

The Philatelic Exhibitor



— Exchanging Ideas and Techniques to Improve Exhibits, Judging, and Exhibitions —

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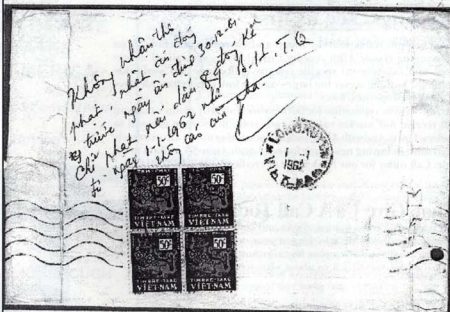
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JULY 2003

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“Ugly Duckling” Covers Can Turn Into Swans — See Page 15

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TPE is a forum for debate and information sharing. Views expressed are those of the authors and do not necessarily reflect those of the AAPE. Manuscripts, news and comments should be addressed to the *Editor* at the above address. Manuscripts should be double spaced, typewritten, if possible.

Correspondence and inquiries to AAPE's Officers should be directed as shown on page 4.

Deadline for the next issue to be printed on or about Oct. 15, 2003, is Sept. 1, 2003. The following issue will close December 1, 2003.

BACK ISSUES of **The Philatelic Exhibitor** are available while supplies last from Bill McMurray, P.O. Box 342, Westerly, RI 02891, Vol. I, No. 2 and 3, at \$5.00 each, Vol. II, No. 1-4; Vol. III, No. 1-4; Vol. IV, No. 3-5; and all four issues of Volumes 5-13 at \$3.00 each, Vol. 14, No. 1-4 at \$3.00 each, Vol. 15, No. 1-4 at \$3.00 each, Vol. 16, No. 1-4 at \$3.00 each, Vol. 17, No. 1-2 at \$3.00 each.

FUTURE ISSUES

The deadline for the October 2003 issue of **The Philatelic Exhibitor** is September 1, 2003. The suggested topic is: "When is the right time to move up to international exhibiting?" For the January 2004 issue of TPE — deadline December 1, 2003 — the suggested topic is: "Finding needed material for your exhibit — What are the best ways?"

YOUR experiences, thoughts, ideas, and suggestions are solicited on these issues or on any other in the form of articles, "shorts," and Letters to the Editor, for sharing with all AAPE members.

If you have an idea for a topic for a future issue, drop me a note; address at the top of this page. —JMH

In This Issue

- 15 Some "Ugly Duckling" Covers
Merit A Closer Look
by *Alberta D. Curtis*
- 16 Membership Survey Results
by *Nicholas Lombardi*
- 17 An Interview With AAPE's Founder,
Randy Neil
by *John Hotchner*
- 20 The Importance Of Treatment
by *Janet Klug*
- 23 Let's All Judge Single Frame Exhibits
By The Rules
by *Eliot A Landau, David L. Herendeen
and Nancy B.Z. Clark*
- 25 Highlighting
by *Raymond H. Murphy*
- 25 The Birth Of The Court Of Honor?
(A Reprint)

Regular Columns

- 5 Editor's And Members' 2¢ Worth
- 13 President's Message
by *Dr. Paul Tyler*
- 18 Recollections
by *Clyde Jennings*
- 19 Thematic Exhibiting In The 21st
Century
by *Mary Ann Owens*
- 21 Ask Odenweller
by *Robert P. Odenweller*

Departments And AAPE Business

- 6 A Guide To Judging The Philately Of...
- 9 Wanted: Volunteer For Youth Director
- 12 News From The Board Of Directors
- 14 Show Listings
- 14 News From Clubs And Societies
- 14 Classified Ads
- 20 Help With New Projects — Free Listing
- 22 The Best Of TPE Offered
- 26 Report From The Secretary
by *Tim Bartshe*

Reprints from this journal are encouraged with appropriate credits.

Editor's AAPE(s) of the Month

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

May, 2003 — Janet Klug, For her work to advance exhibiting as head of the APS Committee on Accreditation of National Exhibitions and Judges for the last four years, and our congratulations on her election as president of the American Philatelic Society.

June, 2003 — Dr. Peter McCann, a past president of AAPE, and Janet Klug's predecessor as CANEJ chair, for his four years as APS president and continuing support of exhibiting and judging.

July, 2003 — Ada Prill, for her six years as AAPE's Youth Championship Director.

The Philatelic Exhibitor

Attention All Members:

Remember, if you are moving or changing mailing addresses to notify the secretary in plenty of time to correct the mailing labels. Because of the nature of our mailing permit, your TPE is NOT forwarded but returned to the secretary, postage due. That is what the post office is supposed to do; however, lately, they have obviously been tossing the mail into the trash and numerous members have missed receiving their issues. Save the Society the cost of lost issues and yourself the cost of additional mailing and due fees by getting your change of address to the secretary as soon as possible.

July 2003/3

AAPE STATEMENT OF PURPOSE

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

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SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Treasurer.
- Manuscripts, news, letters to the Editor and to "The Fly," exhibit listings (in the proper format) and member adlets — to the Editor.
- Requests for back issues (see page 3) to Bill McMurray, P.O. Box 342, Westerly, RI 02891

MEMBERSHIP APPLICATION TO: Timothy Bartshe

American Assn. of Philatelic Exhibitors
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* Youth Membership (Age 18 and under) \$10.00 includes a subscription to *TPE*. Spouse membership is \$10.00 — *TPE* not included.



Editor's 2¢ Worth

by John M. Hotchner, Editor, P.O. Box 1125, Falls Church, VA 22041
jmhstamp@ix.netcom.com

How do we get AAPE before the public more effectively? Our membership has fallen off, and one letter writer below suggests it is because TPE is not helpful enough, and is too antiquated in its presentation. The first criticism I accept. The second I am less sure of. As the realtor mutters under his/her breath, "Location, Location, Location," the editor dreams, "Content, Content, Content." Ours is good, but it could be better.

As to the visuals, I have made changes over the years, but not wholesale changes, and for several reasons. First and foremost I am not a competent graphic artist. Secondly, I am not a tinkerer—I don't believe in experimenting just to see what reaction the change will get, only to return to the original. If it works, let it be. Finally, a lot of members tell me they like TPE as it is. But I am not closed to good ideas. The change in the cover with this issue is a concept by Capt. Welf Spille, from Charlotte, NC. I'm convinced it is an improvement. So if you the members feel we can dress up TPE and make her more attractive, I'd like to hear from you.

But those issues aside, I take as a given that many members have not renewed or resigned because the content of TPE no longer served their need. But I think this generally has more to do with the reduction in the number of active exhibitors reflected in the difficulty our shows have in filling frames, and the failure of (dare I say it) AAPE to bring more people into the fold as apprentice exhibitors. This is a statement that perhaps answers the question heading this column. Our Board needs to take up the question, "What can we do to encourage people who might like to try exhibiting?"

When AAPE was new, the very fact that it was on the scene got people into the game. Our new awards, recognition and implementation of new ideas, and effective publicity got people enthusiastic. We are now a stodgy teenager; still useful to the faithful, but not generating the needed buzz. Content is part of the problem—We do need more of the "How To" articles, and I hope each of you will consider doing one. But the magazine reflects the organization, and that is where we need to do some reflecting and perhaps changing of our activities and style.

I do not intend this as criticism of current or past officers. These are people who have given time and talent unstintingly, and without whom there would be no AAPE to improve further. But we now need to redouble our efforts, evaluate our purpose and methods of achieving it, and restore the sense of excitement that will go a long way toward making exhibiting more attractive.

Now more than ever, the membership needs to weigh in with opinions and ideas. Please write or email, addresses above, with anything you think might assist the Board to deal with these issues. Please indicate whether you are submitting for publication or for submission to the Board.

LAST MINUTE NOTE: Our TPE Assistant Editor G.H. Davis has written to advise of his retirement from the position as of the end of 2003. He has done a wonderful job of providing advice, articles and a critical eye on substance and in proofreading. Is there a member who would be interested in adding this portfolio to your activities? If so, please contact me at the above address.

Your 2¢ Worth

Morgan • Henry Fisher • Gary Watson • James W. Graue • Bob Rawlins

Rarity & Value

To The Editor:

There have been letters in TPE about rarity and its effect on stamp value. I've collected some revenue stamps over many years and by now my exhibit collection is missing only those reported in quantities of five or less. Surveys are never complete so there may actually be 30% more items than reported. What I lack is rare; much rarer than the Hawaiian "Missionaries." I define a rare stamp as one existing in numbers of 10 or less. What would happen if the Royal Philatelic Society decides that the Grinnell Missionary hoard is genuine and would it affect their value and make people less eager to buy them?

The Philatelic Exhibitor

How do judges evaluate rarity? It is possible to rank "rarity," although not all would agree with the factors. The rarest philatelic item would be where just one stamp design is known, on or off cover. If a stamp exists as three or four reported, one variety may be rarer than the others. If three or four exist and only one is on cover then obviously that one is rarer than as a single stamp. If there are a dozen on cover, one locality may be rarer than the others, but the overall item still would probably not be rarer than a stamp where only one to three were known. *Linn's* reported two collections of stamps from small islands will be sold. They took top national and international prizes. Are the "best ever" collections from small places

considered better than excellent collections of stamps from major countries?

There is usually so much material from a "major" country with a lot of philatelic material that it is probably impossible to develop a "best ever" unless one narrows the topic of focus, and even then it could be difficult. (I think the Zoellner collection would be a strong contender for the U.S. "best ever" since it had an example of every stamp issued.) It might be easier to form the "best ever" for a small country than a large one even though the smaller country's material may be scarcer; fewer collectors might be after material from a smaller country.

I've seen auction catalogs from top

July 2003/5

A GUIDE TO JUDGING THE PHILATELY OF..... NEW ITEMS

Thanks to Michael Blake, and the Asia-Pacific Exhibitor of May, 2003, we have a new monograph to offer:

• **Exhibiting and Judging Tasmania** — Part 2 (3 pp) 50¢

It is available from the editor's address below for prices indicated to cover copying and mailing (postage stamps ok)

AAPE is pleased to have this additional example of what we hope will be many such monographs, and asks YOU who exhibit to take pen in hand (or, keyboard in lap) to create such a guide to your exhibiting area. Your contribution can be one page or longer, but it should address such things (as appropriate) as highlights of geographic and governmental history and their relation to the types of material that can be shown, difficulties inherent in the area (which might include such things as low population/literacy, disorganized postal system, weather conditions that affect philatelic material, etc.), what to look for in the way of scarce stamps and usage, effective methods of organizing, and an overview of research in the area that is available (a bibliography) and what remains to be done. These categories would change for thematics and other exhibiting categories. Get creative!

Send monographs to the address below, and I will make them available in future TPEs:

John M. Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125

Still available:

- **Judging Queensland Railway Parcel Stamps 1867 to 1915** By Dave Elsmore (3 pp) 50¢
- **Exhibiting And Judging Tasmania (Part 1)** By Michael Blake (3 pp) 50¢
- **How To Judge Cuba (Spanish Period)** (5 pp) \$1.00.
- **How To Judge — Canadian Airmail** By Murray Heifetz (5 pp) \$1.00.
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- **How To Judge — Western Australia Revenues — DeLaRue Issues 1881-1903** By John Dibaise (7 pp) \$1.00.
- **How To Judge — Ceylon Postal Stationery** (3 pp) 75¢. By Kurt Kimmel

auction houses and I think one could assemble a U.S. top quality collection in five years, assuming they had unlimited funds. Some specialty U.S. collections get "locked up" for tens of years, but there are others that don't, and items from them sell for thousands.

I was able to afford my revenues since few people collect them. Even today their prices are relatively low compared to early U.S. postal stamps. I am certain that judges consider monetary values (and I do too), but how would an exhibit which has 10 or 20 stamps that exist in quantities of 10 or less compare to one of commoner but more expensive U.S. classics?

Henry Fisher
Columbus, OH

Including Overprints

To The Editor:

I was pleased to see Clyde Jenning's letter headed "Thanks Jeff" in the April issue.

I have long believed that every aspect of the development and subsequent use of a stamp is relevant to its story. So I agree with Jeff Shapiro that an overprint to make a stamp valid in another territory is an integral part of the story of the basic stamp.

This is a point that has been very contentious in Australia for generations. Readers will likely be aware that, during World War I, Australian stamps were overprinted 'N.W./PACIFIC/ISLANDS' (NWPI) and were used in Nauru and New Guinea. (They were intended for use in the Carolines, Marianas and Marshalls but the Japanese got there first and we had to do something with the stamps!!)

To my mind, a collection of our King George V or Kangaroo stamps that ignores this situation fails to tell the whole story.

The contrary argument, that these are no longer Australian stamps, strikes me as fundamentally flawed. Without the overprint there is no argument that they are Aussie stamps. With the overprint, they are Australian stamps that have been validated for use in another territory.

With a couple of interesting exceptions, both unoverprinted and overprinted stamps are in the same colors/shades: we're not talking about stamps that were

The Philatelic Exhibitor

printed specially for use elsewhere. They exhibit the same die states and varieties. Why? Because they are the same stamps.

A valid historical point is that German New Guinea was under Australian Occupation during and after the war. It ceased to be a German Colony and became subject to the laws of Australia (and of Britain as far as they were relevant).

The traditional exhibitor of Australian stamps is starting to wake up to the appropriateness of showing usage of unoverprinted Australian issues in New Guinea, but draws the line at even acknowledging the NWPI emissions. This is illogical and perverse.

What I find especially irritating is that most exhibitors, at least in private, readily acknowledge that the NWPI stamps are part of the overall story of our Kangaroo and KGV issues. But they have been intimidated by judges who toe the FIP line that such stamps are irrelevant to the story, and who penalize the exhibitor who tries to do it right.

Frankly, the FIP rules require a com-

plete overhaul by people who possess a profound appreciation of both philately and the nuances of the English language. (Sorry, Europe!) But that's another story that could fill many issues of this fine journal.

Gary Watson
Victoria, Australia

Exhibit Layout

To The Editor:

From time to time, and it seems to be with increasing frequency, we see various writers in *The Philatelic Exhibitor* addressing aspects of exhibit layout. This comes in various contexts, including placement of key pieces within the exhibit so they occupy an "ideal" position in the frame so as not to go unnoticed, "frame balance" and now, in the April issue, "innovative" exhibit layout with vertical columns of pages rather than horizontal rows. To all of this, let me say, "Give me a break!"

