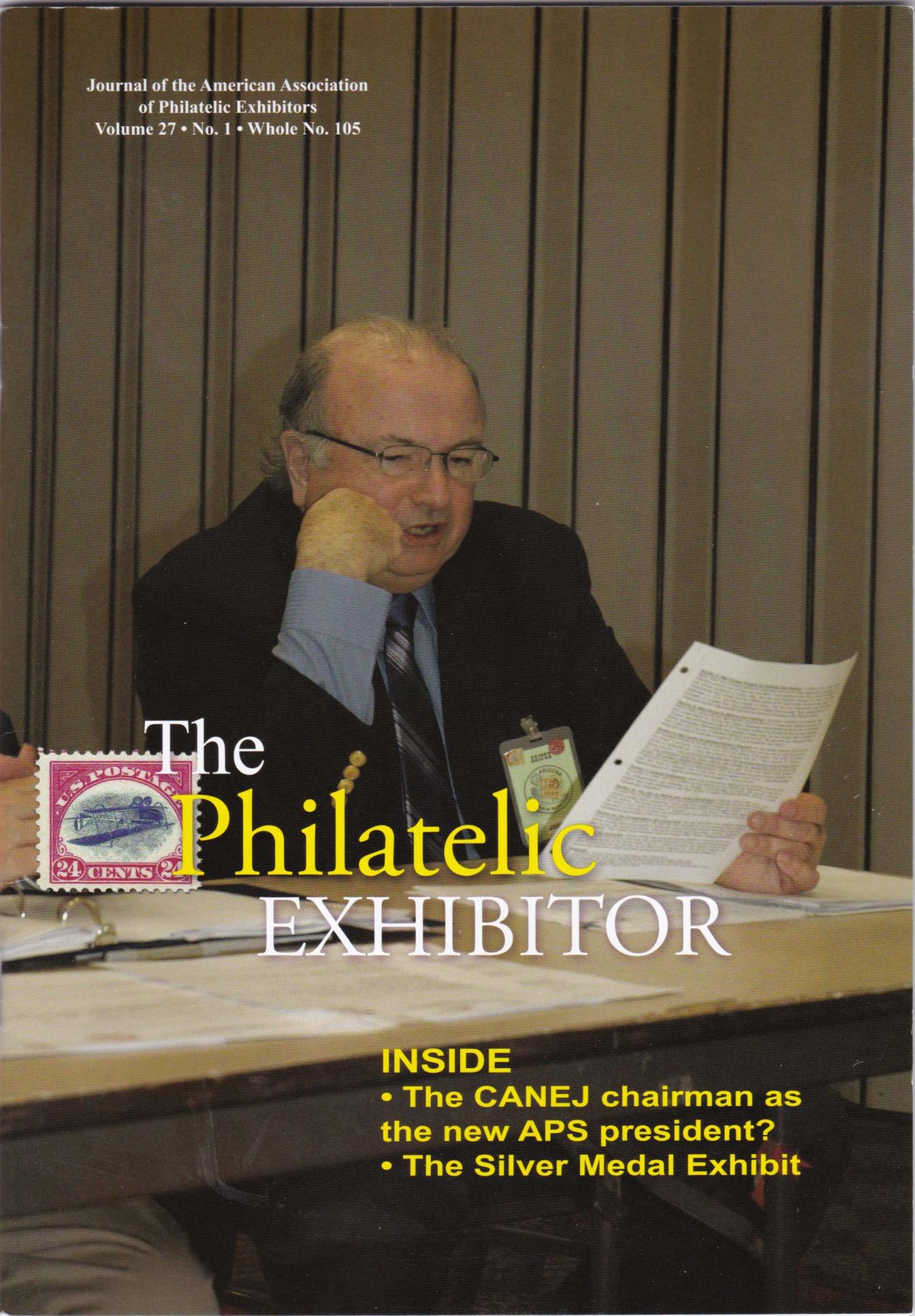


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The Philatelic EXHIBITOR

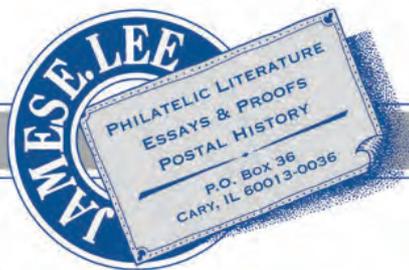
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- The Silver Medal Exhibit

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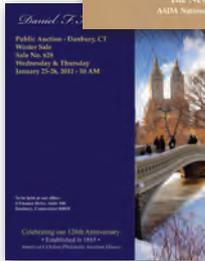
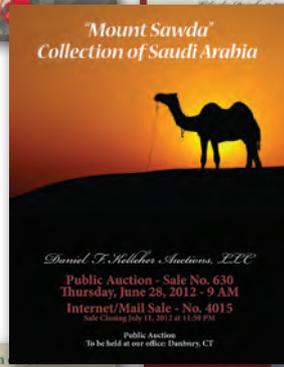
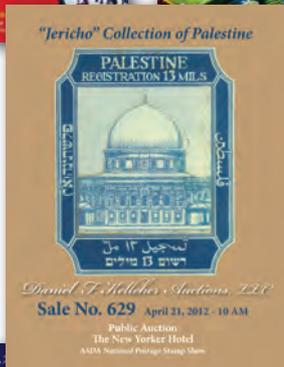
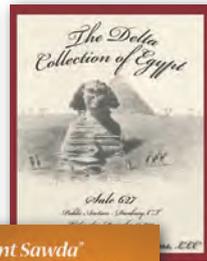
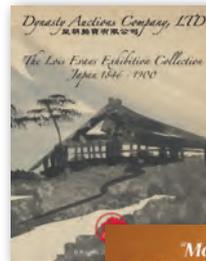
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The Philatelic EXHIBITOR



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On Our Cover: Steve Reinhard, chairman of the APS Committee for the Accreditation of National Exhibitions and Judges.

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Forward Motion



Have you noticed? Your TPE has been offering discussions and thoughts on the fertile field of philatelic literature competitions and what's ahead into the coming years. It's been put forth that, if the judging guidelines were to be modernized, both the number of entries—and the number of competitions, themselves—would increase.

Do you agree? We have some wonderful periodicals, books, catalogues and journals in this hobby.

Their editors and publishers deserve state-of-the-art competitions—and judging criteria.

Another CANEJ chairman may become APS prez

Steve Reinhard, an experienced leader, so far is running unopposed

One of the most recognizable individuals in the hobby—and someone who has had loads of leadership experience as a society officer and philatelist—may soon assume the presidency of the American Philatelic Society. **Stephen Reinhard**—better known as Steve to most of us—is the current chairman of the Committee for the Accreditation of National Exhibitions and Judges.

As of six days before the election nominations are due to close, Steve is running unopposed for this position—possibly the first time in history that someone who is not a sitting president has run



without opposition. That's not surprising considering his wide background in leadership positions. He is the former president of the Collectors Club, New York and the American Air Mail Society.

This would be the third time that a former CANEJ chairman became APS president—the others being John Hotchner and Peter McCann.

That's probably a very good thing. Few volunteer committee chair jobs in philately are as event-filled and full of issues to be solved than Steve's. We wish him Godspeed.

Speaking of busy people...

We reported in the last issue of TPE that **Steven Rod** had his work cut out for him at executive head of **NEW YORK 2016**. We spoke too soon because this great workhorse, who's dedicated much of his life (before and after retirement from his main career) to serving in many major capacities in philately, retired from his position with our next international exhibition because of other responsibilities. The new E.D. is **Patricia Moeser** about whom we'll soon have more info.

Hotchner gets Pope Award

Sometimes, when one serves on a **St. Louis Stamp Expo** jury, one gets a surprise. Such was the case in late March when our prez, **John Hotchner**, braved the forecast of a huge snowstorm to fly to the St. Louis show for jury duty. At the banquet, he became the 11th recipient of the **Elizabeth C. Pope Award for Contributions to Philately**. Named after one of the great ladies of philately, this is one of philately's highest honors. The late **David Straight** was the 2012 recipient.

Judging Confederates

The **Confederate States of America** specialty just made judging their exhibits a lot friendlier. In 2012, the Confederate Stamp Alliance published the 500+-page *Confederate States Catalog and Handbook*—and a bit earlier, **John L. Kimbrough** published his 500+-page *Handbook of Confederater Philately*. This was a virtually unmatched output of full-scale up-to-date information on this well-organized specialty. Much new information is now available. The APRL has both volumes.

Every now and then in this exhibiting world, things do get a bit overly serious. Is this still a hobby?

I saw a not particularly familiar sight not too long ago—though it seems that I’ve seen this sort of thing a lot more often than I would like—and much more often than I used to. Perhaps this is happening because exhibitors now have normal face-to-face consultations with individual judges right in front of an exhibitor’s frames.

Not long ago, at a national show that will go nameless here, I was enjoying myself walking calmly down the exhibit aisles simply examining the various exhibits for tips on how to my own exhibit. I stopped to admire a particular frame and happened to overhear two people in a rather heated discussion on the other side of the frame where I was standing. The conversation was loud—lots of people could have heard it.

An exhibitor was obviously quite upset over his award and about some of the remarks the jury had made during the formal critique (sorry...that’s a term I can’t stop using). The judge talking with him almost couldn’t get a word in. It was not long before I began to feel sorry for the judge who was, after all, a hard working volunteer. I felt or no sympathy for the exhibitor (whom I didn’t know) because he was not only going a bit overboard, but he was clearly taking this exhibiting game—and maybe the hobby, in general—far too seriously.

I won’t recount any of the conversation, but suffice to say that I walked away before I had overheard the entire exchange. It disturbed me...and it still does today.

Equally disturbing from the judges’ side of the fence is the judge who, instead of kindly advising an exhibitor (whether in one-on-one conversations or in the jury critique, itself) on the things one might do to improve an exhibit, decides to admonish the exhibitor and even scold him for whatever transgressions the judge might perceive. I well remember the late Clyde Jennings (a world class judge, himself) being soundly admonished by a jury member in 1983 about his exhibit of bicolor stamps with shifted or inverted centers. The judge called his exhibit, Centers of Interest, “Absolutely Frivolous!”

This kind of thing—not too common back in 1983—continues today, but sometimes it looks to me that these confrontations are more prevalent now than they ever were in the past. Am I right? Email me and tell me your opinion (rjayhawk@mail.com). If this is your experience, I’d like to know about it.



ViewPoint 

Randy L. Neil
Editor
rjayhawk@mail.com

On a slightly corner of this subject, let me relate a minor experience I had recently when some friends were at my home (all non collectors, by the way—they had come over to watch a basketball game). One of them happened to notice a notebook on my table labeled, “Judging Manual.” It was my printout of the APS tome I had downloaded from the Society’s website.

“What this?” asked my friend.

I explained what it was and how I used it.

His only reply was, “This is a heck of a document. Looks like you stamp collectors take your hobby a lot more seriously than I thought.”

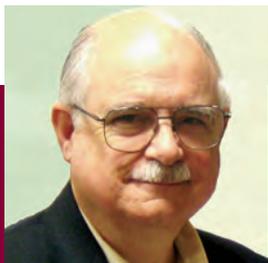
I got to thinking about the encounters I’ve about here and I remember what the president of my local stamp club told our members when I was just a kid back in the 1950s. “*You can take this hobby about as far as you can dream—even to the heights of successes and honors. But don’t get too lofty about it. After all, it’ll always be a hobby. And a hobby is supposed to be nothing but fun.*”

When I see the joy of expression on the faces of a goodly number of philatelists, I smile and feel warm inside and so very glad I took up this pastime and used it to build happiness in my life for over decades. And I will also say that competitive exhibiting has provided me with some of the happiest times of them all. This fraternity of exhibitors contains the est people I know—many of them dear, dear friends. I’ve been exhibiting since I was a boy and I’ve never tired of it.

But to be frank, there are too many of us who truly do take this game of exhibiting far too seriously. When one oneself in an lengthy argument with a judge or wringing one’s hands after a less-important-than-expected award, then one should step back and take stock. And then think: *Wait a minute! Where did all the fun go?* 

From Your President

John M. Hotchner



By-Laws Revision – Volunteer Needed: An AAPE project that needs attention is the updating of our governing document; from surveying those interested in proposing changes, to making the changes (and including the drafter's own suggestions), to preparing a final document for membership vote. A volunteer need not be an attorney; but rather someone with practical experience in how philatelic organizations work. I will also participate in this project, but need someone who can devote time to it that I don't have. There is no deadline, but as a practical matter, it might be best to have the document revised, vetted, and ready for a membership vote when we hold our biennial elections next year. If this is a project YOU could sink your teeth into, it would contribute to the long-term health of AAPE. Please get in touch with me via one of the contact points above.

