jurors judge all philatelic classes. Additionally, the average American juror will judge three shows a year, gathering experience in ten years time that most non-American judges will ever have in their lifetimes judging only FIP and continental exhibitions.

<sup>3</sup>A comprehensive article by Chris Harman, based on his presentation at the Philatelic Summit in 2017, is contained in the Stockholmia2019 Bulletin # 2 entitled: “Philatelic Importance Reflected Through the History of Philatelic Exhibiting.” This article can be accessed on the exhibition website, in the Library, at: <http://www.stockholmia2019.se>

<sup>4</sup>This question – with its embedded assumption of a prejudice – over the last 15 years has itself been effective in softening attitudes on the part of both exhibitors and judges toward modern themes. Like many things in life, persistence has impact and the philatelic exhibiting world has changed through persistence.

There was a time in the 1980s-1990s when “back of the book” material had no respect either ... until the list of Large Golds, C-of-Cs and even Grand Prix knocked that prejudice out of the way. Former APS President and prolific writer, John M. Hotchner, has been a major proponent and proselytizer of modern material getting proper respect in exhibitions. He is also a major pioneer in his exhibits, particularly his “Stamp Separations” exhibit – which dazzles this author.

<sup>5</sup>A score of “8” is most common in this author’s FIP experience where most exhibits are prequalified in their home countries so that scores tend to be higher on a basis of points.

<sup>6</sup>Many exhibitors fail to realize that losing only 2 points each on Treatment, Importance, Philatelic

Knowledge, Research, Condition, Rarity and 1 point off presentation gets you to an 87, which is Large Vermeil internationally, or Small Gold nationally.

<sup>7</sup>In the author's list of [not-well-known] achievements, his exhibit managed to get a "5" in Philatelic Importance for a one-frame exhibit of "Gough Island – The Complete Postal History." Gough Island is in the south Atlantic under the legal administration of Tristan da Cunha. It had two philatelic events: Shackleton-Rowett Expedition overprints (on British stamps) of 1922 (not listed in Scott but these are keen items for Antarctic collectors) and a scientific expedition with its own cancellation on stamps of Tristan da Cunha between December 1955 until about 1957 when one of the Tristan cds was sent there to retire the Gough Island cds. The 1922 material is very rare and expensive despite a smallish number of philatelists wanting to own it. But that level of rarity and its cost did not save the exhibit on Philatelic Importance.

<sup>8</sup>While there was strong bias against the 'modern' Machins as a competitive subject, the sheer beauty of presentation and serious treatment by those pioneering exhibitors attracted attention and encouragement. Twenty years ago, I saw Steve McGill's exhibit as a judge for the first time and I was incredibly impressed with its logical and easy-to-follow stratification and well-explained approach to the technical aspects of the issue. His exhibit continued to evolve and it is a solid Large Gold today.

<sup>9</sup>These single uses theoretically should exist from a country with high volumes of mail but are still unreported.

<sup>10</sup>There is a trade-off in how one gets to Large Gold between the iconic US first issues of 1847 (a nation's first stamps) and the Machin issues. It is not just money if both are done properly. But I raised this concept to point out that there is no

prejudice in the USA against modern issues. The Machin exhibit of Steve McGill has succeeded in current times because of his pioneering work in study and research, bringing awareness to philately's family about the complexity and importance of Machins in the British mail system as they experimented with different ways to help automated sorting.

<sup>11</sup>There are two articles that appeared in the *TC-News* put out by the FIP's Commission on Thematic Philately ([www.fipthematicphilately.org](http://www.fipthematicphilately.org)) that covered this subject. The first one was in January 2014 by Gunnar Dahlvig of Sweden. He discusses the five different types of proofs created for France and for its former colonies. He mentions that in 1956, 18 artist proofs were produced with half of them going to the engraver to sell (9). Then in 1964, the number going to the engraver was reduced to 8 while officials in the country of issue were given 20 (most of which ends up in the philatelic market).

So current assumptions of only 5 of each are available to the philatelic world are very understated. Using counts from this article, the number sold into the philatelic market is closer to 28 of each proof. A response article was published in October 2014 by Dr. Joachim Maas of Germany in which he discusses which of those five types of proofs are genuine items used in the production process and which are not.

Both articles are worth reading by anyone interested in these pre-production and post-production proofs.

## 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: March 1st!

## PRIVATE TREATY PLACEMENT AUCTION REPRESENTATION COLLECTION BUILDING and ESTATE APPRAISAL

### *New Collections Available*

We have a number of important collections available for collectors and exhibitors interested in finding new and challenging philatelic areas to explore. Contact us for details.

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## AAPE Youth Champion of Champions: What Are They Doing Now?

Winners of the AAPE Youth Championship have proven to be successful not only in the philatelic world but also, in the personal, educational and business endeavors. The following is an update as to their interests as written in their own words by three of our past champions.

### **JESSE CHEVRIER** **2013 Champion** **“Owls”**

**I**t's been almost six years since I presented in the 2013 AAPE Youth Champion of Champions, and I still remember the anticipation leading up to the moment when I finally submitted my exhibit, “Owls,” to be presented in the upcoming month. Although I continue to collect stamps today, I no longer actively participate in any major exhibits; since starting medical school at McGill in 2016, my studies have been consuming more and more of the free time that I used to devote to stamp collecting. With the growing piles of textbooks and notes that have slowly been accumulating on my desk these past few years, I'm looking forward to starting my clinical rotations this winter. There's no saying yet what specialty I'll end up in, but I look forward to figuring it out.

At McGill, I like to get involved as much as possible in student life. As the Executive Vice-President this year of our student association, I take pride in ensuring that our student affairs are well taken care of, and in maximizing the student experience. We really have a beautiful student community here, and I love to be a part of that. When I can, I also try and devote – a little – time to fitness when I can, spending most of my evenings at the gym or out running. Having completed my first marathon last Spring, and another one this past Fall, I'm hoping to complete my first triathlon this coming summer.

Down the line I could certainly see myself taking up stamp collecting again as a more serious hobby – but there's no telling yet when or where that will take place. In the meantime I still take joy in slowly growing my collection of owl stamps, with the hope that I may have use for them again one day.

### **ADAM MANGOLD** **2011 Champion** **“Building a Nation - One State at a Time”**

**A**fter the New York International Show in 2016, where I received a Vermeil level award, my grandfather and I decided that my well-known and beloved, “Building a Nation... One State at a Time” exhibit had reached its peak level of quality, and it was at this time that I became immersed in applying to college and beginning my career. Nowadays, I am a sophomore student at Temple University in North Philadelphia, studying Biochemistry on the pre-medical track to enter into medicine, hopefully as an Anesthesiologist. My work consumes me for the majority of my day, although I still enjoy spending time with my family and puppy, reading, traveling, cooking, and spending time with the love of my life, my girlfriend of one year, Rebecca.

Unfortunately, in November of 2017, my amazing grandmother Joan passed away at the age of 86; many do not realize how important she was to me and my philatelic career, as she and my grandfather spent countless hours with me, supporting my every move in the pursuit of constructing the perfect exhibit. I owe so much to both of them and would never have achieved any of my successes without them. Currently, I work at the Lewis Katz School of Medicine at Temple University as an Undergraduate Researcher in a cardiac physiology lab.

I still find myself occasionally interested in philately, discussing it with my grandfather and talking to others about the joy it brought me as a hobby. My grandfather, now 86, stays at home and we find it hard to find time to travel, so we have decided to put the exhibit into a retirement of sorts. It was our baby, and we are so proud to have seen it grow up and sprout into the masterpiece that it did. My overall goal was to create an exhibit that would educate and inspire all who saw it, young and old alike. There was no greater joy than having people walk up and ask me to point out their respective home state in the exhibit, so that they could learn more about its history.

I hope one day I can spread the love and joy I received from the hobby to my children and grandchildren, and will always be an advocate for the philatelic community. I want to thank all who have supported me along the journey...dealers, judges, fellow exhibitors, and my friends and family, for I would be absolutely nothing without all of them!

## President's Message—continued from page 6.

hibiting a multi-frame exhibit at twenty different WSP shows. No medal level is required, and it can be the same exhibit or many different exhibits.

The detailed requirements can be found on our website along with those for the Diamond and Ruby awards. The Sapphire is not an easy award to achieve.