It seems to me that there is far too much emphasis being given to "placement within a frame" than is warranted. Do either exhibitors or judges really see

this as a critical factor? It is far more important to attend to the flow of the exhibit, i.e., the development and fulfillment of the self-imposed task, than it is to fret over the placement of certain pages within the frame. I do not find exhibits that are well defined, planned, developed and presented suffering because "key" items fail to appear in the second row. This is not to say that if the opportunity presents itself to place choice items in "prime viewer" locations that they should be ignored, but in the big scheme of things this "placement" factor does not carry much weight. It can work against the exhibitor if it upsets logical and orderly development.

As for "frame balance," I would dismiss it as a critical factor. It simply is not important at all. Are you going to alter the development scheme to achieve some subjective notion of "frame balance?" I certainly hope not. That said, after all is said and done and one is looking at the "big picture" layout, if adjustments that one finds "pleasing" can be made without messing up the works, then go ahead. But I would offer that it is of little to no

The Only Disability In Life Is A Bad Attitude — Scott Hamilton

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importance.

Vertical columns instead of horizontal rows? Spare me, please. You cannot sell me that such a layout would enhance presentation or viewing. I would venture to say that virtually everyone, at least in the United States, naturally moves to the right for the next word or the next page. I find nothing persuasive in any of the reasoning advanced for vertical columns. A better argument can be made on every point for leaving the usual format alone.

In summary, the primary criteria for exhibit assessment...

- Definition and scope of subject
- Exhibit organization and development
- Treatment
- Condition

should be the focus of one's exhibit preparation and if well done the minor points that someone might wish to make on layout will take their rightful place as insignificant.

Jim Graue
Valleyford, WA

Long Covers

To The Editor:

The article "Quadrilled Pages—The Final Word!" in the October 2001 TPE caught my eye and reminded me of a similar, parallel example which came up at Stampshow this past August. I intended to write after returning home, but got busy and the thought flew away. This example also involves a judge pushing an item of personal preference on exhibitors.

At the Stampshow critique, the judge, who is both a national and international judge and exhibitor, commented to one exhibitor, on mounting of #9 or #10 legal size envelopes (LSE). The judge noted that after being criticized by several international judges for mounting his LSE on the diagonal, he gave in and now mounts them in a vertical position on the page. He recommended the exhibitor do the same. The judge gave no reason for this suggestion other than the prior criticism. Presumably, the judge passes on this same misguided information at other shows at which he judges. Since none of the other jury members spoke out against this recommendation, I can only assume they agreed. Or possibly there is an

unwritten rule that jury members do not disagree openly with another. I surely hope that is the case, but, if not, here is another item for CANEJ to pass on.

Interestingly, the judge commented on LSE mounting not to all exhibitors who had LSE mounted diagonally, just the one. After the critique, I make a quick tour of the exhibits and noted that, almost without exception, LSE were mounted on the diagonal. I have three national gold level exhibits with many LSE, all of which are mounted diagonally. I have two LSE mounted vertically. Both are #12 size, too long to mount any other way, which will be replaced when and if I can find smaller covers.

A diagonal mounting provides space at the upper left and lower right for text and breaks the page so there is no huge white space with which to contend. A vertical mounting with the few lines of text recommended has a large blob of white space to distract the viewer. With a diagonal mount, the viewer can read the corner card and address straight away, far easier than is possible with a vertical mount. In short, there is simply no advantage to a vertical mount of LSE over a diagonal one that I can think of. I am convinced as to why a very experienced judge would even advocate that.

If the international judges want to foist their opinions on international exhibitors, so be it. But items of personal preference should be stated as such without recommendation that the exhibitor follow suit. In fact, if that comment was the best the judge could offer that exhibitor, it is my opinion the judge would have been better off remaining silent.

Bob Rawlins
Healdsburg, CA

Facts Not Opinions

To The Editor:

Re. all the hubbub over Mr. William Weiss's suggestion concerning appeals in the April, 2003 issue. I am reminded of what I have always felt about judging: if I am exhibiting, what I want from the judges are "facts," not "opinions." When I was judging (am now on Emeritus status) I admonished my jury when I was Chief Judge to give the exhibitors facts, not opinions. After all, who's to say your opinion is better than mine or that mine is

better than yours? When you come right down to it, that is all it is: an opinion. And two (or more) people can have different opinions about the same situation. Please, Judges, FACTS.

And while we are at it, the same would apply to Mr. Greg A. Hopkins, Sr., and his suggestion re. "certifying" Golds. Who's to say the Gold jury was right and the Vermeil jury was wrong? Why not certify the Vermeil status?

Clyde Jennings
Jacksonville, FL

Observations

To The Editor:

You have asked for suggestions to improve the Journal. Secretary Tim Bartshe has indicated that membership has dropped almost 50 percent in the last few years. These are signs that the Association is having problems. Just from reading the last two journals (Jan. and April), I can tell you why. The AAPE has lost its focus.

Look at the top of page four in every issue of *The Philatelic Exhibitor* (TPE). On the top of that page is the American Association of Philatelic Exhibitors' (AAPE) Statement of Purpose. The plain and simple truth is TPE has stopped fulfilling that purpose.

In the April Issue, there are seven pages devoted to routine matters such as ads, title page and society announcements. There are three pages devoted to articles giving practical advice to exhibitors. The other sixteen pages are mainly what I would call "nit picking" with a few items geared to a limited target audience (example: Our Shows by Tim Bartshe).

That means for the new member like me who wants to learn about exhibiting, this issue of TPE contained three pages that were helpful (the articles by Henrik Mouritsen and Kristin Patterson). Well make that two, because although the innovative layout idea by Kristin Patterson has merit, it would never work. Our culture is attuned to reading left to right/top to bottom. Changing the layout would be like trying to get the British to drive on right side of the road.

Therefore that leaves two helpful pages out of 26. And I suspect the editor was so pleased to get them that they were

rushed into print. Henrik Mouritsen's article was full of areas that could have been developed further to make a good article great.

Another point to consider. You, the AAPE, are going for a job interview with a philatelic design firm. They have asked you to bring a portfolio of your work. On Tuesday, May 27, 2003 you walk into the interview and hand them a copy of your seven year old portfolio entitled "The Best of The Philatelic Exhibitor, 1986-1996." Do you think you would even be considered for the job with a portfolio that is so out of date?

Maybe the organization needs to look at its Statement of Purpose again and start to live up to it. I cannot believe that the best of *The Philatelic Exhibitor* ended in 1996. What we need to do is reaffirm and refocus our purpose. Add more journal articles on the how and why of creating exhibition pages.

Robert T. Marousky
Biloxi, MS

Bill Weiss Responds

To The Editor:

I have carefully read and reread each letter published in the April 2003 issue of *The Philatelic Exhibitor* and ask that I be allowed to make some comments and a few clarifications.

First of all, many of the letter writers reached incorrect conclusions about key elements of this situation, so I believe it

would have presented a much better balanced presentation if I would have been allowed to respond to these letters before they were published, so that the reader would have seen a "point/counter-point" discussion. Instead, what was presented was pretty much one-sided in the respect that most of the writers were against any change in the current "decision final" system.

I was taken to task extensively for not having a synopsis page, which is untrue. I DID have a synopsis page at PNSE. It was at StampShow, in August of 2002 that I did not have the synopsis page, but prepared one after StampShow at the suggestion of the judge who then became the chief judge at PNSE. So all of the writers who took me to task about the synopsis page being a major cause of the medal level were dead wrong.

I was also criticized for not making it apparent to the judges that there are no major errors on U.S. postal cards prior to the 1881 issue — one of the three reasons given to me by the judges for the exhibit not being a gold. In fact, the very FIRST page of the exhibit after the title page IS this 1881 error and it specifically states that it is the first U.S. postal card error. Was it too much to expect that the judges might read the FIRST page of the exhibit?

Several folks described the total chaos which would ensue if we allowed disgruntled exhibitors to challenge a medal

award. Mr. Hart, who seemed to take this entire situation personally, suggested "The judging process would never end." Let me make this very clear; I am NOT advocating a system whereby a medal level can be challenged without specific events taking place.

What kind of specific events? Well, for example, the chain of events described in Mary Ann Owen's letter wherein the jury told the exhibitor that he was missing several key items, but when he proved to them they were indeed present, the medal level was changed. What happened to me, I believe, was similar. I asked a specific question of the jury; why is this exhibit not a gold medal? Two of the three reasons given to me were incorrect conclusions. If I had been present at the critique, I could have immediately told the jury that they were wrong, and why, but based on several reader's opinions, it seems that because I was not present, I should somehow be treated differently, or worse yet, even if I was present and told the jury they were wrong, based on a "decision final" policy, no change could or would be made.

Mr. Hart also railed at me because he felt that I assumed that if I made the changes suggested to me at StampShow, that I would then receive a higher medal level at PNSE. Of course I understand that no guarantees are made in exhibiting, but if the same judge who tells you why your exhibit is not a gold medal becomes the head judge at the next show, is it

WANTED: Volunteer For Youth Championship Director

by Ada Prill

The job of the Director of the Youth Championship is a very pleasant one. The only real qualifications needed are a genuine enjoyment of working with youngsters (mostly teens, but some as young as eight) and Internet and e-mail access.

The year-round component of the job is to stay in touch with approximately 36 nationally-accredited shows in the U.S. and Canada. If they have youth exhibits, you send them a ribbon and paperwork and then file the report form after the show so you have means of communicating with the Youth Grand Award winner.

The other part of the job is very like an
The Philatelic Exhibitor

exhibit chair's job — a few weeks before the Championship you need to get information from each qualifier. Some of that information needs to be passed on to the host show. Awards from donors need to be coordinated and various lists generated. You will need to print miscellaneous certificates. Judges need to be found — usually three per year. Pre- and post-show publicity is also your responsibility. You will need to arrange cross-border transportation for some exhibits each year. All of this has been done successfully by the current incumbent and details will be provided.

Host shows are arranged through 2005; after that it will be necessary to find a

show, preferably in the summer school vacation period, to host each year's championship. The job entails going to the show hosting the competition, assisting the exhibitors and their parents in any way necessary, and conducting an awards ceremony. Most years you will need to be present for setup and teardown to help exhibitor families who are unfamiliar with the process.

The Director of the Youth Championship is also a director of AAPE.

For further information, please e-mail ada@stamps.org or call Ada Prill at 585-328-2438.

July 2003/9

wrong to believe that he might have informed his PNSE jury "Gee, I told this fellow that he needed to make several changes to raise his medal level, and indeed, he has made those changes." This was obviously not done or I believe he would have told me so when I questioned the PSNE award.

One of the things I learned also about being involved in a controversial subject such as this, is that many of the folks who told me personally that they felt I was correct and encouraged me to air it in *The Philatelic Exhibitor*, kept silent when it came time to show support by sending in a letter.

Finally, I am not advocating anything to change the current "decision final" system unless a specific event has occurred, that being that the judges make a direct statement to the exhibitor that can be shown by the exhibitor to be incorrect. This is what happened to the exhibitor discussed by Mary Ann Owens, and it is what happened to me. Whether it happens at the critique or after should not matter. Once the correct facts become known, the award can, and should, be changed.

Now if everyone in the world of philatelic exhibiting feels that this is an unreasonable opinion, or would cause the chaos described by Mr. Hart, then I certainly am willing to bow to the majority, but I honestly believe that if the membership of AAPE were asked how they feel about this in a direct questionnaire, and asked in such a way as I have posed it here, I feel the majority would opt for a fair review process such as Mary Ann Owens described or some type of appeal process to allow the exhibitor to show the jury why they have erred.

I would deeply appreciate it if anyone who feels this is a reasonable suggestion would write to *The Philatelic Exhibitor* editor and say so!

Thank you for the opportunity to state my opinions.

William R. Weiss, Jr.
Bethlehem, PA

Do We Need Judges?

To The Editor:

I read the April TPE controversial replies to William Weiss' January article, and I sympathize with him after rereading his article. I do agree with Ken Trettin's

assessment (April TPE) that my letters show an "us vs. them" attitude toward judges. I do not mean to imply that most judges do not provide help, but it is we exhibitors who are "up against" the judges when it comes to awards.

An exhibitor has to be able to take hard knocks and there can be many; judges do what they want. The way I describe the process, is that a judge can look at two identical chairs and decide why the left one is better than the right one, or state the reverse if they want to. I've met judges who offered suggestions for improving my exhibit, but I too had problems with judges who said an item was missing from my exhibit when it wasn't. I did not think of asking for a higher medal, but I was angry. I think serious problems are well illustrated by letters in TPE which describe situations where Judge A tells an exhibitor to do X instead of Y, and at the next show Judge B says do Y instead of X. It shows that stamp judging is very subjective, possibly more so than the judging in other hobbies.

The wording "judge's decisions" should be changed to "judges opinions" in the judges manual. Decisions are based on facts, or so we hope; opinions are subjective. There is nothing wrong with judges reconsidering their opinion during or after a show if a mistake was made, and I think this too should be written into the rules manual. This may lead to some argument, but any mistake should be corrected if an exhibitor can prove that s/he was right, and the medal level changed. (It could be lowered in rare cases.) I do not think that every exhibitor who is unhappy with their medal would challenge the judge's opinions. The argument may end up as a one-against-one disagreement in which case I would probably side with the judge. People have written that stamp exhibits are merely a hobby and medal levels should not be taken seriously. It may be a hobby, but exhibitors pay money to enter shows and they deserve to be judged fairly. Why pay more money to enter a second show to correct a judge's mistake. It is ridiculous to prohibit someone from entering FIP shows after judges are challenged. It is analogous to being struck with a thunderbolt for challenging the gods; how dare it be done!

It is also ridiculous for a judge to comment on an off-shade of white for mounting paper and not provide other suggestions. (Doug Lingard's letter.) I understand that off-white is considered more "sophisticated" today than plain white. I do not believe that presentation, which would include the size of the paper, its color; the choice of lettering, style of type, length of text (unless it is exceedingly brief or long), or its placement on the page are more important than the philatelic items themselves. Presentation and some form of writup are necessary and may affect the ease of understanding the exhibit but ease is secondary to the items shown.

