

#95
v. 22#1

The Philatelic Exhibitor



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

FOUNDED 1986 • VOLUME 22, No. 1 — WHOLE No. 85 • www.aape.org • JANUARY, 2008



photo by Randall Sherman

Eliot Landau and Tim Bartshe present the first AAPE Award For Excellence in Philatelic Judging to Bernard A. Hennig, Sr. (center).

See related articles on pages 12 and 13.

Property of
American Philatelic Research Lib
100 Match Factory Pl
Belleville PA 16823-1367

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.

AAPE: THE LEADERSHIP

PRESIDENT

Timothy Bartshe
13955 30th Ave.
Golden, CO 80401
303-273-9247
timbartshe@aol.com

VICE PRESIDENT & EDITOR

John M. Hotchner
P.O. Box 1125
Falls Church, VA 22041-0125
jmhstamp@ix.netcom.com

SECRETARY

Elizabeth Hisey
7227 Sparta Rd.
Sebring, FL 33872
lizhisey@comcast.net

TREASURER

Patricia Stilwell Walker
P.O. Box 99
Lisbon, MD 21765
psw123@comcast.net

PAST PRESIDENT

Dr. Paul Tyler
1023 Rocky Point Court NE
Albuquerque, NM 87123
ptyler100@comcast.net

AD MANAGER

David Herendeen
5612 Blue Peak Ave.
Las Vegas, NV 89131
DHerendeen@aol.com

DIRECTORS (through 2008)

Jerome Kasper jerome.kasper@gmail.com
Ronald Leshner revenueur@dmv.com

DIRECTORS (through 2010)

Guy Dillaway phbrit@comcast.net
David Herendeen dherendeen@aol.com

COMMITTEE CHAIRPERSONS

Local/Regional Exhibiting: (vacant)
National Level Exhibiting: Stephen Schumann, 2417 Cabrillo Dr., Hayward, CA 94545-4535
International Exhibiting: (vacant)
Youth Exhibiting: Cheryl Edgcomb, P.O. Box 166, Knoxville, PA 16928
Thematic/Topical: Phil Stager, 4184 51st Ave. S., St. Petersburg, FL 33711
Show Management: (vacant)
Exhibitor's Critique Service: Mark Banchik, Box 2125, Great Neck, NY 11022-2125
Critique Service For Title & Synopsis Pages: Dr. Guy Dillaway, P.O. Box 181 Weston, MA 02493 — phbrit@comcast.net
Conventions and Meetings: Denise Stotts, P.O. Box 690042, Houston, TX 77269
Publicity: Ed Fisher, 1033 Putney, Birmingham, MI 48009
AAPE Youth Championship: Director: Mrs. Carol Barr, 5524 Washington St., Downers Grove, IL 60516-1327 carolschamps@yahoo.com
Computers in Exhibiting: Jerry Jensen, 10900 Ewing Ave. S., Bloomington, MN 55431
Jerry@gps.nu
AAPE Website: (www.aape.org), Larry Fillion — malariastamps@yahoo.com
Mentor Center Manager: Kent Wilson, P.O. Box 51268, Billings, MT 59105-1268
turgon96@bresnan.net
Diamond Award: Ron Leshner, P.O. Box 1663, Easton, MD 21601 revenueur@dmv.com

SEND:

- Proposals for association activities — to the President.
- Membership forms, brochures, requests, and correspondence — to the Secretary.
- Manuscripts, news, letters to the Editor, 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

MAIL MEMBERSHIP APPLICATION TO:

Liz Hisey, AAPE Secretary
7227 Sparta Road,
Sebring, FL 33872

Enclosed are my dues of \$20.00* (US and Canada) or \$25.00 (all foreign mailing addresses) and application for my membership in the AAPE, which includes \$17.00 annual subscription to **The Philatelic Exhibitor**. Paypal is available for an additional \$1.00. Please indicate and I will contact you. Foreign airmail is an additional charge, please inquire if interested.

NAME: _____
ADDRESS: _____
CITY: _____
STATE: _____ ZIP: _____
COUNTRY: _____

PHILATELIC MEMBERSHIPS: APS# _____ OTHER: _____

BUSINESS AND/OR PERSONAL REFERENCES: (NOT REQUIRED IF APS MEMBER)

SIGNATURE: _____ DATE: _____

* Youth Membership (Age 18 and under) \$10.00 includes a subscription to *TPE*. Spouse membership is \$10.00 — *TPE* not included. Multiple year memberships are available; up to 4 additional years may be paid in advance at \$18.00 per year (US and Canada) or \$23 per year (all other foreign addresses).

www.ericjackson.com

By the way, you can view
our latest giant price list at
our site...or send for it by
mail. It's free!



U.S. Revenue Stamps

AAPE members can relax in the comfort of their homes and review one of the world's largest stocks of revenue stamps at our Internet web site.

But wait, there's more! Our very large web site is one of philately's most exciting. It's full of entertaining full-color graphics and up-to-date information on the revenue stamp world. And it changes all the time...so one visit is never enough.

Eric Jackson

P.O. Box 728 · Leesport PA 19533-0728

(610) 926-6200 · Fax: (610) 926-0120

Email: eric@revenueer.com

www.ericjackson.com



*Atlantic
Protective
Pouches*

PAGE PROTECTORS
FOR EXHIBITORS

Made from
Archival Grade
Mylar® D Polyester
in Any Size or Style

PO Box 1191

Toms River, N J 08754

Phone: (732) 240-3871

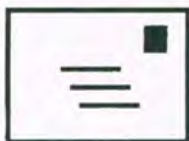
Fax: (732) 240-4306

Email: APP1191@AOL.com

AtlanticProtectivePouches.com

Formerly Taylor Made

**PLEASE
Support
Our
Advertisers**



**Let Them
Know You Saw
Their AD in the
*TPE!***

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

*New Collections
Available*

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

FRASERS

Colin G. Fraser — Pamela Kayfetz Fraser

P.O. Box 335, Woodstock, New York 12498

Tel: 845-679-0684 Fax: 845-679-0685

email: frasersstamps@cs.com



David Feldman
PHILATELISTS • AUCTIONEERS
Your reliable partner over 40 years

When you exhibit: Results Matter

No one likes to get less than their exhibit deserves – its full potential. At least when you are actively exhibiting, you get another chance, with a different jury or venue.

When you SELL your exhibit: Results REALLY Matter

One shot – whether at auction or by outright sale – that's all you get! If you choose the right partner to sell your exhibit, in your heart of hearts you'll know it got its full potential. At David Feldman, we have sold more Grand Prix and Large Gold medal exhibits than any other auction company, ever – and we have set, and hold, more world records for prices in every area of philately than anyone else.

Thinking about selling? It really will pay you to contact us. We're friendly and flexible, philatelists first and foremost, and our best interests coincide with yours. Promotion, publicity, preparation – the keys to a successful auction. Our clients and our catalogues truly span the globe, and our live internet bidding lets clients from Boston to Bangalore bid in real time, resulting in top results. After all, it's the results that matter.

Contact us today, whether you'll be selling tomorrow or sometime in the next few years.

Put us to work for YOU.

David Feldman SA, 175 route de Chancy, P.O. Box 81, CH-1213 Onex, Geneva, Switzerland
Tel: +41 22 727 07 77, Fax: +41 22 727 07 78, Email: admin@davidfeldman.com, Website: www.davidfeldman.com
Representation in 25 cities on all 5 continents

Use The Mentor Service; Or Volunteer
by Kent Wilson

Any experienced exhibitor will tell you that the most rewarding part of the exhibiting process is not the awards won but the rewarding process of assembling the exhibit. The creative process of assembling knowledge and material into a comprehensive unit is the goal and sometimes we even succeed! In my own experience, the "first time out" with an exhibit is a mixture of excitement and apprehension, but I always look for the helpful comments of fellow philatelists to help me improve my creation. However, with my experience, I have a good feel for a helpful critique versus an inane comment and I fear neither.

On the other hand, a new exhibitor faces the challenge of exhibiting pretty much alone. Yes, there are excellent references available, but as one stamp is worth a thousand words, hands-on experience is only gained by doing. A new exhibitor can be overwhelmed by walking through rows of exhibits not real-

izing many represent decades of work. Where to start, what division to work in: hundreds of questions with few concrete answers.

That is where the AAPE Mentoring service can offer help. A potential exhibitor can by e-mail or snail-mail be connected with an experienced exhibitor of similar interests. It is the intention of the Mentor program to assist a new exhibitor getting started and thereby expanding that individual's enjoyment of our hobby.

From the AAPE membership, we need volunteers to be Mentors.

From outside the membership, we need to find the individuals who have an interest in using the program.

To volunteer for the former, to request a mentor or if you have ideas on how to reach non-AAPE members, please contact me at P.O. Box 51268, Billings, MT 59105-1268, or by e-mail at turgon96@bresnan.net.

YOU CAN BE OF SERVICE – VOLUNTEER NOW!

To serve as an elected officer or member of the AAPE Board of Directors. All officers and two directors are up for election. You need not be a "famous philatelist" — we simply are seeking people who wish to serve the world's large exhibitor organization. Write a letter today to John Hotchner, chairman of the AAPE nominating committee, at P.O. Box 1125, Falls Church, VA 22041.

DEADLINE FOR VOLUNTEERING: MARCH 1, 2008

Election Timetable:

- April TPE will include the report of the nominating committee
- July TPE will contain a ballot due no later than September 1
- October TPE will contain election results
- New officers will be installed in November.

Election Committee: Charles Verge, Chairman; Darrell Ertzberger & Tom Lera

*Support Your Favorite Show
— Enter An Exhibit!*

**NEEDED NOW
FOR THE
APRIL, 2008
& JULY, 2008
ISSUES**

Articles
Opinions
Titles & Synopsis
Pages
Classifieds, Etc.

Send to:
John M. Hotchner, Editor
P.O. Box 1125
Falls Church, VA 22041

THE PHILATELIC EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors (APS Affiliate #0157)

Vol. 22, No. One

(85)

www.aape.org

January, 2008



John M. Hotchner, Editor
P.O. Box 1125
Falls Church, VA 22041-0125
jmhstamp@ix.netcom.com

Assistant Editor: Phil Rhoades
28168 Cedar Trail
Cleveland, MN 56017
philip.rhoades@mnsu.edu

The Philatelic Exhibitor (ISSN 0892-032X) is published four times a year in January, April, July and October for \$15.00 per year (AAPE dues of \$20.00 per year includes \$15.00 for subscription to **The Philatelic Exhibitor**) by the American Association of Philatelic Exhibitors, 7227 Sparta Rd., Sebring, FL 33872.

POSTMASTER: Send address changes to **The Philatelic Exhibitor**, 7227 Sparta, Sebring, FL 33872.

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 the inside front cover.

Deadline for the next issue to be printed on or about April 15, 2008 is March 1, 2008. The following issue will close May 1, 2008.

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 5-20 at \$3.00 each; Vol. 21, No. 1-4, \$3.00.

FUTURE ISSUE & THEMES

The deadline for the April, 2008 issue of **The Philatelic Exhibitor** is March 1, 2008. The suggested topic is: "So you want to refurbish an old exhibit to include new material and information: How to approach a total revision."

For the July, 2008 issue of **TPE** — deadline June 1, 2008 — the suggested topic is: "The Unwritten Rules: What are the informal do's and don't's of exhibiting?"

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

Your ideas for a future theme are wanted. Drop me a note: address at the top of this page. —JMH

In This Issue

- 9 Too Many Golds, Or Not Enough Silvers by *Robert Henak*
- 10 2007 APS CANEJ Survey: Feedback to Exhibitors
- 16 Proposal For The Preservation of Copies of Historical Letters And Documents by *Robert M. Bell, MD*
- 17 Aerophilately 2007 Post Mortem by *Phil Stager*
- 18 Exhibiting At Local Shows by *David McNamee*
- 20 Rarity by *Henry Fisher*

Regular Columns

- 5 Editor's & Members' 2¢ Worth
- 11 President's Message by *Tim Bartshe*
- 13 As I See It by *John M. Hotchner*
- 14 You Be The Judge by *Wolf Spille*
- 16 You Be The Judge Results by *John Hotchner*
- 19 Ask Odenweller by *Robert P. Odenweller*

Departments And AAPE Business

- 2 Use The Mentor Service or Volunteer by *Kent Wilson*
- 2 You Can Be Of Service...
- 4 What's New at AAPE.org
- 4 Help With New Projects
- 10 Diamond Award Applications
- 12 AAPE Award For Excellence And Improvements In Philatelic Judging by *Eliot Landau*
- 13 Remarks On The Presentation of the First Bernard A. Hennig Award... by *Eliot Landau*
- 21 News From Clubs & Societies
- 22 Report From The Secretary by *Elizabeth Hisey*
- 22 Classified Ads
- 23 TPE Index-2007 by *Nick Lombardi*
- 25 Show Listings

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 the following people whose efforts have contributed to AAPE's successes:

- **November, 2007** — **David Cordon**, our first Patron Member (see dues options, p. 11) and Secretary's Report (p. 22).
- **December, 2007** — **David Herendeen**, our hard-working and productive Ad Manager for TPE.
- **January, 2008** — **Barbara Harrison**, the author of AAPE's newest pamphlet "Collecting And Exhibiting Picture Postcards" (see page 4).