I am striving for it but am not as close as some others I know. So far only Alan Warren can wear the pin. Now I can announce that Ralph Nafziger has qualified and will be presented his Sapphire at the AAPE General Meeting in Mesa. Congratulations Ralph.

In closing I want to share some interesting numbers. The October 2008 issue of *The American*

*Philatelist* reported 39,442 members. The October 2018 issue reported 28,340 members. The APS is trying hard to reverse this trend by reaching out to the many collectors who are either unaware of or do not see the value of organized philately. The October 2008 *TPE* reported 849 AAPE members. The October 2018 *TPE* amazingly reported 849 members!

Exhibiting will be much healthier if the APS is successful. In the meantime, we need to do our part by encouraging those we know with interesting material to strut their stuff by letting us see it in the frames.

Please accept my best wishes for plenty of exhibiting fun in 2019!



**Jesse Chevrier**



**Adam Mangold**



**Dzintars Grinfelds**

### **DZINTARS GRINFELDS**

#### **3 Time Champion**

**2001, 2004, 2008**

**“The ‘Three-Star’ Issues of Latvia - 1921-1923” and “Central Lithuania”**

**M**y primary focus has been on establishing my career. So besides bouncing around jobs trying to find one that keeps me for the long-term, I have been looking into opportunities to create my own business. I have been writing a comic book with my roommate and designing marketing strategies for when we start to release it!

I have been working in-and-around sports marketing for eight years. My primary focus is in digital marketing, which I have done with the San Francisco Giants, college football bowl games, and startups. I was recently hired to help the Golden State Warriors

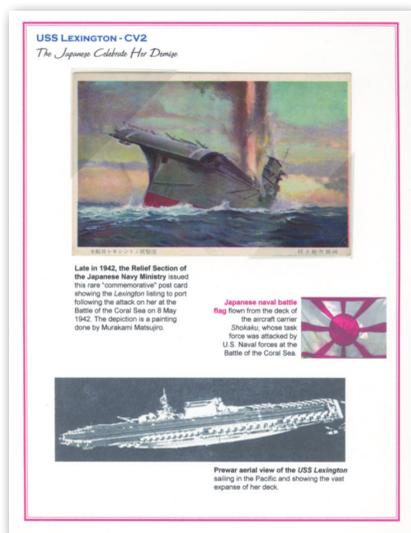
for the remainder of their season.

I have not lost my passion for philately! I hope to get back into it more soon — I have been collecting for a new exhibit, presenting to a local club, and judging local shows. My time has to be dedicated elsewhere though, so even organizing new purchases becomes a chore (let alone putting them on exhibit pages). Also I have been contemplating how stamp collecting could benefit from more online exposure through social media (merging my skills with my passion).

As I said, I have been on the lookout for material on my newest idea: the history on highlights of baseball in the San Francisco Bay Area, while still building up my previous exhibits on Latvia and Central Lithuania. Hopefully there will be one day they magically arrange *themselves* onto pages!

# Exhibition aisles are becoming more attractive to newbies!

By Randy L. Neil



There was a time not all that long ago—what?...a year or five?—when one could throw a tomato down any of the exhibit aisles at a major stamp show and not be worried about hitting so much as a churchmouse. Well, I am being somewhat misleading here—after all, the judges have to go down those aisles and, of course, exhibitors, themselves, amble down them if only to see how their own exhibit might stack up against the competition.

But getting the public to cruise down the exhibit rows has always been rather difficult—after all, to most non-exhibitors, a philatelic exhibit was something a lot more complicated than an ordinary album page and, for that matter, highly specialized material was usually only of interest to fellow specialists in one's collecting field.

All that seems to be changing these days—and one can attribute much of these changes to a combination of factors: the journal and regular meetings of the American Association of Philatelic Exhibitors and the APS Committee on the Accreditation of National Exhibitions and Judges. Both of these entities have fostered the advent of new exhibiting categories that attract people with a flair for imagination in exhibit preparation.

Specifically, I mean the Thematic/Display/Postcard/First Day Cover and other newer classes of exhibits that allow the exhibitor to use not only serious philatelic material in one's exhibit, but also other illustrative elements that back up the story the ex-

hibitor is trying to tell. These illustrative elements not only can include photographs and such things as newspaper clippings, but even tangible items of interest that relate to the story. We recently saw a tea bag mounted on an exhibit page.

As another "for instance," take a look at the page above from a postcard exhibit relating to the Pacific Theater—it is part of a two page exhibit element regarding the Japanese sinking of the U.S. aircraft carrier *Lexington*.

The next page in the exhibit shows the addressee/ mailing side of the postcard. I don't think anyone disputes the conclusion that this is the kind of page that jumps right out at the viewer and can cause even the most jaded exhibition patron to stop in his tracks!

The stamp show photograph shows Boy Scouts entranced with the story of the mails of the Confederate States of America—another form of exhibit that is usually a showstopper because of the intriguing stories that can be told of Civil War philately.

We are now seeing even the most casual of showgoers meandering down the exhibit aisles because, quite frankly, there are now countless new forms of exhibits that are colorful, attention-getting, full of stories and unusual illustrative elements—not to mention excellence in page layout and writeup that have seen big advances in recent years. Some exhibits even make good use of humor!

The exhibiting world may have solved one of its old problems: how to get people to look at the exhibits and *keep* looking! ☺

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## 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@sbc-global.net](mailto:neilmedia1@sbc-global.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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## Please Join Us in Celebration of Our *Golden Anniversary!* The Plymouth Show 2019

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**April 13 and 14, 2019**

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World Series of Philately Exhibition**  
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# Plastic Postcards and Starting a Research Project By Robert M. Bell, M.D.

Figure 1.

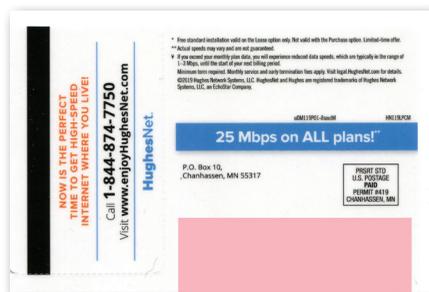


Figure 2.



I am a little biased towards commercial mail, and have been interested in Folded Typewriter Postcards, Window Envelopes, and Reprint request Postcards. So it was easy to drift into starting to research plastic postcards that had been through the mails and I have seen recently. Here is one card (Fig 1 - front, and Fig 2 - back).

Fig 1. Front of card: the Hughes card.

Fig 2. Reverse of card – note

A plastic card addressed to the current resident advertising Hughes high-speed Internet service with a free installation offer.

So where to start? Perhaps with, what is on the Internet? So much to be found there.

When did the postcards start? Was it a foreign country or the USA?

This link offers Plascards with many permutations. [https://www.plascards.com/mailers/plastic-postcard-printing?gclid=CjwKCAiA99vhBRBnEiwAwpk-uJwyq8EzBTtHMrJHILWGIYBNaaF-FHH\\_qWz5j2-InOSpN1UZDcNGWBoC80gQAvD\\_BwE](https://www.plascards.com/mailers/plastic-postcard-printing?gclid=CjwKCAiA99vhBRBnEiwAwpk-uJwyq8EzBTtHMrJHILWGIYBNaaF-FHH_qWz5j2-InOSpN1UZDcNGWBoC80gQAvD_BwE).

And similarly this one offers a dynamicard <https://dynamicard.com> that also offers marketing services to maximize response rates. And there are many more links to find.

Some of the offerings from online companies include: plastic postcard mailers, die cut plastic postcards, clear plastic postcards, laminated postcards, direct mail plastic postcards, postcard with pop out card, and plastic cards with sayings.

What are all the variations of what is being offered online and also the prices being charged - that will need more time.

Next it would be good to find out what had been published in the philatelic press? Perhaps an e-mail to the librarians of the American Philatelic Society and Royal Philatelic Society London would help, if members, to ask if they know of any philatelic publications.

Then we might ask ourselves has anyone exhibited these items anywhere in the world? Also, are there difficulties in exhibiting? Will the same corner supports used for cardboard postcards work on most plastic postcards? Would it be better to start with a single frame exhibit? What topics might be appropriate? Would CANEJ have any rules that might apply to plastic postcards? That could help a great deal. What are the USPS's rules and regulation relating to these plastic post cards? With a quick Internet search I did not find anything.