This brings me to the basic question which is WHY DO WE NEED JUDGES? The show committee could award medals after a popularity vote. Most stamp exhibits are detailed and BORING illustrations of obscure topics. (Mine included.) Exhibits would become more interesting to the general public and more people would look at them if medals were awarded after a popularity vote. It might even bring more people into the hobby!

There are hobbies where its judges are familiar with the items on display, but stamp shows are different. In stamp shows, the more obscure and esoteric a topic the better, and that type of exhibit frequently gets the best medal. Since judges are frequently not familiar with all facets of stamp collecting, everyone seems to agree that they must be sent a synopsis before a show. Many judges would not know anything about an exhibit if they did not receive it. What we are essentially doing is teaching the judges, and then they are judging us on how well we teach them. (I do not want to imply that the judges do not want to learn — and learning is good.) StampShow does not require a synopsis to be sent with an application, but of course it is to the exhibitor's advantage to do so. Unless a show requires a synopsis, an exhibitor only has to send the application in with the exhibit title and one or two sentences describing it. It is the judge's problem if s/he does not understand the finer points of the exhibit (without the synopsis) and the exhibitor would have a valid complaint if the exhibit were downgraded. Judges are supposed to know philately;

that's why they are judges. It is my understanding that a judge can ask advice from anyone at the show about an exhibit, which would even include the exhibitor, although the judge does not have to accept it. Perhaps judges should be required to examine an exhibit with the exhibitor (assuming s/he is present) and then make their decision in private.

The two things that judges can do are: 1) determine how well an exhibit follows the plan laid out on the title page, and 2) point out important items that would be missing from an exhibit, and I don't mean C3a's; they are beyond the collecting budgets of most of us. Exhibitors shouldn't be greatly penalized for a slight title page mistake which would imply the inclusion of a very expensive stamp. Perhaps those are the reasons we need judges at shows. But other than those two, I return to the question posed above — What do we need judges for if they are not familiar with the exhibit?

Henry Fisher
Columbus, OH

Mary Ann Owens' Response

When I read Janet Klug's response to my article (p. 18, April 2003 TPE) on my problems with the chapter on thematic in *The Manual of Philatelic Judging*, I was disappointed. Whether she and I agree or disagree is not the question or answer.

What is more important is that the exhibitors are judged fairly by all judges. Janet says that thematic exhibitors should read Randy L. Neil's book *The New Philatelic Exhibitors Handbook* instead of *The Manual of Philatelic Judging, 5th Edition*. I just reread the thematic chapter in Randy's book and it does support my side on the four points that I objected to in the letter to *The American Philatelist*.

Janet also states: "Additionally, CANEJ specially wishes to relax the strict rules that have plagued thematic and have discouraged new exhibitors." A similar comment was in her letter to *The American Philatelist*.

I find her statement inconsistent with the points that I object to in *The Manual*. I believe that the points I object to have made the rules for thematic judging more strict, not less.

1. "No items of the same design." The rules want us to go from multiple uses —

mini studies and different elements of the same design throughout the exhibit — to just **ONE** item. Janet does not seem to realize that many items in our collections have more than one thematic thought to express in our exhibits. I covered those thoughts in *TPE, October 2002* issue.

2. "It is usual to find thematic text on each page but it is not required." The biggest difference between collections and good exhibits is the text added by the exhibitors above and beyond the required philatelic text on the pages. Every judge is going to be looking for that text on every page of every exhibit, not just thematic. If they don't find the text, the medal level will drop. In many shows the thematic exhibits are not next to each other. If the judges are coming from a top, well presented exhibit in another division where the text did as much to get the exhibit to a high medal as did the material, the thematic exhibitor without that text on every page is going to **suffer big**.

3. "Overprinting and surcharging will change the original stamp for another form." As more than half of the overprints and surcharges do not affect the thematic content of the item itself, denying thematic exhibitors from using these items is another example of setting strict rules, **not relaxing them**.

4. "...but the title and plan should indicate possible encyclopedic thematic sources." I read all the other chapters in *The Manual*. Not a one of them told the judges to look for possible encyclopedic sources up front. A couple of them did state that it would be nice to list sources on the pages of the comments. In this day of Google.com and Yahoo.com, judges can learn more about thematic than a long list of sources taking up valuable space on the Plan Page that the judges' local libraries are not going to carry anyway. No reason for thematic to do something that nobody else is asked to do. Another strict rule added just for thematic.

Janet and I can agree to disagree. That is not the point. I am trying to preserve the idea that thematic exhibitors deserve to be judged by the rules and guidelines that are in the publications that they are supposed to read. I do not like the idea that the judges are given a different set of

rules that the exhibitors are not supposed to know about. That could cause some great disasters at some shows especially with the medals awarded and at the judges' critiques.

The unfortunate reality is that **JUDGES ARE ALWAYS RIGHT BECAUSE THEY HAVE THE LAST WORD**.

For all readers, I am telling you now, my future columns in *The Philatelic Exhibitor* will be based on what I believe to be right and may at times disagree with the statements in *The Manual of Philatelic Judging, Fifth Edition*. I can only hope that the Sixth Edition will show some corrections or that amended pages will be offered to those who add them to the current edition. The amended pages will be easy for me to add because my Manual has already come apart at the binding and now has been two-hole punched with rings.

I feel very sorry for the thematic exhibitors down the road.

Mary Ann Owens
Brooklyn, NY

Judging Inequities?

To The Editor:

I would like to add my two cents worth to all the other opinions previously recorded within these pages. As I was devouring TPE's April, 2003 issue, I became aware that many letters and articles in TPE relating to alleged judging inequities and injustices usually have the same denominators in common. The exhibits were most often out-of-the-mainstream collecting areas and/or claiming the specific exhibit was not understood, or claiming the judges did not notice/appreciate important items. I can relate to those grievances as for about 18-20 years I've had my own share of disappointments to struggle with. My postal history exhibit's subject "Hungary's Hyperinflation of 1945-46" was the first such collection the judges had seen but at the time I did not realize that fact. Luckily I am not the type of a guy who keeps complaining and blaming others, but one who looks for possible solutions and takes action.

The solutions I have learned from those experiences possibly could benefit other collectors with similar circum-

stances. First was the need for an attitude adjustment. After a while I came to accept the fact that judges occasionally do make mistakes but I realized it was never intentional. Ninety-nine percent of the time the results were fair and matched my effort. It is a part of competitive exhibiting to accept the judging results. Philately is not any different from the any other type of competitive exhibiting or, as a matter of fact all kind of sports in general wherever judges decide the award levels. As far as I am concerned, I am perfectly happy with the present system. I very much appreciate the hard work and effort the judges extend to the best of their knowledge to make the results fair and just.

I have learned that I have to be flexible and be ready to accept the advice I've asked for. When advice is given it always is offered with the best of intentions. It is the best advice that person I've asked can offer. When a doctor gives an opinion suggesting an operation sometimes we go for a second opinion. And if the second opinion is different, at that time it

will be our own decision, which doctor's advice we choose. The same goes for any exhibiting advice we get, in the end it is us who'll have to decide what road to take. When I accept advice and put it into action, the results are my responsibility.

As an exhibitor of an out-of-the-ordinary subject I realized that if I wanted to get the award level that I believed the collection deserved, I would have to do much more than the usual to help the judges understand the content. The **Title Page** has to describe the exhibit's scope, the organization (flow), how the important items are presented and bring attention to the rarities. The **Synopsis Page** is an absolute must for presenting a difficult subject. Here I can bring to the judges' attention all the difficulties what went into assembling the collection, the scarcity and importance of items, the extent of research, the articles I have written on the subject, etc. I have found many outstanding articles in previous TPE issues where the creation of Title and Synopsis pages are discussed. I have read every one of them and found many good ideas I was

able to apply to my case. I have found that writing the "How to judge..." paper still being offered in TPE was one of the most important offerings towards helping to guide the judges to understanding and appreciating the complexity of my difficult subject. I highly recommend to every collector who displays an out-of-ordinary subject to prepare a "How to judge..." road map of his subject. Also, the judges read the philatelic publications. I have written articles and was lucky enough to have several accepted for print. From remarks gathered, sometimes years later, it was proven that they were noticed and as such helped towards a fair evaluation process.

Successful exhibiting does not stop with assembling an interesting collection. The more the subject's complexity, the more extra effort is needed to educate the unaware of its difficulty and importance. In my experience I have found no shortcut to achieve that goal.

Robert Morgan
Los Angeles, CA

News From The Board of Directors Meeting, AmeriStamp Expo 2003 by Tim Bartshe

Firstly, I apologize for not having this item in last month's TPE. Enough time spent on the mea culpa. It is our pleasure to once again announce that your society is in excellent financial condition with outgoing President Charles Verge departing with the knowledge that under his diligent watch, the Youth Fund is fully endowed and we have the resources to continue to expand our membership base.

Youth exhibiting criteria for the AAPE awards will continue to remain at the 18 year age cutoff in spite of the APS rise to 21 years. This may be confusing to some of the show committees but it was felt that the age limit needed to remain as it stood. On a secondary note subsequent to the meeting in February, Ada Prill has announced that she will be stepping down after building up the Youth Program to its present status. Many thanks to Ada: she will be leaving a much easier road to follow having blazed the trail so well.

Local and regional show awards (Silver Award) qualifications have been amended from two frames minimum to one frame with no limitation as to how many pages

each frame contains. This is to encourage more shows with the smaller frames and/or limited multiframe entries to qualify for these awards. The Board also decided to award a copy of *The Best of TPE* to all winners of a Silver or Gold Award not presently a member of AAPE. This along with a letter of introduction and application will be sent in hopes of recruitment.

In a reversal of the prior meeting's decision regarding the newly created Novice Award, due to the high costs of creating new pins, it was decided instead to award the winner with a complementary one-year membership and a copy of *The Best of TPE* to those not presently a member. The criteria for this WSP show award is that the exhibitor has never shown nationally before with any exhibit and the exhibit be awarded a Bronze medal or higher.

Regarding AAPE seminars at WSP shows (local or regional as well), the Board is to attempt to create a series of short seminars on different aspects of exhibiting. Some members have requested such seminars in the past and a number of "canned" overhead view pages or hand-

outs are presently being prepared. The seminars will remain informal, but approximately one-half will be dedicated to a specific topic. This was recently attempted at both NOJEX with a discussion of the differences between Treatment and Presentation, and NAPEX with Title Page Construction, including a handout of bullet points and examples from the leaders' exhibits. If there are specific topics you wish would be discussed, particularly at your show, please let one of us know and we will do what we can to create something.

The final item dealt with the creation of an experimental class of exhibiting at the next AmeriStamp Expo in Norfolk: Picture Postcards. This proposal will be discussed in a companion article in this issue along with the recommended criteria for judging and the support to be given from AAPE. Stay tuned!!

Next Board of Directors meeting will be held in Columbus at Stampshow in August. Please submit any suggestions or recommendations for items to be brought up for consideration.

PRESIDENT'S MESSAGE by Dr. Paul Tyler



My apologies to the Editor and members for this late arrival at the Editor's Desk. June has been a very busy time at our household with our daughter's remarriage on the 14th and keeping our grandson for a week. Lots of family and guests in town, both before and after the wedding.

Congratulations to our member Janet Klug on being elected President of APS and all the other AAPE members who won in the recent APS election. I look forward to working with them on enhancing the role of exhibiting in philately.

Ada Prill has asked to step down as our Youth Director after six years of exceptional service. A separate notice appears elsewhere in this journal requesting interest in replacing Ada. Please let me know if you are interested in this important job. It has work connected with it, but supporting our youth in exhibiting is a vital function of AAPE and while the monetary rewards are nil, seeing the youth exhibits and their enthusiasm makes up for everything.

It is with deep regret that I heard about the recent loss of Jim Adams. With the previous passing of his wife, philately has lost two of its stalwart supporters. Both were active in working on Indyexp, both exhibited and were National Judges, who gave of their time and talent to many novice exhibitors over the years. Our deepest sympathy to their daughter, Joyce.

My desk is full of material that has awaited my return to sanity and it will be some time, before I am able to clear the desk and digest all the reading material. One thing that I have noticed is the continued decline in our membership over the past few years.

The Editor's "2¢ Worth" this month also addresses this problem. For national and international philatelic organizations, the organization's Journal is its lifeblood. Since the collectors cannot meet like a local stamp club, their major contact with each other throughout the year is via their Journal. Most organizations do have an annual meeting, but generally only a small proportion of the membership attend these meetings. In contrast to most organizations, AAPE does schedule and sponsor a seminar at each WSP show. The seminars are run by an AAPE officer or member who is attending the show. In the past it has been left up to the individual who was the AAPE Rep. to run the seminar as he/she saw fit. Some have presented a full program on a specific topic, while others led a discussion on whatever subject the attendees wanted to talk about.

I think the original intent was to use the seminar as a vehicle to recruit new members. In the past few years, seminars that I have attended consisted mostly of AAPE members with very few nonmembers in attendance. I remember a few years back when Clyde Jennings ran some AAPE seminars, he would threaten to lock the doors of the room until all nonmembers had signed up. The Editor's comments wonder if AAPE has become middle aged and not meeting the needs of the exhibiting community, or if there are just fewer exhibitors. The answer may be a little of both. Some shows are having a hard time filling their frames. This past year at least two WSP shows have dropped their WSP status. I recently read somewhere a national magazine did a survey of what people did with their spare time. I can't remember all the figures, but Stamp Collecting was near the bottom of

the list with only seven percent of respondents listing philately as a hobby.

What can we do to continue to help those exhibitors who are now members to remain active in AAPE and what do we need to do to help create new exhibitors? To keep members happy we need good articles in our Journal, but good articles need writers from our members. John Hotchner, our Editor has done an outstanding job with our Journal and deserves kudos from all the members, but he can only do so much without more good articles by our members. If the Journal is to be used to attract new members, some articles must address their exhibiting concerns, how to get started, page layout, title pages, etc. At the same time, some articles need to meet the needs of our experienced exhibitors. Should we have a better organized series of seminars with specific titles that may induce potential exhibitors to attend and learn about exhibiting?