Awards—No Hennig This Year—Nominations Needed. You will see elsewhere in the journal announcements of awards the Association gives each year, but you will note that there is no announcement for the Bernard Hennig Award for Excellence in Judging. This is not because there are no candidates, but rather because there has been no response to calls in this space for nominations. Now that there are enough living winners to constitute a selection committee, that group has concluded that even with its wide contacts in the exhibiting community, it is not fair for it to be making a selection based on its own resources. Nor is it enough for AAPE members to button-hole selection committee members to make verbal nominations. We need written nominations so that all of the committee members are working with the same set of facts. This is a prestigious award, and one that needs careful thought. The criteria center on excellence as a judge, both in terms of accuracy of judgments but also in being a skilled communicator so as to be really helpful to exhibitors. Other aspects that can be cited are critique service participation, activity in CANEJ, contributions to understanding judging through articles in TPE and the philatelic press, work on developing new policies to improve

judging, etc. But the one unalterable, primary requirement is that the candidate be an exceptional judge. If YOU know such a person, and would like to nominate him or her, please prepare a nomination and send it to one of the members of the Committee, which consists of **Dr. Peter McCann, Robert Odenweller, Pat Walker,** and myself.

Thanks to Life Members: Life Membership is based on the paying of an amount based on age (See page 39) at a point in time. LMs pay no dues from that point on, but are guaranteed membership in the Society for life. Recognizing that such people get no dues notices, and are not given the opportunity to sign up for premium memberships, I thought I would write and ask each of our 60+ Lifers if they would like to give a little extra to help AAPE pursue one or more of its projects. I am pleased to report that the following people (in alphabetical order) made donations totaling over \$2000, and I want to take this opportunity to say Thank You: **Dr. John Blakemore, Richard Drews, Larry Fillion, Ed Fisher, Cheryl Ganz, Ian Gibson-Smith, Liz and Bob Hisey, Eliot Landau, Richard Malmgren, Jerry Miller, Randy Neil, Don David Price, Jim Pullin, Steve Schumann, Wolf Spille, Jack Thompson,** and **Steve Turchik.** We very much appreciate your generosity!

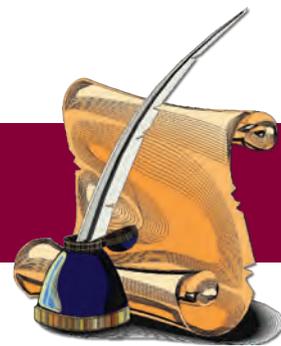
Today's Impediments to Exhibiting—Diagnosics and Prescriptions: Reading a recent letter to me from member Robert Morgan of Los Angeles, I was struck by his thoughts on the growing expenses involved in exhibiting by mail. From this I began wondering about the larger question of impediments to exhibiting—what has made it more difficult for our shows to convince exhibitors to put up their material? And what can we as a hobby and as an organization do to mitigate those impediments?

I'm thinking that the first step to taking action is to diagnose the causes of the problem, and then define the alternatives available to fix it. I know that among our membership there must be a wealth of experience centered on why we have chosen not to exhibit, or why we've reduced our involvement in exhibiting. I would appreciate hearing from you about what the impediments have been for you – and any ideas you have for improving matters.

The question really is: Can exhibiting be saved? Or are we doomed to watch the field slowly diminish and die? There are voices of doom predicting that course. So far they are in the minority. If the rest of us are to prevail, we need to hear from you.

Please feel free to write to me at one of the addresses on page 3. ☒

Your 2¢ Worth



Who's reading that Manual?

Received the latest **TPE** today and have just about finished most of it. Lots of nice articles on Title Pages and Synopses (or whatever one wishes to call them) but it is painfully obvious that:

HARDLY ANYONE READS THE *MANUAL OF JUDGING!*

For example, Chapter 5 of the *Manual of Philatelic Judging* (and probably the rest of it also).

If it looks like I am shouting, it is because I am. I'd use 72 point type in flaming day-glow fluorescent pink and chartreuse if it would do any good.

I observe this 'failure to read the instruction manual' in several areas:

1. The above mentioned articles which are a rehash of what's in Chapter 5 of the *MOJ*.
2. The single and multi-frame exhibits I receive under the AAPE critique program—from both exhibitors and experienced judges.
3. Comments and questions at 'feedback forums' at WSP shows especially at those shows when I am on the jury.
4. Questions and comments on Internet boards like the one hosted by Richard Frajola. [Editor's Note: *the author refers to the PhilaMercury site.*] I am a lurker there, but observed a recent exchange between an experienced collector who was thinking of making the plunge into competitive exhibiting and others on the site. Lots of good advice including purchasing and reading your book on exhibiting but not one mention of downloading and reading the *MOJ*.
5. Letters to the editor in **TPE**, specifically the one by Vincent deLuca in Vol 26, No. 3 concerning the showing of indicia on postal cards. The solution is quite simple: if one is confused by a written or oral comment by a judge, *politely* (emphasis on politely to avoid needless confrontation) ask the judge where in the *MOJ* it says I should do (fill in the blank).

To answer Mr. deLuca directly, I do both in my exhibits; i.e., sometimes I show a copy of the indicium for a postal card and sometimes I do not. A lot depends on whether I have some empty white space to fill up or not or is the card so weird and unusual, I'd better show the indicium to avoid any confusion.

An example: A Dominican Republic postal card in my Royal Palm OFE looks like a plain old Curteich linen picture post card printed in 1948. But on the back is nice indicium to pay the postage. Therefore the item really is a postal card and not a post card.

A few more comments since I'm on a roll tonight....

The articles on 'What is Damaged Philatelic Material' in four parts by Drs. Bell and Ramkisson were enlightening and interesting. However, the *MOJ* is hardly the document for an extended discussion and detailed instructions and guidelines on what constitutes damaged material. I doubt if adding X number of additional pages to the *MOJ* would encourage exhibitors and judges to read and understand and possibly comply with these additional guidelines.

Perhaps it is time to remind ourselves again that: 1) Philatelic exhibiting is an art form; 2) Evaluating or judging competitive philatelic exhibits is an art form. We become better at these art forms through discipline and practice.

Enough for one evening.

Best regards from sunny St. Pete where the current temp is 68F.

Phil Stager
Via Email

Rob, not Frederick...

I've just heard from Rob Bell that the unsigned letter immediately above mine in the Fall issue of **TPE** was from him. He's concerned that readers will think that it was also from me, since it is unsigned and appears immediately above mine. I would very much appreciate your clarifying in a future issue (next issue?) that Rob Bell is the author of the unsigned letter. Many thanks in advance!

Frederick Lawrence
Via Email

[Editor's Note: *Everything must be pleasantly wonderful in philatelic exhibiting these days—hence, few letters to Ye Editor! Don't forget, your letter here will be published intact. What's on your mind? If you think few people care what you feel, think again!*]

A Win, Win, Win, etc. Situation

By Tom Richards



YouTube is a great resource for the stamp collector and exhibitor. The *Stamp Story!* movie, at left, takes one back to New York philately in the 1950s and even shows Louise Boyd Dale, an award-winning exhibitor, herself, and daughter of Alfred F. Lichtenstein.

<http://www.youtube.com/watch?v=ytGKRiXa9d4>

Steve Zwilling's article on Janet Klug's and his use of QR (Quick Response) codes in the Winter 2011 issue of **The Philatelic Exhibitor** hit a tender spot. I've written to a few stamp groups that I belong to about trying to get them to move into, at least, the 20th century technology-wise. Now that we are in the 21st century the hobby is in danger of falling farther behind. Some of my comments were not ever published when I asked the stamp groups to look at Twitter, Facebook, You Tube and others of the social media genre to try to spread the word about our hobby.

Steve's excellent article talks about "...it may make sense to continue the trend to make exhibits as 'user friendly' as possible with the generous use of color and..." If you highlight dates, names, and other things of importance it attracts the eyes of the viewer to that "key" word. Very few people have the time to read an entire exhibit page and a "colorized" (is this a word?) word attracts them if it is of interest. Many times I have casually scanned some exhibit pages and a bolded or colorized word caught my eye and I stopped to read more.

However, during the Judge's critique sessions I

have been downgraded for "excessive (their word) use of color as it detracts from the page". I would argue just the opposite and I believe some studies on readability and legibility might back me up. Black on white is in 8th place or worse on many legibility scales – I believe black on yellow is close to the top. Do we have any experts who can add/subtract to this hypothesis? But then how long did it take to convert the judges from believing that all exhibit pages needed to be hand written, then allowing a typewriter, and perhaps reluctantly – using WORD processing.

But now back to the thesis in the article's title. Janet and Steve's use of the QR code in the exhibit page linking to their synopsis page(s) or additional information on their topic is using the technology that is exploding daily. Here is another idea.

How about creating a You Tube video on each of your collecting interests and posting it on the APS site? Here is the Win, Win, Win situation of the above title. You win because when you write an article, build an exhibit, or create a You Tube video – you learn more about your subject. I have never failed to learn something about my collecting area when I do any (all) of the above. In fact, sometimes



Above and at next page: Screen captures of one of the author's philatelic videos on the YouTube site.

The author has gone deep into the computer world to enhance his exhibits for the showgoer. With a handy QR Code reader on one's smartphone, one can scan the QR icon in Tom's exhibit of *Allied Military Government (AMG) Travel Permit Stamps* and instantly see his video presentation on the subject on YouTube.

I find I missed a date, address, censor marking, postal rate, etc., when doing the research for the above. Since the APS is now having a contest with monetary awards to the top videos – you may also win again.

You may be able to send a link to your YouTube video to the judges in lieu of a synopsis. If so, you may win again. But how many judges will be able to access it?

The APS wins as it builds its stable of YouTube videos and implements its mission of educating its membership. Have you looked at the videos on the APS site? They are quite good.

The membership wins as the number of videos grows and members can explore an area that might raise their interest in a new collecting field. Watching a video can sometimes be more rewarding than reading about a particular collecting area.

Since Google searches may draw non-collectors to the videos (with the use of tag words) we may even create another collector. If so, we win again. We need to use the tools that the technol-

ogy-savvy generation is using if we expect to draw in new, younger members as collectors.

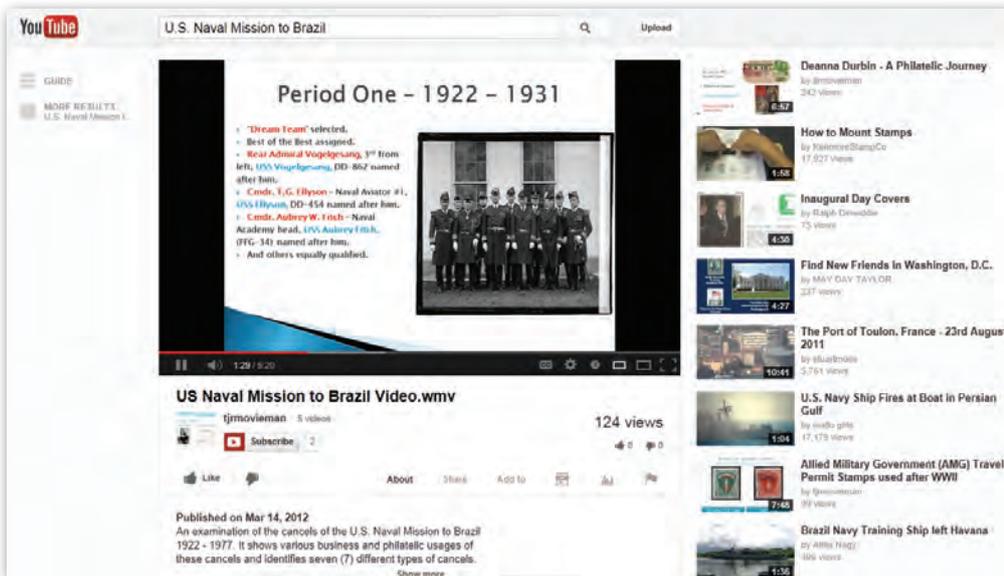
Steve's article brings up some valid issues. What about the availability of smart phones to read the QR codes? I now have one and my wife has an iPad. How many judges have one? What about the reception in the exhibit halls? Will QR codes disappear? They may but something similar will still be around, I would believe.

I am currently in the process of creating YouTube videos for some of my exhibits. It is not a daunting task to create them. Instructions are found on the APS website. The first one you create is hard – each one after that is much easier.

YouTube has a 10 minute limit for any videos you publish on their site. This could cause a problem for a multi frame exhibit. It works well for a one frame exhibit. Try it – you'll like it!

Here is a list of the videos I have put on YouTube in the order in which they were created. I would hope I am improving.

Collect Movie Star fan Mail - An introduction to the fun and enjoyment of collecting Movie Star Fan



Mail - or mail to other entertainment groups. April 30 2009.