How are extra markings added to the plastic cards while they are in the mail to indicate different handling - Undeliverable, Wrong Post Box, etc.? And it would seem that plastic would not easily accept conventional colored hand stamp ink. Would such markings be easily available to eventually make a postal history exhibit?

What countries around the world are not using them at this time? Are there any countries that ban them? What is the UPU's position?

What new plastic products for mailing are in development within companies?

Does the plastic disintegrate more or less quickly than cardboard over time? Are there any pollution, global warming overtones?

And the joy is that at the moment collecting these would be essentially fairly inexpensive, but full of things to discover.

Such a lot to learn!

And to close this article I came across a listing of a WW1 Australian plastic postcard – so it would seem other kinds of plastic items that went through the mails are to be found. The link is: <https://www.ebay.com.sg/itm/WORLD-WAR-ONE-PLASTIC-POSTCARD-SWEETHEART-/330438687977>

I would welcome hearing from readers regarding thoughts, ideas, and comments. E-mail: [philatelicso-lutions@gmail.com](mailto:philatelicso-lutions@gmail.com)



# Update **By Mark Schwartz** Celebrating the Cup for 20th Century Philately

Collecting and exhibiting 20th century material poses many challenges. If you look at the Palmares of WSP shows, more and more we see 20th century exhibits taking Large Gold Medals, as well as Reserve and Grand awards. This is why, several years ago, the AAPE decided to sponsor a special competition for the best 20th century exhibits by establishing the George Brett Cup. The best exhibits from the previous three years have been invited to compete at the Rocky Mountain Stamp Show (RMSS) in May. The 2017 Brett Cup, a 10" Waterford crystal bowl, was won by Nick Lombardi's "The 1903 Two Cent Washington Shield Issue". One year later, Steve McGill won this honor, and the Waterford bowl, with "Britain's Marvelous Machins 1967-2017".

The 2019 Brett Cup Competition will again be held in conjunction with the Rocky Mountain Stamp Show on May 24-26 at the Crowne Plaza Hotel at the Denver, Colorado International Airport. This year, qualified exhibits were those that won a Grand or Reserve Grand Award at 2016 WSP shows, or were awarded 93 points or more at WSP shows in 2017 and 2018. A total of 81 exhibits from 67 exhibitors were invited. As of January 14, fifteen



applications have already been received for 120 frames. The RMSS has guaranteed us 150 frames until Feb. 15.

In addition to the Brett Cup, RMSS has invited the Mexico Elmhurst Philatelic Society International, the Peru Philatelic Study Circle, the Nicaragua Study Group, and the International Society of Guatemala Collectors. RMSS will have room for 320+ frames, if needed.

Last, but certainly not least, there will be an experienced panel of judges, including Chief Judge Tim Bartshe, Mike Ley, Bill Fort, Colin Fraser, Chuck Wooster, Alejandro Grossmann, and Francisco Perez from Costa Rica. This panel incorporates a large amount of experience, especially in 20th century material as well as material in the South American exhibits expected.



## 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:

**October, 2018: Bill DiPaolo and the SARAPEX '19 Committee.** Bill developed an idea for a new literature competition focused on philatelic articles, which has been implemented with CANEJ cooperation for the 2019 show. The number of entries has exceeded expectations, and it is hoped this will be a continuing event based on the first successful running expected.

**November, 2018: Retiring officers Patricia Stilwell Walker and Liz Hisey, and Director Mark Banchik;** all of whom have given of their talents for our members' benefit over many years.

**December, 2018: Newly elected members who are new to the Board: Kathy Johnson (Vice President), Ken Nilsestuen (Secretary), and Tony Dewey (Director),** along with returning Board members **Mike Ley (President), Ralph DeBoard (Treasurer), Mark Schwartz (Director), and Pat Walker (Immediate Past President).**

# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **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](http://www.garfieldperry.org).

### **THE PLYMOUTH SHOW 2019 Westland, Michigan • April 13-14, 2019**

The Plymouth Show, a world series of philately two-day show, sponsored by the West Suburban Stamp Club, invites all exhibitors to participate in its 50th annual exhibition. Held at the Hellenic Cultural Center, 36375 Joy Road, Westland, Michigan. This modern banquet facility offers free handicapped accessible parking and professionally catered refreshments available for purchase. The awards banquet will be held Saturday in the same facility, see website for details. Features a 40 dealer bourse, specialty society meetings, and a free education program for beginners of all ages.

Prospectus and application may be found on the show website, [www.plymouthshow.com](http://www.plymouthshow.com) or contact our Exhibits Committee at [exhibits@plymouthshow.com](mailto:exhibits@plymouthshow.com). Please mail or email all applications and synopses to West Suburban Stamp Club, PO Box 700049, Plymouth, Michigan 48170. See show website for event rate at our host hotel, Comfort Inn, Plymouth, Michigan.

### **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](http://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](http://www.philatelicshow.org) or from Guy Dillaway, Exhibits Chair, P.O. Box 181, Weston, MA 02493. A special reduced hotel rate is available—see show web-site for details. Questions to Jeff Shapiro, Show Chair, P.O. Box 3211, Fayville, MA 01745 or [dirtyoldcovers@aol.com](mailto:dirtyoldcovers@aol.com).

### **Stamp Show Lisings Here Are FREE!**

Send your show listing via email to our editor at [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net)—use the format shown here.

### **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 in seeking exhibitors for its show. Entry prospectus and forms may be found at website: [www.rockymountainstampshow.com](http://www.rockymountainstampshow.com) or request information from Exhibits Chairman, RMSS, PO Box 371373, Denver CO 80237-1373. Additional information about the show, the show location, room availability and more can be found on our website.

This year's show is being held at Crowne Plaza Hotel, Denver International Airport, 15500 E. 40th Ave., Denver, Co 80239 which offers free parking, spacious exhibition facilities. 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](mailto: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.okpsc.org/okpex](http://www.okpsc.org/okpex) or from Ralph DeBoard, Exhibits Chairman, P.O. Box 3015, Edmond, OK. 73083. This is the finest venue with free parking, air conditioning, carpeted floors and modern spacious meeting rooms. The Oklahoma Philatelic Society will hold its annual meeting and several specialty groups will hold meetings and seminars during the event. A very reasonable 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](mailto:joecrosby@cox.net)

### **Minnesota Stamp Expo 2018 Minneapolis, Minnesota July 19-21, 2019**

Join us for the 76th production of the Minnesota Stamp Expo, a WSP show held at in suburban Minneapolis at the Crystal Community Center, 4800 N. Douglas Dr., Crystal, MN. Sponsored by the Twin City Philatelic Society, Lake Minnetonka Stamp Club, Maplewood Stamp Club and the Minnesota Stamp Dealers Association. Please note that an APS "On The Road" Seminar will be held here and is to be announced very soon.

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

### **70th Greater Houston Stamp Show September 20-22, 2019 • Houston, Texas**

At the Humble Civic Center, 8233 Will Clayton Parkway, Humble Texas, a suburb of Houston. The exhibits will be judged by APS accredited judges and will compete for five different medal levels. Entry deadline is August 1, 2019. The show features 30+ dealers, a USPS substation, society tables, seminars and society meetings on Saturday. For more information on the show and on exhibiting, please visit our website at [www.houstonstampclub.org](http://www.houstonstampclub.org). You can download the Exhibit Prospectus at the site. Questions? Please contact the Show Chairman, Ron Strawser, at [ghss2018@earthlink.net](mailto:ghss2018@earthlink.net) or at P.O. Box 840755, Houston TX 77284-0755.

# Escape the Tyranny of 8½ Inches

## Use wider pages in exhibits

By George Struble



Fig. 1. Page with 14"-wide cover



### Gold-dollar Stamps High Values

- Mailed from Baden on August 12, 1929
- Printed matter rate (6 sacs in English)
- Swiss postage rate was 7 1/2 rappen for each 50 grams
- So metered 120 rappen paid for up to 800 grams.
- SCADTA printed matter rate was half the regular rate, therefore 15 centavos for each 30 grams.
- 5.70 pesos on this envelope covered up to 760 grams.
- That's over 1 1/2 pounds!
- Brown Boveri was a manufacturer of machinery; the package might have held an instruction manual for a complex piece of machinery.
- Transit SCADTA postmark in Colon, Panama August 26
- Arrived in Bogota August 31
- Total transit time of 19 days...