The APS has started to offer a course on Stamp Collecting for newcomers to the hobby at their STAMPSHOW in August. Should AAPE develop a similar program directed toward new exhibitors? A few of our members have already presented a few programs of this nature in the past year.

What do the members need from AAPE? How can we help develop new exhibitors? You have a very dedicated group of officers, but we need your help to move forward. I would like to hear your comments and suggestions on how AAPE can help you, the exhibitor and suggestions on developing new exhibitors. And of course volunteers to do articles for TPE.

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SHOW AWARDS CHAIRS, PLEASE NOTE: THE AAPE EXHIBIT AWARDS PROGRAM

AAPE "Awards of Honor" for presentation, and the AAPE "Creativity Award" are sent automatically to all World Series of Philately (WSP) shows; to the person and/or address given in **The American Philatelist** show listing. All local and regional (non-WSP) shows are entitled to present "Awards of Honor" according to the following:

U.S. & Canadian Shows of 500 or more pages — Two Silver Pins.

U.S. & Canadian Show of fewer than 500 pages — One Silver Pin.

All requests must be received in writing at least four weeks in advance of the show date. Canadian requests should be sent directly to our Canadian Awards Chairman: Ray Ireson, 86 Cartier, Roxboro, Quebec H8Y 1G8, Canada.

All U.S. requests should be sent to Denise Stotts, P.O. Box 690042, Houston, TX 77269.

Show Listings

AAPE will include listings of shows being held during the seven months after the face date of the magazine if they are open shows and if submitted in the following format with all specified information. World Series of Philately shows are designated by an "★". Because of space limitations, only those shows that are still accepting exhibit entries will be listed. Requests for a prospectus should be accompanied by a #10 SASE.

AUGUST 29-31, 2003. MERPEX XXVII. Annual Bourse and Stamp Show. Hosted by the Merchantville Stamp Club at the Masonic Center, Berlin-Haddonfield Road at Route 295, Exit 32, Cherry Hill, NJ. Show hours Friday noon to 6:00 p.m., Saturday 10:00 a.m. to 5:00 p.m. and Sunday 10:00 a.m. to 3:30 p.m., no admission and free parking, 16 dealers; USPS booth, MERPEX STATION® cancel, club hospitality table, youth table and eighty (80) 16-page frames, \$5.00 per frame, Juniors \$1.00 per frame, open competition, single frames. Further information, exhibit entry form and prospectus from James Natus, President, Merchantville Stamp Club, Post Office Box 2913, Cherry Hill, NJ 08034. Telephone 856-785-0177.

★ AUGUST 29, 30, 31, 2003 BALPEX 2003. Sponsored by the Baltimore Philatelic Society, at the Marriott Hunt Valley Inn, 245 Shawan Road, Hunt Valley, MD. Exit 20E off I-83 north of Baltimore and 1695. Hosting Annual Conventions of the American Helvetia Society, Ottoman and Near East Society, Eric Philatelic Association and the Vatican Philatelic Society and featuring a Showcase of single frames with an Irish theme. 338 frames each holding 16 pages; \$8.00 per frame. \$12 single frame, no charge for Youth or Showcases. All divisions accepted. 50 Dealers. USPS station, show cancel and cancel; admission \$4 for 3 days, youth free. Hours Friday and Saturday 10 a.m.-6 p.m., Sunday 10 a.m.-4 p.m. Free parking. For prospectus and other show information contact the Baltimore Philatelic Society at 1225 N. Calvert Street, Baltimore, MD 21201 or phone 410-332-4741. email BALPEX@aol.com and website www.BALPEX.org.

★ AUGUST 30-SEPT. 1, 2003 Omaha Stamp Show. Roncalli High School, 6401 Sorenson Parkway, Omaha, NE. AFS WPS show. Show hours 9:00 a.m.-6:00 p.m. Saturday, 10:00 a.m.-4 p.m. Sunday, 10:00 a.m.-3 p.m. Monday. Prospectus available from Paul Janecok, 6035 Oak Leaf Lane, Ft. Calhoun, NE 68023. Twenty dealers selling all kinds of stamps. Merchandise and stamp relief. Youth Table. Special cancel and cancellation. USPS Station selling current U.S. stamps. AFS and TMS tables. For further information, contact Rick Gardner, 9201 Parkview Blvd., LaVista, NE 68128-3166, phone (402) 597-3890, e-mail (bnak1@cox.net) or Richard L. McConnell, 2235 St. Marys Ave., Apt. 421, Omaha, NE 68102-2438, phone (402)

342-6896, e-mail philst1@cox.net.

★ SEPTEMBER 12-14, 2003. AIRPEX XXVII. Hosted by the Dayton Stamp Club at the Dayton Convention and Exhibition Center, 22 E. Fifth St., Dayton, OH. Hosting the fall meeting of the American Air Mail Society and the annual meeting of the Meter Stamp Society. 300 frames each holding 16 pages; \$10.00 per frame, Juniors \$2.00 per frame, single frame entries \$12.00. All divisions accepted. 30 plus dealers, USPS station, youth table, 100th Anniversary of Powered Flight show cancel and cancel, free admission. Hours Friday and Saturday 10 a.m.-6 p.m., Sunday 10 a.m.-4 p.m. For prospectus, dealer and other information contact the Dayton Stamp Club, P.O. Box 1574, Dayton, OH 45401-1574, e-mail: Martin@aol.com

★ SEPTEMBER 19, 20 and 21, 2003. MILCOPEX 2003. Sponsored by the Milwaukee Philatelic Society. A WSP show. Held at Wisconsin State Fair Park, Wisconsin Products Pavilion in West Allis, WI, Enter park at Entrance 6 or off of 94th in Street between 194 and Greenfield Ave. 16-page frames available at \$8 per frame. \$15 per single-frame exhibit, no charge for youth exhibits. All classes of exhibits welcomed. Free admission. Youth table, 35+ dealers. USPS and UN. Show cancel and cancel. Further information and prospectus from Robert Henak, P.O. Box 17052, Milwaukee, WI 53217-0832, by e-mail from henak@compuserve.com, or from the web site at www.MilwaukeePhilatelic.org

SEPTEMBER 19, 20 and 21, 2003. GREATER HOUSTON STAMP SHOW sponsored by the Houston Philatelic Society, held at the Humble Civic Center, 8233 Will Clayton Parkway, Humble, TX. Show hours are Friday and Saturday 10:00 a.m. to 6:00 p.m., Sunday 10:00 a.m. to 4 p.m. There will be a 30 dealer bourse, 100+ 16-page exhibit frames available, special show cancel and cancel. Free admission and free parking. For further information, contact Denise Stotts, P.O. Box 690042, Houston, TX 77269-0042, e-mail at stottsjd1@swbell.net or www.houstonphilatelic.org.

OCTOBER 4-6, 2003. WCPEx 2003. Sponsored by the Greater Victoria and Vancouver Island Philatelic Stamp Societies will be held at the Holiday Inn of Victoria, 3020 Blanshard Street, Victoria, British Columbia. 16-page frames. Adults \$5.00 per frame. Juniors \$1.00 per entry. Admission by donation. 16 deal-

er bourse. Hours: Saturday - 10 a.m. to 5:30 p.m. Sunday - 9:30 a.m. - 4:00 p.m. with awards presentation at 3:30 p.m. For further information please contact Don Shorting, Box 5164, Station B, Victoria, B.C. V8B 6N4 (250) 721-1940.

OCTOBER 25, 2003. THAMESPEX 2003. Sponsored by the Thames Stamp Club, at the Waterford High School, Rope Ferry Road, Route 156, Waterford, CT. Show hours 10 a.m. to 4 p.m., no admission and free parking, 18 dealers; USPS booth, "THAMESPEX STATION" cancel, club hospitality table, children's area and sixty (60) 16-page frames, \$5.00 per frame, Juniors 18 and younger are free, single frame exhibit fee is \$2.00, open competition, non-competitive exhibits are \$2.00. Further information, exhibit entry form and prospectus from Alan P. Benz, 52 Cove Road, Storington, CT 06378-2300 or at balloons at comcast.net; Phone (860) 536-4192 (home).

DECEMBER 6-7, 2003 PENPEX. Hosted by the Peninsula and Sequoia Stamp Clubs at the Redwood City Community Center, 1400 Roosevelt Avenue, Redwood City, CA (30 minutes south of San Francisco). About 64 frames, each containing 12 pages in open competition in multi-frames, single-frame, display class, and youth classes. NO FRAME FEES. New exhibits and exhibitors are most welcome; no admission or parking fees. Prospectus available from Vesna Gronefild, 2586 Diamond St., San Francisco, CA 94131; e-mail, dzvesma@sprintmail.com

JANUARY 30-FEBRUARY 1, 2004. APS AMERISTAMP EXPO. SCOPE, 201 East Bramblton Avenue, Norfolk, VA 23510. Free admission. Hours of show 10 a.m. to 6 p.m. Friday and Saturday; 10 a.m. to 4 p.m. Sunday. Bourse with 75 dealers and several postal administrations. 300 frames available. Exhibits limited to single frame, cinderella, display, illustrated, thematic, and most popular championship divisions. \$12.50/frame (\$25 for single frame exhibits), \$5/frame for youth. Deadline is November 15. Convention of American Philatelic Society. Meetings of 20 other Societies. Beginners and youth activities. Hotel accommodations are available at Radisson, adjacent to the convention center, at a reduced rate. Info from Ken Martin, APS, P.O. Box 8000, State College, PA 16803; 814-237-3803 ext. 218; fax 814-237-6128; StampShow@stamps.org; www.stamps.org.

Attention Show Committees:

When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, AFS Research Library, P.O. Box 8338, State College, PA 16803. Doing so will help Gini and staff to locate background literature of help to the judges, and thus facilitate the accuracy of results! Please cooperate.

NEWS FROM CLUBS AND SOCIETIES

This department is for clubs and societies to communicate with exhibitors, judges and exhibition administrators. For instance, is your society looking for a show to meet at in 2004? Why not invite inquiries here?

Have you an award you'd like shows to give? Advertize it here.

Has your club drafted special guidelines for judges who review your specialty for special awards? Use this space to pass them to the judging corps.

• **Philadelphia Show Releases Prospectus.** The Philadelphia National Stamp Exhibition organizing committee announces the availability of the prospectus for the annual show, which will be held September 19-21, 2003 at the Valley Forge Convention Center in King of Prussia, PA. PNSE is a World Series of Philately venue and the grand award winner will be eligible to compete in the APS

Champion of Champions at StampShow 2004 in Sacramento.

This year PNSE hosts the annual conventions of the Scouts on Stamps Society International, the Space Topics Study Group, the International Society for Portuguese Philately, and the Pennsylvania Postal History Society. A bourse of approximately 60 dealers is planned.

Copies of the prospectus can be request-

ed from Exhibits Chair Stephen Washburne, Box 43146, Philadelphia, PA 19129 or by email to pnse@att.net. A copy of the prospectus will also be found on the show website <http://home.att.net/~pnse>

All other inquiries concerning show details or participation in the bourse should be directed to PNSE President Chip Blumberg at Box 176, Lafayette Hill, PA 19444 or by email to pnse@earthlink.net.

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Your AD HERE — up to 30 words plus address — for \$5.00 per insertion. Members only. Send ad and payment to the Editor, P.O. Box 1125, Falls Church, VA 22041-0125.

• **AUXILIARY MARKINGS** Showing delays in U.S. Mail, "Hubba Hubba" Korean War Covers, 1934 Christmas Seals on cover, Pentolth Cards, U.S. and Yemen oddities wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

Some "Ugly Duckling" Covers Merit a Closer Look

by Alberta D. Curtis

No thematic collection is complete without a few really good pieces of postal history. When browsing covers I pay particular attention to postage dues, because they are more likely to tell a story. Recently I acquired a unique cover that not only fit my topic, but became more interesting as I researched it.

At first glance this cover (Fig. 1) would have to possess a significant redeeming factor to merit being placed in an exhibit, aside from the fact that the block of four 1952 50 XU (South Viet Nam) postage due stamps (Sc #J5) on the reverse is extremely rare on cover. This item isn't very old by philatelic standards, only 40+ years. Therefore, the cover's general condition, under normal circumstances, would render it less than desirable. It is toned, roughly opened, the cancels are weak, it has a hole punched through it, and it appears to have been defaced with pen scrawls. Before this poor cover dies of shame, let's justify its existence.

Most of its problems can be simply explained by mentioning where and when it originated: Vietnam, 1961. A provincial, tropical country where one of the consequences of war was a severe paper shortage. Envelopes often were home-made, as was this one, using and reusing any available paper. It was not uncommon for the paper on which the message was written to simply be folded and addressed. Knowledgeable collectors are very tolerant of philatelic material with toning or tropical stains that come from a country where air-conditioning is virtually nonexistent. Weak cancels? A common occurrence in many underdeveloped countries. Ink is replenished and canceling devices replaced only when absolutely necessary. The needs of the philatelic community are very low on the postal worker's list of priorities. Until recently, the stamps of Vietnam were issued without gum, and some of the post offices there still have glue pots on the counters for affixing stamps. This accounts for the stains, discolorations and even lumps often found gracing the edges of the stamps. There — we've just taken care of most of its aesthetic problems.

Oh, but the pen marks. One of the postmarks has been circled, underlined and question-marked. The reason is explained on the back of the cover shown on the fea-

tured exhibit page on the front of this TPE. On January 1, 1962 the postal rate for domestic mail was raised from 2 dong to 4 dong. This cover was posted December 30, 1961 at Chau Phu, a village near the Cambodia border in An Giang Province in the Mekong Delta. Two days later, on January 1, 1962, it received a transit mark at Long Xuyen, the province capital, a distance of approximately 25 miles. When it reached its destination, Saigon (the date on the receiving mark is unreadable), the postage due stamps were affixed, and the "T" handstamp applied to the front. Apparently the recipient was more knowledgeable about the rate change or postal markings than the postal clerk. The message on the reverse states that the recipient should not have to pay a penalty/fine because the cover was posted on December 30, 1961. As a bonus, the penned message ties the block of stamps to the cover. This philatelic ugly duckling has been transformed into a swan by virtue of the inappropriate levy of postage due. But there's more! Although this next part doesn't fit the theme of my collection, it is an interesting story.