Cold Mountain Movie Props - A look at philatelic movie props from the 2004 movie about the Civil War - COLD MOUNTAIN. Stars Jude Law, Nicole Kidman, and Renee Zellweger. November 22 2009.

U.S. Naval Mission to Brazil - An examination of the cancels of the U.S. Naval Mission to Brazil 1922 - 1977. It shows various business and philatelic usages of these cancels and identifies seven (7) different types of cancels. March 14 2012.

Deanna Durbin - A Philatelic Journey - This video shows fan mail to Deanna Durbin from her 12 year movie career—a lot of which comes from areas of strife during WWII. POW, Internee, censored, adversity, and interrupted mail are shown. April 19, 2012.

You can find any of these by going to You Tube and doing a search on the title or by searching for my user ID – tjrmoviemann.

I recently completed a You Tube video on Allied Military Government (AMG) Military Travel Permit Stamps (MTPS) and I am working on one on Confederate States of America (CSA) Indian General Stand Watie's mail during the Civil War.

I exhibited a one frame exhibit on Allied Military Government (AMG) Military Travel Permit Stamps at BALPEX over Labor Day and attached a Quick Response (QR) code to the Title page to see if it would link to my YouTube video. It worked in my home but I needed to test it under actual stamp show conditions.

I was able to link to it with my "smart phone" and play it in the exhibit hall. I have no way of knowing if anyone else linked to it. The judges said they did not—either due to lack of time or no access to a smart phone or iPad. But it is a start.

Just some thoughts on things we can do to build the hobby and learn something new about our (or others') exhibits. ☺

Wanted!

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

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

Want to write? Send an article or just a question or two to your editor: rjayhawk@mail.com. Do it today!

Diamond and Ruby Awards

The Diamond Award count now stands at 69, one more than the last report. Congratulations to Greg Shoults for his exhibit, *Washington and Franklin rotary Press Coils, 1914 to 1922 Production and Uses*.

Congratulations to all of our recent Diamond Award winners.

The Ruby Award remains at 12. The newest recipient was John McEntyre for attaining 12 golds with two or more different one frame exhibits.

To submit applications for either the Diamond or Ruby Award go to the AAPE website and follow the directions to submit your application online.

Ron Leshner

Q & A



By Patricia Stilwell Walker

P.O. Box 99, Lisbon MD 21765
Email: psw789@comcast.net

Thanks to everybody who sent comments and encouraging emails—I am always pleased to find that something mentioned in this column has proved helpful. I am also interested in using this space to pose questions that I do not have an answer to. So first up is a question sent in by Mike Ley who exhibits *Burma, the First Two Issues*.

Arrows

Question: Is there a source for vinyl arrows that will stick to stamp mounts? Here is the question in Mike's words:

In my traditional exhibits I like to use arrows to point out small varieties. Subway Stamp Shop (Altoona, Pa.) used to have a product, "Imperial Philatelic Arrows," that I thought were ideal. They were small 1/2" vinyl arrows that adhered to pages, mounts, or even sheet protectors if I so desired. In my opinion they were just right and did not detract from the material in any way. Here's the problem: Subway has not had these for a number of years and they tell me the small company that used to make them no longer exists.

I have been looking for a new source. From time to time I will see exactly what I want in an exhibit frame. I will excitedly track down the exhibitor to ask where they got them. I am always told they got them several years ago from Subway but are no longer available and the exhibitor is frustrated just like me.

Gummed philatelic arrows or arricators are readily available; they are slightly bigger but I cut off the feather end just leaving the pointed end so they are not so gaudy. The problem with them is they do not stick to mounts very well at all; they dry and pop off. Lindner makes a product that has some useful circles and arrows in a variety of sizes that come together in a package but they only come in a bright fluorescent red-orange color. They call too much attention to themselves in my opinion but they do adhere to mounts.

I have done plenty of Google searches for things like "vinyl arrows", "vinyl pointers", etc., but never quite find what I need. I suspect what I am looking for may exist and was not made for any philatelic application but I can't find them.

Answer: Arricators are the only type of arrow that I know about (yes, the do fall off) so I was no help to Mike in answering his question. Searching for "arrow shaped stickers" on the Internet does get a number of "hits" but the products shown are all much too large for exhibiting purposes. Does anybody know a solution? Please email me!

Synopses and Past Awards

Question: Should an exhibitor list past shows and awards in their exhibit synopsis as a courtesy to judges?

Answer: As a general rule, I do not recommend listing past awards. However, there is a specific situation where it is desirable. Your exhibit has won a string of XYZ medals - it doesn't matter what level you were stuck at, the same advice applies - and you have FINALLY totally re-done your exhibit taking the advice the judges have been giving you. The next time you exhibit it, I suggest you list the past track record in the synopsis TOGETHER WITH the fact that this is a totally NEW exhibit!! Be sure to include a brief explanation of what changes you have made. As judges we sometimes approach an exhibit with the attitude "I've seen this one before" and it helps you to have alerted the judges in advance that this isn't true in spite of the title.

Follow-up to last quarter's column:

Alternative computer method for doing illustrations: I discussed the method I use with Adobe Photoshop®'s cloning tool to erase unwanted handwriting from a cover. I remarked that I had not found a free program that provided this capability. Well, I have been "introduced" to a free image editing tool called Paint.NET – I have version 3.5.10 which has

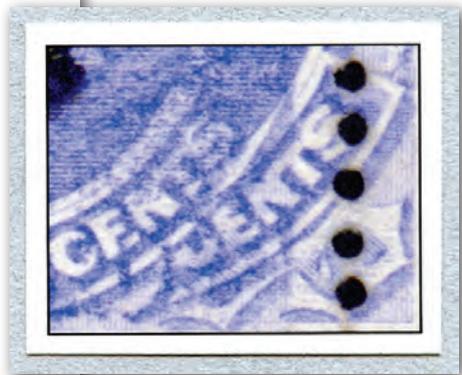


Figure 1a: Full size illustration – enlargement of bottom right quadrant of 90 cent Navy stamp showing spectacular double transfer.

Figure 1: A page from Les Lanphear’s exhibit U.S. Departmentals, 1873 to 1884 illustrating a double transfer.

a “CLONE Stamp” in the tool box—go to www.getpaint.net/ to download it. I don’t know why this program didn’t hit my radar when I was searching for cloning tools a while ago – perhaps earlier versions didn’t have it.

Images of Markings

Question: Is it acceptable to use images from catalogs or handbooks when illustrating a marking type? Gary Hendren (among others) who has an excellent exhibit titled *St. Louis Street Car Mail 1892-1915* asked me this.

Answer: First of all, the reason for doing this is that published images of markings are usually sharp and easily read; scanning them and including them in an exhibit takes very little time or computer skill compared to the methods presented in the last issue of *TPE*. If the marking in question does not include a date, then there is no problem with using an “out-

side source” for the illustration. Often though, your purpose is to illustrate a dated marking because the actual date of your cover is important to its analysis; in this case the illustration must contain the true date. If, however, you are illustrating a dated marking as part of a marking study – such as a series of obliterations used on the St. Louis Streetcar system and want to discuss types of killer bars, ornaments in the die and other details - then having a date that matches your item is a “bonus” but is certainly not a requirement.

Illustrations Part 2. Last quarter’s column on illustrations dealt with postal markings. This time I want to begin to address illustrations for stamps. We are going to talk about individual stamps, because I do not have any illustrations for plate layouts, marginal markings or other larger issues.

Plating: The study of your stamp(s) involves considerable discussion of nuances of the design – what

Figure 2: USB-attached digital camera/microscope with camera stand.



kinds of illustrations are both effective and easy to produce – because you need a lot of them? One method that has been around a while and still works today is to have an image of the stamp design on which you hand draw the part of the design you want to emphasize.

The key to making this work is to be sure that the illustration does not overpower the actual material. First have the master image printed in an unobtrusive color—pale gray works in most cases—and second, don't use the entire design if it isn't needed to make your point. If you are doing this, email me, I'd love a copy of some of your pages.

Plate varieties, errors, double impressions, etc: Illustrating less frequently occurring phenomena is often done by showing an enlargement of the section of the stamp involved. With technology available today there are two methods that are readily common.

Method one: scan the stamp using a high resolution (1200 DPI) – then crop the image to include just enough of the stamp to illustrate the feature you want to show. The high resolution will allow you to enlarge the image as needed without losing clarity. Figure 1 shows a page from Les Lanphear's exhibit *U.S. Departmentals, 1873 to 1884* with the illustration of the double transfer on the 90-cent Navy at the top right. Figure 1a is a close-up of the illustration; credit for the scan goes to fellow exhibitor Fran Adams.

Method two: use one of the niftier tools to come along in this computer age – the USB attached digital camera/microscope. Several brands are available. We happen to own the one made by Lighthouse which now has a handy stand. The camera comes with a stand which is fairly useless for many philatelic applications because it is not vertically adjustable. However an excellent stand is now available (sold separately) – you can buy both on eBay for under \$200. Figure 2 shows camera mounted in the stand. The image of what the camera sees is displayed on your computer; to capture an image, click a button and name a file, it's that easy! Even modern stamps have errors as can be seen on this page from Van Siegling's thematic exhibit *The Magical World of Harry Potter*, showing an error on the French souvenir sheet (Figure 3). Van captured the magnified image with a USB attached microscope and printed it directly on his exhibit page. He chose the size to balance the other material on the page – it is larger than might be acceptable if the other items on the page were single stamps. Figure 3a is a close-up of the error.

If you are using a different method to illustrate small parts of stamps, or if you have illustrations of plate layouts, marginal inscriptions or other items related to stamps (not covers), please send me images for a follow-up column. ☐

Figure 3: A page from Van Siegling's thematic exhibit *The Magical World of Harry Potter*, showing an error on the French souvenir sheet.



Figure 3a – close-up.



Here's a viable opportunity for you...

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



Our AAPes of the MONTH

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

January 2013: Bob Rawlins, who has run a series of columns in the *Universal Ship Cancellation Society Log* titled "Where are all the Exhibitors" which encourages USCS Members to consider exhibiting, by unraveling the mysteries of the art.

February 2013: Patricia Stilwell Walker, who took pen in hand to refute some very negative characterizations of Postal History exhibiting that had been printed in an issue of *LaPosta*.

March 2013: Sandeep Jaiswal, who formed an unprecedented four teams for the One Frame Exhibiting competition at our annual AmeriStamp Expo, held in Louisville this year; resulting in 20 new exhibits with 11 novice exhibitors participating. Fantastic!

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We'll reserve a space for your article immediately! (No kidding.)

The Philatelic Exhibiting Craft

By Tony Wawrukiewicz



Title Pages, a topic that won't go away

John Hotchner, as he frequently does, gets to the heart of the matter in his 2¢ worth in Vol 26 Issue No. 4 (Fall 2012) of **The Philatelic Exhibitor**. In it he points out a concept concerning title pages that is extremely important. Unfortunately, it took me two tries to get it right and even in the second attempt, possibly I wasn't up front enough with my comments.

A clear statement of the objective or goal of the exhibit. John Hotchner is right when he said the following in the Vol 26 Issue No. 4: *"...the practice rapidly gaining enthusiastic acceptance among judges of putting front and center on the title page a clear statement of the objective or goal of the exhibit.*

"Not only does such a statement help the viewer to understand what the exhibitor is attempting to accomplish, it also forces the exhibitor to think through the task being attempted, and to evaluate whether the material and text contribute to realizing the goal. And of course it also gives the judges a definite yardstick against which to measure success.

"Too many exhibits these days begin with an explanation of the historical or social context of the material shown. This provides information on what is being shown, but not the purpose of the exhibit."

He prefaced this statement with the comment: *"There is a major omission—he (Tony) says nothing about the practice..."* Unfortunately, in my Vol 26 Issue No. 3 (Spring 2012) article, this is what I said about the TP in the material I sent to the editor:

Date created (On your working copy and that sent to judges only. You will revise the Title Page, and you need to be clear which is the newest revision).

An Unambiguous Title that covers the entire exhibit, and nothing else. Avoid cleverness.

The Type, Purpose and Scope of the exhibit that tells what kind of exhibit (traditional, postal history, illustrated mail, thematic, etc.) it is and what the exhibit is about, including any limitations of coverage. *This best comes right after the Title because it results in direct, upfront communication.*

I didn't realize until just today (1/12/13) that the latter (italicized) sentence was left out of the final article (really my fault). On the other hand John's statement is clearer and the concepts he states are so important that any such comments I make about TPs possibly should have such comments nearer the beginning of my articles on TP so as to emphasize their importance. However, read what I say in what follows.

To continue, I revisited TPs in Vol 26 Issue No. 4 (January 2013). Here, among many other comments I said:

"Next, your TP should clearly and succinctly state the purpose of your exhibit, its scope, how it is organized, and then indicate the exhibit type. The worst sin I see is that there is no such statement on the TP. Even if there is one, it is frequently buried following a great deal of introductory material. That is, by placing it at a great distance from your title, it's hard to find and identify. In fact it may never be recognized. Even if you place it first, it is most readily identified and appreciated if it is short and to the point. A voluminous statement of purpose, etc. can be missed or misidentified."