Fig. 2. Cover that needed more space for emphasis



### 1934: League of Nations Mail to Leticia

Leticia is a small town in the far southern tip of Colombia. It was almost completely inaccessible from the rest of Colombia, and much more accessible from Peru - in fact, settled by Peruvians before the area was ceded to Colombia in a treaty, unpopular in Peru, in 1922. In 1933 some Peruvian hoodlums took over Leticia, followed by the Peruvian army. To help Colombia regain its territory, SCADTA furnished an airlift to bring in Colombian soldiers and supplies - which were insufficient to oust the Peruvians, so there was inaction. A new Peruvian program wanted to end the conflict, but the military action in Leticia was popular in Peru, so he called upon the League of Nations to help...*just this once*. The League was able to resolve a conflict! The League established a peace-keeping force with an office in Leticia.

This cover was mailed by the League of Nations to its office in Leticia in April 1934.

- Route:
  - o Ship from Europe to New York
  - o Flown by the US Army Air Corps to Miami during the period when the Air Corps flew all US domestic airmail because of the scandal around award of airmail contracts
  - o Pan American Airways to Barranquilla
  - o SCADTA from Barranquilla to Bogota
  - o Colombian military courier flight to Leticia
- Postage rate - paid by League of Nations stamps:
  - o International surface postage 30 Rp.
  - o Airmail from New York and by SCADTA 200 Rp.
- Transit time: 15 days

There are seven known covers of the correspondence from the League of Nations to its office in Leticia. This is the only one with a SCADTA atquette, and the only one with the large receiving stamp of the League office in Leticia.

Are all your exhibit pages 8 ½ inches wide? If so, you are probably missing some great opportunities to improve your exhibit. You may have passed up some wonderful philatelic items that would raise your exhibit a medal level just because you couldn't fit them on a page. Or you have pages that squeeze their contents so they don't show off to full advantage. You regretfully chose to stay with those pages because you couldn't see how to use a double page. You may have other pages on which one largish philatelic item takes up so much of the page that there is not space for another item, but there is still enough empty space that the judges criticize you for wasting that space.

I encourage you to open your minds, and reject the limitation to 8 ½ by 11-inch pages. Let me show you how, and explain some of the benefits.

We live with limitations all the time. But we can accomplish more if we can shed some of our limitations.

What limits our exhibit pages? The width of a row in our standard frames is 34 inches. That is a hard physical limit. The height of a standard page is 11 inches; we can increase that by maybe an inch, and if we really need to, make a page that extends to a higher row. But that is outside the scope of this article. Another important limitation is our facility to produce wide pages. Most of our computer printers

## 1919: First Regular Airmail Service

In 1919 the Flieger-Abteilung was contracted to provide regular airmail service, from Zürich to Bern and Lausanne, and later to Geneva.

- The rate was set at 50 Rp. per item, in addition to regular postage.
- Regular 50-Rappen stamps were overprinted.



### April 26: First Day Cover April 30: First Flight Zurich to Bern

- The overprinted stamp was put on sale on April 26, so this is a first-day cover.
- The first flight was delayed by weather from the scheduled April 28 to April 30.
- This cover was marked "Per Flugpost" so was held for that first flight.



### Proofs

- A few stamps were overprinted as proofs (of the overprint).
- These proofs were unknown to the philatelic world until 1979, when 34 of them – some 2 ½, some 3 Rp. – were found in the archives of the printer.
- You have to look closely to see the red overprint on the stamps!



### First Flight Bern to Zürich: last leg of the first day of airmail service



Fig. 3. More space lets the proofs breathe.

– including mine – only print a width of 8½ inches. I will explain how to work with pages up to 17 inches wide, using technology nearly all of us have access to. Expanding our width limitations from 8½ inches to variable widths up to 17 inches is the aim of this article. First, I will explore several reasons to use wider pages.

### I could improve my exhibit? Really?

1. **Include larger covers in our exhibits.** I know collectors who will not buy a large cover because it will not fit into their albums, and/or they don't want to be bothered with larger pages in their exhibits. What a shame; these collectors shut the door on some delectable items that would greatly enhance their collections, and raise their exhibits a medal level or two!

Figure 1 shows a page from one of my exhibits. The cover is one of the most noteworthy in my exhibit; commercially used high values of SCADTA stamps are scarce. There is barely space for description on the double page. If I had the facility to make a 20-inch-wide page, I would have, in order to give the text a little space to breathe and make it more readable.

2. **For emphasis: to give an exceptional item more prominence.** We often use a colored border around especially significant items. But sometimes that is not enough. Whitespace is a layout component that we can use intentionally. More whitespace around an item helps to invite the viewer to pay at-

tention to it. Of course, we know that if we leave too much whitespace, the judges will come down on us for wasting space. Consider the balance between cramming text and philatelic items on a page, and creating enough space to invite a viewer to recognize a special item. My experience is that judges understand this kind of use of space. Figure 2 shows a page that is 1½ times the normal width. I can fit the cover and text onto a page, and I used to. But I felt that the cover did not stand out nearly enough. So I gave it more prominence by using the larger page. Balance is important; I believe that if I had gone further and put this cover and its text on a double page, I would have been criticized for wasting space.

Figure 3 shows another example. I used to introduce the Swiss 1919 airmail service on one page, with the stamps, the proofs, and one cover. But I wanted the proofs to stand out more; even in Switzerland I know of no one who has all four. So I spaced things out over a double page, adding one more cover that had been on another page. As a result, people are more likely to notice the proofs.

3. **For coherence.** Sometimes there are two pages whose contents are closely related; they should be understood as one topic. We can promote that understanding by putting the contents of those two pages onto a single – but wider – page. That gives us a little more layout flexibility; we can place the items and text paragraphs to represent more clearly the relationships among all the elements on the page. Fig-

**SCADTA in Ecuador**

In the late 1920s, SCADTA enjoyed success, and started to expand its route system. Its attempts to fly to the U.S. were rebuffed, and spurred the creation of Pan American Airways. SCADTA *did* expand its route system into Peru and Ecuador, with the help of the German ambassador in Ecuador. The Ecuador service began June 10, 1928. It ran until December 27, 1930, when it was terminated by pressure from Pan American and a decrease in business as a result of the worldwide depression.

**Post Card Flown by SCADTA from Ecuador**

- This post card was mailed December 7, 1928 in Guayaquil
- Large SCADTA Guayaquil postmark
- December 10 SCADTA transit mark in Barranquilla on its way to Herisau.
- SCADTA postage of 75 Ecuadorean centavos is correct for a post card
- The equivalent of the Colombian rate of 15 Colombian centavos.
- SCADTA stamp is from the first printing, with "PROVISIONAL" at a 45-degree angle.
- Post card correspondence is especially scarce.



**SCADTA Stamps for use in Ecuador: The First Issue**

When SCADTA won Ecuadorean government sanction for its service, it issued a provisional series of stamps for use in Ecuador by overprinting its stamps for use from Ecuador. As in Colombia, the SCADTA stamps were required on airmail flown by the company. In the first printing of the stamps, the word "PROVISIONAL" was at a 45-degree angle. In the second printing, "PROVISIONAL" was at a 41-degree angle.

The SCADTA postage rates were translations of the Colombian rates to Ecuadorean currency. The Ecuadorean monetary unit was the sucre; the exchange rate was 20 Colombian centavos = 1 sucre. Thus a letter carried by SCADTA required 1.50 sucres; a postcard required 75 Ecuadorean centavos (.75 sucre).

The provisional stamps were replaced by regular SCADTA Ecuador stamps on maybe April 1, 1929; the exact date is in question. You can see several of those stamps in a later section, used in mail from Liechtenstein!

**First Printing: "PROVISIONAL" Overprint at 45°**



**Second Printing: "PROVISIONAL" Overprint at 41°**



Fig. 6. Three related covers fit on a double-width page.

Fig. 4. A single wide page unifies the contents.

**Trüb and Company**

A. Trüb and Company was a graphic design and printing company. Of course it printed attractive envelopes for itself.

**A Parcel Wrapper**

Very few parcel wrapper fragments still exist. This one used wrapping paper whose chemicals have discolored everything that was stuck onto it, but if we want to collect these, we have to take them, warts and all!