The cover is addressed to the Association for Buddhist Studies at the Xa Loi Temple in Saigon, and is franked with a strip of four of the 50 xu stamp (Sc. #158) from the 1961 issue commemorating the second term of then-President Ngo Dinh Diem. The monks of Xa Loi were prominent in the struggle against the staunchly Catholic Diem's repression of Buddhism. In August, 1963 Diem's brother, Ngo Dinh Nhu, as head of the secret police, engineered a raid on Xa Loi Temple by a group of his Special Forces. The temple was ransacked, and the monks and nuns arrested. The assault triggered a number of public self-immolations by Buddhist monks and nuns. Because Diem was a bachelor, Ngu's wife assumed the role of First Lady. The imperious and caustically outspoken Madame Ngu, who considered herself a reincarnation of the heroic Trung sisters*, referred to the self-immolations as "Buddhist barbecues" and offered to supply the gasoline for any future such demonstrations. The people's growing dissatisfaction with the repression and nepotism of the Ngo regime reached a peak shortly thereafter. A group of military, religious and government

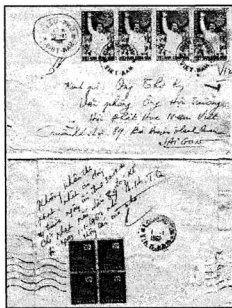


Figure 1.

leaders staged a coup on the presidential palace on November 1, and the following day Diem and Ngu were assassinated. Mme Ngu was out of the country at the time.

So my philatelic find, my wonderful postage due cover, has a side story. This is what makes collecting fun. As a final note, when exhibiting a collection it is preferable to show only the most pristine, desirable items. However, when extraordinary circumstances require showing an item with a few warts, it is imperative to describe in the synopsis the importance and/or rarity of the item as well as the reason for the condition, so that the judges may properly research it before evaluating the exhibit.

* Trung Trach and Trung Nhi, sisters of noble birth, organized a rebel army that succeeded, in 40 a.d., in driving out the Chinese, who had held what is now the northern part of Vietnam for more than a hundred years. Although China reclaimed the land three years later and the Trung sisters are said to have committed suicide, they are honored as national heroines and examples of high moral and traditional values.

Selected Bibliography: Crawford, Ann Caddell, *Vietnam Customs and Culture*, Japan, 1966; Jamieson, Neil L., *Understanding Vietnam*, California, 1993; Kamow, Stanley, *Vietnam, A History*, New York, 1983.

Membership Survey Results by Nicholas Lombardi

A total of 184 members, or approximately one-third of the Association, responded to the survey conducted last year and while some of the results were predictable, others were somewhat surprising. As to what these results actually mean, I will leave that up to you, the members, to determine. It should prompt some lively discussion and, hopefully, some constructive suggestions to benefit both AAPE, in particular and the hobby, in general.

The Respondents — As is typical with most surveys, not every respondent answered each and every question but what was surprising was that only 132 (72%) listed their age. Of those who did, the average age was 61, with the range being from 31 to 87. The highest concentration fell within the brackets between 50 to 79 which accounted for 100 (76%) of the members. At the extremes, we had four members in their 30s and nine hearty souls in their 80s. Some of those who did not list a specific age did characterize themselves as "old enough to vote" and "too old to remember."

Fifty of the respondents were members of the judging corps and 151 (82%) classified themselves as being "active exhibitors." As for membership in AAPE, 86 (53%) have been on the rolls for ten years or less while 76 (47%) have been with us for at least fifteen years. Sixty-seven percent of the respondents belong to local stamp clubs and all but 13 of those clubs host some type of show and exhibition.

One hundred seventy members responded to the question regarding their current level of activity relative to what it had been five years ago. The answers produced an almost perfect distribution. Thirty-one percent are less active now than they had been while 33% consider themselves more active. And right in the middle we have 36% who have maintained the same constant level of involvement.

Reading, Writing, and Buying — The belief that "Knowledge is Power" is certainly embraced by the AAPE membership. More than half of the 184 respondents read every issue of *The Philatelic Exhibitor* from cover to cover and a hefty 77% read at least 90% of each quarterly. All 184 respondents, except for one, subscribe to at least one other philatelic publication. The lone wolf in this group is an 80 year old member who, in addition to having no other philatelic subscription, only reads 20% of TPE and yet classifies himself/herself as being an active exhibitor. I guess making up new exhibit

pages leaves no time for reading about what it is he or she is exhibiting. At any rate, although most members seem to enjoy reading our own journal, only 39% have an inclination to write an article for it at some time in the future.

The good news for our advertisers is that of the 180 members who responded to the question of whether they are actively buying material for their exhibits, an almost unanimous 91% said that they are in the market for new material. *The Philatelic Exhibitor*, therefore, seems like the right place to invest a portion of your advertising budget.

The Show Scene — With an average age of 61 years old, our respondents may not seem like the type of folks who would be constantly on the move, but the survey showed that nothing will keep a true philatelist from attending a good show. One hundred sixty-one members responded to the question of how far they were willing to travel to get to a show and more than half are willing to make at least a 1000 mile trek to find that next item for the exhibit. In fact, 68 of these folks have set no limit as to how far they would go for the right show.

As for paying an admission fee once they get to the show, 122 of these folks responded with a wide array of answers. While approximately one third aren't willing to pay anything, the other two-thirds are prepared to fork over anywhere from "something" up to a high of \$20 for a three day pass to a national level show. The magic figure, however, is \$5. Some will pay this per day while others thought it an appropriate amount to pay for a pass for the duration of the show. Some of the more family oriented members suggested a flat fee of perhaps \$10 to cover the entire family for the entire show. The overall feeling seems to be that most of our members are willing to pay a nominal fee to attend a show.

However, while most of the responding members will travel to get there and pay some type of admission fee for a show, only 46% actually help produce a show by serving as either a worker or administrator.

When it comes to frame fees, at least for national level shows, we seem to be a happy bunch. Of the 160 respondents, 78% are content with the present fee structure. Thirteen percent think the fees are too high while 9% are willing to pay more. The respondents who exhibit at the international level, however, were not as happy with those fees. The international fees were characterized as being "too high," "excessive," "ridiculous,"

or "absurd." It would be interesting to see what the responses would be to what seems to be a new approach taken by the Chicago Philatelic Society. The exhibit application for CHICAGOPEX 2003 lists the "Entry Fee" as being "\$15 + \$10 per frame."

Speaking of international shows, slightly more than a third of the respondents definitely plan to exhibit at WASHINGTON 2006 and another 14% haven't decided yet. Half of the 184 respondents have no plans to exhibit at the show although many said they will attend.

The Judges — As noted at the beginning of this article, fifty of the respondents are judges. There is a wide range of experience among these folks. Some listed themselves as being on emeritus status while others are currently completing the APS apprenticeship program or only judge at the local or regional level. It may be of interest to see how this distinguished subgroup compares with the general respondent population.

The average age of the judges is 63, only two years older than that of the entire group. Ninety percent of them are both active exhibitors and buyers of new material, and half expect to exhibit at WASHINGTON 2006. As would be expected of this group, they are well read, with all subscribing to other philatelic publications and 86% read at least 90% of *The Philatelic Exhibitor*. One of the biggest differences was their desire to write for TPE with 62% willing to share their knowledge and experience as opposed to 39% of the general respondent population.

As to their general level of philatelic activity, 42% said they are less active now than they were five years ago with the other 58% either at the same level or even more active now. In terms of travel limitations to attend shows, more than 50% of this group of jurists have no limit on how far they are willing to go. Regarding the fees at the shows, 77% believe the frame fees are fine as they currently stand while the remainder are split equally between being either too high or too low. And as was the case with the overall population, most of the judges are willing to pay some type of admission fee.

Conclusions — As I stated previously, it is for you, the members, to draw the conclusions. I merely crunched the numbers and organized the data as best as I could. I hope you will give the results serious consideration and share your own thoughts with the other members.

An Interview With AAPE's Founder

(NOTE: AAPE was the creation of a dozen people in 1986 but the original idea was Randy Neils, and it was he who organized the launch and served as first president; and later as president of the APS. What follows is an interview with Randy conducted by TPE's editor John Hotchner.)

Hotchner: Randy, despite your youth, it might be said that you are an elder statesman of the hobby, having founded AAPE, been president of many organizations including the APS, established the current monthly *U.S. Stamp News*, designed the first one frame exhibition and put that type of exhibiting on the map, written groundbreaking philatelic literature, and broken new ground in exhibiting techniques with computers. In the last 20 years you've seen it all, and done most of it. What are you most proud of as you survey your accomplishments?

Neil: Thanks so much for being so complimentary. Everything I've done — or ever wanted to do — has been because of an abiding love for this hobby. Founding the AAPE was a very big "high" for me because, when it occurred in 1986, it was an idea whose time had come. Very needed and very effective once it got going thanks to people like you. But I'd have to say that I'm most proud of my four years as president of the APS. I represented a generational change in its leadership and, together with many like-minded people, ushered in a new era for the Society during a period of growing membership and no dues increases. During my tenure, my biggest point of pride was the founding of the John K. Tiffany Endowment Fund for the APS.

Hotchner: You have nearly dropped out of sight for someone who used to be so public a figure. What are you doing philatelicly these days? (organizational involvements, your work, projects, Internet presence?)

Neil: Actually, I've not only NOT "dropped out," but now have philately as my five-day-a-week occupation. I own an advertising agency that specializes in services (such as websites and print ads) to the philatelic trade. We have nearly 30 clients. Having the hobby as something of a full-time job, I have not been nearly as active on the collector side of things. If anyone's curious about what I've been up to in the past five years, they might visit www.randyneil.com on the Web.

Hotchner: How about your own collecting interests? (collector contacts, exhibiting and exhibition involvements)

Neil: My collecting pursuits have not abated at all. I continue to collect U.S.

1938 Prexie postal history and am now developing a rather sizable display class exhibit called "Philately and the Attack on Pearl Harbor, 1904-1942." I'm also trying around with some single-stamp projects. All of the latter will one day be back in the frames and I'll be making the rounds of stamp shows again. The Pearl Harbor collection is turning out to be the most difficult project I've ever tackled in exhibiting. One section of it will contain covers from all 116 vessels moored in Pearl on the day of the attack. In my fifth year of pursuit, I now have only 96 of them.

Hotchner: AAPE burst on the scene in 1986, after several years of planning. What did you hope it would achieve, and as you look at the organization today, 17 years later, has it fulfilled those dreams? Would you reflect a little on what you think its successes and failures have been?

Neil: The founding of the AAPE was, as you well know, sir, a joint effort between you and yours truly. Paul Tyler has asked me to write an early history of the organization... which will begin with telling about a little classified ad I ran in the old "Stamps" magazine in the fall of 1982 asking if anyone might be interested in starting an exhibitors society. You, kind sir, were the ONLY person to answer that ad — and so began both an enduring friendship and a four-year process of "brainstorming" ideas ending with our unveiling the AAPE at AMERIPEX '86 in Chicago.

I can say that the AAPE has fulfilled most of the ideas we dreamed up for it ... and then some! We planted the seeds for countless changes ... nearly everyone of them having occurred: Opening up exhibiting to the vast collecting public with more open rules and new classifications (i.e., one-frame, display class ... and now just look what the APS has done in terms of bringing specialties like Christmas seals and FDCs into the fold! ... all having been done because the AAPE began pushing for these kinds of changes.) Focusing much more attention on youth exhibiting. Creating an exchange of ideas (and gripes too) with TPE and our regular forums at every national show in the country. On and on.

Failures? I see only one or two (which are MAJOR, by the way), but they may be

finally getting remedied. We are the last of the major philatelic associations to develop an Internet website — which even now is in its embryonic stages. For this reason (though it may not be the only one), the AAPE has gone down from its high of well over 1,300 members in the early '90s. We are doing a very poor job of recruiting and disseminating information in what has become more of a "cyber space philatelic world" than a traditional world of the printed word. We are late in addressing these issues and we're paying for it. See my answer to your next question.

Hotchner: What role do you see for AAPE in the future, and what do you think we should be doing that we aren't doing now so that we command the future not just react to it?

Neil: When the AAPE was founded — and during its first decade or so — it was a very imaginative, proactive organization. It ruffled feathers, raised dander, raised hell with the establishment. We changed lots of things in the exhibiting world and brought some fresh thinking to most corners of American philately. The latter was one of the many reasons we attracted members. People wanted changes and they wanted the leadership in exhibiting and philately, itself, to be put into the hands of people who were willing to try new ideas. Some people might challenge these thoughts, but most of the institutions in the hobby were affected by ideas being germinated within the AAPE.

This kind of thing isn't happening anymore. We're not doing enough to preach the gospel of exhibiting (the greatest joy in philately, in my humble opinion) and we're certainly not proactively recruiting new members. What can we do? Well, for instance, we can electronically archive every back issue of TPE and make them available on our website. We can also publish a special "electronic edition" of TPE and make it available simultaneously with the printed edition. We ought to also have a "list-serv" e-mail discussion group on the Internet, and we should have a monthly e-mail bulletin sent to all members with e-mail addresses. In other words, let's get movin' and put the cyber space world to work for us.

And finally, the Web is the perfect place to hold regular online competitive

and/or noncompetitive philatelic exhibitions. This was an idea brought up years ago ... and never addressed at all. The latter would be wonderful way to "test the waters" with one's exhibit before sending it out in to the national shows.

By the way, I think Paul Tyler, our new president, is THE guy to begin planting these kinds of seeds again. I've known him for 20 years ... and he's got the kind of youthful outlook one rarely seems in a philatelic leader his (my) age.

Hochner: I know you to be a student of history: philatelic and otherwise. Some have called this the Golden Age of Philately. Others see in today's situation the seeds of our disappearance. Who is right? Can you look down the road and tell me what you see 25 and 50 years out? To the degree those outcomes can be affected by the next generation of collectors, what do you want to see them doing to assure the

future of the hobby?