I believe that these comments nicely paraphrase what John says in his 2¢ Worth. Unfortunately (possibly), my sin is placing this statement halfway through the article. That is, it follows introductory material and my discussion concerning the Title. Re the Title I say: *"At the top of the TP, the title of the exhibit is supposed to communicate precisely the content of the exhibit, no more and no less."* Unfortunately, the Title part of the title page ain't chopped liver and deserved to be placed early in the article. As Ray Simpson ruefully and humorously points out in the same Fall 2012 TPE, the exhibit, *Great Britain Postage Rates 1812-1840, Ridiculous to Cheap*, was criticized and possibly penalized because it had no retaliatory rate (1848) cover. At the same show (StampShow 2012) I was criticized because my title "Why There is Human Life on Earth" was too broad and should have read "Why There is Life on Earth." Not a bad suggestion, except, at the frames that is exactly what my Title stated (because I had wisely realized that the change was needed). Now I know that I made the change just before the show, but aren't judges supposed to read the TP at the frames? (Yes!) Perhaps the fact that my exhibit was hung in the darkest (almost lightless) part of the darkly lit hall was the problem?

My point is this. Stating the purpose/goal/objective of your exhibit on the TP right after the title is paramount. I should have made this clearer in my two articles, and I thank John for bringing up the point, but the Title is also a vital part of an exhibit's TP. That is, the Title is what the viewer will see first, it had better be right, and it is helpful if it is read correctly. ☐

Silver Medal Exhibiting

By Dickson Preston



Figure 1. Canal Zone permanent issue cover combining a scarce use and a scarce rate: Solo use of one dollar stamp paying temporary war-time air rate to India in 1942.

About fifteen years ago I was casting about trying to figure out what to do next with philatelic exhibiting. I had met most of the exhibiting goals I had set for myself. I had two consistent WSP gold winning exhibits, which had received a number of special awards, and even a couple of grands. Should I plow forward creating more gold medal exhibits, or should I try something else. The answer I came up with was a new approach, at least for me, which I called “silver medal exhibiting.”

The basic idea of silver medal exhibiting was to pick exhibit subjects or approaches which were not up to the level of importance or prestige needed to win gold awards, but when developed and executed well could be expected to receive silver awards at WSP shows. This kind of lowering of the bar opened up a host of new opportunities for future exhibits. First, one could pick new exhibit subjects that present challenges both in acquisition and organization without expecting them ever to reach a gold level of award. Second, one could create exhibits with new kinds of audiences in mind, rather than just trying to please the jury.

An exhibitor could now do exhibits aimed at fellow specialists in a certain field, or fellow exhibitors as a community, or even fellow collectors who were not exhibitors. Third, one could take more creative approaches to building exhibits, instead of just following the rules laid out in the APS Manual of

Philatelic Judging. I realized that I could do all these things and still maintain the same standards of excellence, knowledge, and difficulty of acquisition that had always been the basic drivers of my exhibiting life.

So, with these ideas in mind I selected three subjects which I had been studying and collecting for about ten years for my new exhibits; first, the permanent issues of *Canal Zone 1928-1979*, second, the *CIPEX souvenir sheet of 1947*, and third, *U.S. purple three cent commemoratives 1904-1945*. For each one, I had the material, the knowledge, and the enthusiasm. So I set about applying my new approach of silver medal exhibiting to these areas in three new exhibits to see what would happen.

Canal Zone Permanent Issues: 1928-1979. My first silver medal exhibit showed covers of the permanent issues of the Canal Zone, the stamps and stationery with distinctive designs first issued in 1928, which replaced the earlier overprints in use in that possession. The permanent issues were in use for fifty years, from 1928 to 1979, so there is a wide range of stamp uses for the specialist to seek out. However, small quantities of these stamps were issued, compared to the U.S., so many uses are quite scarce. In addition, there was the same diversity of postal rates and fees as in the U.S., except that examples are much tougher to find in the comparatively small Canal Zone.



Figure 2. Ben and George in action: Portions of four CIPEX souvenir sheets used on a registered, return receipt, air mail letter to Yugoslavia in 1947.

The example shown here presents a scarce solo use of the \$1.00 airmail series paying a short-lived air mail rate to India during World War II (Figure 1). Finally, used examples of Canal Zone postal stationery, especially the late issues, are particularly hard to find. So there is plenty of challenge in this area in terms of difficulty of acquisition.

Another challenge is lack of postal documentation. Although the Canal Zone Postal Service issued publications about their stamp issues, information about postal rates and fees is meager. Some rate tables exist, but there was no postal bulletin to record when rate changes were made. So covers are the primary documents for much of what is known about Canal Zone rates and fees.

Since I was not going for a higher medal, I was not held to a single type of exhibit as defined in the Judging Manual. Because I wanted to show the relationship between the denominations of the stamps issued and the postage rates in effect, I combined elements of both traditional and postal history exhibits. Although not all judges approve of this "hybrid" approach, it does communicate my story in an effective, if unexpected, way.

So, given these challenges, why is this area not considered gold medal territory? First, nearly all serious Canal Zone collectors have directed their energies to the earlier, much more valuable, overprints on Panama and U.S. stamps and stationery, with their many complexities, varieties, and rarities. Second, mint copies of the permanent issues, with the excep-

tion of a few official stamps, are readily available and inexpensive. It is only when one turns to uses and rates that the challenges begin. Finally, no WSP judge except the present writer exhibits Canal Zone, so there is a relatively small reservoir of interest among the judging corps in this area.

With these considerations in mind, I targeted the exhibit towards my fellow Canal Zone specialist collectors. I hoped that the scarce stamp and stationery uses and the seldom seen rates and fees would be best appreciated by this group. The first time out the exhibit did achieve a silver award plus a special award at WESTPEX in 2001, so I felt I had done my job as an exhibitor. But the real payoff was the enthusiastic response I received from other collectors. I also made several new friends among the Canal Zone collecting fraternity, some of which have developed into serious long-term philatelic friendships.

So this first silver medal exhibit proved to be even more rewarding than I had hoped it would be. Besides being able to select a new kind of exhibiting subject, and employ a new approach to exhibiting, I was also able to get lots of positive comments from other collectors and broaden my involvement in the philatelic community.

Ben and George Ride Again. My second silver medal exhibit was much more light-hearted, although it included serious philatelic elements. It was a single-frame traditional exhibit of the U.S. 1947 CIPEX souvenir sheet, with photo essays, an explanation of the evolution of the design, errors, and



Figure 3. Eighteen purple horrors on a single letter:
Registered airmail to Brazil in 1939.

other oddities. The main focus, however, was uses, showing rates, fees, and foreign destinations franked with the souvenir sheet or its component parts.

A representative cover from the exhibit shows parts of four sheets paying air mail postage plus registration and return receipt fees to Yugoslavia (Figure 2). After about ten years of gathering material, I set out to amuse as wide an audience as possible with my new exhibit, which I called "Ben and George Ride Again," referring to the reproductions on the first two U.S. stamps on the sheet.

It seemed to me that there was no question of a gold medal here, since this subject has no philatelic importance whatsoever, and no serious exhibitor would show it. To be candid, part of my intention was to give the judges a few minutes to rest their eyes during the judging process. The other intention was to show that even philatelic exhibits with serious content could be light, entertaining and fun. There is more variation in awards for single framers, and this exhibit received a silver and a vermeil on its first two times out.

Again, I got a lot of positive feedback from my fellow collectors, who seemed to really enjoy the exhibit. This time the good words came from a wide range of people, beyond a specialist group.

If some philatelists found the subject a bit trivial, they were kind enough not to let me know. So besides having fun with an attractive issue, I provided some relaxing pleasure to folks who just enjoy looking at exhibits.

Purple Horrors, U.S. Three Cent Commemoratives: 1904-1945. My third silver medal exhibit has been my personal favorite because of its diversity of material and its historical overtones. The basic idea is to show uncommon uses of common stamps. The

first challenge is to show some significant use for each of the 72 three cent purple commemoratives issued in the chosen time period. The second is to show as wide a range of different uses as possible -- odd rates, good destinations, transatlantic air mail, perfins, precancels, censorship, delivery disrupted by war, fraudulent mail, pneumatic delivery, ocean letters, seapost, etc., etc.

The third challenge is to find covers franked with large numbers of these stamps to pay higher rates, such as a letter to Brazil with eighteen copies of a strikingly deep purple stamp paying the 70 cent transpacific air mail rate (Figure 3). The opportunities are almost endless, so even after twenty years, I am still finding new aspects of postal history to include.

The basic story-line of the exhibit also takes a new approach, which would not necessarily do well in serious competition. The captions for the individual covers describe their postal history aspects, in the normal way. But the section headers and the accompanying write-up introducing each stamp diverge from the postal historical approach by telling the history of our three cent purple commemoratives as stamp issues, with an emphasis on the innovative stamp programs developed by FDR and Jim Farley in support of the New Deal and the national struggle in World War II. This divergence between the overall story and the material shown would be anathema to most judges, but it works very well for the kind of viewers I had in mind. The target audience here was a diverse one, exhibitors, twentieth century postal history collectors, and just anyone who enjoys seeing these large, brightly colored stamps used on letters.

The main factor that keeps this exhibit from being a candidate for a gold medal is importance. As with

the late Canal Zone issues, the stamps themselves are inexpensive and easy to find. Even though the uncommon uses of these attractive stamps are of interest, there are no great rarities among them. Compared to the contemporary Fourth Bureau or Prexy issues, there are no rare perforations, no scarce solo frankings, and no spectacular high value uses. In terms of award level this exhibit met my basic objective quite consistently by winning five silver medals in its first five showings. I even mused about suggesting that the AAPE give out a Zircon Award for any exhibit winning ten silver medals in ten years. Although the award level was in the middle range, once again the real payoff came in the form of a continuous stream of positive comments from my fellow philatelists.

This silver medal winner has been the most popular of all my exhibits, with many people approaching me with encouraging words wherever it has been shown.

Conclusion. Over time all three exhibits have sneaked up to the vermeil level, as I added better items and applied newly researched information.

Still the same concepts of silver medal exhibiting apply. In each case the decision to move beyond creating an exhibit to win top awards by pleasing the jury has expanded my ability to move in new directions. These new creative approaches have, in turn, been a major contributor to the popularity of these exhibits. The new freedom in choosing subject matter led me into areas that both provided an exhibiting challenge and were novel and attractive to other collectors as well. In addition, the combining of traditional elements with postal historical ones has helped make the material shown more interesting and understandable to specialists and non-specialists alike.

The result has been displays that are not only good quality exhibits, but also help to form new friendships. Most importantly, the many fine comments I have received from my fellow collectors are as valuable to me as a drawer full of gold medals. One of my most gratifying philatelic moments occurred when a woman at SESCAL told me, "We have a friend who had never seen an exhibit before and wanted to see one, so we showed her yours." Not even winning my first gold medal made me feel that pleased. ☺

Carol Barr Honored With Herdenberg Award

By Tim Bartshe

The Herdenberg Award for 2012, named in honor of the late Ralph and Bette Herdenberg of Chicago has been awarded to Carol Barr, an honor richly deserved. Carol's contributions go to the future of exhibiting. How better to ensure the continuation of exhibiting than by encouraging and rewarding the youth exhibitor?

I have worked very closely with Carol and watched her grow into the position with enthusiasm and selflessness for the task at hand. Taking over for prior coordinator Ada Prill and with only the exposure of her daughter's interest in philately, she stepped in for INDYPEX '04 and has increased the recognition and participation of the youth in the exhibiting aspect of our hobby ever since. Under her watch she has significantly expanded the number of awards and amounts given to the participants by over 20% to 23 different awards. Furthermore, with the widely bemoaned decline in exhibiting and the decrease in youth participation, Carol has seen the number of WSP shows that participate increase from less than 30% to nearly 50% from 2007 to 2011. For 2010 and 2011, there were some 15 youth entries in the Champion of Champions competition, including entries from Canada. Carol has actively continued the inclusion of Canadian youth which have been invitees for quite some time.