Attention All Members:

Please make sure that you notify the Secretary — Liz Hisey — of any changes of address so that the database can be updated. Because of the nature of our mailing permit, your TPE is NOT forwarded or HELD (if you are away) but is returned to the secretary, postage due. Save the Society the cost of lost issues and yourself the cost of additional mailing and due fees by getting your change of address by snail mail or e-mail to the secretary as soon as possible.

WANT TO IMPROVE YOUR EXHIBIT AWARD?

Use The Critique Service.
Many have with good results.

For The Details

Send A Stamped Addressed
#10 Envelope To:

**Mark Banchik,
PO Box 2125,
Great Neck, NY
11022-2125**

**PLEASE!
DON'T SEND EXHIBITS
WITHOUT THE FORMS
AS IT DELAYS
SENDING THEM
ON FOR REVIEW!**

Whats New @ <http://www.aape.org>

- 44 exhibits online (more of every type needed).
 - Online registration form with Paypal option.
 - Women Exhibitors (WE) section.
 - Picture Postcards (PPC) section including 4 articles and 3 PPC exhibits.
 - "As We Get Ready For Our 22nd Year..." online survey regarding TPE.
 - Board Minutes from Portland 2007.
 - December 2007 had 11,000 page views of exhibit frames and pages.
- Come check us out!

New York Times' Archives Available Free Of Charge

In a major turnabout, the New York Times is making its archives from 1851 to 1922 and from 1987 to the present available on the web at no charge. The material from 1851 to 1922 has long been out of copyright and was available elsewhere for modest fees. However, the Times used to charge to access those editions as well as the newer ones since 1987 on the Times' own web site. Other sections of the site have also been behind a "pay wall," generating more than \$10 million a year in revenue. Now the paper is opening up most of its web site, although not everything. The announcement says there will be charges for some material from the period 1923 to 1986, and some will be free. However, the announcement does not give details of what remains available only to paid access. Details may be found at <http://www.iht.com/articles/2007/09/18/business/18times.php>.

— from the Wreck and Crash Mail Society

On Achievement

Skilled work, no matter what kind, is only done well by those who take a certain pleasure in it, quite apart from its utility, either to themselves in earning a living, or to the world through its outcome.

— Kahlil Gibran

Help With New Projects — Free Listing

- **Bees Exhibit In Development** Need help with information, material and presentation. Barbara L. Anderson, 2108 Rainbow View, Urbana, IL 61802.
- **AMG In Italy — Bari Wolf** Varieties and on-cover uses needed for one-frame exhibit. John Hotchner, P.O. Box 1125, Falls Church, VA 22041. jmhstamp@ix.netcom.com

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

"Getting Started in Philatelic Exhibiting" & "Collecting And Exhibiting Picture Postcards" Offered For Distribution At Club Exhibitions & Shows

AAPE's pamphlets are available for a 41¢ stamp for postage for one or 58¢ for both. Requests should be sent to Denise Stotts, P.O. Box 690042, Houston, TX 77269.

If you would like additional copies to use at your stamp club, with friends thinking about exhibiting, or for the freebie table at your local show, please advise the number you would like to have and the purpose. Requests will be honored to the extent possible.

Editor's 2¢ Worth

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



Questionnaire Responses; Advertising

Having received only a dozen responses to the questionnaire on TPE content ("As we get ready for our 22nd year..."; page 4, October, 2007) I want to ask that you go back to the October issue and reply. I had set the due date based upon the hope that I could have a report on responses for this issue. More responses are needed to be able to do such a report...hopefully for the April issue. The questionnaire can also be found on the AAPE website: www.aaape.org, thanks to Larry Fillion. No due dates this time. I will be happy to get the feedback whenever you can submit it.

For the most part, advertisers tell us what they have for sale. May I suggest to you that advertisers might also make mention of what they are buying. The reverse of this is that most members (as distinct from those buying display ads) advertise for material in the classified ads section of TPE. You might think about using classifieds to mention what you are selling; everything from full exhibits to specialty material. By doing this we can broaden the advertising, and hopefully make it more useful to all members.

Your 2¢ Worth

— Don David Price • Gunter Pilz • Fran Adams • Norman Cohen • Robert Henak
Wolf Spille • William Weiss • Phil Rhoads • David McNamee • Denise Stotts • Bob Hisey • Jack André Denys • Cemil Betanov

Diamond Award +

To the Editor:

Regarding the AAPE Diamond Award Criteria and Procedures (see July 2007 TPE, p. 9). The limitation to multi-frame exhibitors leaves one-frame out in the cold. We also should have an opportunity to receive such an honor, perhaps named "Ruby" or "Sapphire" Award or similar.

At a time when AAPE and APS are promoting Single Frame Exhibiting to FIP and other World Federations, it seems contradictory not to recognize those exhibitors who have taken up that challenge. The criteria for such an award needn't differ to any great extent from that of the Diamond Award; and the objective of "encouraging higher frequency of exhibiting at WSP shows" would certainly be enhanced.

Creating a repetitively successful Gold Medal exhibit, whether Single Frame or Multi-Frame, is no easy task. Some philatelists down-play OFEs, but the ones who do likely have never tried creating them. They're difficult, time consuming, fun and best of all, they promote a new class of exhibit which is gaining worldwide recognition, particularly after the Washington 2006 World Philatelic Exhibition. Only four Gold Medals were awarded to One Frame Exhibitors at Washington, so the suggestion that the gold medal "inflation" is degrading certain aspects of exhibit winners cannot be said about that competition, or the One Frame Exhibitors who were recognized as Gold Medal winners.

I would ask the AAPE Board to consider such a proposal to further encourage One Frame exhibitors to compete more often at WSP shows.

Don David Price
Cascais, Portugal
ddprice98@hotmail.com

Tell The Dealers

To the Editor:

I would like to use this space to make a proposal to all stamp show organizers, most of whom maintain a website to promote their event. Most if not all of us attend shows and exhibit there also look for new philatelic material, in most cases (highly) specialized. Wouldn't it be great if we would let the dealers know what we are looking for. No dealer can bring his full stock to a philatelic event, so it would be great for them too to know what their potential customers are looking for. Of course I am not talking about the one-dollar-box.

If the webmasters of the various websites could add some kind of forum where everyone can post what he or she is looking for, then the dealers could bring exactly what we want. What do you think of this idea, stamp-show-organizers?

Gunter Pilz
Miami, FL
gunter.pilz@gmail.com

Digital (Electronic) Exhibiting and Studies

To The Editor:

Digital exhibiting and digital studies are discussed by Cemil Betanov, Conrad Bush and Jim Graue in recent letters to the editor of TPE. In some instances, the terms are used interchangeably. Although Mr. Graue notes there are differences between the two, some confusion may occur.

APS, AAPE and CANEJ should recognize "virtual philately" is already competitive and ensure "official guidelines and definitions" are available to the philatelic community. Put a stake in the ground now and move it later; at least we'll know where to start. I'd like to suggest the following general overview be considered to begin the process.

Digital Philatelic Exhibits

1. **Administration** Digital exhibiting is a facet of philatelic exhibiting and should be administered as a new method of philatelic exhibiting, albeit with considerations for its electronic nature.

2. **Definition** The faithful reproduction of a philatelic exhibit (or physical philatelic material arranged in a presentational style suitable for exhibition frames) of any competitive class in a digital format.

NOTE: • No enhancements or manipulation of documents or philatelic material beyond small adjustments or file types is allowed.

Digital Philatelic Studies (DPS) and References (DPR)

1. **Administration** Digital Philatelic Studies and References are informational vehicles and should be administered as a new section of philatelic literature.

2. **Definition** DPS: An electronic presentation on a narrowly selected philatelic subject, much like a detailed article.

DPR: An electronic presentation on a wide philatelic subject presented in a comprehensive style, much like an encyclopedia.

NOTES: • The visual format of both the DPS and DPR lends itself to a computer screen rather than an exhibit frame.

- Both may incorporate material and information from multiple sources and the material need not be owned by the author(s).

- Enhancement and/or modification of documents or philatelic materials is allowed as deemed appropriate by the author(s). Such modifications should be noted within the document.

- Either may be available in various electronic formats or via the Internet.

DPS competitive rules and guidelines, published by MegaShow, should be taken under consideration when developing further rules and guidelines. Some of the above

opinion is based on the MegaShow guidelines.

Fran Adams

Critique Service

To the Editor:

"The Philatelic Exhibitor" offers two wonderful services, exhibit and title/synopsis pages critique services. As a first time exhibitor, my title/synopsis page and exhibit were submitted. The title/synopsis critique came back before Balpex, and I was able to make the recommended corrections. At Balpex, I met Guy Dillaway and was able to thank him personally. At the New York Collectors Club, I met Colin Fraser, who was a judge at Balpex and one of the individuals who by happenstance critiqued by exhibit. Colin gave me his recommendations to improve the exhibit. The exhibit was also sent to Jim Kotanchik. I received three pages of comments meticulously written of strengths, weaknesses and corrections. His knowledge of my material is extraordinary. His recommendations are priceless. Hopefully, the exhibit with improvement one day will merit a gold. I want to thank everyone who gave their time and effort.

Norma E. Cohen
Owings Mills, MD
cohenn@cleanearthinc.com

Suggestion for Judges

To the Editor:

Although I am only a state level philatelic judge, I have been to a number of state and national level critiques over the years. During that time, I have noticed one technique that is used all too rarely, but which can have a great impact on the rapport between the judge and the exhibitor. The technique is especially important when dealing with less experienced exhibitors who may be easily scared off by a long list of perceived defects and suggestions on how to correct everything he or she did wrong. The experience of exhibiting and having your work judged by others in a public forum is frightening enough without the first comments out of the judge's mouth focusing on what you did wrong.

Every exhibit, no matter how disorganized or otherwise imperfect, has something good about it. Merely by starting the critique of the exhibit by making a positive comment or two acknowledging what the exhibitor did right, even if it is just a recognition of the amount of work put into the exhibit or the exhibitor's love of his or her area of interest, can go a long way toward opening the doors of communication. By starting the critique with a list of what the exhibitor did wrong, even as a prelude to suggestions about how to fix them, the judge runs the risk of triggering a "fight or flight" response in the exhibitor. We have enough problems keeping and encouraging exhibitors without inadvertently chasing them off.

Failure to acknowledge up front what the

exhibitor did right also runs the risk that he or she will change those things in the process of trying to correct the identified mistakes.

Robert R. Henak
Fox Point, WI
henak@execpc.com

Appeals, and More

To the Editor:

Regarding several very informative letters in the October 2007 issue. I fully agree with the views expressed by Thomas P. Myers, Steve Henderson, and James W. Graue. Summed up: The number of Golds are appropriate according to today's standards, jury decisions are final — NO appeal! — and synopses should be brief.

On Use of Points for All Exhibits: I strongly concur with Jim Graue and Bob Odenweller hoping for us to join the rest of the world. And — I advocate that all major shows should list the number of points in their Palmares as is customary at F.I.P. Internationals and pioneered here by NAPEX since at least 2005.

On Digital Exhibiting (DPS) and the Internet: While it's fun to muse on what one could do, I suggest those so inclined, instead of seeking a new competitive class, should publish their studies in book — or e-book — form. And to share accomplished exhibits with philatelists worldwide, either with one's name or anonymously, there exists EXPONET (www.japhila.cz/hof/). Several other AAPEs and myself are doing this already.

Wolf Spille
Charlotte, NC
kaptwolf@aol.com

To the Editor:

I was quite surprised and taken aback to receive the latest TPE and find a long letter by Jim Graue, which included, among other things a rehash of the subject of Jury Appeals which was inspired by my article in TPE FOUR YEARS AGO!

May I respectfully inquire what exactly was/is the point in allowing Graue to have this forum to vent on a variety of subjects? Don't get me wrong, I have no problem with anyone disagreeing with my original viewpoint. Lots of AAPE members disagreed, and said so at the time. I expected nothing less.

No self-respecting "old-boy" is going to admit that philatelic exhibiting is really a competition (otherwise why would we need so many rules, judges, handbooks, a society, etc.?) therefore should be subject to the same type of appeal-recognition as other competitions.

The whole point is that philatelic exhibiting IS a competition subject to rather strict rules, enforced by rather strict judging panels, so for the "old-boys" to try to compare it differently to other competitions in order for them to try to push legitimate complaints away, is sad, and laughable at the same time.

Any judging panel, in any judging competition, can err in reaching specific conclusions. When such errors of fact are brought to their attention and demonstrated to be so, they ought to be willing, in the spirit of fair play, to reassess their original opinion and factor in the "correct" information.

I do not support a system whereby any old disgruntled exhibitor is annoyed at his medal level and simply tries to get a higher one by moaning without substance. Only those offended who can prove to the jury that the medal level was arrived at based on incorrect assumptions or conclusions by the jury should be heard and considered. To deny such a process is to deny that juries can err, which is a foolish premise, is it not? If it is not, then we ought to be discussing simple ways it can be accomplished.