- Single-rate cover
- Swiss postage by meter. The SCADTA stamp received a Basel "Ouvre Mer" cancel
- Backstamps:
  - Barranquilla October 6
  - Bogota October 10.
- Sent by printed matter rate. Swiss postage rate was 7 ½ rappen per 50 grams
- 101 to 150 grams: 22 ½ rappen
- plus 40 rappen for registration
- Total Swiss postage: 62 ½ rappen.
- SCADTA printed matter rate: 15 centavos for each 20 grams, half the letter rate.
- The 1.05 pesos of SCADTA postage (in addition to the 20 centavos registration fee) covers seven weight steps, or up to 140 grams
- Consistent with the Swiss postage.



ure 4 shows such a page. The stamps for use from Ecuador, the cover from Ecuador, and the text support a single topic: the provision of SCADTA airmail service from Ecuador.

In his very useful book *The Path to Gold: 175 Proven Stamp Exhibiting Tips*, Steven Zwillingger shows a number of double pages that enhance coherence and efficient use of space. His examples can illuminate further for you situations in which a double page solves problems.

4. **Better use of space.** In some parts of the world, ordinary covers are larger than the Number 6¾ covers standard in the US. It is difficult to get two of them on a page. And if I mount a page with just one of those covers, I either pad the text unacceptably or leave empty space, which neither I nor the judges like. But I can mount two of those covers on a 1½-width (12¾") page, or three covers on a double-width page. Figures 5 and 6 show examples.

Of course, once I make one 1½-width page, I have to make another one! So far, I have been able to find nearby material that could also benefit by use of a 1½-width page.

Figure 6 illustrates several of my themes. Two of the items are too wide to fit on an 8½ by 11-inch

page. All three items are from the commercial art company Trüb, so putting all three on one page helps make the story more coherent. And putting all three on this double page was an efficient use of space.

5. **Fine adjustments.** We can be creative. If we realize that the real limitation is a width of a row in a frame is 34 inches, the next step is to be willing to divide those 34 inches any way we want. For example, I have a parcel cover fragment that is 12½" wide. I also have a nine-inch-wide cover that should be placed near the parcel cover fragment. My solution was to mount the parcel cover fragment on a page 14½ inches wide, and the 9-inch cover on a page 11 inches wide. Both items fit comfortably on those pages, with normal margins. Their combined width is 25½ inches, exactly the space used by three normal-size pages. See them in Figures 7a and 7b.

Sometimes it helps to be still more creative. I was working up a one-frame exhibit, whose page contents were pretty much set, with little flexibility. In my second row I had to mount a 9" cover and an 8 1/2" cover. So those pages looked fine with widths of 9½ and 10". But I had two normal-size pages that also had to fit in that row. Ah, but their contents were booklet panes that did not need the full width. So

Fig. 5. Two covers fit on a 1½-width page.



- Both Swiss and SCADTA postage correct for 60 to 80 grams
- Cover stamped 'LLEGO EN MAL ESTADO' (Received in damaged condition) three times.
- Mailed from Aarau January 25, 1929
- Cartagena February 15; Bogota February 18



Combined Rate For Air Service from New York to Colombian Interior

From January 1, 1932, when the SCADTA contract with Colombia removed the necessity for using SCADTA stamps, there was a combined rate that included carriage by Pan American Airways from New York to Barranquilla and SCADTA flights from Barranquilla to the interior. The initial rate was 200 rappen for each 5 grams.

- This 1934 cover weighed 5 grams; the total postage was Surface international postage 30 rappen Air service New York to Bogota 200
- Mailed from Champex-le-lac July 31, 1934.
- No transit canceled in New York.
- Arrived in Barranquilla on August 13 and in Cali on August 14
- Total transit time of 15 days
- Compare that with the cover on the first page of this section, which went by ship to Barranquilla and took a total of 22 days.



Very Late Use of Gold dollar Stamp

- SCADTA airmail became a government service like airmail in other countries on January 1, 1932.
- "Gold Dollar" SCADTA stamps became obsolete.
- SCADTA stamps were permitted on letters until the end of February.
- Luftposthandbuch reports that late uses of these stamps are known up to the end of March.

- This cover was mailed from Zürich on May 5, 1932!
- Properly franked – by the rates in effect up to February 29, 1932
- Went through the mails without a murmur.
- Bogota backstamp shows arrival in Bogota May 25
- Total transit time 19 days

Latest known use from Switzerland of a Gold Dollar SCADTA stamp

their pages each shrank to a width of 7¼”, still with normal margins. See Figure 8. So the pages in that row have widths of 7¼ + 7¼ + 9½ + 10” = 34”. This is what we can do when we accept that the frame row width of 34 inches is ours to divide as we need!

We have seen exhibits all of whose pages are 17 inches wide. One of those, seen at SEAPEX 2018, is Michael Bloom’s exhibit “Guatemala’s Master Designer/Engraver: Arnolde Chavarry Arrue”. Also at SEAPEX 2018 was Greg Goletti’s exhibit “The League of Nations – the War Years”, which has three equal pages in each row. The consistent larger pages work well in those exhibits. You too can consider that approach; I myself prefer the flexibility of multiple sizes.

But how can I make those pages?

If your computer printer can print 11 by 17-inch pages, good; that and a paper cutter get you any size you want. Most of us are like me; my printer can’t handle a width larger than 8½ inches.

Most of us can find a copier that can copy an 11 by 17-inch sheet. My church has one; any of several local copy shops has one. I print my text on regular 8½ by 11-inch sheets. I cut out the components and arrange them on an 11 by 17-inch sheet, fulfill-

ing whatever layout I want. Then I xerox that. Very simple. Yes, I have to have wide paper the same color as my regular paper; judges like to criticize pages of a different shade of paper! But I don’t worry about matching thicknesses; no one but me knows the thickness of my pages. If I want a page whose width is between 8½ and 17 inches, I copy onto my 11 by 17-inch page, and use the paper cutter. All of the pages shown in the figures in this article were prepared that way.

I used a paste-up for the page that became Figure 6. I have inked in the outlines of the components. If I had not inked them in, you would not be able to see the paste-up; there is so much light in the Xerox process that the boundaries of the pasted components show only very faintly or not at all.

I generally keep the width of blocks of text to eight inches or less, which is comfortable on my printer. I could make them wider by printing on a sideways page, but long lines are harder to read (this is why newspapers are printed in narrow columns!). And when there are several covers on a page, I am happy to include arrows – as you saw in several of the figures above – to make clear what text describes which cover.

Fig. 10. My case for larger pages.



**A 1926 Wrapper**

- This is a portion of a wrapper of a package from Zürich to Medellín, Colombia. The address, Registration etiquette, and probably some of the Swiss postage are not in this fragment.
- The package asked to be sent on the SS Majestic from Cherbourg to New York, and flown on the SCADTA service in Colombia to Medellín.
- The rubber stamp "Schantzflüss sans valeur" means "samples without value."
- SCADTA had no special postage rate for parcels.
- The letter rate was 30 centavos for each 20 grams, so the 3.95 pesos of SCADTA postage would carry up to 240 grams plus the registration fee, leaving 15 centavos of postage unaccounted for.
- If mailed at the printed matter rate of 15 centavos per 20 grams, the SCADTA postage could have been for 500 grams (a little over a pound).



Figs. 7 and 7b. These pages together take the space of three normal pages.

**SCADTA Stamps Without Overprint, on Mail from the Swiss Parliament**

- All these stamps were cancelled at the Bundeshaus (parliament) in Bern
- Addressed to Mayor Hans von Werdt, a member of the Swiss Military Mission in Bogota, at the Military School. We saw an earlier cover addressed to von Werdt among the covers illustrating the two-cover system.
- Neither the 30-centavo stamp nor the 20-centavo stamps for registration has the \$ overprint.
- This suggests that von Werdt, or someone else in Colombia, sent a supply of SCADTA stamps to be used.
- \$-overprinted stamps would not have been available in Colombia.
- The Swiss postage of 90 rappen paid the second weight step plus registration
- The SCADTA postage only covered the first weight step and registration.
- Therefore the cover is marked with 30 -- rappen? centavo? -- postage due.
- Of the several SCADTA etiquettes used, this is the scarcest.

**1972 Booklet contents: Back of fourth interleave, fourth pane, and inside of back cover**

**Collectors' Wedgwood**

The Wedgwood firm has always been famed for special commissions. The Empress Catherine of Russia ordered a dinner service of over 900 pieces, and Josiah Wedgwood often responded to contemporary events with portraits of the famous, or commemorative items. In more recent times the Queen's Coronation, the Investiture of the Prince of Wales, and other important events have been celebrated by the issue of limited collectors' pieces.