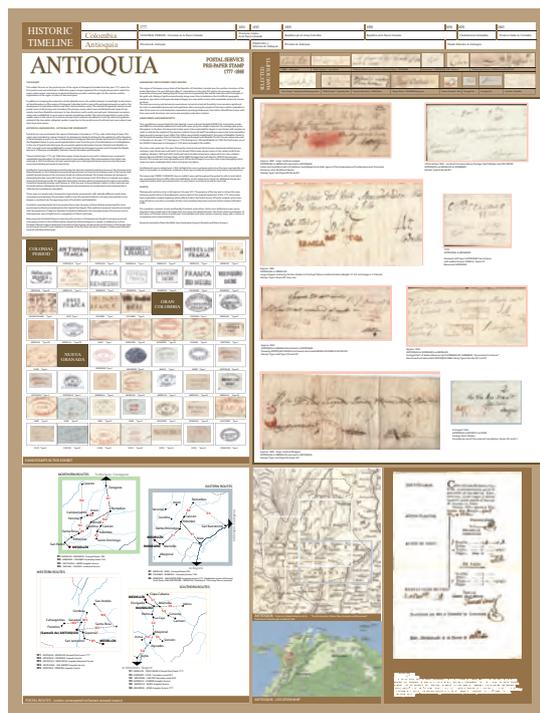
Carol has taken the time and given her energy to be present at each of the competitions along with her husband Bob and arranged all of the details necessary to put such an event on: among them, co-ordination with the show committees at



each site, reserving frames and arranging for jurors to make the assignments of the awards and prizes. I can personally attest to the work she has done to make sure the exhibiting experience and philately as a whole is a long-lasting and positive impression on youth across the country. AAPE has been blessed with such a tireless worker and the hobby is better for her presence especially since she is now a stamp collector.

Carol stepped down this past summer at Minnesota National Stamp Show in July and Vesma Grinfelds has assumed her position. Thanks so very much, Carol!

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Preparing Exhibits

By Steve Zwilling
steve@zwillinger.org

On several occasions I have asked an exhibitor to show me his exhibit in the frames like the example you see here. By doing this, I hope to get an overview of what is being presented, understand the development of the exhibit, and see what the top three or five or even top ten items are.

The usual response to my request is for me to receive a detailed page-by-page or item-by-item description of the exhibit. On one occasion this 'walk through' took close to an hour. There were three of us and the first five or ten minutes were delightful but it was an uncomfortable experience, not wanting to walk away or to tell the exhibitor he was taking too long to walk through his exhibit. One can always ask for more but it can be hard to ask for less.

I know there are multiple reasons for exhibiting and I know that one of these reasons that many of us exhibit is to educate others about our exhibiting

area. We give a lot of attention to preparing a written synopsis but we don't talk much about or seem to spend much time preparing for a verbal synopsis, or summary presentation, about our exhibits.

I think I know why this happens. As exhibits become more and more specialized, the exhibitor interacts with his exhibiting area at a more and more specialized level. It is hard for the exhibitor to see the exhibit topic at a basic or intermediate level because he knows how complex and how challenging it is. It is almost as if to exhibit successfully, we have to make our subject complex.

I've prepared a three to five minute overview of my exhibits as a starting point for anyone who might ask me to walk them through my exhibits. I can't imagine there is anyone who has the same interest in each page that I do. Another philatelist might be interested in a three to five minute overview of *Indian Postage Stamps of Edward VII* as represented by the material in my exhibit; I can't imagine anyone would want to have me go over each one of the 112 pages in my seven-frame exhibit.

In philatelic writing, we have general magazines and we have society publications and some very erudite publications that publish very detailed and highly focused articles. In exhibiting, in contrast, it often seems the goal of the exhibitor—if the exhibitor wants to earn a high level medal—is to include research and to be an authoritative source on the topic. We all strive to be experts in our exhibiting area.

A small number of AAPE members focus on the



educational aspect of exhibiting and prepare teaching exhibits. They are not the norm and our present exhibiting system does not incentivize them: there are high medals for complex and specialized exhibits but not as many high medals for teaching exhibits.

As I see how exhibitors are blurring boundaries between traditional philatelic exhibiting and museum type exhibiting—blurring boundaries between exhibit page and monograph pages—and blurring boundaries between exhibiting and preparing an article, I have had difficulty in identifying what we exhibitors do. Writers write. It's easy to say that exhibitors exhibit but that's too easy. What is it that we do that yields an exhibit? What is the verb we use? Do we say that we write exhibits? Do we 'make' exhibits? I think I've figured it out. We are storytellers. We tell philatelic stories. What do you think? Are you a philatelic story teller?

At the same time that I wonder about simple communication issues and the dearth of exhibits that intend to educate viewers, I am aware that exhibiting is moving ahead in dramatic new ways that expands the opportunity for using exhibits for educational purposes.

Alfredo Froelich prepared an exhibit using a single sheet (see *TPE* Fall 2011) which looked as much like a traditional museum exhibit as it did a stamp exhibit. More recently Alejandro Ortiz, in his *Prestamp Mail from the Region of Antioquia Between 1786-1865*, has extended the concept of a stamp exhibit being limited to a frame in a manner that to an even



greater extent looks like a museum exhibit. Shown here is his exhibit in a very small view. We see a single display that extends across five exhibit frames. He is telling his story in a museum-like format different than we usually encounter, but isn't it wonderful to see such a new approach? Even in miniature, a full five-frame view is striking. ☑



Stamp Show Administration

By Tim Bartshe

Exhibits; where are we now?

A few years back in my second column, I talked about the dwindling group of local/regional shows that had competitive exhibits on the floor. That was an issue that had not yet struck many of the WSP shows. While some have always struggled to get more than the old minimum for a show, the recent revision of the rules for shows allowed for a two-tiered system of WSP shows; 2-day and 3-day, 100 and 125 competitive frames respectively. While this does not seem to be a problem to most, it has come to our attention via the emails asking for exhibits, that something is amiss.

A number of years ago, say six or seven, there seemed to be an increase of new exhibits entering the scene. I remember preparing for my judging responsibilities that, instead of the same old same old, there were as many as 50% of the exhibits that I had never seen. While this still seems to be a more common phenomenon, what is noticed is that there are fewer number of frames being exhibited. Where are all of the missing frames? Why, instead of preparing for 35 exhibits and 250 frames, are there now more likely to be 20-25 exhibits and 170 frames or fewer?

This is a question that I have been pondering and based up some of the letters to the editor and other comments for a few, the “quality of the judging” has “driven away” the more experienced among us. But how can that be? We now have a system of feedback from the jury to the exhibitor that is unprecedented within the philatelic world. Only in North America do the exhibitors receive detailed analysis from the jury and have such access to the judges after awards are posted. I am not sure that I am on board with that scenario though it might be responsible for some.

No, we just don't seem to be harvesting as many exhibits from the fertile grounds of collectors and their massive holdings. There are probably lots of various reasons that can be cited for this, not the least of which is time and money. It takes an inordinate amount of time to prepare an exhibit between concept, design, write-up and final mounting. This alone, for a five-frame exhibit, can take well beyond 100 hours. Then there is the cost of exhibiting. The USPS has helped us out in making sure that the costs for delivering an exhibit to an unattended show will be in excess of \$100 and then the frame fees. The trade off of sending versus attending is a factor of about 5- to 8-1 in costs. While the trend for exhibits has gone

from a “rich man's sport” to a more modest entry fee for a meaningful exhibit, to play in the exhibiting arena is still pecuniary in nature.

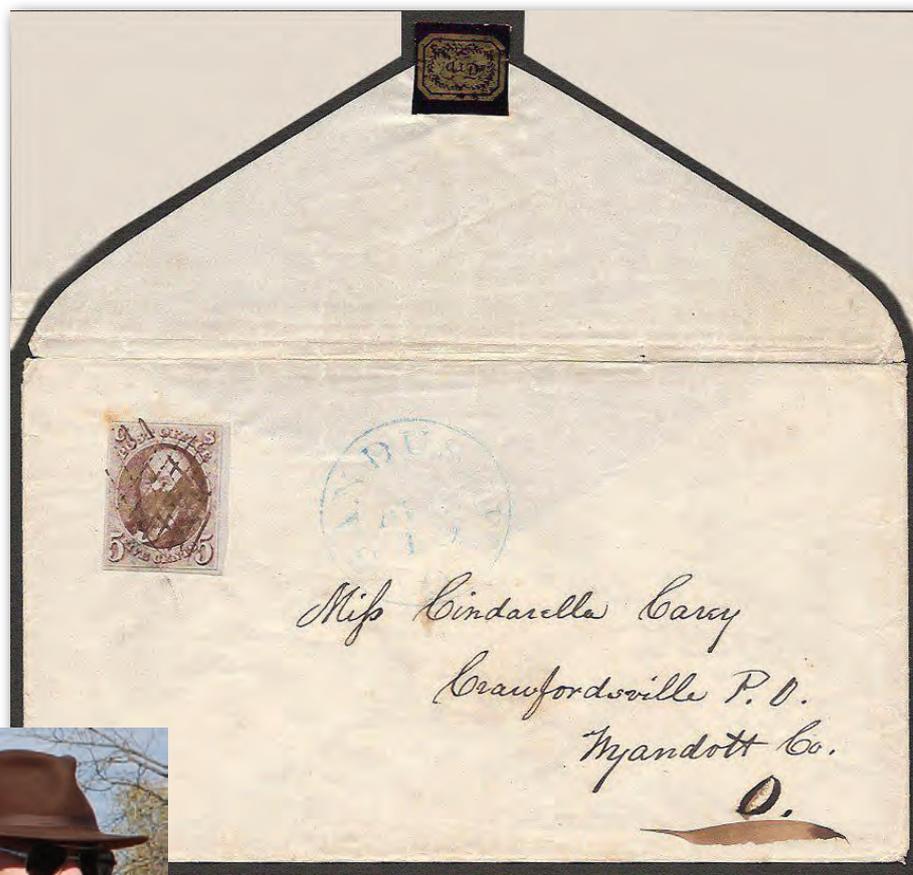
While these issues are important, it's in my opinion (I pray in any event) a factor of assisting individuals to WANT to get started. So many just don't know where to start and the task seems so daunting that they never even design one page. We have talked about the one page exhibit competitions at club meetings or even at shows. We have broached the subject of “clothesline” exhibits as promoted by many both north and south of our borders. Another avenue that has not yet been tried in a full frontal assault is now being formulated by our new Outreach director Ed Andrews. Many of the members of the Board are attempting to come up with programs that can be used by any and all to help promote and teach the art of exhibiting from beginners to advanced. When ready I am sure it will be announced with much fanfare and hopefully with some modicum of success.

We need to promote the experience of exhibiting and with not too much dallying for an event is soon upon us that must be prepared for: NEW YORK 2016! Much will be written about this upcoming international show but from our viewpoint, as exhibitors we need to be thinking well in advance. The details need not be gone into here as the rules and regulations are all on the website www.f-i-p.ch, under GREX. Suffice it to say, to play in that game one must have put together an exhibit that achieves a national vermeil and then pared down to five frames for entry. While there is, at times, massive competition with the rest of the world in getting frame space overseas, here it will be a little different as the U.S. committee will be selecting exhibits for display. Whether you have never done this before or are experienced, the exhibits committee must commit at least 20% of the frames to exhibits that have yet to be shown at an FIP show. That is, my friends a lot of frames. So think about why you haven't yet put together an exhibit recently, spend the time and qualify at your local WSP show.

By so doing you are giving yourself the opportunity to experience the “major leagues” of exhibiting while also creating new exhibits that will be filling up frames here in the States or Canada.

I would love to hear your thoughts on this regarding the why and how. ☺

Figure 1.



An Exhibitor-Judge's Perspective

Arthur H. Groten, M.D.

One of my pet peeves is the desire of organizations (of any kind) to insist on defining things, of any sort. Take ephemera, for instance.

The broadest and simplest definition is "paper objects meant to be discarded." Back when the collecting of ephemera (as distinct from the most ephemeral item of all, the postage stamp) became recognized as something not entirely eccentric, somewhere in the 1950s, the early collectors who formed the societies needed a definition and came up with one that included the word "paper." It was what they collected

The Trouble with Definitions

and therefore they were the ones entitled to make the definition. That definition has become codified and ossified.

"Paper"? Well, what about the celluloid giveaways so popular 100 years ago, or ad hoc metal object made for a specific, one-time purpose.

See, my belief is that anything, including collectibles, has an easy time with simple definitions but that when you get to the edges, things become murky and not at all black and white.

It's the famous bell-shaped curve of everything, a fact of life. Scientifically, a bell-shaped curve is highest at the middle and fades off to zero, but never actually getting there (the asymptote), on the curve downwards to left or right. By the time you are toward the bottom of the curve you are three standard



Figure 2.



By definition, both of the illustrations on this page are ephemera. But...which one was more likely to be discarded?

deviations from the center. So if, say, you have a blood chemistry reading that is that far out you can STILL be normal. And that's the key. As a physician, one should treat the patient and not the number.

What does this mean for us poor philatelists? It means that the more we try to define things, the more categories we make, the more trouble we get into at the edges. Think of all the ink used in these pages trying to clarify whether an exhibit is postal history or historical philately or display class.