Some sort of a form given to exhibitors after the show which gives them the opportunity to discuss specific comments given to them, either at the critique, or anywhere a judge conveyed to them the reason for their medal level, or advice on how to improve to the next level. If the exhibitor can show specific INCORRECT comments or conclusions based only on facts, not opinion, I believe the exhibitor should then be allowed to appeal the award level.

I see such a simple appeal process as a rather easy way to show participants that exhibiting is a totally fair competition, where, if you can show the jury that errors of fact were made during their deliberations, they can be corrected. This can only help the image of exhibiting. As it now stands, many exhibitors are (right or wrong) disgruntled at their medal level with no avenue of appeal available to them. Using such a simple post-exhibition form enables those disgruntled to cite their complaint and submit it for consideration. If the complaint(s) are based on facts misunderstood or misapplied by the jury, a legitimate complaint is found. If not, none is found, and this ends the process.

William R. Weiss, Jr.
Bethlehem, PA
weissauction@rcn.com

Note from the Editor:

This subject comes up every so often, and it should be recalled that in the prior issue of TPE there was an article reprinted from *The Asia-Pacific Exhibitor* in which it was discussed at length. That is what Jim Graue was responding to. In the course of four years a good many new members have joined the fold as older ones drop out of exhibiting, or age out in one way or another. Some questions are perennials, and no word is the final word. So you will see similarities in content over time. And it does happen that old ideas can catch on in circumstances altered by time.

— JMH

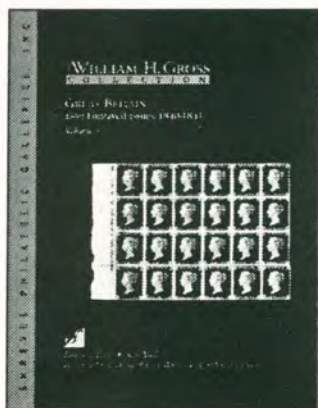
Appeals System

To the Editor:

Should there be an appeals system for

The Philatelic Exhibitor

OUR CATALOGS SPEAK VOLUMES...



A Spink Shreves auction catalog says a great deal about our company. Unsurpassed attention to detail. In-depth philatelic knowledge. Award-winning marketing expertise. Record-breaking prices realized. Teamed with our famous "First Class" service for every client, Spink Shreves has been able to attract many of the most well-known and acclaimed collections to come on the auction market. Discerning buyers and sellers alike know that high quality U.S. and foreign stamps and covers deserve a superior catalog - and auction firm - that continues to set the **standard for excellence.**



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
MEDALISTS & PHILATELISTS
SPINK & SON LTD. LONDON.



BY APPOINTMENT TO
HER MAJESTY THE DUKE OF LORNBURGH
MEDALISTS
SPINK & SON LTD. LONDON.



BY APPOINTMENT TO
HER MAJESTY THE PRINCESS OF WALES
MEDALISTS
SPINK & SON LTD. LONDON.

SPINK

— FOUNDED 1666 —

SHREVES GALLERIES

COINS BANKNOTES MEDALS STAMPS BOOKS

800 556 STAMP 800.556.7826
www.shreves.com www.spink.com

14131 Midway Road, Suite 1250 • Addison, Texas 75001-9829 • 972/788-2100 • FAX 972/788-2788
145 West 57th Street, 18th Floor • New York, N.Y. 10019 • 212/262-8400 • FAX 212/262-8484

The first screw to get loose in your head is the one that holds your tongue in place. — Sam Levenson

exhibit awards? I think not. While the concept presents some interesting ideas for consideration, it is just not practical. Others in recent issues of TPE have effectively discussed why implementation of an appeals system is both inappropriate and impractical. My professional career was in athletics (coaching swimming) and, with few exceptions, once a sport official makes a call/ruling, that's it. So should it continue to be in exhibiting. The decision of the judges is final.

Do our philatelic juries occasionally get a medal level "wrong"? Almost certainly, but very seldom. As I considered the idea of an appeals system, it occurred to me that perhaps a system for the exhibitor to provide feedback to a judge/jury may have some merit. A "critique of the critiquer," if you will. The proposal/idea presented below is based on two experiences:

On Sunday at a WSP show a couple of years ago, I beckoned a judge, who had been the primary responder for one of my exhibits, over to the society table at which I was working. He had that kind of dazed "deer in the headlights" look of "Here's another unhappy exhibitor complaining about his award" as he came over to the table. Actually, I wanted to thank him for his comments at the critique, which I found to be quite helpful. He was shocked; he said in over 10 years of judging that was the first compliment or thank you he had ever received from an exhibitor. I was, in turn, shocked. Since then, I have made an effort to e-mail and thank those judges whose comments I found beneficial. Sometimes I've received a response, sometimes not. At least I've attempted to show my appreciation and to let the judge know he/she provided valuable observations. (The single-frame exhibit in question received a Silver. It was expanded to a five-frame exhibit and received a Vermeil.)

There have been a handful of instances in which a judge has gotten something factually or objectively wrong in critiquing one of my exhibits. Sometimes I am not aware of this error until I've received the written score sheet. I would appreciate having some opportunity to share this error with the judge, not from the standpoint of complaining about the award but more of trying to educate the judge so that he/she will become a more effective judge. The proposal below would provide a means of doing this one-on-one without embarrassing either the exhibitor or the judge.

My proposal/idea is that there be a specific mechanism for the exhibitor to provide feedback to the judge and/or to the jury following a show. On the one hand, judges would have the opportunity to receive the thanks and appreciation they deserve for the work they do. On the other hand, they would receive feedback if they've made an objective error in their critique. Both, I think, would serve to make critiques more

valuable. In the long-term, exhibitors would receive more useful critiques and judges would become more effective in providing critiques. A win-win situation; both the judge and the exhibitor benefit.

An informal version of this already exists. Judges and exhibitors are sometimes able to meet at the frames for discussion. Over time, some judges and exhibitors get to know each other well, facilitating dialogue. But exhibitors are not always at a show, judges may only be available briefly after the critique, or there may be more exhibitors wanting to meet at the frames than time permits. Thus, a more structured mechanism may be of value.

It could be provided to exhibitors in the packet they receive at the end of a show and/or could be available on the APS/AAPE websites. After studying the observations and suggestions provided by the judge/jury, the exhibitor could, if he/she so desires, send a completed form to the individual judge or the chief judge and/or to the chairman of CANEJ. Ideally, in my mind, this might lead to additional dialogue between exhibitor and judge, from which both can benefit.

Generally, the most important thing I want to take away from exhibiting at a show is information on how I can improve the exhibit and become a better exhibitor. This proposal/idea is presented with that goal in mind.

Phil Rhoades
Cleveland, MN
philip.rhoades@mnsu.edu

October Content

To the Editor:

I have been up to my whatever in tallying the responses to the CANEJ Survey of exhibitors (more than 35% responded so far). There are many great ideas put forward for positive change; however, some of the additional comments on the Survey forms relate to basic concepts that were missing in the mind of the exhibitor and/or the judge, causing the exhibitor to achieve medal levels below expectations. Your October TPE addresses quite a few: I love Tom Myers' analogy of giving classroom exams vs. judging exhibits ("Too Many Golds?" Letter); Jim Graue's explanation of what judging exhibits is all about ("Diverse Opinions" Letter); Bell and Ramkissoon's advice on handling rarity and the like in exhibiting; Steven Rod's advice to get the Manual of Philatelic Judging — if you want to play in the game, you gotta know the rules; and Odenweller's insiders advice for understanding the judging process and culture when moving from national to international exhibiting.

All great stuff. Great issue of TPE! Now back to the Survey responses...

David McNamee
dmcnamee@aol.com

Absentee Exhibiting

To the Editor:

Responding to Bob Grosch's letter in the October 2007 issue about absentee exhibiting: Item 1: I agree, that when you mail an exhibit in order to help out a show, it is a kind thing to do, but the exhibitor does lose out on a lot of fun, feedback and advice. Item 2: He wonders why local clubs charge frame fees when an exhibitor is doing them a favor by exhibiting. While local shows frequently do have to try harder to fill the frames, and, yes, the exhibitor is "doing them a service" by exhibiting, there is no way a show can cover expenses without charging frame fees. In our case (Greater Houston Stamp Show — a regional that I chair), we pay three judges the going APS rate, pay for storage and delivery of our frames, buy medals, ribbons and awards. As it is, the frame fees only pay for about half of this. It is a fact of life that it costs money to exhibit and to host an exhibit — even at the local level. Item 3: Most shows have exhibitor ribbons, but please keep in mind that there are some exhibitors who wish not to be identified. Listing the title is an interesting idea, but be sure to have the exhibitor's permission — we have a spot on the prospectus for permission to list an exhibitor's name in the program and palmars — if they opt out, we do not make a badge for them."

Denise Stotts
Houston, TX
stottsjd@swbell.net

Synopses

To the Editor:

I enjoyed seeing Andrew McFarlane's synopsis featured in TPE October 2007. It is an excellent piece of philatelic journalism, worthy of being published (with more illustrations) in the *American Philatelist*. Its intricate details and wealth of information, presented in a dazzling layout, are eye-catching and invite the reader to closely peruse every line. But — I shudder at the thought of judges at future shows having to encounter dozens of such lengthy synopses prepared the same way, crammed with an inordinate amount of information. I prefer, for my own sake and the benefit of the jury, synopses composed in a concise way and confined to one single page.

Wolf Spille
Charlotte, NC
kaptwolf@aol.com

Oversize Envelopes

To the Editor:

In the last issue you had an article on mounting oversize covers and pieces, by Steve Davis.

There is one method he did not mention, probably known to all, but anyway: If you need just an inch or so, you can adhere a 2nd page of letter size, which extends out the desired amount to the side of the basic page. If it is only one page in a row of four, you can squeeze an inch out of the extra on a frame. More means making the next page a bit narrow, which is easy. The main advan-

tage of this method, is that the page can still be printed on a normal printer. I find I redo pages a lot, and having to go to Kinkos for each iteration would be a lot of time and trouble.

As a note, I do the same to make an 11x17, using two printed pages and one page behind adhering to both. I have only received a few comments from judges, all to the effect that it is nice to see large envelopes horizontal.

Bob Hisey
Sebring, FL
bobhisey@comcast.net

Maximum Number of Title/Synopsis Pages

To the Editor:

The *General Regulations of the FIP for Exhibitions (GREX)* state (13.3) that "the exhibitor must provide a photocopy of the introductory page..." The *Special Regulations (IREX) for Washington 2006* stated (5.1) that "Entry Forms... must be

accompanied by an introductory or synopsis page" The maximum number of such pages allowed to be sent with one's application is two. This poses a problem in international exhibiting for thematic exhibitors like myself. When I exhibit in the USA, I send *three* pages — title, plan and (for the judges only), synopsis. For Washington 2006, I combined and condensed the plan and synopsis pages, to the detriment of both. I did not use the reverse side of a sheet because I did not know if that was allowed and also couldn't be sure it would be noticed by the person making the photocopies for the judges. I brought this up at a meeting on exhibiting/judging during Washington 2006, but I don't feel I received a clear response. I would like to hear from others about how they have handled this.

Jack André Denys
Somerville, New Jersey
jdenys@verizon.net

Printers For Large Pages

Steve Davis' article titled "Mounting Oversize Covers and Pieces In Exhibits" addresses a very interesting area that affects many postal history exhibitors. I like the idea of using 11"x17" pages. These are exactly twice the size of letter-sized pages.

Davis mentions that printing can be a problem. Most conventional home printers are limited to a page width of 8.5." But printers that can print wider pages (up to 13") have recently become available at more reasonable prices. I am partial to Epson printers, and Epson has a wide-carriage model that can be purchased for about \$350. Hewlett-Packard has also a wide-carriage model that costs about \$300 in the New York area. I think either is more convenient than having to go to a Kinko's or Staples each time one wants to make a change to a page.

Cemil Betanov
New Hyde Park, NY
CemilB@optonline.net

Too Many Golds, Or Not Enough Silvers?

by Robert R. Henak

I have read with interest the ongoing debate over whether too many Golds are awarded at APS shows. To my mind, however, the problem is not that there are too many Golds, but rather too few Silvers, Silver-Bronzes and Bronzes. I don't mean by this that the Gold medal winners are undeserving. Those who are awarded a Gold at a national level show generally deserve them.

Rather, the problem as I see it is that our national shows do not have enough of a range of exhibits. They are top-heavy with Gold-medal exhibits which has the twofold effect of (1) scaring off potential exhibitors who do not have the material, expertise and/or confidence to match what they perceive to be the norm, and (2) depreciating the value of other award levels and thereby causing the early retirement of exhibitors frustrated because their hard work and cherished material "only" resulted in some lesser award. As a result, we are losing many of the new exhibitors and new exhibiting ideas necessary for our shows (and exhibiting itself) to survive, let alone thrive.

We have attempted to address these problems at Milcopex by making our show as friendly as possible, not only to the core of experienced, top-level exhibitors, but also to those with less experience or those developing new exhibits. We do this by encouraging participation by all levels of exhibitors and exhibits, first of all, by example. Of my five active exhibits, only one has earned higher than a Silver. While that is not for lack of trying, the fact is that seeing the Show Chairman exhibiting a Silver or Silver-Bronze exhibit and being proud of the award helps others feel more comfortable about entering their own material.