*Right:* Variations on a geometric theme by Eduardo Paolozzi, 1970. *Far right:* Christmas Plate in Jasper, Black Basalt Bust of Abraham Lincoln and Queen's Ware mug for Charles Dickens' centenary.

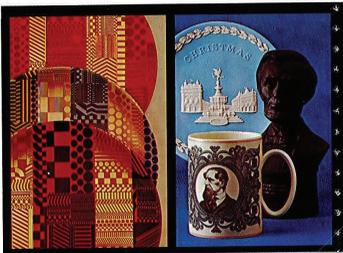


Fig. 8. A narrow (7 1/4") page to make space available for an adjacent larger page

Inland letter rates (post to the Irish Republic and Channel Islands)					
Not over	First class	Second class	Not over	First class	Second class
2oz	5p	3p	14oz	15p	9p
3oz	6p	4p	15oz	16p	10p
4oz	7p	5p	16oz	17p	11p (max)
5oz	8p	6p	17oz	18p	12p
6oz	9p	7p	18oz	19p	13p
7oz	10p	8p	19oz	20p	14p
8oz	11p	9p	20oz	21p	15p
9oz	12p	10p	21oz	22p	16p
10oz	13p	11p	22oz	23p	17p
11oz	14p	12p	23oz	24p	18p
12oz	15p	13p	24oz	25p	19p
13oz	16p	14p	25oz	26p	20p
14oz	17p	15p	26oz	27p	21p
15oz	18p	16p	27oz	28p	22p
16oz	19p	17p	28oz	29p	23p
17oz	20p	18p	29oz	30p	24p
18oz	21p	19p	30oz	31p	25p
19oz	22p	20p	31oz	32p	26p
20oz	23p	21p	32oz	33p	27p
21oz	24p	22p	33oz	34p	28p
22oz	25p	23p	34oz	35p	29p
23oz	26p	24p	35oz	36p	30p
24oz	27p	25p	36oz	37p	31p
25oz	28p	26p	37oz	38p	32p
26oz	29p	27p	38oz	39p	33p
27oz	30p	28p	39oz	40p	34p
28oz	31p	29p	40oz	41p	35p
29oz	32p	30p	41oz	42p	36p
30oz	33p	31p	42oz	43p	37p
31oz	34p	32p	43oz	44p	38p
32oz	35p	33p	44oz	45p	39p
33oz	36p	34p	45oz	46p	40p
34oz	37p	35p	46oz	47p	41p
35oz	38p	36p	47oz	48p	42p
36oz	39p	37p	48oz	49p	43p
37oz	40p	38p	49oz	50p	44p
38oz	41p	39p	50oz	51p	45p
39oz	42p	40p	51oz	52p	46p
40oz	43p	41p	52oz	53p	47p
41oz	44p	42p	53oz	54p	48p
42oz	45p	43p	54oz	55p	49p
43oz	46p	44p	55oz	56p	50p
44oz	47p	45p	56oz	57p	51p
45oz	48p	46p	57oz	58p	52p
46oz	49p	47p	58oz	59p	53p
47oz	50p	48p	59oz	60p	54p
48oz	51p	49p	60oz	61p	55p
49oz	52p	50p	61oz	62p	56p
50oz	53p	51p	62oz	63p	57p
51oz	54p	52p	63oz	64p	58p
52oz	55p	53p	64oz	65p	59p
53oz	56p	54p	65oz	66p	60p
54oz	57p	55p	66oz	67p	61p
55oz	58p	56p	67oz	68p	62p
56oz	59p	57p	68oz	69p	63p
57oz	60p	58p	69oz	70p	64p
58oz	61p	59p	70oz	71p	65p
59oz	62p	60p	71oz	72p	66p
60oz	63p	61p	72oz	73p	67p
61oz	64p	62p	73oz	74p	68p
62oz	65p	63p	74oz	75p	69p
63oz	66p	64p	75oz	76p	70p
64oz	67p	65p	76oz	77p	71p
65oz	68p	66p	77oz	78p	72p
66oz	69p	67p	78oz	79p	73p
67oz	70p	68p	79oz	80p	74p
68oz	71p	69p	80oz	81p	75p
69oz	72p	70p	81oz	82p	76p
70oz	73p	71p	82oz	83p	77p
71oz	74p	72p	83oz	84p	78p
72oz	75p	73p	84oz	85p	79p
73oz	76p	74p	85oz	86p	80p
74oz	77p	75p	86oz	87p	81p
75oz	78p	76p	87oz	88p	82p
76oz	79p	77p	88oz	89p	83p
77oz	80p	78p	89oz	90p	84p
78oz	81p	79p	90oz	91p	85p
79oz	82p	80p	91oz	92p	86p
80oz	83p	81p	92oz	93p	87p
81oz	84p	82p	93oz	94p	88p
82oz	85p	83p	94oz	95p	89p
83oz	86p	84p	95oz	96p	90p
84oz	87p	85p	96oz	97p	91p
85oz	88p	86p	97oz	98p	92p
86oz	89p	87p	98oz	99p	93p
87oz	90p	88p	99oz	100p	94p
88oz	91p	89p	100oz	101p	95p
89oz	92p	90p	101oz	102p	96p
90oz	93p	91p	102oz	103p	97p
91oz	94p	92p	103oz	104p	98p
92oz	95p	93p	104oz	105p	99p
93oz	96p	94p	105oz	106p	100p
94oz	97p	95p	106oz	107p	101p
95oz	98p	96p	107oz	108p	102p
96oz	99p	97p	108oz	109p	103p
97oz	100p	98p	109oz	110p	104p
98oz	101p	99p	110oz	111p	105p
99oz	102p	100p	111oz	112p	106p
100oz	103p	101p	112oz	113p	107p
101oz	104p	102p	113oz	114p	108p
102oz	105p	103p	114oz	115p	109p
103oz	106p	104p	115oz	116p	110p
104oz	107p	105p	116oz	117p	111p
105oz	108p	106p	117oz	118p	112p
106oz	109p	107p	118oz	119p	113p
107oz	110p	108p	119oz	120p	114p
108oz	111p	109p	120oz	121p	115p
109oz	112p	110p	121oz	122p	116p
110oz	113p	111p	122oz	123p	117p
111oz	114p	112p	123oz	124p	118p
112oz	115p	113p	124oz	125p	119p
113oz	116p	114p	125oz	126p	120p
114oz	117p	115p	126oz	127p	121p
115oz	118p	116p	127oz	128p	122p
116oz	119p	117p	128oz	129p	123p
117oz	120p	118p	129oz	130p	124p
118oz	121p	119p	130oz	131p	125p
119oz	122p	120p	131oz	132p	126p
120oz	123p	121p	132oz	133p	127p
121oz	124p	122p	133oz	134p	128p
122oz	125p	123p	134oz	135p	129p
123oz	126p	124p	135oz	136p	130p
124oz	127p	125p	136oz	137p	131p
125oz	128p	126p	137oz	138p	132p
126oz	129p	127p	138oz	139p	133p
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131oz	134p	132p	143oz	144p	138p
132oz	135p	133p	144oz	145p	139p
133oz	136p	134p	145oz	146p	140p
134oz	137p	135p	146oz	147p	141p
135oz	138p	136p	147oz	148p	142p
136oz	139p	137p	148oz	149p	143p
137oz	140p	138p	149oz	150p	144p
138oz	141p	139p	150oz	151p	145p
139oz	142p	140p	151oz	152p	146p
140oz	143p	141p	152oz	153p	147p
141oz	144p	142p	153oz	154p	148p
142oz	145p	143p	154oz	155p	149p
143oz	146p	144p	155oz	156p	150p
144oz	147p	145p	156oz	157p	151p
145oz	148p	146p	157oz	158p	152p
146oz	149p	147p	158oz	159p	153p
147oz	150p	148p	159oz	160p	154p
148oz	151p	149p	160oz	161p	155p
149oz	152p	150p	161oz	162p	156p
150oz	153p	151p	162oz	163p	157p
151oz	154p	152p	163oz	164p	158p
152oz	155p	153p	164oz	165p	159p
153oz	156p	154p	165oz	166p	160p
154oz	157p	155p	166oz	167p	161p
155oz	158p	156p	167oz	168p	162p
156oz	159p	157p	168oz	169p	163p
157oz	160p	158p	169oz	170p	164p
158oz	161p	159p	170oz	171p	165p
159oz	162p	160p	171oz	172p	166p
160oz	163p	161p	172oz	173p	167p
161oz	164p	162p	173oz	174p	168p
162oz	165p	163p	174oz	175p	169p
163oz	166p	164p	175oz	176p	170p
164oz	167p	165p	176oz	177p	171p
165oz	168p	166p	177oz	178p	172p
166oz	169p	167p	178oz	179p	173p
167oz	170p	168p	179oz	180p	174p
168oz	171p	169p	180oz	181p	175p
169oz	172p	170p	181oz	182p	176p
170oz	173p	171p	182oz	183p	

If you would like to see in context the pages shown in Figures in this article, go to [www.swiss-stamps.org](http://www.swiss-stamps.org), the website of the American Helvetia Philatelic Society. Under the “Research” tab, one of the choices is “Swiss Exhibits Archive.” My exhibit “SCADTA Mail To and From Switzerland” includes most of my large pages.