Neil: To me — because I see it and work within it every day — the future of philately lies with how well it addresses and participates in the electronic world; i.e., the Internet and the World Wide Web. And because of the latter, I think the hobby will continue to both thrive and grow. We are very much a visual and information-based pursuit. The Web is the greatest disseminator in history of both! What medium, for instance, has ever been more conducive to showing off full color illustrations of stamps ... or getting such images before the viewing public faster? Not to mention how quickly — and thoroughly — the Web can be used to "publish" every kind of "printed" word. And when one thinks of the commerce the Web is now generating for philately, one quickly sees that every knowing stamp collector of the future will depend, almost totally, on the

Internet/Web to conduct every aspect of his/her hobby. It's being done now ... and that is why I urge the AAPE to get off its duff and take full advantage of it.

Philately will continue, of course, to be a hobby of massive distribution of the information created by our writers and scholars — both in the printed medium and on the Web. To me, this tradition of great periodicals, huge catalogs, intensively-prepared books on the narrowest of subjects is the backbone of philately. It nurtures us and will preserve us. So with what the Internet can contribute to this "backbone" (which is jumbo!) I think we all can safely predict a thriving future.

Hochner: Finally, I've never known you to think small. Have you any pet projects that you are incubating to move the hobby forward?

Neil: Yes, but I'm not going to let the cat out of the bag just yet.

Recollections by Clyde Jennings

I showed my 19th century fancy cancels at Stamporee in Fort Lauderdale a number of years ago. I received a Gold (and later the Reserve Grand). There was another same type exhibit there which received a Silver. This one was owned by a dedicated young fellow who was a professor at Florida Atlantic University, was married, and had two young 'uns. I had sort of mentored him so we sat together at the critique. At one point one of the Judges said he would like to ask one of the exhibitors a question, and asked me why my exhibit had none of the cancels drawn in around the stamps whereas the other exhibit had just about all of them drawn in. I felt the young man draw in a deep breath because he, as well as I, knew the answer. I wanted to save him any embarrassment, so I just replied that I had opted not to do so, whereas the other exhibitor had so chosen — and I heard that deep breath exhaled. You see the real reason was that one of my criteria for including a stamp in the exhibit was that the cancel had to be a minimum of 95 percent on the stamp, removing the need for drawing in the balance. The other exhibitor had partials with the rest of the cancel drawn in — a difference in the market place of hundreds of dollars. I think I made a friend for life that day.

I attended an auction in New York, was outbid by one bump by a dealer I knew fairly well, I thought. Had even visited in

his home on an earlier occasion. When I had returned home he sent me the stamp on approval. Was it at a fair profit over what he had paid for it? Not quite. You see, he wrote me that he felt he had "stolen" the stamp, had been willing to go at least another \$500 if I had not dropped out. So what he was offering it to me for, was a "fair profit" over that \$500 he said he had been willing to pay! I don't know, is it me?

Names are omitted to protect the guilty. O.K.? But it's too good a story not to share while both are still around. It happened at VALPEX, and a man came wandering down a side aisle, stopped at a table almost at the end, and asked the dealer if he bought sheets (obviously a nonphilatelic type as he surely meant full panes). That dealer, figuring he probably only had more of the ubiquitous three and four cent commemoratives (you know, all those "security gems" put aside for some kids' college), replied that he did not. But, thinking to pull a gag on another dealer, one of his friends (?), he pointed to a dealer at the end of the aisle up against the back wall and said, "That dealer does," and waited to burst out laughing when the indicated dealer "bit." The gentleman thanked him, left, and went to the other dealer and asked the same question. "Let me see 'em," was the dealer's response. The first "sheets" pulled from a brief case were of the six Pan Americans of 1901!! I can't help but won-

der what each of those two dealers is driving today.

About 1970, I think it was, the APS Spring Show was in Williamsburg, Virginia. A late snow storm really threw a monkey wrench into the works. Flights were cancelled, roads were blocked, it was a real mess. As a result, Milton Mitchell and I were the only members of the jury able to get there. So we judged the entire show between us. Right now I can't remember just how much flack we received, but I don't recall it being too bad.

At the time he was President of the Society of Philatelic Americans, and the next thing I knew he was asking me to be his Vice-President!

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The Philatelic Exhibitor

Thematic Exhibiting In The 21st Century by Mary Ann A. Owens

Presentation — Its Importance and Your Choices

The **PRESENTATION** aspect of the thematic exhibit is very, very important for several reasons.

1. **Presentation** is the first thing the judges think about when they look at your exhibit. This is usually on the walk-through of the exhibit area the night before the actual judging. All that the judges are going to do is glance at the exhibit and maybe read the first pages to be certain that the exhibit's Title and Plan pages are the same as received in the mail a few weeks earlier.

You all know the old phrase "First Impressions are Lasting" and this is one time when the phrase is very true.

2. The next day the **presentation** will again be the first thing the judges look at checking for certain that the Title and Plan pages are the same as the advanced copies, if they are not, they know that they must use the ones in the frames.

On the first pass through the frames they will decide if the material stands out and the text recedes or complements the material.

Also, that it looks like a cohesive exhibit and not the joining of two or more exhibits prepared in different years.

Also, that it has followed the general rules for mounting material.

And, that it has the look that draws one to the exhibit to want to read it more thoroughly.

3. Judges are human. Once they have decided how good your presentation is and they have marked it on the score sheet, presentation is supposed to be forgotten and the other sections of the score sheet should be considered on their own merits.

However, if your presentation is bad and the judges have problems following your thematic text, not recognizing what text goes with what material for instance, or not finding what they consider key philatelic items, the points lost in those other sections are going to be at least partially caused by the bad presentation.

On the other hand, if the judges can easily follow your thematic text, can recognize what text goes with what material, are able to find the key philatelic items, and can notice the surprising thematic texts and equally surprising choices of material, the exhibit is apt to pick up some extra points in those sections.

Therefore, **Presentation** can have much more influence on the score than just the ten points in its own category.

Philatelic material costs money. Presentation costs lots of time plus a little money for the paper material to work with. And, as it takes about the same amount of time to put together a bad presentation as a good presentation, why not work for a good presentation?

Your philatelic material certainly deserves it.

The viewers deserve it.

The judges deserve it.

And, you should think that you deserve it also.

The first things that you need to think about is the color and type of paper to write on and to mount your material on, plus the color and type of paper of the backgrounds of your mounts if you plan to have them. Bright and dark color sheets are not allowed at most shows. That leaves white, shades of gray and shades of ivory and cream.

Your computer printer may determine how thick your paper can be and what types of paper. Some computer fonts work differently on the various types of paper. Recommended is to buy a couple sheets of each of the shades that you like and try various fonts in several sizes on them to see what you are happiest with.

Most exhibitors have learned that if you have a lot of 19th century or earlier material, it looks much better on ivory or cream paper and that white paper makes it look dirtier. Laying some representative material on the sample sheets can also help to determine which material likes what sheets the best.

In tandem is picking out the color paper for backing mounts. Many thematic exhibitors let their thematic help pick the color of both the sheets and the mounts.

For example, George T. Guzzio has royal purple mounts for his "Edward (All for Love)" exhibit on King Edward VIII who became the Duke of Windsor. He then chose light gray for his exhibit sheets.

I had ivory sheets with tan mounts for my "The Elephant" exhibit. Back in typewriter days I also used a brown typewriter ribbon.

For "The Beautiful Blue Danube" I had medium blue mounts on light blue sheets.

When the judges told me not to use the blue sheets, I changed to a light gray thin paper and double sheeted it with a blue paper behind. That exhibit was also done before computer days, so I had a dark blue ribbon on my typewriter.

I never thought I would ever use red mounts, but now that I am doing "Ladybeetle, Ladybird, Ladybug," what other color would be appropriate? I use a very pale gray sheet which complements the red mounts.

When I did the "U.S. Transportation Coils" exhibit, I decided to utilize the best design aspect of the stamps, the white background behind the mostly mono-color engraved designs. Therefore, I mounted the material in clear mounts only and then mounted them on medium gray sheets which popped the material off the page.

If you have a problem deciding what colors to use, I would suggest that you not only buy several colors for your sheets but several colors for mounts. Then write your texts for the first subheading, mount your material with one set of colors on one page, another set of colors on the next page, etc. You can probably take out several combinations after the first round.

Next, mount the ousted material on the colors you like so that you have two or three or more pages which will give you a better idea if they are what you really want. Now use different fonts or different size fonts on some of those pages to give you more ideas.

What you want to end up with is material that stands out because you have picked the right color sheets and mounts for that to happen. It is not always easy, so be prepared to work on this aspect of your exhibit as well as the others.

You should give some thought to the quality of the paper in the long run. If you know that you will be showing the exhibit for at least five years, you should consider an acid-free paper because many other papers will lose their look in a few years of show exposure which you can learn to your regret if you add a single page to the exhibit a year later in the middle of a frame. It will stand out, which is not what you want. Also, buy a minimum of two reams of the same run so the colors are the same.

The paper behind the clear mounts is not of the same concern. Some exhibitors like to

buy a heavier paper to better protect the material. As the stamp material will not be directly on the color mounts, the color is the most important thing.

This is going to take some time and much patience but the effort is well worth it. Certainly much better than mounting the whole exhibit, putting it up in the frames, and then deciding that you do not like the color combination or the fonts.

Much better to concentrate on paper choices for the first frame and then go on to the other frames after the choices have been decided.

The mounting of the material is a very important part of the overall look of the finished exhibit, one aspect of **PRESENTATION**.

The first thing to do is to put all of your stamps, booklets, coils, souvenir sheets and the like in clear mounts. If you have a lot of United States material, you can use the mounts that are closed on the top and bottom and the back, gummed section is open across the middle. Most of us, however, have mate-

rial from around the world and the items are many different sizes. Therefore, we are more apt to buy the clear strips in many sizes and cut the mounts to the size of the stamp with very small margins on the three open sides. For me, I prefer doing as much of this ahead of time as I can. Even if I do not use an item in the first round, I know that I will eventually, and the item is better protected in its clear mount than just put on a stock page.

The color backing mounts are also cut just larger than the item, about one-sixteenth of an inch. That seems small but larger than that will have the mounts take over the exhibit which you do not want.

As the clear mounts have gum on their backs, I lick them to the colored mounts to keep them from moving around in the frames. The combination is then hinged to the exhibit page.

There are a few exceptions. Most of them are for significant philatelic items. Some exhibitors will do it for all preproduction items like essays, proofs, specimens, and the like. They may cut the mount slightly larger

or they may add another color behind the original mount. How and what you do is not the important thing; doing it neatly and consistently is what is important. Many exhibitors will mention on the bottom of the Plan Page how they are going to treat important philatelic items.

Covers are also mounted. As many exhibitors do not buy acid-free paper for mounts or the sheets, important covers should also be protected in clear mounts. Again, the backing color mount should be no wider than one-sixteenth all around the cover. Larger than that will really draw attention to the mount, rather than the cover.

Most items just larger than stamps can be hinged to the exhibit page and those the size of covers and larger are frequently affixed to the exhibit page with corner mounts. That is your call.

Windowing and slitting covers, postal stationery and large items are other important choices all exhibitors have when mounting exhibits. That will be covered in the next column.

The Importance of Treatment by Janet Klug

It seems to me that many exhibitors do not fully understand how important the criterion "treatment" is to their exhibit and the ultimate award it receives from the jury.

By treatment, we mean organization of the material as well as development of the story being presented through the optimal combination of material and write-up. Great material that is poorly treated often loses one or more medal levels. This infuriates the exhibitor, who then calls the judges names because they don't fully appreciate the material. It rarely dawns on the exhibit that (s)he may be at fault for failing to organize the material sensibly, or tell the complete story in a cohesive, cogent manner.

A good exhibit is like good writing. In

bad writing, the same words may be used in good writing, but the way they are organized and developed makes a huge difference.

Don't believe me? Check out this paragraph:

The rain takes the strained, mightiest crown.

It gives the gentle monarch blessed heaven. It is his.

Mercy! The mightiest quality droppeth twice. It is not him.

It is him upon that mightiest throned place beneath him. That becomes better than blessed.

In case you didn't recognize it, that is the first part of Portia's speech in Shakespeare's *The Merchant of Venice*.

You might be more familiar with this version.

The quality of mercy is not strained.

It droppeth as the gentle rain from heaven,
Upon the place beneath.

It is twice blessed.

It besleth him that lives and him that takes.

It is mightiest in the mightiest,

It becomes the throned monarch better than his crown.

The words were the same. It is just great organization and development of those words that makes Shakespeare's treatment so good.

Now... do we all understand the importance of treatment?

Help With New Projects — Free Listing

If you would like a **free listing** in **TPE** to help you with a new exhibiting project, please complete the form below, and send it to the Editor ASAP: I'm developing an exhibit of _____, and need help with (material) (information) (organization and presentation) and/or _____

Name and address: _____

Send to John Hotchner, PO Box 1125, Falls Church, VA 22041-0125

Ask Odenweller by Robert P. Odenweller



Who Needs a Critique? — The critique has become one of the most popular and well-attended features of national exhibitions. It is a part of the service provided by the judges to help guide exhibitors to a better exhibit and often to higher results. But some exhibitors attend and yet fail to make use of the critique.

In a previous column I mentioned an exhibitor who received a reserve grand and was upset that he hadn't taken the grand award. His material was exceptional but he had made a number of mistakes that couldn't be overlooked. If he had asked about his exhibit, and he was in the critique session, most of that could have been cleared up. On top of that, he made himself so scarce afterwards that any attempt to discuss the exhibit was impossible.

Although he had received one of the two top awards, he needed the critique. Unfortunately, it would seem that his pride stood in the way.

In a more recent show, an exhibit that had previously received gold medals was given a vermeil. This, of course, should be a red flag to the exhibitor — not so much to enrage him, as to have him ask why. That, and "what can I do to improve the exhibit" are the usual "critique questions." He attended the critique but didn't ask a thing. Rather, he later spent some time with one of the judges at the frames and had little interplay to offer. Yet later events showed that he was steaming. If he had asked at the critique, or had listened to the guidance given to others (and been open-minded about how that could apply to his exhibit) he would have benefited from the critique. I was aware that other jury members had thoughts and suggestions about his exhibit that could have been most helpful—if only he had asked.

Why?

His material was both unusual and excellent. It is by itself impressive enough to warrant a gold medal. But the judges felt that he had fallen short of creating an "exhibit" out of a wonderful "collection."