The second way we seek to encourage entries by newer exhibitors or of works in progress by experienced exhibitors is by careful choice of our show themes. Through our theme for Milcopex 2007, "Milwaukee Vice," we produced an enjoyable and educational "Red Light District" of exhibits on various vices covering the entire range of topics from sex to drugs to tobacco, and a full range of medal levels from Phil Stager's Gold and Reserve Grand for Ailments of Venus Revisited, on down. Outside the "District," we also had three youth exhibits, two novice exhibits, and a number of exhibits "under development." As a result, of the 164 frames comprising 32 competitive exhibits, we had 16 Gold or Vermeil medals awarded, and 16 Silver or below. Milcopex 2006 results were almost equally balanced, with 15 Gold or Vermeil exhibits and 14 Silver or below. Compare this with the usual C of C show results where Gold and Vermeil exhibits (and sometimes just the Golds) vastly outnumber those for the remaining awards.

Milcopex 2008 hopes to continue encouraging new and creative, if perhaps not perfect, exhibits with next year's theme, "Skinflint Philately," an "Exhibiting on a Shoestring" competition with philatelic material limited to a cost of \$100 or less per frame (but still judged by APS standards), and the return of the Midwest State Postal History Competition, modeled after the Northeastern state postal history competition at Ropex 2004.

Even my wife, the Anti-Philatelist, has expressed an interest in trying the Shoestring competition and is searching for appropriate material. Hopefully others as well will view this as an inexpensive introduction to exhibiting, or just as a way to add some fun and a new chal-

lenge to their exhibiting.

A third possible way to encourage new exhibits and exhibitors is to offer a discount from the standard frame fees for exhibits that have not previously received better than a particular medal level at a C of C show. We are still considering whether the benefits of such a discount will outweigh the added complexity and possible loss of show income, but it is something to think about.

And finally, Milcopex seeks to encourage new exhibitors and new exhibits by the simple fact that it is a small show. Usually, we barely make the minimum number of competitive frames for APS shows and have about 170 to 175 total frames of exhibits. This includes not only competitive multiframe exhibits, but non-competitive, single-frame, and youth exhibits as well. With fewer frames and fewer exhibits than many other shows, our judges are able to put more time into both judging individual exhibits and helping exhibitors at the critique, at the frames, and in their written comments.

The Milcopex 2008 committee would appreciate any comments on our efforts to expand the number of new exhibits and new exhibitors, as well as any additional suggestions to help us in that task. We also would welcome anyone wishing to exhibit at our show, regardless of prior award level, and regardless whether it is in our open competition, the Shoestring competition, or the state postal history competition. Information on Milcopex 2008 and archives of prior shows are available at our website: www.MilwaukeePhilatelic.org. The prospectus and application for Milcopex 2008 will be available there, or by mail, in late January, 2008.

2007 APS CANEJ Survey: Feedback to Exhibitors

Summary Analysis of 504 Responses of 984 Surveys Distributed

by Stephen Reinhard, Chairman, CANEJ and David McNamee, Survey Compiler and CANEJ Member

Note: The Survey covered Feedback to Exhibitors, Award Levels and Qualifying WSP Shows. Only in the area of Feedback to Exhibitors was there substantial consensus for change; therefore, this summary covers only that one area.

Profile of Respondents: 80% of our respondents have been exhibiting five or more years and 29% of our respondents exhibited three or more times each year. 43% of our respondents have exhibited only at the local/regional level (non-WSP).

77% of the respondents are not philatelic judges; 5% have experience as regional judges, 14% are APS certified or Emeritus, and an additional 4% have attained FIP certification.

Personal Participation: 78% of our respondents attend most or all shows in which they exhibit, and 78% of those that do attend go to the Judges' Critique, either most of the time or always. Of those that attend shows where they are about exhibiting, about 55% do not attend the Critique and 17% attend "Sometimes".

Of those that attend the shows where they are exhibiting, 11% seldom and 7% never discuss their exhibit with a judge. A few respondents stated that the judges missed appointments or were otherwise unavailable on Sunday, but there are still a few who responded that they do not receive top medals at WSP shows who also state they never talk to a judge about it.

Feedback from Judges: Only 2% of respondents felt that the feedback they received from judges was adequate. 50% felt that adequate feedback was available to them if they attended the show, presumably from the Critique and/or asking judges for consultation. 40% felt that they would like more feedback than they have been receiving. Some of the respondents complained about the lack of opportunity to consult with the judges, and others complained that the score sheets received had no comments on them or that the score sheets were never received.

For those that did not attend the show where they were exhibiting, only 7% felt that they received adequate feedback, and 64% claimed that they got adequate feedback only sometimes or not at all; 28% did not answer.

They types of feedback that respondents requested most often represented combinations of the choices given in the survey. 23% of the respondents felt that oral feedback was all that was desired (comments and/or consultation), 49% felt that written feedback in some form (Notes and/or score sheets of some type) was all that was required, and 22% felt that a combination of oral and written feedback was most useful. Some respondents complained that the score sheets they have received has illegible signatures or the signature only of the Chief Judge making follow-up questions more difficult. A few complained that they did not receive their score sheets consistently when exhibiting in a class that required score sheets.

The question about plans to improve feedback from judges to exhibitors was a ranking exercise. The choice of 34.8% of the respondents was for a judge's work sheet with criteria and weight, annotated with comments. Another 30% selected uniform criteria using specific work sheets by type, annotated with comments.

Summary: The survey reached a large portion of our exhibiting community, including exhibitors that participate at local/regional level only. The proportion is a valid sample size so that we can project these figures generally to the entire population. Individual answers were occasionally inconsistent; e.g., "Never" discusses their exhibit with a judge but favors "Consultation with the judge(s)" as a preferred feedback method, but these anomalies were few. A large portion of the responses included important notes on the survey form or in separate letters to CANEJ, and these comments, complaints and suggestions are being studied by the entire CANEJ.

The strongest part of the survey appears to be the questions about feedback—what do they

want, and how should it be delivered. There are trends in the advice proffered, specifically adding some sort of written feedback to what is provided already, either as a mandate to all juries or as an "exhibitor option" for those who request it. The form most often cited as helpful includes notes and suggestions rather than strictly numbers. In fact the numbers may be an unnecessary turn-off at this stage in our proposed changes.

Key thoughts gathered from some of the written comments received:

-Exhibitors moving from Local to WSP shows or WSP to Internationals need to understand that the judging criteria and resulting medal level may be different. They may need to lower their expectations or meet the new criteria.

-WSP shows might want to explore to having a section set aside for noncompetitive exhibiting, above their minimum commitment for WSP competition, which would enable those a place at the table who want to show their stuff without the encumbrance of rules or the rewards of medals or judges' comments.

-Local shows should include at least one APS certified judge as Chief Judge. It is good training ground for regional judges and a recruiting opportunity for APS apprenticeships.

-Keep it simple.

Diamond Award Applications

The Diamond Award is given to an exhibitor who has supported national level shows through consistent excellence and frequent entry of their exhibits. To qualify, the exhibitor has to have achieved 10 gold awards with a single exhibit or six gold awards with six separate exhibits over a span of 10 years in **U.S. and Canadian national level shows**. International, regional and local shows do not meet the criteria for the award. Only one Diamond Award is given to an individual exhibitor. Exhibitors can apply for the Diamond Award on the AAPE website (www.aape.org) or use the following URL, which will take you directly to the application:

http://www.aape.org/diamond_award.asp

SESCAL/AMERICAS 08, October 10-12, 2008, Radisson Hotel at LAX Airport. Continental Exhibition with 450 frames. Conjoint exhibition of SESCAL and FIAF (Federacion Interamericana de Filatelia) with FIP Option. Multiframe exhibits are \$30/frame and One frame exhibits \$50.00/frame. Entry forms and Prospectus available from the U.S. Commissioner (to be announced) or from Ross Towle, Commissioner General, 400 Clayton Street, San Francisco, CA 94117, after March 1.

PRESIDENT'S MESSAGE by Tim Bartshe



There is a Confucian saying which states "May you live in interesting times." I don't know whether this is a curse or a blessing, but as exhibitors, we do presently live in "interesting" times. So many things that affect us in our chosen philatelic craft are unfolding that it is hard to describe.

The new administration of President Nick Carter of the APS brings a newly reconstituted Committee on the Accreditation of National Exhibition and Judges (CANEJ). Why is this important? Well, virtually everything that binds us as an Association is affected by what happens in that Committee, believe it or not. How our national show network operates to how exhibit classes evolve, to how those exhibits are judged are all part of the purview of this committee. You will by the time you read this have received and hopefully responded to a questionnaire from CANEJ regarding your opinions about shows and judging. This was designed to

gather YOUR opinions about how YOUR exhibit is judged and how YOU feel about the system. This indicates a more symbiotic and interactive relationship between the two parts of the exhibiting scene.

Speaking of judging and being judged, through the initiative of Eliot Landau, and John Hotchner who helped to craft the proposal to the Board, the AAPE has initiated a new award to be presented on an annual basis. This is not to honor exhibiting excellence or performance of service to the Association. It is rather to recognize individuals who through service as a judge, above and beyond the excellence that is demanded by their peers, have given assistance and inspiration to exhibitors. In this TPE (page 12) Eliot has presented the criteria, and for all of you who have someone who you think might fit the criteria, it will be up to you to nominate that individual for this honor. The first recipient is the name-

sake of this award, Bernard A. Hennig, Sr. I was honored to be at CHICAGOPEX to personally honor him and with Eliot, present him the plaque.

Lastly, I would like to thank those of you who have been stepping up to take on some important responsibilities to make the Association a better one. In particular I want to thank Guy Dillaway for the work he is doing on the title page and synopsis critique service, Kent Wilson for volunteering to take over the Mentor Service and Ron Leshner who assumed the responsibility for distribution of the Diamond Award. From the sound of things all three will be busy! Also thanks to the Bernard A. Hennig Award Committee who will for the next few years be responsible for reviewing the nominations for and selecting the next several recipients.

You can pay for 2008 dues and up to 4 additional years may be paid in advance. Prices below include the \$1 handling fee for Paypal.

U.S./Canada Membership Dues:	<input type="radio"/> 1 Year: \$21	<input type="radio"/> 2 Years: \$41	<input type="radio"/> 3 Years: \$61	<input type="radio"/> 4 Years: \$81	<input type="radio"/> 5 Years: \$101
Foreign Membership Dues:	<input type="radio"/> 1 Year: \$26	<input type="radio"/> 2 Years: \$51	<input type="radio"/> 3 Years: \$76	<input type="radio"/> 4 Years: \$101	<input type="radio"/> 5 Years: \$126

All amounts over the annual dues are a tax free donation. Members at these premium levels (Contributing, Sustaining, Patron) will be listed on the website and in TPE (if so desired). Thank you for supporting AAPE.

Contributing Membership Dues:	<input type="radio"/> 1 Year: \$30	<input type="radio"/> 2 Years: \$60	<input type="radio"/> 3 Years: \$90	<input type="radio"/> 4 Years: \$120	<input type="radio"/> 5 Years: \$150
Sustaining Membership Dues:	<input type="radio"/> 1 Year: \$50	<input type="radio"/> 2 Years: \$100	<input type="radio"/> 3 Years: \$150	<input type="radio"/> 4 Years: \$200	<input type="radio"/> 5 Years: \$250
Patron Membership Dues:	<input type="radio"/> 1 Year: \$100	<input type="radio"/> 2 Years: \$200	<input type="radio"/> 3 Years: \$300	<input type="radio"/> 4 Years: \$400	<input type="radio"/> 5 Years: \$500

USE THE PHILATELIC EXHIBITOR TO REACH AMERICA'S TOP PHILATELIC BUYERS

Our LOW Advertising Rates:

It's common knowledge. No stamp collector searches more vigorously nor is a more avid buyer of serious stamps and covers than the philatelic exhibitor. Each exhibitor has a specific goal in mind for his collections and if your firm can help supply material to help him reach that goal...you become a primary source. THE PHILATELIC EXHIBITOR is your #1 direct vehicle to every key exhibitor in America. It is the only advertising medium of its kind. Official journal of the AMERICAN ASSOCIATION OF PHILATELIC EXHIBITORS.

Contact David Herendeen, 5612 Blue Peak Ave., Las Vegas, NV 89131 dherendeen@aol.com

Inside Front Cover \$350 per issue or \$300 per issue for 1 year contract. Inside Back Cover \$325 per issue or \$290 per issue for 1 year contract.

Outside Back Cover \$325 per issue or \$290 per issue for 1 year contract.

Full page \$310 per issue or \$275 per issue for 1 year contract. 2/3 page \$260 per issue or \$230 per issue for 1 year contract.

1/2 page \$165 per issue or \$150 per issue for 1 year contract. 1/3 page \$90 per issue or \$75 per issue for 1 year contract.

1/6 page \$50 per issue or \$40 per issue for 1 year contract.

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 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

AAPE Award For Excellence And Improvements In Philatelic Judging by Eliot A. Landau, Committee Chair

All members of AAPE have been self-selected for their interest in exhibiting philatelic material at stamp shows on local, national and international levels and, many of us, are involved in serving as judges for those exhibitions. We all depend upon the quality and work of those judges for help in improving our performance as exhibitors and even as fellow judges. But, up until now, there has been no mechanism for recognizing those judges who have done an outstanding job by sustained excellence in their work or by innovating and improving the judging process or both.