In our need to categorize, to give exhibitors parameters, we end up with a lot of exhibits that are basically the same; a different country perhaps but marcophily is marcophily and rate studies are rate studies. Judges know what to look for because they know what to expect. But, think about it, if that's the case, that definitions define what we exhibit, what is to distinguish one route study from another? Perhaps the rarity or some niceties of presentation.

The rules, what I would call the tail, are wagging the dog and stunting the possibility for new horizons. Even the so-called new classes, designed to open things up, have resulted in just more of the same overly defined types of exhibits.

One-frame exhibits, designed to bring in new exhibitors, have become so difficult as to have had the opposite effect. Experienced exhibitors who understand the arcane rules prepare the vast majority of one-frame exhibits.

Which brings me to my point. I have been collecting material related to how letters were sealed during the 19th century. I'm looking at the wax or paper seals on folded letters; the development of envelopes, un-gummed and, later, gummed; various wafers seals and their types; patent envelopes and so forth. Some of the covers are marvelous postal history, franked with terrific stamps and with great markings. But, were I to exhibit this collection, where would it fit? I'd be forced to make a choice between display class, Cinderella class, postal history class.... It all depends on who's looking at it. I can make a case for and against each category it might fit. In other words, it can't just "be." "Look at me," it says, "I'm taking something old and trying to get something new out of it."

The two examples I've selected show what I'm trying to get at. Figure 1 has a lovely U.S. #1 with the wafer seal "Try" on the flap. Figure 2 is a 2d. Mulready with a Free Trade wafer sealing it. In both cases, I'm more interested in the back of the item than the front. In what category would an exhibit containing them belong? It depends on one's definition. They could be in either or any. But where does a study of envelope sealing itself fit? Help!

OK, I'm off my hobbyhorse and have almost convinced myself to get serious and put it out there to see what happens. The world is, after all, shades of grey. ☐

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



PHILATELIC SHOW 2012

May 3-5, 2013

Boxborough, MA

The Northeastern Federation of Stamp Clubs will host the 2013 edition of Philatelic Show, an APS World Series of Philately Show, at the Boxborough Woods Holiday Inn, 242 Adams Place, (I-495, Exit 28) Boxborough, MA 01719, 30 miles west of Boston. The Show will feature 250+ 16 page frames of competitive single and multi-frame exhibits. All levels and classes of exhibits are invited. Entry fees are \$10 per frame for multi-frame exhibits, \$20 for one frame exhibits, youth exhibits are \$5 per frame. Hours will be Friday 10AM to 6PM, Saturday, 10AM to 5PM and Sunday 10AM to 3PM. Admission is \$3 a day, \$5 for a weekend pass. Parking is free. Seminars to be held all three days. An awards banquet will take place.

The Society for Hungarian Philately, the Society of Israeli Philately and the Poster Stamp Collectors Club will hold their annual meetings at the Show.

Special room show rates can be obtained by calling the Hotel directly: (978) 263-8701 --- Mention Code STP to get this special rate.

Further Show information including the prospectus and can be found at www.nefed.org or from Jeffrey Shapiro at coverlover@gmail.com

PIPEX 2013 •

May 24-26, 2013 •

Portland, Oregon

The PIPEX 2013 show committee announces their annual Portland, OR philatelic bourse and exhibition. It will take place in Portland at The Red Lion Hotel at Jantzen Beach. The hotel offers a special PIPEX rate. Hours of the show will be on Friday and Saturday from 10:00 a.m. to 6:00 pm, and on Sunday from 10:00 am to 4:00 p.m.

Admission is free to this show that features 35 dealers and 4000 pages of exhibits. There will be meetings, seminars, an auction by Harmer-Schau Auctions, a cachetmakers bourse, a USPS Sales Booth and special youth activities. See the PIPEX 2012 web site for more details: www.pipexshow.org/. For personal contact, email Tony Wawrukiewicz at tonywaw@spiritone.com.

NOJEX 2013 - MAY 24-26

Meadowlands Crown Plaza Hotel

Secaucus, New Jersey

The 50th annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. will be held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. The show will host a special convention of The Collectors Club, as well as the annual conventions of The Postal History Society and the New Jersey Postal History Society.

The bourse will consist of 40 dealers and there will be 266 sixteen-page exhibit frames available at \$10 per frame (\$3.50 for juniors under 18). The fee for single frame exhibits is \$20 per frame. The deadline for exhibit entries is April 1, 2012. For prospectus, show information, and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002 or e-mail: glsp@verizon.net or visit the show website at www.nojex.org Keep in mind that NOJEX is the only Champion of Champions qualifying show in the tri-state (NJ-NY-CT) area. The show hours will be: Friday: 10a.m. to 6p.m.; Saturday: 10a.m. to 6p.m.; Sunday: 10a.m. to 3p.m. Admission is \$2.00 on Friday & Saturday and free on Sunday. There is free parking at the hotel.

MINNESOTA STAMP EXPO

Minneapolis, Minnesota

July 19-21, 2013

The exhibitor's prospectus and entry forms are now available for Minnesota Stamp Expo 2013 to be held at the Crystal Community Center in suburban Minneapolis, Minn. The show is a WSP event. 200 sixteen page frames of exhibit space are available. Exhibits from all of the APS classes and divisions are welcome to compete. Youth exhibits are especially welcomed, and there is no charge for the first three

frames of an exhibit by a youth exhibitor. Adult exhibits are \$10.00 per frame, with a minimum exhibit fee of \$20.00. All WSP rules apply to the show, including the use of five APS accredited judges, five levels of medals, plus grand, reserve grand and numerous special awards. Exhibit prospectus from: Todd Ronnei, 9251 Amsden Way, Eden Prairie, MN 55347, by email from: tronnei@gmail.com, or m

CHARPEX 2013

July 27-28, 2013

Charlotte, North Carolina

The exhibitors' prospectus is available for CHARPEX 2012, the Charlotte Stamp and Postcard show, to be held July 21-22 at the Grady Cole Center, 310 N. Kings Dr., Charlotte, NC 28204. The show is sponsored annually by the Charlotte Philatelic Society and the Fort-nightly Collectors Club. This is a new venue for CHARPEX. There is no frame fee. An exhibit prospectus as well as other information can be downloaded on the show website, www.charpex.info or mail request to CHARPEX, Box 30101 Charlotte, NC 28230-0101.

OMAHA STAMP SHOW

September 7-8, 2013

Omaha, Nebraska

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

66th GREATER HOUSTON STAMP SHOW

September 20-22, 2013

Houston, Texas

The Houston Philatelic Society once again invites exhibitors to its annual GHSS show at the Humble Civic Center, 8233 Will Clayton Parkway, Humble TX 77338. We welcome 2-10 frame adult exhibits, single-frame exhibits (including the popular single-frame color competition—this year the color is red), and youth exhibits. There will be over 1,200 pages of exhibits. There will be a limit of 15 single frame exhibits. Due to the large number of single frame applications received to date, anyone interested in showing a single frame should apply immediately. The exhibits will be judged by American Philatelic Society accredited judges and will compete for five different medal levels. In addition to the medals there will be various special awards including the Grand and Reserve Grand awards. The Texas Stamp Dealer Association's and the National Stamp Dealers' Association's "Most Popular Exhibit Awards" – for multi-frame and single-frame exhibits respectively, will be voted on by the public attending the show. The entry deadline for exhibits is August 1, 2013. More information and downloading the exhibit prospectus at www.houstonstampclub.org. Answers to questions: Exhibits Chairman, Ron Strawser, at strawser5@earthlink.net or at P.O. Box 840755, Houston TX 77284-0755.

IS YOUR SHOW MISSING A BIG OPPORTUNITY?

Show committees who wish to fill their exhibit frames should be sure to list your show on this page in the key periodical that reaches exhibitors across America and around the world. We encourage show committees to send us (via email at rjayhawk@mail.com, preferably) their complete show information soliciting exhibit entries. Please send it in a MS Word file—NOT a PDF file, please. Your show must be taking place within seven months of the cover date of this magazine. Exhibitors: most shows now have their entry forms available for free download from their websites.

Non-standard Page Sizes. A query to Pat Walker in the fall 2012 issue asked about odd-size pages. Her response covers the subject well, but it is not quite that simple for past and future international shows. One of the things is the way some international shows do stupid things. Often, the organizers observe how a preceding show has done something, and figure that it is “required.”

One concerns odd-size pages. At Ameripex ‘86 in Chicago, one exhibitor showed up with an exhibit on pages that were the European “A4” size or slightly larger custom pages. The standard A4 page is a little taller than 8½ x 11, and a little narrower, but these might have been slightly larger. His custom-made pages were from a grand prix level exhibit that had not had a “size” problem before. The pages were measured and the exhibitor was told that they did not fit the size allowable, so they could not be shown unless he cut them down. The rather expensive pages were then submitted to the paper-cutter, so as to meet the (unnecessary) requirements. They would have fit in the frames, but just did not measure up to the “maximum size” criteria.

International shows can impose their requirements, based on a number of considerations, but often those concepts are not thought through in the sense of what is practical in the world of international philately. Some shows adhere to a space that is one meter square, which allows (usually) 12 pages instead of the 16 we expect. This has inspired a few exhibitors to find a way to use that space to show 16 pages, with a bit of overlapping. It’s not rocket science.

Odd-size pages are often necessary to accommodate unusual material, such as large covers, plating studies and revenue documents. They are usually a major pain for the commissioner to carry. Special containers do not fit well with the limited space available for carrying the many exhibits that commissioners have to contend with.

Years ago, exhibitors could mount their own exhibits. That ability has eroded in more recent years with exhibitors, and sometimes even commissioners, not allowed on the floor for “security reasons.” Some shows will permit the commissioner to “observe” while the non-philatelist mounting team puts the material into the frames. These may be postal workers who have been co-opted to do the work. One can only imagine the care with which they are instructed to handle exhibits, which have too many instances of being mounted in reverse order or some other problem that an experienced philatelist would recognize right away. Fortunately, a part of the commissioner’s job is to inspect the exhibits, when they are permitted to do so, and to have incorrectly mounted pages or items that have come loose taken care of.

Some organizers may have a “justification” of why the limits are imposed, such as security or liability, but in my opinion most of that is unnecessary. Procedures can easily be implemented to avoid any such problems,

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Ask Odenweller Robert P. Odenweller



and the mounting is likely to go more quickly.

Detailed Inventories. Count among the strange policies the idiocy of requiring the exhibitor to list every item on every page in an inventory. Disregard the pages that may have plating reconstructions, for a moment, in that those may involve singles, pairs, blocks and multiples, sometimes overlapping the items underneath them. How do you reconcile that with the inventory restrictions? Overlapped stamps, for example, may not be obviously so, and the counting, without removing the protector from the page, could be a major problem.

The “need” for this tight inventory was imposed by one country, which to prevent them from being subjected to ridicule or worse, should remain unnamed. I was told that they worried that an exhibitor might try to sell his exhibit while it was in the country, thus defrauding the country’s revenue department of some income. Nonsense! Any self-respecting exhibitor would be offended at the thought that his treasures would not be returned exactly as sent. But once this inventory idea was put into effect, other shows felt that it was “required.”

Involving customs and other bureaucratic offices in such matters that should be handled in a simple way is nothing more than pure silliness. It wastes a lot of time and energy for the commissioners. Prior to this “new” wrinkle being introduced (usually unnecessarily), life was relatively uncomplicated. Commissioners and exhibitors arrived at the local airport with their exhibits and either went to the hotel or to the show to leave their exhibits. There was no sitting down and counting every stamp and cover on each page against an inventory. It was civilized.

True, some countries may have laws that require such inventories to be made, or are paranoid about the possibility of losing some phantom revenue, but that should not be made a major problem for other countries that have self-confidence. Detailed inventories are more justified, perhaps, with dealers and their stock, but that often requires posting a bond for a percentage of the value of the material. Some dealers have said that getting the bond back was enough of a problem to make them stop going to international shows.

So what’s the point of all this? Show organizers should step back, take a deep breath, and ask themselves if a measure is really necessary or not. The best solution should avoid any unnecessary bureaucratic involvement, and should make the participation in the show as easy and enjoyable as possible. ☐

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Neil and Jennings Awards Announced

The AAPE is pleased to announce the following winners of the Neil and Jennings Awards for the best articles published in The Philatelic Exhibitor during 2012:

The Randy L. Neil Award for the Best Article or Series in the 2012 issues of TPE: **Dr. Robert Bell and Ben Ramkissoon**, for their series, "What is Damaged Philatelic Material?"

The Clyde Jennings Award for the Best Article or Series by an author who has not previously contributed an article to TPE: **Larry Fillion**, for his article "Youth and Philately (Exhibiting)" in the Spring 2012 issue.