Philatelic exhibiting has changed quite a bit in the last decades. Not many years ago, all that was needed for a top award was, as Herbie Bloch put it, "Material, material, and material — and it had better be rare!"

Those days are gone.

Today the material has to be turned into

an "exhibit" that "tells a story." Another old canard that is now a dead duck is "the material speaks for itself." Other than the phonograph record stamps of Bhutan, I don't know of a one that can make any sound. To keep the "story" flowing, it is necessary to explain why each item belongs to and propels that story.

Another bit of old lore that has worn out some (but not all) of its welcome is to "spend \$1 per word of writeup" or to use a telegraphic approach. This was originally intended to curb the volumes of text that some exhibitors wrote, but with others it has gone too far in the opposite direction. Features that cry out for development and explanation are left with few or any words to show that the exhibitor really knows what he has. Again, in years past, the sequence chosen by the exhibitor was often considered good enough to show that he had "philatelic knowledge" but that too has gone the way of the dodo.

Put another way, the judicious use of a reasonable amount of explanatory text for each item will both develop the story line of the exhibit and show philatelic knowledge. Those translate to the treatment and knowledge elements of the exhibit and constitute two thirds of the full evaluation. If that isn't enough to get exhibitors to pay attention, I don't know what will.

Collection vs. Exhibit — The remarks above concern one aspect of the exhibit, but another that bears on the subject of the last issue of *The Philatelic Exhibitor*, of differentiating between golds, and whether or not a platinum medal is needed, is also worth some discussion. Actually, it can go beyond that and cover the idea of what distinguishes one top exhibit from another so as to deserve the grand award.

Again, we have to return to the idea of a collection as contrasted with an exhibit. Many gold medal exhibits I have seen are potential grand awards, but while they have exceptional material, fall down when it comes to their being a good, let alone fine, exhibit. Others, such as the one mentioned above, have gold medal quality material, but silver medal exhibiting skills or worse.

Indeed, I find it is very seldom that I have to suggest to an exhibitor that he needs this or that material to improve. Usually it is there, but has just not been capitalized on well enough. At times I cringe when I hear other exhibitors (and

even judges) pontificating that an exhibitor needs to get some material that is totally inappropriate to the rest of his level of spending for the exhibit in question. Pushed to absurdity, that would be like saying to an exhibitor of British Guiana that he won't ever get a gold until he has the famous "one cent on magenta surfaced paper (Scott 13)." Nonsense.

But similarly, I have seen exceptional assemblages of material stitched together with only adequate exhibiting skills that may still eke out the grand award since the material is so impressive. In some cases it is not deserved, with a superbly developed exhibit of lesser material having been overlooked, but that's a part of the game. Many times I have heard from exhibitors and judges who know how to create a fine exhibit "Oh, if only I had that as raw material — what an exhibit I could make of it!"

Creating an exhibit is an art. Many people can look at the same material and turn it into exhibits that range from superb to poor. It is no longer sufficient to have fine material. That must now be used to create a memorable exhibit.

Re: Dumb Critique Comments — Doug Lingard commented that one judge had criticized his exhibit for having a write-up that extended beyond the width of the covers in it, among other things. Certainly many exhibitors choose to do this, but it is not in any way a hard and fast rule. Rather it is personal preference. A judge should be very careful not to let personal preferences color his judgment. It's fine to say that it is a preference, but not to use it as criticism. Fortunately, Mr. Lingard later found a more level-headed advisor.

Re: Show Awards — It might be worth explaining again to the AAPE membership the criteria for the AAPE Gold Awards of Honor. Gregg Hopkins is correct in that the criteria state that they be given to an exhibit that has "not been awarded the show Gold medal." (Italics theirs.) However, he suggests that some juries may use them as a consolation prize. Not that I have seen. If the one he cites had presentation problems, it may have appeared so, but misspelled words are not usually given any attention in the judging. (I once saw a fellow judge comment on the misspellings in an exhibit put together by a Japanese exhibitor. I suggested to him that he go to the exhibitor, and in fluent Japanese, explain to him the

error of his ways.) At times it may appear to be given as a consolation prize, but presentation also includes layout, the title page, logic of presentation, and neatness. If the exhibit is the best that exemplifies these and has not received a gold medal, it is likely to receive the award.

Another of the proposals that Hopkins suggests is, however, not very practical. He would like an exhibit that once receives a gold to be "certified" as a gold and never to fall back. This is not practical for a great many reasons. I need only cite a Large Gold medal winner at the F.I.P. level who stripped his exhibit of the best material and sold it but still showed the bare husk of the collection in the Honor Class and received the automatic Prix d'Honneur. He knew he had no chance for the Grand Prix d'Honneur, but wanted to participate in any event. The rules were rewritten to prevent that from happening again.

The same could occur in national shows if a gold medal were "certified" to an exhibit, but that's only one side of the problem. Sometimes exhibits that are compact and show well in five frames are expanded to larger size and lose focus. Although the original material is there, the treatment and development may have suffered. Or consider the exhibit that gets a gold but then is completely rewritten based on "good" advice that instead destroys the flow and development of the exhibit. And finally, one jury may have members who are not completely familiar with the area but are impressed with what it seems to be, where the next has an expert in the area who sees many of the faults.

A gold medal is not automatic. It has to be earned each time, and every good exhibit should be growing and changing as new material is added and different approaches to writing it up are tried. A "certified" gold medal is not the answer.

Re: Responses to William Weiss —

Robert Collins gives good advice to any exhibitor. A medal lower than you expect is not the end of the world, and certainly not cause to get upset and try to have it changed. His statement that "we are talking about a silly little round medal not life or death" is one that many can take to heart. If it isn't what you expect, work on your exhibit to make it better. I don't know of any exhibit that can't take a little fine tuning, and most can take a lot.

Mary Ann Owens suggests that an exhibitor avoid putting good items in pages 15 and 16. The next step that is often suggested is to put the best items in the middle two pages of the second row. I would sug-

gest that you follow these only with caution. If you destroy the flow of the exhibit by putting the best material out of sequence you are likely to lose on the treatment and development side of the evaluation. It is only if you can fit the intervening pages into the "bad" slots and push the best into the good that you should try to use those criteria. In my Grand Prix exhibit I had some of the best material in pages 1 and 16, but it didn't make any difference, and that was exactly where the judges would expect to find the items involved.

Re: Innovative Exhibit Layout —

Although Kristin Patterson proposes an interesting innovation, to mount exhibit pages so that they read from top to bottom rather than the traditional way, it is not likely to catch on. Except for the Chinese and Japanese (where you'd have to start reading at the right hand column of each frame), the natural flow of reading is horizontal. She can try it to see what kind of results and responses she gets, but I can only visualize the judges appearing to bow to the material. That might initially make the exhibitor happy, but if the judges find it confusing, the result might not be quite as pleasant.

Re: Defending the Obscure —

Jim Kotanchik appears to have read meaning into my earlier column that commented on Henrik Mouritsen's analysis of how a jury should approach awarding the grand award. First, I have absolutely nothing against "obscure areas" and have in my own collections quite a lot of what would fit that description. Second, I don't consider that an exhibit has to be of "classic" material to get a grand award. Unfortunately I've seen too many classic exhibits that have overpowering material (gold plus) but poor treatment and development (bronze) that manage to impress most viewers. But I've remarked about that material is only a part of an "exhibit."

When I commented before that jury members had to be on guard against claims made by exhibitors of "obscure material," I had in mind some I had seen at the international level that came from exhibitors from a few other countries. In those cases it often involved flagrant and insupportable claims, but on the jury we had members who could spot the exaggeration. I'm not suggesting that exhibitors have done it here, but it is always a possibility.

The factors that go into selecting a grand award are many, and interconnected. Each time one of these factors is considered, a specific exhibit comes to mind, but without resorting to an exhaustive (and

exhausting) treatise, it is necessary to generalize a bit. Thereby hangs the problem. Every rule or consideration has exceptions, sometimes major ones. I wonder how a jury would rate an exhibit of Pat Herst's Shrub Oak Locals, if he had made a unique set of examples that he retained and ultimately sold to a master exhibit maker who used his fullest skills to develop them. They may each be unique, but I would place them in the "ho hum" category, since anyone could do the same thing, and not many people would care. Yet it might be a very entertaining exhibit. Should it get a gold medal or a grand award? I don't imagine many juries would think so. (By the way, I'm thinking of starting my own local post, to be carried by a neighbor's dog. I've got a great printer and can make lots of attractive stamps and varieties. Anybody want to buy my stamps? Some unique ones are sure to be real collectors' items...)

The Best of The Philatelic Exhibitor, 1986-1996 Offered For Cost of Postage

The American Association of Philatelic Exhibitors (AAPE) is offering a single free copy of its compilation of the best of its quarterly journal "The Philatelic Exhibitor" covering the years of 1986-1996 to any stamp collector who would like to know more about philatelic exhibiting. You, as a member, can have a copy sent to a friend or colleague by following these instructions:

Include with your request \$1.52 in mint postage or in cash or check to cover the cost of mailing. Send your request to John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125.

A membership application will be included. As you know, AAPE exists to help exhibitors, from beginner through experienced levels, to build and enjoy award-winning exhibits, to promote high quality stamp shows, and to help those interested in competition to understand the judging process. AAPE is a change agent, and since its founding in 1986, it has been the cradle of many new facets of exhibiting and judging that have made the field more accessible and appealing.

Annual dues are \$20, which also entitles members to use the free Exhibitor Critique Service that has helped many achieve higher awards.

Let's All Judge Single Frame Exhibits By The Rules

by Eliot A. Landau, David L. Herendeen and Nancy B. Z. Clark

At the past SESCAL exhibition, we had the pleasure of serving on the philatelic jury. The show accepted 17 one-frame exhibits in the competition. These were to be scored using the scoring sheets developed by AAPE. Five of these exhibits were of Chinese material, many showing highly complex issues used regionally for short periods of time. Such exhibits are inherently difficult to judge. Many, even though listed in specialized catalogs, are not priced or lack other indications of difficulty of acquisition, especially census data.

Our jury did an exemplary job in preparing for all of these exhibits. In addition, we were fortunate to have an APS accredited judge fluent in Chinese available as a consultant. After our jury performed all of the one-frame evaluations, we used our consultant to perform a check of our medal levels. This was done to make certain that we had not somehow missed the point of those exhibits. Generally, the consultant concurred with our results.

Our award levels on five or six of the one-frame exhibits were **fully TWO LEVELS LOWER** than those that the exhibitors had previously received at other WSP shows. In one extreme case, we awarded a previous Gold medal exhibit a Bronze! We know that our jury was exceptionally well experienced in both exhibiting and judging one-frame exhibits. We had very little disparity during deliberations. So, then, what is the problem?

We are firmly convinced that many judges are not applying the one-frame exhibit judging criteria as intended. In reviewing the exhibits at the frames with each exhibitor present at the show, we were able to explain and support the manner in which we arrived at each award level. **THE FUNDAMENTAL DIFFERENCE IN MEDAL LEVELS WAS SIMPLY THAT THE SCOPE OF THE EXHIBITS WAS INAPPROPRIATE FOR THE ONE-FRAME FORMAT.** The *APS Manual of Philatelic Judging* (4th ed., p. 87) notes that for Coverage and Development (fully 30% of the scoring weight):

"The major aspects of the subject are developed, balanced, and presented using

appropriate material. The primary challenge an exhibitor faces with a one-frame exhibit is selecting a subject that can be told **completely** in the space limitations. One of the first considerations a judge should evaluate is **whether the subject being shown is an appropriate one for one-frame.** The entire story, from beginning to end, must be **fully developed.** Subjects that are **too broad** for the confines of one frame **must lose points** under this criterion." (emphasis added)

We appropriately deducted major points for Coverage and Development when the topic was clearly too broad for one-frame. Some exhibitors with whom judges met at the frames following the critique readily admitted that their exhibits were capable of being shown in more than one-frame. Many of these exhibitors noted that they could have had exhibits of three, four or more frames! Two said they were trying to show "a condensed version" or a "representative sampling" of this subject. There is obviously a lack of understanding of one-frame exhibits, they are not meant to be "An Overview of X" or "An Introduction to Y."

This is best illustrated by examples. Please note that there is no intent to denigrate any of the exhibitors, the problem lies squarely with the consistency of the judging process, and the failure of the exhibiting and judging communities to understand the scope requirements of the one-frame exhibit. An exhibitor who was showing postal history of the first issue of one European country showed neither any uses from the first two years of the issue, nor some of the more unusual combinations or rates known to exist to the destination countries on which the exhibit focused. Registered covers were omitted from the exhibit, yet four covers showed the same rate paid by virtually the same stamps.

While each cover selected for the exhibit was in excellent condition, the exhibitor agreed that the items shown represented a "condensed sampling" of what was available. He also noted that both of the judges who spoke with him about it had catalogs of auctions in which collections of these issues were sold, and there were many more types and examples than he had shown available at reasonably

affordable prices. He said he could "easily have filled three or four frames." The exhibit also contained, **but did not identify**, the different colors and shades of the stamps. This is one of the most notable features of the issue by which these stamps are usually known, collected and exhibited.

There was a showing of a U.S. stamp issued in the 1940s, which focused on destinations to which the stamp paid the five cent UPU rate. While some very nice destinations were shown, the exhibitor readily agreed that many other destinations could have been shown including some very rare ones. He also admitted that a number of his covers were apparently philatelically prepared and that substitutions could have been made. He readily agreed that at least three frames would be needed to show the scope of the better destinations available, other classes of mail, services, and World War II censorship varieties.

Another exhibitor asked the jury to only judge the one-frame exhibit of illustrated stationery on a World War II subject, but had actually mounted **four more frames** of exhibit which was related to it but not as effusively illustrated.

While one of us was judging in Minnesota in July, there was a one-frame exhibit of a particular postal stationery issued to pay three post-World War II rates to 1950. The only usages shown were two of the rates, omitting the third. The third was the most common usage of all with a number of destinations within the rate. There was also at both shows first-day cover exhibits of the Lindbergh issues of 1927-28. The one in Minnesota was two frames and there were still items listed in *Planty's Photo Encyclopedia of Cacheted First Day Covers* that were not present. The one at SESCAL consisted of one frame and less than 40% of the items shown in Planty were present.