On August 10, 2007, at the AAPE Board meeting at APS STAMPSHOW in Portland, Oregon, the Board approved the creation of a new award to give that recognition. A committee was created consisting of Eliot A. Landau, Chair, Jerry Jensen and Ronald Leshner to develop and polish criteria for the giving of the award and a mechanism for receiving nominations for the award and deciding to whom the award will be given.

It was also decided that one award will be given each year. It would preferably be given at the annual convention of AAPE but that it could be awarded at some other national show when circumstances involving the award recipient might require. The award can only be given once to any person. Philatelic judging includes literature.

While the Board and Committee believe that those who would already have received the award are probably in the best position to evaluate future nominees, it is recognized that for the beginning four or five years of the process, there will not be a sufficient number of award recipients available and able to participate in making that decision.

The Committee has recommended to the Board that all nominations for awards to be given in 2008 through 2012 shall be submitted to and reviewed by the Committee. Recommendations will then be submitted to the Board for its consideration and final decision. All three members of the Committee are frequent exhibitors who are active in their local WSP shows and also serve as philatelic judges at many different WSP shows across the country. After 2012, we should be able to switch to a permanent committee arrangement.

A permanent committee on awards can come into being when there are at least three awardees who are active and able to serve. We suggest that the permanent committee consist

of the three most recent awardees and one other judge and one exhibitor who is not a judge, the latter two to be appointed by the Board.

All exhibitors and judges can submit nominations for consideration by the Committee. They should keep in mind that the award is not given for good performance as a judge. (A high level of performance should be routine for APS-accredited judges). Rather it is for a living person whose work has been outstandingly above average for a significant period of time. The nomination should detail why the nominee deserves consideration.

CRITERIA FOR NOMINEE FOR JUDGING EXCELLENCE

1) The criteria for giving the award for judging excellence are that a philatelic judge has been active as a judge for seven or more years at the World Series of Philately level but can include quality work done at local or regional shows as well as serving as an FIP accredited judge at international shows.

2) A nominee should have reasonably broad philatelic knowledge in various exhibiting disciplines. The nominee must be fair and unbiased as to areas and subjects of exhibiting.

3) A nominee comes to a show well prepared to judge and comment on the particular exhibits to be judged. Preparation must include the substance of the exhibits to be judged, but shall also address matters of treatment and presentation.

4) The judge's comments during Jury Critiques are correct, relevant and helpful and made with a view to help the exhibitor improve the exhibit for future showings as well as be helpful to other exhibitors attending.

5) A nominee should be one who gives freely of time to exhibitors outside of the Judges' Critique to mentor the exhibitor and who gives relevant, helpful detailed advice based upon a careful review of the exhibit after the assignment of exhibits to first responder judges.

6) A nominee is one who shows collegiality to the other jury members and can express reasoned opinions to them without being abrasive and gives consideration to differing opinions.

7) Nominees take seriously the responsibility of evaluating and mentoring and encouraging apprentice judges.

8) Also to be considered is a nominee's serving with distinction as chair or member of

the APS Judges Accreditation Committee (CANEJ) or the FIP equivalent.

9) Consideration will also be given to those who have written multiple articles on exhibiting and judging in *The Philatelic Exhibitor* or other philatelic publications and the *Manual of Philatelic Exhibiting*.

CRITERIA FOR NOMINEE FOR IMPROVEMENTS IN JUDGING:

1) The criteria for giving the award for judging improvements are that a philatelic judge has been active as a judge for seven or more years at the World Series of Philately level but can include quality work done at local or regional shows as well as serving as an FIP accredited judge at international shows

2) This nominee will be someone who has initiated worthwhile changes in the methodology of performing one or more of the parts of the judging process including but not limited to scoring, mentoring, educating exhibitors, educating judges or developing judging criteria.

3) Nominees for this award include those who take an existing part of the judging process and make worthwhile improvements in it so that it functions better, more fairly and more accurately.

Changes in this category can include the addition of a wholly new element to judging beyond the old purely traditional function of medal evaluation. It can also include the creation of new and improved materials and references used by judges in performing their duties such as writing contributions to and editing the *APS Manual of Philatelic Judging*

FINALLY, A JUDGE CAN QUALIFY FOR THE AWARD BY A COMBINATION OF EXCELLENCE AS WELL AS IMPROVEMENTS IN JUDGING.

If you can think of any other criteria or items not covered above which you feel would be helpful in the consideration of candidates for this award, please contact

Eliot A. Landau, elandau@aol.com

Jerry Jensen, jerry@gps.nu

Ronald Leshner, revenuer@dmv.com

I have personally pledged \$500 to a fund to cover the cost of plaques for the awards and will match the next \$500 given by AAPE members who have already started donating. Donations may be made by check to the AAPE treasurer and should say they are for the "Judging Award."

Remarks On The Presentation Of The First Bernard A. Hennig Award For Judging Excellence To Bernard A. Hennig, Sr., Chicagopex '07

by Eliot Landau

Bernard A. "Bud" Hennig is a refreshingly humble man. That is why it falls to us, his friends, to recount his accomplishments. When he was told that he would be receiving this award tonight, his reaction was to offer the names of others he felt deserved it.

Bud has had a long lifetime of great accomplishment in philately and exemplary service to the hobby. He has worked tirelessly for the betterment of philately on the local, national, and international levels. We will note some of those accomplishments and then focus on his contributions as a most knowledgeable philatelic judge who has made many improvements in the process.

Bud's collecting interests were varied. His exhibits received high awards at national shows and won Large Gold and Gold medals at FIP shows on many occasions for his outstanding Danzig and exhibits of German inflation and airmails, German East Africa, Guatemala, Vatican City and a thematic of Religion on Stamps.

Locally, he is a member of the Chicago Philatelic Society, was on its Board of Directors and the Show Committee of CHICAGOPEX for many years in charge of juries. He was a founding member of Chicagoland Chapter No. 5 of the Germany Philatelic Society, honorary chairman and counsel of COMPEX, president of the Collectors Club of Chicago, and chairman of the board of AMERIPEX, the international exhibition held in Chicago in 1986.

Nationally, Bud is a 60-year member of

the American Philatelic Society and served as a director. As chairman of the APS Committee on Accreditation of Judges for 12 years, he was responsible for the publication of the first *Manual of Philatelic Judging*, which provides the guidelines for national-level juries. He has also served as a chief judge or jury member at many national exhibitions. A founder of the American Philatelic Research Library, he served on its Board of Trustees for 24 years. Bud has been president of the Germany Philatelic Society and is still a director. He has written extensively on German philately, including a book on German submarine mail in World War I.

Internationally, Bud served as director of international affairs for the APS, was APS representative to the Federation Internationale de Philatelie (FIP) and was a vice-president of the FIP. He was a judge for the FIP in many parts of the world.

For his service to philately, Bud has received many honors. Tonight we are recognizing Bud's unparalleled contributions to philatelic judging. During his service on juries locally, throughout the United States and the World, he has been noted for his very careful preparation for each exhibit that he will judge. By sharing that information with his fellow judges, he raised the level of their own ability to understand and evaluate the exhibits.

He started early on to share his knowledge of exhibit areas and techniques of exhibit organization and presentation with exhibitors to enable them to do better. He has seen many exhibits move from lower

levels to gold medal recognition. By giving freely of his time to do this and encouraging other judges to do the same, he played a major role in the creation of the jury critique where the judges answer questions for each exhibitor who asks what they could do to improve their exhibits. He has also set an example which most judges now follow by spending additional time with exhibitors in front of their exhibits in order to make detailed improvement suggestions.

We already noted his roles in developing the judging manual and the Research Library as the major resource for judges. His other major contribution to philatelic judging has been his recruiting and encouraging of new philatelic judges and mentoring them to become better and more conscientious judges by giving back more of themselves to the exhibitors.

For all of these reasons plus his long service as the FIP's vice-president for judging which made him the World's chief judge, it is our great honor to recognize his contributions by awarding him the first ever American Association of Philatelic Exhibitors Award for Excellence and Improvements in Philatelic Judging. I am also very pleased to announce that the Board of AAPE has voted and Bud has consented that the award will hereafter be named the Bernard A. Hennig Award for Excellence and Improvements in Philatelic Judging. Ladies and Gentlemen, Bud Hennig.

As I See It

by John M. Hotchner

Bud Hennig's Lesson

I am especially delighted to see the recognition of Bud Hennig's importance to the development of philatelic judging in the United States (see above), and it seems like a fitting time to recall a lesson he taught me when I was a young Vermeil exhibitor lusting after my first Gold. He was the Chief Judge of a panel that gave me not the Gold I hoped for, but a Silver! I was crushed, and sought him out to get some detailed comments as to why. In addition to those comments he told me that as good as the exhibit had gotten to be, it had not

reached or even come close to its "Theoretical Level of Excellence."

It is a phrase I have used many times since with exhibitors, and it is an important concept. We all pick our subjects and they have different levels of challenge; some of which will never see Gold. But if you pick a worthy challenge, and most of us do, it can't be viewed as "How do I just crawl over the line" to get a Gold. Rather we need to think of the task as "What is perfection? What can the exhibit be? And how close can I get to it?". Make a good run at perfection, at that "Theoretical Level of

Excellence," and the Gold will come.

I would add another concept. It is that a Gold exhibit is made up of Gold pages. In other words, each page should be looked at in terms of scarcity of the material, its condition, reflection of your knowledge and research, and importance to the totality of your story. If 80% of your pages are Gold pages, and you have covered your subject thoroughly, you will be knocking on the door. How do you tell if you are holding a Gold page in your hand? That comes with experience, but there will come a time when you will know.



Ludwig Hesshaimer in 1933.*

Ludwig Hesshaimer

(1872—1956)

Passion for Philately

He was an Austrian army officer in WW I; a painter; graphic artist; stamp collector; designer of stamps, labels, and post cards for exhibitions and the F.I.P., and served as president of the Austrian Philatelic Society from 1921-41.

Ludwig Hesshaimer was the principal organizer of Europe's most important stamp exhibition of its time, Vienna's WIPA 1933 (where Nazi Germany's philatelists were denied participation).

Over four decades, he produced hundreds of essays for stamps that never saw the light of day.

The ones that did, became stamps of Iceland, Colombia, and Liechtenstein, however, neither his native Austria nor Germany ever accepted any of his essays.

His only true success as a designer of stamps occurred with Iceland's 1930 Parliament issue—the major component of this exhibit—which unfortunately became overshadowed by a shocking scandal not of his making.

PLAN & NUMBER OF PAGES

Title, Introduction, Plan 1	III. WIPA 1933 Propaganda Labels 1
I. Iceland's Parliament Issue, 1930 10	IV. Liechtenstein Air Mails, 1934-39 1
II. Colombian Air Mails, 1932-39 1	V. Twilight Years, 1945-56 2



A Posthumous Tribute, 25 Years after his Death.

Hungary's souvenir sheet saluting WIPA 1981 also honors Ludwig Hesshaimer, by transforming four of his WIPA 1933 propaganda labels into bona fide postage stamps.

(10/2008)

THE EMISSION, 1930.

The stamps were issued on January 1, 1930, and remained on sale until February 15. Offered again during the 3 day Millennium Celebration in June, Iceland's entire stock quickly sold out.

Ludwig Hesshaimer was elated. After many years with rejected essays, here now were HIS STAMPS!



Gyrfalcon

Air Mail



Viking Ship in Storm



Gathering Timber



Iceland's Flag



Map of Iceland

All five of Ludwig Hesshaimer's very first postage stamps. (Space limits prevent showing the entire set.)



THE SCANDAL.

The set's artistic design and execution were praised all around the philatelic world. Sadly, soon it was apparent that the 'Society of Friends' had committed an enormous fraud: A police investigation in 1933 found that the VDI had perpetrated forgery by adding two digits to the contractually agreed quantity of 25,200 entire sets, making it 1,025,200. . . One Million extra sets for the "Friends!"

Most but not all fraudulent inventory was confiscated and destroyed. Court proceedings continued until the outbreak of WW II, however, the perpetrators were never brought to justice.

Hesshaimer was devastated when he found out about the crime. In his own words, he "almost succumbed to a heart attack" and he "lost all joy regarding this difficult and beautiful project."

You Be The Judge by Wolf Spille

PRELIMINARY ARTISTS SKETCH FOR THE 5 ALBAR STAMP, 1929.



Here is an unfortunate design error:
 All of Hesshaimer's Viking Ship drawings depict a crow's nest on the masthead. But —
 Crow's nests did not appear on ships until some 400 years later!

Member comments and critiques are welcome. Also we need two to four pages of your exhibit — one of which will be the title page — for future critique. Send to John Hotchner, P.O. Box 1125, Falls Church, VA 22041 or jmhstamp@ix.netcom.com.

“You Be The Judge” Results by John M. Hotchner and members

Comments on “20th Century United States Auxiliary Markings Documenting Delay Of, Or Inability To Deliver, The Mail” — See pages on pp 20-21 of the Oct. 2007 Issue.