### What about sheet protectors?

You know there are companies that can make sheet protectors of any size for you. I understand that this can take six months, and at my age I can’t wait for that. I make my own sheet protectors. My local art supply store can sell me sheets of clear plastic; these turn out to be 25 by 40 inches; a store near you might have different sizes.

I use a paper cutter to cut the size I need, then use transparent tape to bind the bottom and sides. Magic mending tape would be more visible; with transparent tape – which is also tougher – the edge of the tape is barely visible if you look for it, but otherwise is not noticeable.

The sheets of plastic come in various thicknesses. I have learned to use the thinnest sheets for the front, and a thicker sheet for the back. Once, when I used thicker sheets for the front, it made my paper appear to be a darker shade of white, and of course the judge objected to that!

My sheet protectors are ¼” wider than the page,

to help me insert and remove the pages. They are also a little taller than 11”, for better protection of the pages.

The remaining requirement is a case to carry the larger pages in. I manufactured one from two thin (1/4”) sheets of plywood (Figure 10), with a small spacer screwed between them at the bottom and both sides. The resulting case is just over 19 inches wide; it holds sheet protectors 17¼ inches wide, and still fits into a suitcase – though not in my backpack. If I make still more oversize exhibit pages, I will have to replace my spacers with thicker ones. This works for me, but I’m sure you can find something more professional-looking!

Now what?

The next step is for you to look critically at your own exhibits. Are there important items that need more surrounding space to emphasize them? Do you have pages that are cramped, that would look better if their contents were spread out more? Are there sets of items that would be more understandable to the viewer if they were all on the same (larger, of course) page? Then your exhibits too can be improved by use of larger pages. Go to it!

### Reference

Zwilliger, Steven, *The Path to Gold: 175 Proven Stamp Exhibiting Tips*, American Association of Philatelic Exhibitors, 2016

**IS YOUR SHOW MISSING  
FROM OUR LISTINGS HERE IN TPE?**

Send us your complete show information  
soliciting exhibit entries.

Email: Randy Neil at [neilmmedia1@sbcglobal.net](mailto:neilmmedia1@sbcglobal.net)



## Diamond, Ruby & Sapphire Awards

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

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

Alan Warren is the first recipient of the Sapphire Award, having exhibited in twenty different national level shows in the past five years, in a mere half of the time frame permitted in the criteria for the award. Congratulations to Alan for his support of our national level shows. See the criteria on our AAPE website

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

**Ron Leshner**  
Chairman, Pin Awards



## Exhibiting in other countries: Switzerland

By George Struble

*Editor's Note: In TPE, you read mostly about exhibiting in the United States, and in international FIP-sponsored shows. But there is a whole world of national stamp shows in other countries! Many of those shows welcome exhibits from outside their own countries, especially exhibits of philately of their countries. It can be very rewarding to participate in those shows. And if you are making a visit to [insert the country of your choice here!], why not combine it with a visit to a stamp show there? Think of the contacts you could make, and the information resources in your specialty you may learn about! This series of articles will tell you about exhibiting in stamp shows in different countries.*

*The first article in this series is by George Struble, who collects Swiss airmail; his exhibits have won gold awards in several shows in Switzerland. —RN*

Since the 1940s, when a family friend sent us cards and letters with beautiful Swiss stamps, I have been collecting Swiss stamps. I was a charter member of the American Helvetia Philatelic Society (AHPS) in 1975, and then became more deeply interested in Swiss philately. Swiss stamps are interesting, with many, many facets; they reward deeper and deeper study. The Swiss were conservative in their stamp issuing program (that's less true now); what's not to like?!

After I retired in 1997, I had more time to become a serious philatelist, and a more active member of AHPS. I learned about the 1913 air pioneer stamps and flights, and was amazed: what are those; they aren't in the Scott catalog? Well, of course I had to

get those, and soon after I started going to the annual AHPS conventions, I started to exhibit those 1913 stamps and flights. Things grew from there, and I now have two Swiss-related exhibits that earn large gold awards and sometimes a grand award in US shows. I heard from my friends about the exhilarating experience of going to the NABA shows in Switzerland – their highest-level shows, that happen every six years. Some of my friends also took their exhibits. Well, why not? I started planning for NABA 2012.

### Swiss Stamp Shows

The Swiss national philatelic organization, the Verband Schweizerischer Philatelisten-Verein (VSPhV), mounts three levels of shows. Specialized societies also mount their own shows, devoted to their specialties. The Vereine's shows are organized into three levels; the lowest level is Level 3. Every exhibitor must start there, and with a high enough result, the exhibit qualifies for Level 2 shows. Similarly, a high enough result qualifies the exhibit for a Level 1 show, NABA – Nationale Briefmarken Ausstellung (National Stamp Show), which occurs every six years. It is possible to qualify for NABA with a high result in shows of some neighboring countries, like France and Germany.

No such arrangement exists to qualify exhibits from the US, though some exhibits have been accepted through some informal

process. Our friend Rolf Rölli, proprietor of a prominent Swiss stamp auction house, advised me to try first the show of the Swiss Airmail Society, which was in Payerne in July 2010. That show was not judged, but I took my exhibit, learned a lot, and was





treated like visiting royalty. Next was the Level 3 show in Bern, in December 2010. Because I had just returned from Switzerland, I did not go myself, but sent my exhibit, earned a gold award, and qualified for Level 2. The next Level 2 show was in Lugano in 2011. I went, and my exhibit qualified for NABA. Lugano is a delightful city, Swiss and Italian at the same time.

I was the only American who followed that formal path to acceptance to NABA 2012, in Stans, near Luzern. Through high-level informal negotiations based on show results in the US and general reputation in the philatelic community, several of my friends were allowed to enter their exhibits. We all had a grand time, and I was happy to receive a gold award.

I was delighted that NABA 2018 was in Lugano. My result in NABA 2012 qualified my main exhibit for this exhibition. I requested acceptance of my second exhibit, and that was granted. Both of my exhibits earned Gold awards. AHPS friends Heinrich Heissinger and Mike Peter earned Large Golds, Roger Heath received a Gold, and Bruce Marsden a Large Silver, representing US exhibitors at the highest level. All five AHPS exhibitors were accompanied by their wives, and everyone enjoyed not only the show but their whole experience in Switzerland.

So how are these shows different from American WSP shows? First, frames hold 12 pages. The number of frames allowed for an exhibit depends on the level of the show. In Level 3, exhibits can be 1 or 3-5 frames. In Level 2 shows, exhibits can be 1 or 4-7 frames. In Level 1 shows (NABA) an exhibit can be 1 or 5-10 frames. But in the Master Class (Large Gold in the previous NABA or specially invited exhibits) exhibits must be exactly ten frames. But each show organizer may set stricter limits depending on the space available and the demand. For example, in NABA 2018, the minimum exhibit size (except for

1-frame exhibits) was seven frames.

Each row of frames is set up in a zigzag pattern. All the exhibits in each section are mounted together, and they don't mind continuing an exhibit around the corner. See Figure 2, p. 43. There were 159 competitive multi-frame exhibits at NABA 2018, along with a number of judges' exhibits and invited non-competitive exhibits.