One member of our jury has shown many one-frame exhibits. He noted that they were given everything from Silver Bronze through Platinum, and two won one-frame Grand awards. In analyzing those results with the rest of the SESCAL jury, he freely admitted that his early effort at showing "highlights" of the 1840-

Not all those who wander are lost. — J.R.R. Tolkien

42 line engraved issues of Great Britain clearly violated the standards. At best it deserved a Silver Bronze. On the other hand, a one-frame exhibit of line engraved Victorian issues with a virtually complete showing of blue, magenta, mustard and all known colored cancels justifiably deserved and won a Gold medal.

Similarly, an exhibit of the 12-cent Philippine Islands 1906 to 1937 issues won a Vermeil on the basis that there were a few other usages and stamp varieties not shown. While the showing was an excellent one, it should have been shown *completely* in a two frame exhibit, even if the material which would have fleshed out the exhibit was less rare or scarce than that which was shown.

The Platinum medal exhibit was of a single U.S. classic stamp for which no postal history exists. It showed all of the known essay proof history, color cancels and other markings and freaks and was only missing one larger multiple for completion.

With regard to these exhibits, it could be argued that the Silver Bronze was too high an award. Except that even if all of the points for Coverage and Development were taken away, what was left sufficiently developed the subject so as to justify virtually all of the remaining points available on the score sheet. Had it not been so, the exhibit would have deserved a certificate.

The Philippine exhibit raises another related question. Does a one-frame exhibit have to show at least some examples of rather common usages to achieve its goal of completeness? How many different common usages are sufficient? We know that multiframe exhibits, even up through ten frames, are expected to show the best usages and varieties available, and not to repetitiously show everything that is possible.

For example, an exhibit of the varieties and usages of the 3-cent 1954 U.S. Liberty issue would be faulted for showing each and every plate number in every plate position that exists. It would be sufficient to show the scarcest and most difficult of the plate numbers and at least one round-robin showing all of the plating positions. Conversely, suppose the stamp subject was the 1909 Lincoln commemorative. In this case, only eight plates were used. It would not be expecting too much to show at least one example of each plate number, and the other plate markings including siderographer's initials and cutting arrows.

"Completeness" should not require an exhibitor to show the entire universe of a given stamp or issue where one good example of the element needing to be shown is present. There is no reason why a jury would abandon this common sense approach to interpreting the meaning of "completeness" when looking at a one-frame exhibit any more than they do for a multi-frame exhibit.

Finally, there is one other reason why a previously highly rated one-frame exhibit can get a lower award that is related to completeness in a different sense: specialized knowledge. Many exhibits focus, by necessity, on very narrow subjects that are appropriate for one-frame treatment. But if the exhibitor has never encountered a jury on which there is a specialized judge in the particular subject matter the award level may be adjusted. Such a judge can identify those items that should be present. She or he can be more aware of duplicated material that should be removed so that the pieces necessary for the development of the subject may be included.

This happens most frequently in thematic exhibits and one example was present at SESCOAL. This exhibit, which had won two Platinitums in a row before SESCOAL, received a middle-Gold. However, the exhibitor spent about half-an-hour with the specialized judge at the frame and concluded that the exhibit would be much improved with the suggestions that were given and that it would not be difficult to obtain the material for that improvement. The exhibitor was someone whose prior multi-frame exhibits were known to the judge and greatly admired by him. Judges see this one-frame thematic problem as a situation where the subject can appropriately be exhibited in one frame but where necessary materials to tell the story are omitted and not everything already shown is needed to advance the theme or develop the missing parts of the story.

Judges need to educate exhibitors as to whether an exhibit is appropriate for one frame, or not. The best way is to make them first define the universe of the subject and ask what would be an excellent showing of *all* the *necessary* parts to tell the story. One of us remembers counseling an exhibitor showing classic line-engraved issues of Brazil. It was pointed out to him that his one frame exhibit started off with the goal of showing all the printings of *all* the values in *early, middle and late states* in order to demonstrate the wear on the plates. Since he referred to 31

identifiable plates and printings, each having three states, it would be appropriate to show at least 93 examples to accomplish his goal. Instead, he used large photographic blow-ups to illustrate a few particular changes and varieties. This resulted in only showing one or two examples per page. His stated goal of showing all 93 examples would have required a minimum of three frames. The exhibitor had not "stepped back" from his exhibit and looked critically at his premise. Thus, he could not apply the standards of the one-frame exhibit to achieve his goal. The same advice applies to all who would meet the standards of one-frame exhibiting and the judging of such exhibits.

In discussions with the exhibitors, it was clear to us that many other judges had violated this fundamental principle. This is a disservice to the exhibitor and the judging corps. We must collectively address this issue and decide upon the appropriate course of action. It is not reasonable to allow such wide variations in scoring.

We have noticed in preparing this article that the above criteria in the manual are **NOT** made clear on the actual scoring sheets. This may confuse some of the judges who have not been actively involved in one-frame exhibiting and judging. We recommend that the one-frame scoring sheet be updated. The current sheet says:

"COVERAGE & DEVELOPMENT: The major aspects of the subject are developed, balanced and presented using philatelic material."

This appears to be a throwback to some earlier developmental period. The "major aspects?" How about all of the aspects? Our proposed language is:

"COVERAGE & DEVELOPMENT: The subject is appropriate for presentation in one-frame as determined by the jury. All of the aspects of the subject are fully developed. An exhibit that is not appropriate must lose at least 20 points under this criteria."

We feel that there should be a meeting held at the next Stampshow where members of the judging corps can discuss the one-frame score sheets, the judging criteria, and the application of these criteria. We need to work toward more uniformity in the application of the manual standards.

Highlighting

by Raymond H. Murphy

PROBLEM: How do I emphasize certain stamps on a full pane?

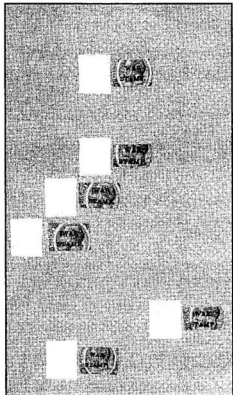
One of the benefits of taking ROTC in college is that I now can easily distinguish a column from a row. In philately, that is important in describing the position of a stamp on a sheet. However, many people did not take ROTC, and, therefore, are not quite as adept in finding where a specific stamp is on a sheet when given the row and column.

My problem was how can I display a full pane of stamps and highlight certain ones while still showing the relationship of one to another. I have a full pane of Jamaican war tax stamps, replete with errors. Certain errors are in various positions, and seeing how they fit together is interesting and dramatic. I could use a number of arrows on an overlay pointing out the specific stamps—but “Why are all the Indians attacking?” On the other hand just telling someone an error is located at R9C2 means “... the second one down, ninth in, or is it ninth one down, second one in?—Wait, there are only six across!” My other alternatives were that I could window them, and somehow gerrymander the text around, or maybe, as a last resort, just cut up the pane (Sacrilige!!!).

My approach to the problem was to use a 10% screen, that is, it transmits 90% of

the light, and cut holes so there is 100% transmission on the stamps I am interested in highlighting. The material is quite familiar to architects and draftsmen. It is called *Chartpak Shading Film™*, Acetate Matte, 10%, catalogue number AX55-10M and comes in a range of values from 10% to 90%. It is self adhesive, but fortunately, it has a clear backing material. To use it, I left the backing on, and cut holes in both the film and backing corresponding to those stamps I wanted to highlight. A steel rule and Exacto™ knife are useful. It may be possible to remove the backing and wash off the adhesive with solvent, but it isn't necessary. It is a plastic, and the label says acetate, so I wouldn't recommend it for long term usage, but rather remove it after the show and store it separately. In reading the literature in the *American Philatelist* and other sources, it appears most plastics are OK, but others may not be, still there are a large number of types of plastics and the jury is still out.

Now you can see the entire pane, AND clearly see those particular stamps I feel need attention. In addition, I used enlarged copies of the error in question to help the viewer see the particular flea speck visible through the multiple layers of frame and document protector in the sometimes less than adequately lit venue of a stamp show.



Chartpak is available in many art supply and craft stores. It comes in 8 inch by 10 inch sheets, and costs around \$2.50 a sheet. Be sure to use the lowest density percentage available so you can see the rest of the pane or sheet

The Birth of the Court of Honor?

Reprinted From Don Houseworth's *The International Stamp Review*, 1941

JUDGING STAMP EXHIBITS.

Here is an old subject that pops up every once in a while for rehashing. Most of the discussion hinges around the judging of well known exhibits that are entered in nearly every show. These exhibits are generally the property of “mug-hunters,” who are simply out to get as many trophies as possible. Many say there is no harm in this procedure, but there are others who say that the mug-hunters discourage the owners of less well known collections from exhibiting, inasmuch as they do not like to enter their material against collections that have won

trophies in all sections of the country.

The Atlantic City Stamp Club's recent show, known as ATEX, has a solution for this evil, and it is one that can be adopted throughout the country. They urged the collector who had famous and well known exhibits to enter his material non-competitive, and this gave them a section of the show in which were many of the finest exhibits of the show. As a fine gesture to these participants, each was given a gold medal for his showing.

It is our thought that this method, if thoroughly publicized previous to the show, should bring out many exhibits that

otherwise would not appear, as they do not have to compete with the upper crust exhibits. The award to the noncompetitive exhibit need not be any more than a ribbon award, but it should be the equal of the highest award given in the show with the exception of the grand award.

Some day in the future, we will hear of the perfect awards made at a stamp exhibit, and we feel sure that the famous and moneyed collections, which of course are the high points of a show, will be in a noncompetitive class, thus allowing the younger and more experienced collectors to show their wares and compete for the prizes.



Report From The Secretary

by Tim Bartshe, 13955 W. 30th Ave., Golden, CO 80401

MEMBERSHIP STATUS AS OF JULY 1, 2003:

U.S. Membership	
Active and paid up	659
2002 nonrenewals	52
2002 Deceased/Resigned	11
Life Members	68
New Members 2003	44
Net Loss/Gain	-19
Foreign Membership	
Active and paid up	80
2002 nonrenewals	6
Life Members	8
New Members 2003	9
Net Loss/Gain	+3
Total Membership (7/1/03)	815 (76 LM)

CHANGE OF ADDRESS: You won't have to miss *The Philatelic Exhibitor* if you send your change of address to the Secretary as soon prior to its effective date as possible. The Post Office WILL NOT forward to a new address and WILL NOT keep for vacation hold. Many of the latter are being returned. The fee for returning them is now \$4, \$6 for two issues.

The following members have TPEs waiting for them because of address changes:

Vol. 16, No. 2
Austin Philatelic Club
Jerold M. de Massler
Marvin Platt
Russell Whitmore

Vol. 16, No. 3
George Wagner
Paul Rosenberg
Wade Saadi

Vol. 16, No. 4
Thomas Smith
Stephen Ekstrom
Cynthia Scott
Edward Ryan
Michael Schrampf
Edward C. Field, Jr.
Dominic Riccio

Vol. 17, No. 1
Weidong Jiang

Vol. 17, No. 2
Gary Giroux
Steve Henderson

TPEs returned due to owner being temporarily away (USPS talk for vacation hold) are:

James Benedict,
Vol. 16, No. 3
Jerry Santangelo, Vol. 16, No. 2
Edward Tricomi, Vol. 17, No. 1

As mentioned in the last TPE, the Board of Directors determined that each participant of the Youth Champion of Champions competition recently held in Orlando last summer would receive a complementary membership for one year to AAPE. A letter welcoming them along with the Best of TPE issue has been mailed. Welcome to our newest and youngest members. A similar program will be done for this year's winners.

02537 Danny Handelman, Canada K1S 2H8
02543 Kelly Liusz, Canada T8N 5J2
02544 Kurt Glatzfelder, Canada H9A 1M4
02534 Alana Norlin, AZ
02535 Danielle Fulmer, PA
02536 Danielle Henak, WI
02538 Dzentars Grinfelds, CA
02539 Evan Eschelbach, OH
02540 Joyce Adams, IN
02541 Julie Norris, NY
02542 Kent Kuran, CA
02545 Tabitha Barr, IL

It is a pleasure to welcome new members January through 30 June:

Toni Heisey, Janesville, CA
Danette M. Ellison, Wright, WY
Robin Weidner, Allentown, PA
Carl Shaff II, Los Angeles, CA
George Finch, Austin, TX
Jean B. Gates, Austin, TX
David McNamee, Alamo, CA
William K. Mitchell, Columbia, SC
Dalene Thomas, Lakewood, CO
Robert Hanson, Ballwin, MO
Kurt W. Laubinger, Macedonia, OH
Clemens Reiss, Chatauga, NH
Kimberly Hammel, Carlyle, IL
John E. Barkdoll, Petaluma, CA
Richard Benjamin, Marietta, GA
Dr. Robert T. Marousky, Ocean Springs, MS
Dr. George Dekornfeld, Millerton, NY
Michael Feinstein, Sherman Oaks, CA
Elchi Nowrojee, New York, NY
David G. Pool, Massillon, OH
Mark A. Butterline, Maynard, MA
Miles B. Manchester, Vienna, VA

Marc E. Gonzales, Denver, CO
Howard P. Moyer, Findlay, OH
Harvey and Terri Edwards, Carson City, NV
Nicholas Zevos, Potsdam, NY
G. Perdomo Jr., APO AE
Doug Merenda, Detroit, MI
Mike Sullivan, Holladay, UT
Behruz, Nassre-Esfahani, San Francisco, CA
Larry Fillion, Acton, MA
Richard Woodward, San Jose, CA
Christopher Dahle, Cedar Rapids, IA
Bill Senkus, Walnut Creek, CA
Andrew Urushima, San Mateo, CA
Mashael A. Alhajeri, Colchester, UK
Lewis E. Tauber, Hamilton, ONT
Edo Rajh, Zagreb, Croatia
John Bohn, London, UK
Calgary Assoc. Philatelic Exhibitors, Calgary, AB
James Grimwood-Taylor, Derby, UK
Dr. Bruce Nesbitt, Ottawa, ONT
Derek M. Smith, London, ONT
Peter Butler, Toronto, ONT