• Regarding “20th Century United States Auxiliary Markings...” I had the good fortune to enjoy this unusual and very interesting exhibit at our regional show a few months ago. But I almost missed studying it closely, due to its “old-fashioned” simple title page and underlined headlines on the following pages a throw-back to the ancient typewriter era. To immediately draw attention to this fine work, I strongly suggest the exhibitor redo his title page and page headings taking advantage of his computer’s capabilities, with larger and slightly different laid-out title page, justified format, and judicious use of italics and different fonts — *and no more underlining!* And, taking a cue from our *TPE* editor, a 1/4 inch indent for each paragraph’s first line would add nicely to

the presentation.

I also believe that the third sample shown — “Mail Robberies” — would be better served with just three covers, leaving the vertically squeezed-in fourth one for another page. (Wolf Spille)

• I loved your new “You Be The Judge” feature in the latest PE. I have one minor comment regarding the description of the 3c Prexie “Israel” cover. The German equivalent of Sarah in English is Sara. This is the spelling I have seen on letters sent to and from Jewish people in Nazi Germany or Austria, rather than the spelling Sarah used in the description of the 3c Prexie cover. (Dickson Preston)

• I certainly think that you show great items on your four pages. However, I have a few minor comments.

1. Being a fisheries biologist I was surprised that on page 4 you did not mention that rotenone is widely used for poisoning fish. It has been one of the most common methods for removing undesirable fish. In recent years, electrical shock often has been used with or instead of it.

2. I am not sure of the precise definitions of “mail in transit” and “delivery” in the context of your exhibit. So I may be wrong in thinking that there is room for some overlap between section II and sections III-V.

3. Your exhibit appears to be organized in two major ways: delayed vs. unable to deliver (as indicated by the title) and cause of the problem. You might consider rearranging the sections so that I is with VI-IX. (Bill Lenarz)

Proposal For The Preservation Of Copies Of Historical Letters And Documents by Robert M. Bell, MD

Philatelists often have in their collections correspondence, and documents that have historical significance. Unfortunately, these items being sequestered within each philatelist’s collections are often not available to the public and academic historians. Occasionally, if the philatelist is an exhibitor a few items may be displayed in an Exhibition at a national show, but then the exposure is limited.

It is suggested that philatelists when requested copy their historically relevant items and send them to one of the philatelic libraries, or some other philatelic organization’s library/archive, in their country, for safekeeping. The library/organization concerned could limit the burden of the work associated with this by asking for copies of material to be sent by a defined period, starting with the earliest known correspondence in the country. Specific guidelines could be given to philatelists on what and how to copy the material.

What one would describe as important historical documents would be left to the individual collecting organization. One could think of wars and famous people as being obvious choices for collecting, but then there could be other kinds of material if the resources permitted. I know one philatelist that collects anything to do with the Women’s Liberation movement. You could also think of the black emancipation movement. However, some of these projects might be overwhelming for a philatelic organization, so my thought was to

limit requests to defined times starting with the earliest material available.

I personally do not have expensive old collections, but I remember when I was collecting Rhodesia being offered some 30 years ago, by a philatelic dealer, a document that was signed by Chief Lobengula of the Matabele and those representing Cecil John Rhodes. This would have been one of the treaty documents that gave South African Whites (working on behalf of Queen Victoria) access to Rhodesia. This led to the BSACo (British South Africa Company) moving into the country — do not remember the precise details. Also, I had a postal stationery card to the first medical officer in Rhodesia (Andrew Fleming) sent to him at the time of the Mashonaland Rebellion in 1896 when they were in danger. I sent a photocopy of this to the National Archives in Rhodesia.

And with modern advances, electronic technology and posting on websites would also seem feasible, with this making access even easier.

Copies of some philatelist’s individual exhibits are archived at the American Philatelic Research Library, but usually only a small selection of material is made available and then often the back of the cover/envelope, and the contents are not copied.

In November 2006 postal and academic historians participated in a successful Symposium that was held at the Smithsonian’s

Postal Museum in Washington DC. This year in October another Symposium, along similar lines, was held at the American Philatelic Society Headquarters in Bellefonte. The purposes of these Symposia are for postal and academic historians to explore matters of mutual interest.

A project to record the documents and letters in philatelist’s hands so that the information relating to the history of any country, is not lost and more available, would seem to be in keeping with the recent initiatives in the US for both postal and academic historians to work closer together. Philatelists are most generous and I feel that many would not mind copying material for such a project.

Preserving our heritage by somehow slowly deaccessing significant documents in many of our collections and making them available to all would seem to be worthwhile. I often talk about the multifaceted aspects of truth. Someone may well have something in their collections that changes our understanding of some part of history — getting us perhaps a little closer to the truth. And global philately could take the lead here, so that postal history becomes a more integral part of the history scene.

This effort would need planning and resources, and it is acknowledge that these could be limiting factors.

I welcome comment and suggestions to this proposal.

AEROPHILATELY 2007 — Post Mortem

by Phil Stager

(Editor's Note: What follows was not created as an article for TPE, but it contains so much practical wisdom that I asked Phil if we could print it here. He graciously agreed. — JMH)

Summary: The show was an outstanding success by almost any measure of merit. The American Air Mail Society (AAMS) could **not** have produced the show without the assistance of the American Philatelic Society (APS) staff; they were splendid. The AAMS does not have the personnel or experience to produce a stand-alone show. The geographical separation of the major players did not help.

The only grumblings I heard were the usual, i.e., a 5-10 minute wait before one's table was released for the banquet and the 5-15 minute wait to dismount an exhibit.

Miscellaneous and Assorted Comments: These are arranged in no particular order or priority.

1. **Exhibits:** 202 frames were accepted. If the Match Factory could have accommodated more frames, we could have filled 250+ especially if we encouraged more exhibitors to enter. The Exhibits Chairman must have some show experience; this is not a position for a first-timer. No major problems were encountered. The usual minor annoyances were present, i.e., exhibitors mailing in exhibits instead of hand or agent delivery; a change in return method which usually entailed mailing it back by Express Mail without proper packing or containers (e.g., the orchid box but this is where the APS staff came to the rescue). As expected, a few exhibitors failed to submit a synopsis on time and a few failed to pick up their score sheet.

2. **Awards:** The gold coins were appreciated by the recipients of the Grand, ResGrand, and Best OFE and were much easier to transport than glass or chinaware that would be consigned to the winner's attic. The plaque with the recipient's name and AAMS medal attached added a nice personal touch. The only problem encountered was the use of double-sided sticky tape to fasten the medal to the plaque (removing the protective covering on the second side of the tape was a pain but a minor one). I ordered any possible specialty society award and all arrived in time except for the BNAPS Award and the Postal History medal (the APS staff came to the rescue with an "old" Nittany lion).

3. **Specialty Society Awards:** Each society should:

1. Update the contact info on the

The Philatelic Exhibitor

2. Post award criteria and contact info and application form on their own web site along with any final report forms (e.g. the Bongoland Award went to Stosh Dembrowski, Address, for his exhibit of Lodnoł postal history). Does each society really need a show program? What does one do with these besides browse through and trash them?

I should have had all the specialty society report forms completed with return envelopes ahead of time; all I'd have to do was fill in the winner's name and info and includes the program and palmares. Some societies get cranky when you do not use their form and provide a palmares and show program (what one does with all these show programs is beyond me...). Everything was provided in an separate e-mail to each society providing an award.

4. **Awards Banquet:** Food was excellent at the Nittany Lion Inn. It was the only place in the area that could accommodate 125+ people for dinner. Recall: For a sit-down and served dinner, the cost is approximately twice what the same meal costs on the hotel restaurant menu. If you want a better selection and better quality, go for a buffet.

The USMC color guard and national anthem were a nice touch. The color guard could not march in as planned since the flag poles were 6" shorter than the ceiling height of the room. Since the color guard could not march in, we had to keep the guests out in the bar area which caused some tired feet for those not accustomed to or capable of standing for 30+ minutes.

The bar closed too early and had to be reopened.

We need to get a better handle on reservations. A few reserved and then cancelled; many did not bother to reserve. If I had not been working the desk when the original count was maxed out, major award winners and 15 others would not have been at the banquet. A quick phone call solved the problem. (Another reason to have two people on the registration table).

Another reason to go for a buffet meal is that the hotel can easily accommodate overages at the last minute above and beyond the usual 10% overage. Good hotels are used to working with clients that have difficulties with head counts.

One head table is enough for the VIPS. Philatelists like to sit where they want to sit

and not where someone thinks they should sit. Assigned seating, unless tightly controlled by table and place number with tickets, is a pain and not worth the effort. It would require one additional experienced AAMS staff member to handle and coordinate.

The awards portion proceeded smoothly and quickly without any superfluous speechifying and useless bloviating. Recall that our attention span is limited by the blood flow to one's posterior.

This was definitely one of the better awards banquets I have attended both for the quality of the food and the brevity of the program.

5. **Registration Table:** The table was **not** adequately staffed at many times. If Johnny Johnson and I had not spent a lot of time there, the initial impression for show visitors would not have been too pleasant. Two people must be assigned to the table (and one must have a bit of experience on what goes on at a show), at least at peak times (mornings and lunch time).

The table was required to accomplish the following:

- register visitors for the APS and AAMS on the sign-in books.

- request visitors to sign two get-well cards for AAMS members (nice touch).

- provide premade and do-it-yourself name tags.

- hand out show programs.

- sell AAMS publications.

- handle banquet reservations and payment.

- accept AAMS membership applications and renewals with payment.

- check and hold luggage and assorted impedimenta.

- **answer all kinds of questions** (maps with directions from the Match Factory to show hotels, the banquet facility, and hotel to banquet facility should have been there at the very start). I will let the reader guess what some of the more imaginative questions were. In summary, we spent a lot of time answering questions since many guests were first time visitors to the area and to the Match Factory (myself included).

A society of our size should be able to adequately staff the registration table.

6. **Dealers:** I queried a few concerning sales, and they were very happy. But I wish I

had a cattle prod handy as some did not clear the hall rapidly. The Bourse Chairman needs to be more aggressive in dealing with them. The APS needed the hall for a reception a few hours after show closing.

7. Set-Up and Tear-Down: Frames were up and numbered when I arrived on Wednesday afternoon. Another big attaboy to the APS staff. Tear-down was complicated by the arrival of many locals at 2:30 p.m. for a talk of local interest and by the early arrival of attendees for the Postal History Symposium. Tear-down is the time of greatest risk for theft and other mischief.

8. Social Activities: The Nutmeg/AAMS reception was appreciated by all who attended as evidenced by the rapidity with which the food disappeared. Many skipped dinner that evening. The AAMS hospitality room was well stocked at all times. The location was

excellent since it was not near any sleeping rooms thus avoiding noise complaints. Plenty of beer, wine, soft drinks, and munchies at all times.

9. Show Venue: First the bad news — difficult geographical location; no public transport; hotels were 10+ miles away; no convenient dining facilities for lunch; very small local collector population.

Now the good news — Support from the APS staff was outstanding! I do not know if we were charged for hall space, frames, tables and chairs, and labor; but if we were, it was a small fraction of what it would have cost elsewhere. I'd guesstimate that APS support was worth at least \$20K.

The AAMS would not have been able to produce this show without the support and cooperation of the APS.

10. Show Covers: Some like them and consider them *de rigueur* for a show. I'm not among them. None were made available for sale at the registration desk.

11. Publicity: Local publicity was terrific. I did not see much national level publicity but then I no longer subscribe to Linn's. If we do this in five years, one big coordinated release should go out at least one year before the show to give foreign guests time to plan.

12. Miscellaneous: I tried to conduct all business by e-mail. It is faster and cheaper than snail mail. It is not 100% reliable since a few rarely check their in-box and foreign ISPs occasionally bounce e-mails for no apparent reason. Specialty societies need to update their e-mail addresses on the APS website and should have forms and criteria posted on their own web sites.

Exhibiting At Local Shows

by David McNamee

No matter how experienced an exhibitor might be, there is value in showing a new exhibit at a local show. The exhibitor gets to view the exhibit in the frames in a show setting, perhaps for the first time, and the local show is usually very grateful to receive new exhibits to help spice up the show.

Many experienced exhibitors have built or acquired a regulation-sized 16-page frame to help with the important step of balancing the exhibit pages in the frame. Somehow, laying exhibit pages out on the dining room table or the living room floor is not the same as seeing it in the frames. The perspective is all wrong. The bottom row is much closer to the viewer when laid out horizontally than if it were in a frame. The top row is much farther away, too. Both of these distortions may result in decisions on material and balance that will not have the expected impact once the pages are in the frames.

Even those of us who have access to a frame or even two frames to use to test our arrangement of pages do not normally have access to five, eight or ten frames to see the total exhibit as it will look in competition. A local show provides an opportunity to gauge the exhibit's total impact and follow the flow of the complete story line rather than just one or two frames at a time. Building an exhibit is creating a total picture and a complete story. Only when it is all in the frames side-by-side can most of us really assess the treatment and overall presentation aspects of our exhibit.