The mounting procedure is similar to that in the US; we mounted our own exhibits, but with a helper who had the key to unlock the frames. See Figure 3. Dismounting is similar, but exhibitors wait by their exhibits for the helper to unlock their frames. Large piano hinges on the right and locks on the left of each frame negate the need for screws to be inserted and removed! The frames are vertical and the clear material seemed to be safety glass. The magnetic page holder strips are moveable and can accommodate pages of any height, the most common being A4. Though most exhibit pages used A4 paper, our 8½ by 11" pages were no problem.

### **Judging and Awards**

Judging is done by points, very similar to the international FIP structure. NABA has the same eight levels of awards, from Large Gold to Bronze, that we do, but since all exhibits had qualified through a fairly rigorous procedure, no awards less than large silver were awarded. In Level 2 and Level 3 shows, there are just five levels. My observation is that award levels are a little lower since points are tougher to win than in the US. Part of this is that the judges know more intimately the material in each exhibit, and know more what we ought to be showing.

The award levels were announced by little white labels on the first frame of each exhibit. No ribbons. We Americans were puzzled, and the little labels had to be pointed out to us. There was no judges' critique session, but judges were available to meet

Fig. 2. The exhibits in the main hall, just before opening.



us at our exhibits. I got to discuss my exhibits with Wolfgang Porges, who is extremely knowledgeable about Swiss aerophilately. Herr Porges was joined by Hans Schwartz, the president of the Swiss Vereine; they both spoke excellent English. There was a very nice awards dinner, at which only the special awards were given – and there were way fewer of those than at US shows.

The Swiss shows do not give everyone a medal. There was a very nice certificate, that did not come from the local stationery store. Instead of giving medals of different colors, NABA 2018 gave every exhibitor, regardless of medal level, a very nice bottle of grappa (Figure 1)! The bottle's label even said "NABA 2018 Lugano," suggesting that it had been distilled specially for us. Since I had two exhibits, I got two bottles! The corresponding award for everyone at NABA 2012 was a glass plate.

A very important question: how are the judging standards different? I don't know enough to give a complete answer. But I caught on that telling a story is not important. We are expected to bring our best stuff, and don't bother filling in some lesser items that in the U.S. would be needed for the continuity and completeness of the story.

Of course, each exhibit is expected to stay within its scope. I also learned (in 2012) that overlapping or windowing of covers is strongly discouraged. The Swiss want to see the whole cover, even though a large portion may be blank or otherwise uninteresting. So I remounted my exhibits, leaving several

covers home. I did overlap a pair of large covers; I thought it was sufficiently obvious that the covered piece of one of them was quite inessential, and I think I was not penalized. I did not try to translate my exhibit into one of the Swiss languages; most collectors can read English quite well – probably better than many of them can read Italian, one of the official Swiss languages.

### **Transportation and Customs**

Another important question: how do we transport our exhibits, and how do we deal with customs? In 2010 I went by the book. I bought a "carnet" for "boomerang freight" – it goes, but it comes back again. That required me to make a complete xerox of all pages, and a list of every item, and to bring those with me.

I visited a U.S. customs agent the day before I left the US, so he could verify exactly what was leaving the country. In Switzerland, the customs agent had to verify what I was importing. As I came home, I again had to be checked by customs agents in both countries. Since the carnet was valid for a year, I was able to use it to send the exhibit to Bern by Federal Express. But when my Swiss friend tried to ship it back, Federal Express would not take it unless I designated a customs agent in the US. I had thought that with the carnet, I would not need a customs agent; humph! Our solution was for him to keep my exhibit, and bring it to Lugano for me; that worked. I and the carnet brought it home from Lugano. To ship my exhibit to NABA, after the carnet had expired, I



Fig. 3. Roger Heath and I, mounting one of my exhibits. return to the USA.

prevailed on my friends at Roelliphila in Luzern to let me ship it to them, for me to pick up. They also shipped it home for me – waiting until my wife and I had done further travels in Europe. I used the same arrangement with Roelliphila in 2018.

But most of my friends just carried their exhibits with them, going through the “nothing to declare” lines at the airports in both directions. As I understand it, philatelic items are dutiable in the US, but the tariff rate is zero; the concern is bringing an exhibit into – and perhaps out of – Switzerland. One member of our group contacted the local US customs officer who viewed the exhibit in the traveling binders, then issued a CBP Form 4457 which is a declaration stating that 226 items were included in a 96 page philatelic exhibit. The form was signed by both the customs officer and the owner. My friend was never asked to show this form on entering Europe or on

### Why Exhibit in Another Country?

One reason to take my exhibits to Switzerland is that viewers knew what they were looking at. I was delighted to see the range and quality of the exhibits in Switzerland; I could learn so much about so many aspects of Swiss philately. For example, it had been suggested to me that one of my 1913 proofs might be unique; well, no; I saw four other copies, as well as other things I didn’t know existed. I made friendships with a few Swiss philatelists, and was happy to meet in person several philatelists I had known of and corresponded with; everyone knows the value of networking. I visited dealers who never come to the U.S., and acquired one exciting cover to add to one of my exhibits. And of course my wife and I enjoyed Switzerland!

## Here’s a very nice opportunity for you...

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

## VOLUNTEERS:

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.

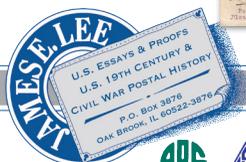
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Quarterly Membership Report  
 Ken Nilsestuen, Secretary

**Membership Status as of January 20, 2019**

<b>U.S. MEMBERSHIP</b>	
REGULAR MEMBERS	584
LIFE MEMBERS	138
FOREIGN REGULAR MEMBERS	112
Life Members	14
<b>TOTAL MEMBERSHIP:</b>	<b>848</b>

**Welcome to New Members: October 2, 2018 to January 20, 2019**

Gerry Byrne, Dublin, Ireland	Eric Lee, Quincy, IL
David W Snow, Portland, OR	Gheorghii Plugari, Elmwood Park, IL
Norma Nielson, Eugene, OR	Joel Weiner, Edmonton, AB, Canada
Edward Hackstaff, Littleton, CO	Noel Kasper, Sun City, AZ
Plymouth Show, Plymouth, MI	Judith Fernandez Newblom, Sequim, WA

**Congratulations to our Novice Winners and other novice new members**

Emmanuel Serriere, Inverness, CA, Winepex  
 Joseph M Fishbein, West St Paul, MN, Nojex 2018  
 Trevor Brock, Newtownabbey, Northern Ireland, Stampa 2018  
 Derwin Mak, Toronto, Ontario, Canpax

**AAPE Membership Award winner in the 2018 AAPE Youth Championship:**

Geneva Varga, North Bend, OR

**Congratulations to our Jean Benninghoff Award new members**

Jim Graham, Dartmouth, Nova Scotia, Novapex

**Welcome back to rejoining members:** Elliott Idoff

**Deceased:** Victor Nieset

**Expelled:** Steven Zwillinger

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**Respectfully submitted**  
**Kenneth R. Nilsestuen**  
**AAPE Secretary**  
**nilsestuen@sbcglobal.net**

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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: March 1, 2019!

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*The Philatelic Exhibitor* is now published in full color on every page. There is no premium additional charge to run your ad in color.

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

### MARKETPLACE ADS:

Marketplace is a special section in *The Philatelic Exhibitor* where both collector members and dealers may purchase smaller size ads that are approximately one eighth of a page in size. (2 3/4" Wide x 2" High.) Per insertion: \$60. Contract Rate: \$50.

**AD SPECIFICATIONS:** All ads should be submitted as PDF files or as image files in the jpg format at a minimum of 300 dpi resolution. For more information Bill DiPaolo at [billdip1@gmail.com](mailto:billdip1@gmail.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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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 arboards. With the development of sophisticated graphics programs, cachets are now designed on computers, so arboards don't exist for the more recent cachets. Although arboards may vary in size, they are usually 11" high by 14" wide. Engraving plates measure 3" x 8" and weigh approximately 1/2 pound.

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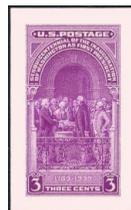
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A significant portion of this material is from the estate of Sol Glass, renowned US philatelic writer and longtime member of the US Citizens Stamp Advisory Committee. Mr. Glass was also intimate friends with most of the designers and engravers of US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

*Photo Essays* - Photo essays were photographed proposed designs of stamps that were never issued and often contain topical elements not found in the issued stamp. Approved photo designs are also listed and 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!*

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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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