Exhibiting Revenues

Some Further Thoughts on Showing the Use of Revenues



By Ron Leshner

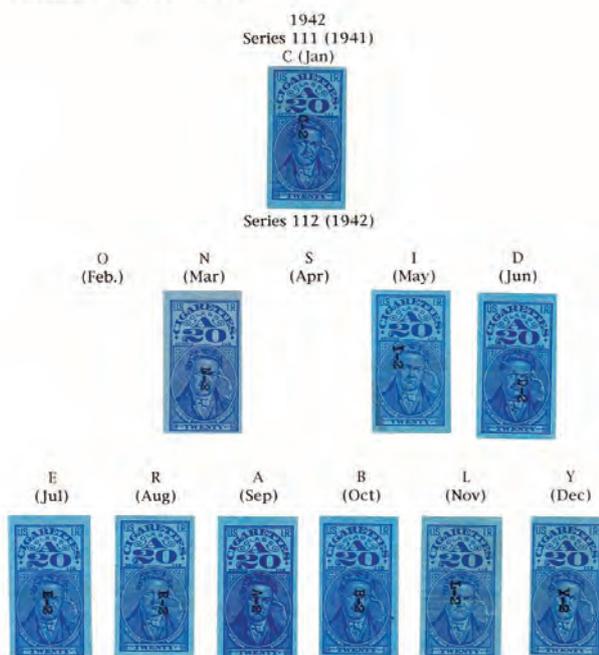
Figure 1. The CONSIDERABLY freshness code for 1942 used on the current 20 cigarette tax paid stamp.

Some years ago I developed a one-frame exhibit entitled Fresh Cigarettes; the exhibit explored the freshness code cancels that several of the tobacco companies used to assist their distributors in keeping fresh products on the shelves in retail stores.

I did not attend the show where the exhibit was shown and was quite shocked to learn that it had been awarded a gold. Eric Jackson, who was my agent for mounting and dismantling the exhibit, expressed the opinion to a number of people that there wasn't an item in the exhibit that was worth more than 25¢! How could such a "cheap" exhibit be awarded a gold?

The exhibiting experience was before the advent of the current uniform feedback forms, so I will have to do a great deal of speculating about what was in the judges' minds or perhaps rely upon what were my intentions on several of the pages. And this will provide me the opportunity to ramble on some of the

AXTON-FISHER TOBACCO COMPANY
Freshness Code CONSIDERABLY



challenges in showing the use of revenues in both traditional revenue and fiscal history exhibits. One of the pages in the exhibit (Figure 1) focuses on the monthly freshness code used by the Axton-Fisher Tobacco Company.

The challenge of using a monthly freshness code was met by several companies by searching for twelve-letter words that contain twelve different letters (no repeats, so that each letter could be identified with a given month).

Figure 2. The CONSIDERABLY freshness code for 1942 used on the the current cigarette tube stamp (Scott RH3).

Axton-Fisher's solution was the word CONSIDERABLY. The letter C was used in January, O for February, and so on to Y for December. The freshness code also included the last digit of the given year. Thus C - 2 was the code for January, 1942.

The cigarette stamps themselves had a series designation that was begun in 1932, Series 102. Ten years later in 1942 the series designation was 112. Students of these codes long ago discovered that the January cancels for a given year were invariably on stamps from the series of the year before. Thus the Axton-Fisher code C - 2 appears on Series 111 (1941) stamps.

So, in spite of the monotony of DeWitt Clinton's portrait on the simple design of the 20 cigarette stamps on equally monotonous blue paper, one can follow the progression of the freshness codes through the twelve months. One will notice that two months (February and April) are missing. Filling in these two months would be a challenge, requiring extensive searching through stocks of these stamps. Typically, these cheap stamps are not carried by dealers to shows or stamp bourses.

So the challenge would require either extensive correspondence with others or visits to dealers who might have extensive stocks of these cheap stamps. I suspect one might spend hours searching for the two stamps with the required codes of O - 2 and S - 2 without any guarantee of success. But success is one of the thrills of our hobby; it is why we spend seemingly endless hours at the bourses.

But back to the exhibit page. How dare I include a page so incomplete in my exhibit? Many years ago, I was told by an exhibitor that in an exhibit of similar cancels on postage stamps, it was not only permissible to omit one example in a long string (even if

he had it in his personal collection) to underscore the difficulty of completion! That was before the introduction of synopses, where we now have the opportunity of explaining such an omission. But note that I have omitted 2 out of 12 in the example in Figure 1; a less than fully satisfying result I might add..

We should look at a second page (Figure 2) from the same exhibit, the same freshness code, the same year, the same company, but on the cigarette tube stamp (Scott RH3). In this case there is information presented that only 7 months have been recorded, all of which are presented. In addition, two have been reported with the code inverted on the stamps (someone fed the sheets in the press the wrong direction) and both are present, one of which is on an empty wrapper. This certainly is a more satisfying result than the first page presented.

It has been a number of years since the Fresh Cigarettes exhibit has been shown. And I might add that I have not completed the run on the page in Figure 1. But then I have not spent much time looking for stamps that would fill the two empty spaces. If I want to show this exhibit in exhibition, I suppose I will have to spend some time searching. ☐



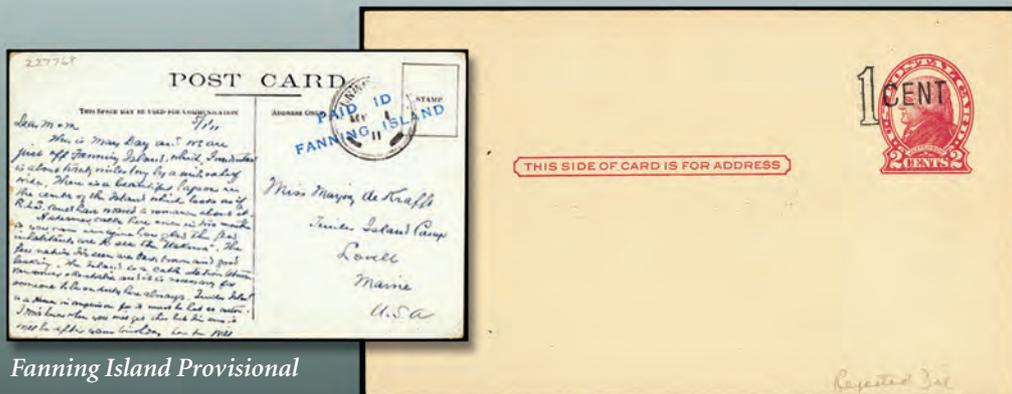
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Dr. Paul E. Tyler, M.D.

Fifth President of the American Association of Philatelic Exhibitors
(1930-2013)

Stanley J. Luft, Compiler

Paul Tyler of Albuquerque, New Mexico, highly esteemed as an exhibitor, judge and society member and officer, passed away on February 5, 2013, at the age of 82. He leaves his widow Wynell Tyler, his brother David, two children and five grandchildren. I am extremely grateful to Wynell for giving me details of much of his personal, professional, and philatelic life.

Paul was born and raised in Denver, and obtained his first degrees from the University of Denver and then the University of Colorado Medical School. He spent some 39 years-his entire professional life-as a Naval Medical Officer, serving as a flight surgeon in Antarctica, then also in New Zealand and elsewhere in the South Pacific, and in Washington, DC, where he retired as the Director of the Armed Forces Radiobiology Research Institute. He regaled his fellow philatelists with numerous tales regarding his Navy days. And he put those early Navy experiences to good use as a collector of Antarctica, New Zealand and the South Pacific islands, and Great Britain. His strongest and best known exhibit was on the red One Penny Dominions of New Zealand, which earned him many National and International gold awards. Post-retirement, he continued teaching medical matters in nearby areas of New Mexico.

He was an astute and observant APS Chief Philatelic Judge and Literature Judge. But he was best known within our hobby as a very active member and officer of many philatelic organizations, which included Treasurer, Vice President and then (2003-2006) President of the American Association of Philatelic Exhibitors, officer and then President of SAS/Oceania until 2002, Councilor of the American Philatelic Congress, Executive Director of the American Topical Association and very likely a major cog in other societies. He was also a member of the American Philatelic Society and of the Royal Philatelic Societies of Great Britain and of New Zealand, and an avid promoter of South Seas philately. If that wasn't enough, his last ten or so years were spent as a major contributor to Masonic groups in the Albuquerque area, in particular, the Order of the DeMolay.

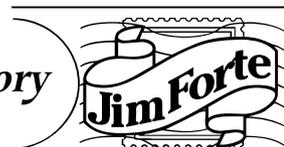
Paul and I would meet only occasionally at Denver's ROMPEX (now Rocky Mountain Stamp

Show), his favorite and closest major exhibiting venue, where either he or I would be exhibiting or judging at least some of the time. We constantly worried over how best to exhibit our single-stamp exhibits: his red New Zealands and my blue French Sages, but we eventually did well enough without ever fully agreeing.

Recollections of Paul Tyler were shared with me by his widow, Wynell Tyler, and also by Tim Bartshe, John Hotchner, Janet Klug, Frederick Lawrence, David McNamee, Ken Martin, Randy Neil, Bob Odenweller, Dalene Thomas, and Patricia S. Walker, and Dan Walker.

Thanks to all of you for the thoughtful reminders of what a pleasant, self-effacing, generous raconteur of preposterous Navy tales Paul was, as well his many important contributions to organized philately. Paul will be very sadly missed by a great many of us.

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 (Graded 95)



Ryukyu Islands #139a
 1965 1½¢ Horse
 Gold Omitted



USA #315 1908 5¢ Lincoln
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Exhibiting/Getting Started

By Norris (Bob) Dyer



Learning from *My* Mistakes

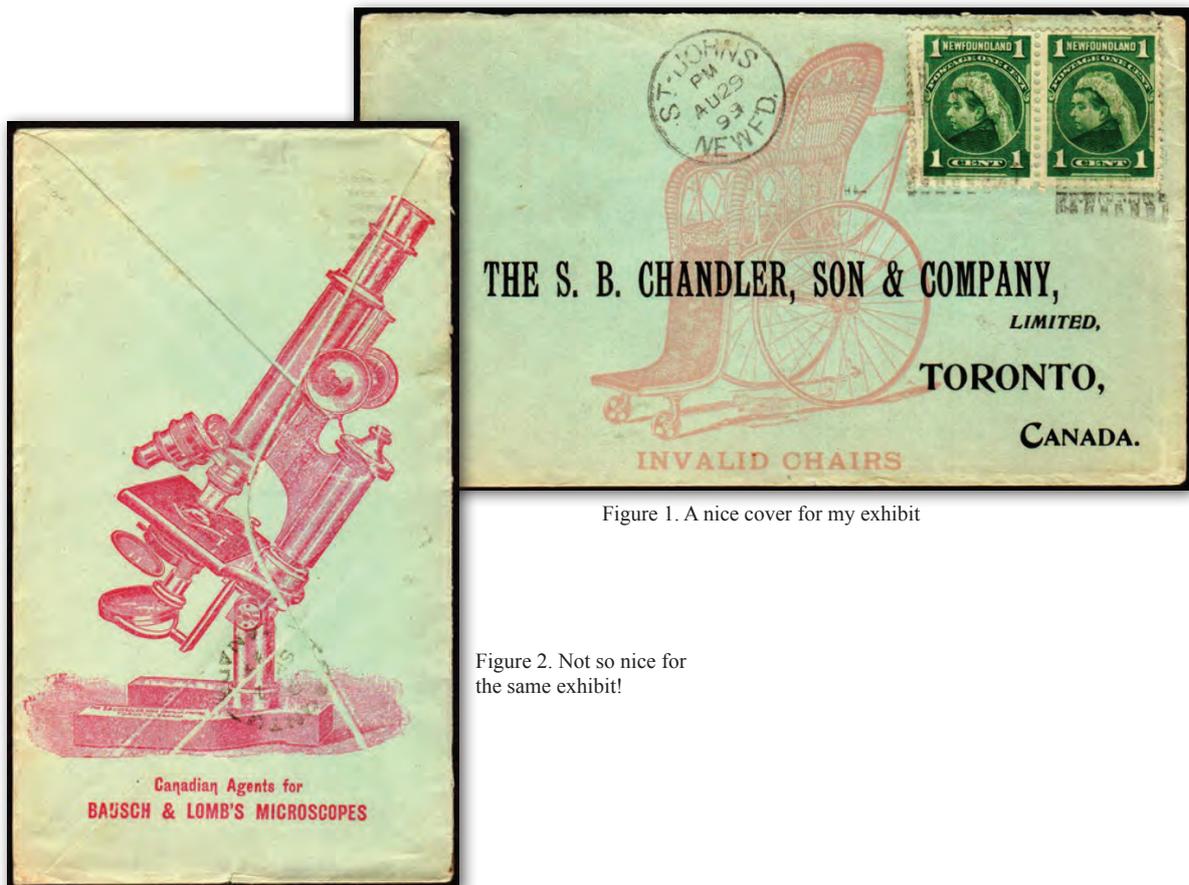


Figure 1. A nice cover for my exhibit

Figure 2. Not so nice for the same exhibit!