Even those exhibitors who use a template to ensure consistency in layout and presentation often have to alter the template occasionally to accommodate an item that does not fit the template. By having the exhibit in the frames, the exhibitor can see the effects of occasional breaks in the template and adjust the layout to reach the desired visual effect. Does mounting the large cover diagonally or vertically create a jarring visual effect or a welcome break in uniformity? Only by getting the material in the frames is it really possible to answer that question, and doing so in the friendly environment of a local or regional show may be the best venue. Experimentation is more acceptable in the relaxed atmosphere of local and regional shows.

Nearly all stamp shows at every level struggle to get sufficient exhibits to fill their display space. Often that struggle is more intense for a local show. Local and regional shows cannot offer the trip to the Champion of Champions that is the Grand Prize of the World Series of Philately national shows. As a result, many local and regional shows do not attract exhibitors that typically display their exhibits at WSP shows. Both patrons and other exhibitors at the local show do not get the opportunity to view and learn from these exhibits.

Local shows are the breeding ground for new exhibitors as much as a testing ground for new exhibits. By participating in the show, an experienced exhibitor can influence others to

enjoy the exhibiting aspect of our hobby. New exhibitors can also benefit from the challenge and example of exhibits prepared by exhibitors with WSP exhibition experience. Not everyone is able to get to a national show to view exhibits.

Exhibiting at local and regional shows can be a lot of fun. There is a relaxed atmosphere among exhibitors that is not often found in WSP competitions. The host group is immensely grateful for every exhibit, and their hospitality is warm and genuine. A number of these local shows have creative awards ceremonies and meal events.

Finally, the judging at a local show is often as rigorous as at any national WSP show. APS accredited philatelic judges often volunteer their time and expertise to judge these shows or lead locally-accredited juries and train local judges. These shows are smaller than national shows, often 40 to 80 frames, and there are typically two or three judges for the show. The workload on the judges is not as great as at national shows, so there is ample time usually to discuss the exhibit and alternate treatment options with one or more knowledgeable philatelic judges.

If you are just now putting the finishing touches on your next exhibit, why not plan to show it first at a local or regional show? There are so many benefits for all concerned, and the experience should be a lot of fun, too!

Ask Odenweller

by Robert P. Odenweller

"He said; she said" I was most disturbed by John Hotchner's comments in the last issue in "As I See It, Presentation Points," in which he pointed out that an exhibitor at Stampshow had heard from a judge that he had lost points and been downgraded a medal level for putting an oversized cover on the diagonal, rather than horizontally or vertically. As chief judge at the show, it was my responsibility to oversee the actions of the judges, and although I can credit the exhibitor with what he thinks he heard, I would hope that any judge on the team would share my thoughts.

John is completely in accord with my philosophy that exhibiting choices, unless they really disfigure an exhibit, are up to the exhibitor and even some questionable choices are certainly not worth docking more than a point at worst. I know of a judge who has an objection to quadrille pages and another who does not like anything but computer writeup, but each is willing to suspend his personal preference in the judging process. Indeed, a pencil-written exhibit won a top award at a major national show not long ago, with good reason. Personal preferences are one thing; applying them to other peoples' exhibits is totally different.

Then there's the fact that for any exhibit, presentation involves only five points to start with, so it is hardly likely to change a medal level and very often a great many do not get the full five. On the other hand, few ever get as few as two or one, and that's generally for the overall impression, not a single item. That brings us back to the possible complaint exhibit. With only one point difference in an otherwise soundly presented exhibit, it is hardly likely that it could have made a medal difference unless the exhibit was deficient in other ways and on the edge between two medal levels.

The big question might be what the exhibitor heard, versus what he thinks was said. All too often I have heard exhibitors who were so upset at their results that they could not or would not listen to what was being said by judges trying to give helpful remarks. Worse, they would read into the remarks, which are usually carefully stated, some meaning that was simply not intended. Yes, some judges are far better able to phrase matters than others, and yes, sometimes an unintended or ambiguous word may slip into the discussion. Even the most cautious and well-intended can slip on occasion.

Whatever was the case, whether the judge said and meant it or the exhibitor heard and misinterpreted the remarks, neither is acceptable. This should serve as an object lesson to both exhibitors and judges to be more careful in what they say and what they hear.

Should there be an appeal system for exhibit awards? Steve Henderson, of Colorado Springs, gave a good analysis of why the idea of an appeal system is not a workable idea. Jim Graue stated it even more strongly in his comments previously given to CANEJ, and they should be read by anyone who is concerned with this discussion.

Without belaboring the point, judges are human. Analysis is subjective. Some judges know more than others about a given area. Results will vary. Judging time is short, but each exhibit gets a similar amount of the available judging time. The time to read and absorb every nuance in some over-written exhibits might take a substantial percentage of the total judging time. Everyone understands (or should) that the judges try to apply the proper rules as fairly and uniformly as possible.

Given all these considerations, the exhibitor can sometimes be his own worst enemy, or perhaps can act as an anchor to the true progress of his exhibit. At an exhibit I just attended, an exhibitor of exceptionally fine material received a vermeil medal. I wasn't a judge, but he asked my opinion of how he could improve the exhibit. We spent almost 45 minutes discussing all the aspects of what he had done or could do. The material was definitely of gold medal caliber, but his handling of it was more on the order of writing a book. Many of the elements were repetitive. He listened, sometimes a bit less than happily, but generally seemed to accept the thoughts passed to him. Later, after he had gone to the critique, he told me "they echoed everything you had told me earlier." His next effort should be much better.

The main point was that he didn't say he "wuz robbed." He listened. More than one told him that the award he had hoped for was within reach, but that the jury had been correct in its evaluation. I might add that if one were to read every word of his text and absorb the importance of his development, it would have required well over an hour for the five frames. Each of the 80 pages took about a minute to absorb.

So I would say, if you want an appeal system, go to another judge and see what his

opinion might be. If it's the same, make up your mind to look at how you might have fallen short in communicating the idea of your exhibit or improving the problems each judge has pointed out. If the second "opinion" is more in line with your idea, ask yourself why the first judge did not see it. Did you have enough time to explain the finer points to the second judge? Were they obvious to him or was it necessary for you to go through a long explanation? In either case, it might be that your fine material was not appreciated for reasons you could improve.

Finally, the results at a single exhibition should not be viewed as the end of the world. Look at the results and see where the problems, if any, may lay. The person who wishes to appeal, or even to threaten a lawsuit over the results may be more at fault than a judge who has tried to do his best.

So you want to refurbish an old exhibit to include new material and information: How to approach a total revision. New material can change the total concept of an exhibit. Where once the lack of the material may have caused the exhibitor to manipulate the exhibit's treatment to minimize its absence, a refurbished one with added scope needs a fresh breeze to bring it to life. One of the hardest things to do is to throw away all that has been done before and to start over with a fresh approach.

But in most cases that is exactly what should be done to get the best result.

First, look at the total concept that the exhibit is trying to accomplish. See how the new material will add or change the emphasis of certain areas or "chapters" in the treatment. Examine the role of the lesser material that once was necessary to fill space. Can it be eliminated and replaced with better material?

Look at the balance of the exhibit. Does it develop equally through the entire range or is there an unbalanced part of it that is not due to a lack of available material? Can that be turned into an asset by the way it is handled? If the lack of material is an accurate attribute, can that be developed to show its rarity?

Try using blank pages with a four by four grid, one to show what goes into each frame, to pencil in the likely locations of the material. Use the existing pages of the exhibit sparingly and plan to redo them completely if they are old. Nothing looks less "caring" than having a



I am a great believer in luck, and I find the harder I work, the more of it I have. — Stephen Leacock

number of pages of different stock in an exhibit. If the pages look like mix-and-match, it sends the message that you don't really want to create an exhibit, but are just showing new things as they come along.

Sometimes the process of adding new material will suggest a new way of assembling it. Along the way, you should be very observant of other people's way of handling their material. Steal their ideas. Add your own. Make your own style a unique amalgam of all the parts you like. Just starting fresh, which is much easier with computers, can inject new life into an exhibit that may have started to look a bit stagnant.

Exhibits should be living things. As they grow, they may change, often, one would hope, for the better as new material is added. Avoid crowding new material onto the same page only because adding a page would push the arrangement in the wrong direction. If material needs improvement and is within the budget, it should be considered. If items are no longer worthwhile or are not attractive, consider getting rid of them.

I was once counseled by Bob Siegel to eliminate a unique soldier's letter that was in horrible shape from my exhibit. I did, and he was right — the entire exhibit looked better.

Don't be afraid of cutting material. Don't bloat the exhibit by showing too many identical examples of the best material simply because it is rare or expensive. That may once have been an asset but today it is frowned upon. Still, if you can find a difference between two relatively similar items that you may exploit, that could excuse having a second example.

But the bottom line is that a rewrite of any exhibit, not just those that have added new material, is often the path to much better success. Give it a try. It will probably not be as painful as you thought, and your new ideas in doing it will almost certainly give it new life.

Rarity — A Response To Bell & Ramkissoon

by Henry Fisher

The article by Robert Bell and Reuben Ramkissoon (B&R) in the October 2007 TPE on stamp rarity aroused interest. They try to standardize the term using numbers and word descriptions and listed what others have done. I tried to construct a rarity scale in past years but was forced to give it up.

I cannot agree with Bell and Ramkissoon's formula: "Scarcity of material x Demand = Difficulty in Acquisition" (monetary value). I estimate that six "Upside Down Jennies" (U.S. Scott No. C3a) get sold every year and all that is required to obtain them is money. Since there are so many examples and they get sold so often, I do not consider them to be rare. The number of collectors who can pay the astronomical prices for them is minuscule but there are enough who can. There are tens of thousands Columbian dollar stamps and they bring less than an Upside Down Jenny but still a good sum of money and they too are "common." The same can be said about the Zeppelins. One way to estimate demand is factoring in price, and quantity, but I do not think there is a direct correlation between these factors because price is really based on demand.

The only word I accept for rarity is "unique," and that is for a single STAMP on or off cover for which only one example is known, and that could change in time. It is ridiculous to subdivide the "rare group" into excessively rare, extremely rare, etc. It is better to provide numerical estimated quantities for a rare item in an exhibit, than to use words, if that is possible.

Rarity affects the medal level for exhibits. I collect U.S. embossed revenues and know about rarity. Most of my exhibit items fit in a scarce or rare category. In

1992 Adm. W.V. Combs made the last census of Federal embossed revenues. The largest number of any First Federal Issue stamp is 196, which is greater than the number of collectors who can absorb them from the marketplace. Some of these stamps exist in quantities of 0 to 10 known. Based on Comb's survey, and what I own (and lack), I define a rare stamp as existing in quantities of 10 or less. (Stamps I'm missing exist in quantities of 5 or less and I cannot afford them. I could not start to collect these stamps today because of their prices, nor could I collect them if they were postage stamps or the more popular revenue stamps.) "Rarity" by itself does not take into account the usage of embossed revenues, which is analogous to a postal letter's place of origin and its receipt. It is my opinion, the embossed revenue section of the catalog contains a higher percentage of rare stamps than probably any other section of the book — but I'm prejudiced.

I estimate there are 10 avid collectors and 30 to 40 less serious collectors of embossed revenue stamps who will buy them when they see them. Neither of the two major revenue dealers has provided an estimate of the number of embossed revenue collectors to me. I believe there is a rough correlation between rarity and price, but in the case of embossed revenue stamps it is only their sale in a correct marketplace that really determines the demand. The same can be written for all types of stamps.

I do not think a system with only three divisions, which is what Cole did, is useful for describing rarity, and yet it is impossible to make a complete survey that would be necessary for Dvoracek's system to be accurate. After all, Cole wrote there are many fancy cancels that are not in his

book; they can be seen at dealer's tables at shows. A mathematics rating scale would be accurate ONLY if a survey of all known items was complete.

One can return to the demand side of the B&R's equation because Linn's printed a letter in the past stating that an individual produced a unique philatelically inspired cover for an event and wanted \$1000 for it. I doubt if he had any takers, and I wouldn't buy it either. Then there was also a fellow who found a letter postmarked on a certain date and sent from a small place (he wrote about in TPE). I commented in a subsequent TPE letter that his find was trivial. One can expand of this idea much farther.

How can we evaluate rarity? Not all stamps have had their quantities recorded. There are too many factors effecting rarity, and B&R in their Rarity/Scarcity section named many of them. When many exhibits at a show have rare items there will be many Gold medals given out, but it is in the competition for Best in Show that rarity is really important.

For the latter award, will an exhibit containing rare items from a "major" country receive a better award than items from a smaller country? Are rare classic items better than more recent ones? An extra line or different perforation can make the stamp very rare. Think of the differences and prices between U.S. Scott Nos. 5 to 9! Complete printing ornaments on those stamps affect rarity — and price. (I think they are basically the same stamp, except that most were engraved incompletely.) B&S wrote about "normal" stamps, but what about stamps with printing errors? Is a cancellation for which there are three known better than an error known to exist two examples? How do the various postal

markings on a cover affect rarity?

Then there are the problems of blocks, on or off a cover, or different types of stamps on a cover. With the grading craze, what about stamps like the Columbians that exist in large quantities but only a few are in extra-superb condition?