Over the years, I have exhibited 60 times, with about half being at local/regional shows and the balance national venues. I've often been "corrected" by judges and fellow club members. We learn from mistakes, but it can be a long, tortuous process. I'll share some of my mistakes to help speed you along. The 10 "problems" that follow do not comprise all exhibiting faux pas but they are all familiar to me, and are listed in no particular order.

1. EVERY ITEM MUST HAVE A PURPOSE AND ADVANCE YOUR STORY.

I seldom keep a record of past mistakes but see Figures 1 and 2 from recent scans. Figure 1 represents an 1899 cover from Newfoundland to a Canadian medical supply house. I used it as part of an exhibit on the 1897 Royal Family issue. It is a respectable piece, if on a return envelope. The problem was that I liked the flipside too much, with its Bausch and Lomb microscope, that I added it to my exhibit.

I was chastised by the judge – what did it have to do with the 1897 Royal Family set, he opined? How did it advance the story?

2. PLACE NUMBERS ON THE BACKS OF YOUR PAGES

When you have someone else mount your pages you must indicate frame and page numbers on the page backs – e.g. “1-1” It might be wise even if you plan to mount it yourself. I had not done so with a six-frame show at Filatelic Fiesta several years ago, showing up the afternoon before the show with the intent to mount it. This was an 80-mile jaunt from my home. Come to find out, the frames were locked. I left my exhibit with the chairman to mount before the show the next day. That night, after I returned home, I realized I had not numbered the pages and even had a double-pager in the exhibit. That meant another 80-mile trip before the show opened to check the exhibit the next morning. Luckily, they had mounted it properly.

3. PETITE IS BEST WITH PAGE NUMBERS, AND STORE EXHIBITS UPRIGHT

Mark the exhibit pages on the back in pencil or adhere small labels. I had a five-frame exhibit that I used for a number of years. I fastened ½” round labels on back of the document holders I customarily use. When I last took it out of my locked storage drawer, where I had placed it flat, I found some of the labels had made circular impressions on the fronts of subsequent pages. I had to replace half of them. Store your albums upright.

4. NARROW THE SCOPE OF YOUR EXHIBIT – ESPECIALLY SINGLE FRAME EXHIBITS

There are three one-cent issues in the 1897 Newfoundland Royal Family Issue (two green shades and one red one). Initially, I attempted to show mint copies, varieties and postal history of all three in 16 pages. Because of space limitation my rate choice was arbitrary (most unusual covers I could find...). The judges said, why not just focus on one value – the scarcest one, the red Queen Victoria issue? After some time, collecting a die proof, plate proof, specimens, mint copies and a considerable array of 12 different rates, I was finally able to turn a regional vermeil into a reserve grand at a national show.

5. AVOID BLACK MOUNTS

Covers look like mourning covers, “letter edged in black”. Per the internet, “Nicholas Nickleby (1839) and Vanity Fair (1848), [they] signal death via the arrival of a black-bordered letter in the daily post”. May I assume that is not what most of us are exhibiting?

6. AVOID WHITE SPACE

White space (considerable parts of an exhibit page

with nothing on it) raises the ire of judges – and the higher you go up the ladder – local, regional, national, international – the more ire is generated. You might as well start right. If, in mounting your exhibit, you have excessive white spaces, it could signal you do not have enough material to cover your subject. My white spaces were pointed out to me, recently. I had three complete settings of 25 of provisionals on three pages. As with my infatuation with the microscope, I wanted to highlight these gems for the world. Unfortunately this led to over 3” of “nothing” below them. Challenged, I went back to my background material and found items related to each of the blocks that actually enhanced my story.

7. TELL A STORY, DON'T PRESENT AN ENTIRE SURVEY

This is a problem I have encountered in judging at regional shows. Your exhibit should have a beginning, middle and end. Some exhibits merely presented all the material a collector had on his/her subject – an array of stamps or covers, often with duplicative rates and in no rationale order. To prepare yourself for a traditional exhibit, ask yourself such questions as, why was a particular stamp needed? How was it used and did it change during its period of usage? What varieties are known? Why was it replaced?

8. WHITE PAPER IS JUST TOO WHITE!

White paper is often too harsh, contrasting with your philatelic material. Off-white, a light pastel or brown might better complement your material. When you next visit an exhibit, note the shades used. You may find the perfect one for your material.

9. SUBJECTIVE COMPLEMENTS HAVE NO VALUE

Perhaps you feel a stamp or cover in your exhibit is “beautiful”, or in “perfect” condition. Of course, that is your opinion. Do not state that in your exhibit text—“This beautiful cover...” It is up to the viewers and judges to evaluate. Hopefully, your “beautiful” cover will be recognized for what it is.

10. NOT ALL JUDGES WILL AWARD YOU AT THE SAME LEVEL

So, your latest exhibit on Congo monkeys got a vermeil at a local show last year and you show it at a different venue this year – and its gets a silver! Judges are human and the current scoring system includes some subjectivity. I have always felt that if a judge truly likes your material for any reason (e.g. his/her own collecting interest) you may get a bump of at least one medal level. Also, perhaps your vermeil at show one was a “soft” vermeil, just on the cusp between silver and vermeil. A few years ago with numerical scores, one would know that. The moral —*judges are human.* ☹



The American Association of Philatelic Exhibitors



Quarterly Membership Report
Liz Hisey, Secretary

MEMBERSHIP STATUS AS OF FEBRUARY 28, 2013

U.S. MEMBERSHIP		FOREIGN MEMBERSHIP	
ACTIVE AND PAID UP	673*	ACTIVE AND PAID UP	105
LIFE MEMBERS	76	FOREIGN LIFE MEMBERS	12
2013 NEW MEMBERS TO DATE	13	NEW FOREIGN MEMBERS	3
DECEASED	11	TOTAL MEMBERSHIP	778

*Numbers reflect 62 members who have not renewed for 2013.

Welcome to new members: January-February 2013

Mark Stelmacovich, Toronto, Canada
Robert Bramwell, Pinehurst, SC
James Baird, Lake Mary, FL
Omar Rodriguez, New York, N.Y.
Susan Bushard, River Falls, WI

Mark Moody, DPO, U.S.
Allan Lin, Guangzhou, China
Thomas DeSha, Sylmar, CA
Paul Phillips, Palm Desert, CA
EJ Guerrant, Antlers, OK

Novice Award Winners: Paul Spivak, Vero Beach, FL—FLOREX 2012; Kelly McHan, Carmichael, CA—SACA-PEX 2012; Rajesh Paharia, Jaipur, India—AMERISTAMP 2013; Fred Danes, Augusta, GA—SOUTHEASTERN 2013; Les Knebl, Sarasota, FL—SNSE 2013.

Four letters were written to acknowledge creativity, gold and silver pin awards. In cases where the recipient was a non member, back issues of **TPE** were included, and they were encouraged to join AAPE. This has resulted in several new members.

Letters and cards have also been sent when I have been notified of a death or illness.

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

Deceased Member: David Herendeen. The American Association of Philatelic Exhibitors extends its deepest sympathy to David's family.

Letters and cards have also been sent, when I have been notified of a death or illness.

An important part of your membership are the four issues of **The Philatelic Exhibitor**. If you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. They come back to me and AAPE has to pay \$1.90 for each returned copy. Please let me know your movements so that I can adapt the mailing list to reflect your current address. A quick email is all that is needed unless you have sent out change of address cards. lizhisey@comcast.net.

Respectfully submitted,
Liz Hisey
AAPE Secretary

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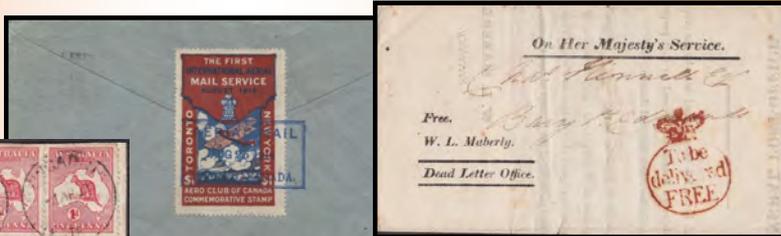
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and find out about the wide range of events and activities conducted by the AAPE. We'd love to have you involved, though it's never necessary to enjoy our many benefits.

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



Mail AAPE MEMBERSHIP APPLICATION TO:

Elizabeth Hisey, Secretary
7203 St. John's Place
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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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*Premium membership levels are also available—All amounts over the annual dues are a tax free donation. Members at these premium levels (Contributing, Sustaining, Patron) will be listed on the website and in TPE (if so desired). Thank you for supporting AAPE. Contributing Membership: \$45 per year. Sustaining Membership: \$60 per year. Patron Membership: \$100 per year. (All preceding for U.S. & Canada members.)

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

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

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

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

US Issue Collectors and Topical Collectors!

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

Cachet Artwork

Artmaster Archives

Original Artwork & Plates for Artmaster This amazing stock from 1948-2001 has both the original Artwork used for the cachets and the metal plates from which they came. Also included are many House of Farnam Artwork as Artmaster later assumed production of these cachets. The early Artmaster covers were single color engravings and then starting with the Christmas issues of the 1960's, they began experimenting with multicolor printing. These unique plates and artwork are sure to pique the interest of both Issue and Topical collectors! The artwork typically measures 15" high by 13" wide. Engraving plates measure approximately 3" x 4 1/4"

Artcraft Archives

In 2007, the membership of the AF DCS selected Henry Gitner Philatelists as the exclusive sellers of the ArtCraft original production artwork and engraving plates from the Washington Press archives. The artwork and plates being sold are from the period between 1939 and 2002. Using a combination of photography, airbrushing, free-hand touchup and old-fashioned cut and paste, designs were created on artboards. With the development of sophisticated graphics programs, cachets are now designed on computers, so artboards don't exist for the more recent cachets. Although artboards may vary in size, they are usually 11" high by 14" wide. Engraving plates measure 3" x 8" and weigh approximately 1/2 pound.

Jack Davis Artwork

Cachet maker Jack Davis sold covers in the 1970's and 1980's. With a few exceptions, each piece of Artwork measures 8 1/2 inches x 11 inches (21.6 cm x 27.9cm) and is pen and/or pencil on paper. The majority of these are the final drawings for the cachets but there are also some preliminary sketches. In addition some have notes he made about the issue, his intentions and printing guidelines. As many of his cachets were done in 3 colors, he had separate drawings for each color done in black and white. Typically there will be 3 separate proofs on one sheet, each in the final cachet size and printed on heavier white paper or on newsprint.

Ralph Dyer Artwork

Among the earliest cachet makers who produced significant quantities was Ralph Dyer who started in 1926. We offer the original artwork used as a template for his hand painted cachets. He also designed many printed cachets for the Washington Stamp Exchange in the 1930's. There are final sketches as well as preliminary sketches. Some will have his notes, such as "1st" or "NG" (no good) or "Not used" "last one" "good" and most measure approximately 3" x 4.25" (7.5cm x 10.8 cm) They are typically pencil on tracing paper so are translucent and have been folded once along the top edge where there may be notes such as a date or whether it is a first or final drawing. Some cachets were used for more than one issue.

FDC's

We have a vast array of unusual cachets, cancels and usages. A few highlights are listed below:

FDC's Autographed by Designers and Engravers

An interesting lot of FDC's - the owner of the collection had sent letters to various people associated with the stamp and had FDC's made - each signed at the center to lower right by someone involved with the issue, designer, letterer, engravers etc. It is rather unusual. The covers are sold as sets which are typically 3 or 4 covers. (Each cover is priced between \$75.00 - \$175.00) For some Scott numbers, this lot also includes letters from people pertaining to the issue.

Harry Hartl Monarch sized FDC's 1958-1971

Mr. Harry Hartl designed cachets in the 1950's and 1960's. He printed only a handful of each issue, between 2-50x. His earlier designs are primitive but interesting. His later designs, from 1967 on, were often pillaged from Artcraft, Artmaster and even Fleetwood designs. He priced his FDC's very high for the times so very few were sold. The earliest known cachet is for #1107. He did not produce a cover for every issue.

Very few have ever appeared on the market. Covers with glue stains on the reverse came from his private collection that had been removed from pages. Still and all, Hartl covers count among the rarest of printed cachets that exist for the time period.

Photo Essays and

Autographed Plate Blocks

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

Photo Essays - Photo essays were photographed proposed designs of stamps that were never issued and often contain topical elements not found in the issued stamp. Approved photo designs are also listed and these are usually signed by the designer or engraver. Please note that other proposed designs may be in stock than those listed here.

Autographed Plate Blocks - These are mint plate blocks generally autographed by the designer, lettering and frame engravers. Also there are plate blocks that are signed by the famous individuals who inspired the issue.

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