The article by B&R gave suggestions on ways to call attention to rarity, since this is the crux of their article. I state Comb's survey of numbers known for all of my stamps, but I place dots on exhibit pages to call attention to important items. Items that exist in quantities of 10 or less have red

dots. Important (revenue) usages have blue dots. I decided not to use colored dots for historically important items; there would just be too many dots if I did that. In my opinion there is just too much good material in my exhibit. I am sure Steve Turchik (who had an article in the October TPE) has more philatelically rare material than I do, but I probably have more historically important items. Do historic items get evaluated? The Difficulty of Acquisition (challenge factor) section of B&R's article indicates how necessary a synopsis is for determining a medal level and people who do

not send one to the judges are penalizing themselves.

There is just too much to consider when constructing a rarity scale and I cannot do it. There are even "rare" items that the exhibitor might think are important but another person might think they are not important.

The tabulation by B&R makes one think, and rarity is important. But when all is said and done, the judging of "rarity" in stamp exhibits will always be subjective and I think we must leave it at that.

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 2008 or 2009? Why not invite inquiries here?

Have you an award you'd like shows to give? Advertise 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.

• **THAMES STAMP CLUB** of Waterford, CT has initiated an FDC award for THAMESPEX 2008. This new award will be presented to exhibits containing at least 60% First Day Covers, Programs, EKUs and Souvenir Pages, etc. To qualify the exhibit may be entered in any exhibit classification, including FDC, Topical, Display Class, etc. The award will be a framed personalized certificate that will include a hand painted First Day Cover by Fred Collins. The Thames Stamp Club has initiated this award because ThamesPex usually has over 160 pages of FDC exhibits but they do not qualify for the American First Day Cover Society Award because the exhibitor did not enter the exhibit in the FDC classification. The purpose of this award is to promote the collecting and exhibiting of First Day Covers. FDC exhibits are also eligible for the APS Membership Award, AAPE Silver Awards of Honor, and the United States Stamp Societies President's Award, ATA Gold, Silver and Bronze Medals, as well as the regular ThamesPex Awards. Additional information on this award or ThamesPex may be obtained from Bill McMurray, P.O. Box 342, Westerly, RI 02891.

• **NOJEX 2008 A "BLOCKBUSTER" SHOW!** NOJEX '08, the 45th annual North Jersey Philatelic Exhibition, a World Series of Philately Show, will be held on May 23-25, 2008, Friday to Sunday, at the Meadowlands Crowne Plaza Hotel in Seacaucus, New Jersey. The show committee anticipates that all 266 frames will be spoken for very early since the show will feature the annual conventions of three of the most powerful philatelic societies in the country. The United States Stamp Society (formerly the BIA), the United States Philatelic Classics Society, and the Carriers and Locals Society, will all be holding their annual meetings at NOJEX 2008. The show will also host the annual meeting of the New Jersey Postal History Society.

The show promises to be a blockbuster with these societies present in full force. Not in recent memory have they been under the same roof for their annual meetings. U.S. Stamp Society President Nick Lombardi said "Every collector of United States Stamps should attend this show."

• **AFDCS CHOOSES NORTHERN VIRGINIA FOR AMERICOVER 2008 CONVENTION** The American First Day Cover Society, the world's oldest and largest nonprofit organization for FDC collectors, has chosen Falls Church, VA, just outside Washington, DC, for its Americover 2008 show and convention. The three-day World Series of Philately show will be held August 22-24 at the Fairview Park Marriott Hotel, and will feature a large mostly-FDC bourse, cachet-makers bourse, top exhibits, a banquet, meetings, seminars, youth booth, preshow area tour and postshow dinner event. A first day of issue ceremony and a forum by postal officials involved with first day covers is also likely.

The prospectus should be available in mid-January on the AFDCS Web site, www.afdcs.org, or from Norman Elrod, 641 Dogwood Trail, McMinnville, TN 37110-3015, or e-mail at showinfo@afdcs.org. The deadline for entering the Americover 2008 exhibition is

June 30, 2008, or whenever the 160 available frames fill up.

The emphasis at Americover is on First Day Cover exhibits, and about three-fourths of each exhibit should consist of FDCs. All three divisions (Postal, Illustrated Mail and Display) of the General class of exhibits will be accepted, as well as One-Frame and Youth exhibits.

As a WSP show, the winner of the Grand Award at Americover 2008 will be part of the Champion of Champions competition at Stampshow 2009. Eliot Landau, winner of the 2007 Grand with "*The Franklin Delano Roosevelt Memorial Series of 1945-46 and Its First Day Covers and Uses*," will represent Americover next summer in Hartford.

For more information on Americover 2008 and the AFDCS, contact the AFDCS at P.O. Box 16277, Tucson, Arizona 85732-6277, or showinfo@afdcs.org.

• **Bulletin #1 for PORTUGAL 2010** is now ready for distribution. If you would like to receive this bulletin plus other bulletins, please send \$5.00 to help defray postage costs to: Mr. Kenneth Gilbert, Commissioner to PORTUGAL 2010, 3315 Willow Glen Drive, Oak Hill, VA 20171.

Please include your full mailing address and e-mail address for future correspondence.

PORTUGAL 2010 is a World Philatelic Exhibition with all classes of exhibits and the FIP Congress will also be held there.

Note: Bulletin #2, which will contain the IREX and the exhibit application form, will be released in September 2008.

• **Great Britain Collectors Club Press Release:** The Great Britain Collectors

Club (<http://www.gbstamps.com/gbcc/>) invites GB exhibitors to participate at our AGM at APS StampShow, Hartford, Connecticut, August 14-17, 2008. We also welcome exhibitors for our "GB Mega Event" at CHICAGOPEX 2009 (November 20-22) which is a special gathering of

our GB exhibitors and speakers from the USA, UK, Germany, Switzerland, Australia, and Canada. The Great Britain Collectors Club will be hosting members of the Great Britain Philatelic Society, Forschungsgemeinschaft Grobriannien (Germany), and the Great Britain and

Commonwealth Philatelic Society (Switzerland).

2009 is not so far away! To participate or obtain additional information please contact GBCC President Timothy Burgess at pennyred@earthlink.net or call 925-674-0076.

Report From The Secretary

by Elizabeth Hisey

MEMBERSHIP STATUS AS OF DECEMBER 1, 2007:

U.S. Membership	
Active and paid up	674**
Life Members	73
2007 New Members	51
Deceased	9
Foreign Membership	
Active and paid up	124**
Life Members	11
2007 New Members	11
Total Membership Dec. 2007	798
Life Members	84

**Dues renewals are still in progress.

Special congratulations go to the Novice Award Winners, Judy Essig, NTSS 2007, John Ryskamp, Americover 2007, John J. DiBiase, StampShow 2007, Reynold F. Salmon, BALPEX 2007, Douglas Pavey, Southeastern StampShow 2007, Ron Couchot, SESCAL 2007, Bill Schwartz, SESCAL 2007, Tami Kellerman, MNStamp 2007, Sandeep Jaiswal, Cranston RI, WinePex 2007, Rod Freshette, NEWMEXPEX 2007, Jay Bigalke, OKPEX 2007, Penny Borrowman, FLOREX 2007, Julian Avleytmer, Chicagopex 2007, they have earned a complimentary membership to AAPE for one year.

Welcome to new members for the last seven months of 2007:

William Crabbs, Littleton, CO
Scott Pendelton, Cadiz, OH
Graham Locke, St. Lambert, QC.
Diane Bombard, Hilton, NY
Joan Anderson, Ypsilanti, MI
Bob Knight, Mountain Home, ID
Paul Benson, Jonesborough, TN
Nancy Swan, Medford, OR
Richard Karin, La Habra, CA

Lisa Foster, Kent, WA
William White, Brightwood, OR
Donna Trathen, Calgary, AB
Bill Dyer, Los Gatos, CA
Robert Greenwald, Melville, NY
David Oldfield, Post Falls, ID
Barbara Reaney, Oakland, CA
Weidong Jiang, Chevy Chase, MD
William Farber, San Rafael, CA
Kerry Hefner, Omaha, NE
Library Archives, Canada
Barbara Anderson, Urbana, IL
Charles Doll, Quentin, PA
Fabio Serra Flosi, Barueri, Spain
Lawrence Cohen, Plymouth, NH
Laurent Belisle, Montreal, QC
Frank Karwoski, St. Petersburg, FL

We have also been advised of the deaths of the following members: Sandy Solarz, Fred Osgood, Buck Boshwit, Tom Allen, Henry Hahn, Klaus Seulter, Carol Kramer, Ted Light and John Steinberg. The AAPE Board sends condolences to the families of the above members.

Also, we thank the following members who have joined or renewed at the following levels (as of Dec. 30, 2007):

Patron Members

Rex J. Bates
David Cordon — 2 years (plus \$50)
Alfredo Frolich

Sustaining Members

Paul L. Baker
George W. Bowman (plus \$20)
David C. Collyer
Larry Davidson
Paul Hager
Gregg A. Hopkins, Sr.
Richard Maisel (plus \$20)
Robert B. Morgan

Dr. Reuben
Ramkissoon
Robert G. Rose (plus \$20)

Contributing Members

W. David Willig
Calvin H. Allen Jr.
Edwin J. Andrews
John H. Barwis
Michael D. Beck
Paul Benson
Octavio Cabrera
Roger S. Cichorz
Norman Cohen
Gordon E. Eubanks, Jr. — 2 years
Fred Fawn
Lisa Foster
Eric A. Glohr
Alan J. Hanks
Barbara Harrison — 2 years
Elizabeth Hisey
Robert D. Hohertz
George Kramer
Henry Laessig
Hugh Lawrence
William Lenarz
James Mazepa, Ph.D.
Clark L. Miller
Gordon C. Morison
Henry Nogid, DDS
Raymond Pietruszka
James R. Pullin
Bruce Roberts
Frederick W. Rogers
Robert Schlesinger
Edwin H. Shane
Lawrence Sherman, M.D.
William Skinner
Ann M. Trigg
Dr. Daniel C. Warren
Charles C. Wooster



CLASSIFIED ADS WELCOME 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.

• **MOURNING COVERS**, Yemen oddities, "Hubba Hubba" Korean War Covers, 1934 and 1935 Christmas Seals on cover, Pentothal cards, and US Auxiliary markings on domestic and incoming mail wanted. Write John Hotchner, P.O. Box 1125, Falls Church, VA 22041-0125 or jmhstamp@ix.netcom.com.

• **SEEKING**: Interesting material related to dogs for Labrador retriever exhibit. Please contact me before sending. Jane Fohn, 10325 Little Sugar Creek, Converse, TX 78109-2409; janekfohn@sbcglobal.net.

• **SHIFTED VIGNETTES Wanted** on Scott #s 118-132; 294-299; high-value state officials; C-3 "Jenny" Airmails. Mint and used. Strong shifts preferred. Name your price: highest prices paid. Don David Price ddprice98@hotmail.com.

**The Philatelic Exhibitor
Index to Vol. 21- 2007
AAPE**

2007 AAPE Youth Champion of
Champions (Barr, C) 7/07:22
AAPE(s) of the Month (Hotchner, JM)
1/07:3, 4/07:3, 7/07:3, 10/07:3
As We Get Ready For Our 22nd Year
(Hotchner, JM) 10/07:4
Ask Odenweller (Odenweller, RP) 1/07:21
Board and Annual General Meeting
Highlights Ameristamp, Riverside, CA
February 9-11, 2007 (Hisey, L) 4/07:8
Board Highlights From Board of Director's
Meeting, STAMPSHOW 2007,
Portland, Oregon 10/07:18
Classified Ads 1/07:10, 4/07:18, 7/07:17,
10/07:16
"Getting Started In Philatelic Exhibiting"
Pamphlet 4/07:7
Mentor Center Changes Hands (Wilson, K)
10/07:2
Mentor Center: Each One Teach One
(Bleakley, JR) 1/07:10
President's Message (Bartshe, T) 1/07:9,
4/07:9, 7/07:9, 10/07:9
Recognition For Excellence In Articles In
TPE (Randy L. Neil Award & Clyde
Jennings Award) (Hotchner, JM) 4/07:5
Report From The Secretary (Hisey, L)
7/07:8
Sanford Solarz Named Manager Of
Mentor Center 4/07:4

AMERICOVER 2007

News From Clubs And Societies 4/07:23,
7/07:20

AMERISTAMP EXPO

AmeriStamp Expo 2008 Rescheduled to
January 11-13 in Charlotte, NC 7/07:22

Awards

AAPE Diamond Award Criteria And
Procedures 7/07:9
Board and Annual General Meeting
Highlights AmeriStamp, Riverside, CA
February 9-11, 2007 (Hisey, L) 4/07:8
Board Highlights From Board of Director's
Meeting, STAMPSHOW 2007,
Portland, Oregon 10/07:18
President's Message (Bartshe, T) 7/07:9,
10/07:9
Recognition For Excellence In Articles In
TPE (Randy L. Neil Award & Clyde
Jennings Award) (Hotchner, JM) 4/07:5

Commentary

As I See It (Hotchner, JM)
4/07:8, 7/07:14, 10/07:10
Ask Odenweller (Odenweller, RP) 1/07:21,
4/07:21, 7/07:21, 10/07:22
Editor's Two Cents Worth (Hotchner, JM)
1/07:5, 4/07:5, 7/07:5, 10/07:5

The Philatelic Exhibitor

"The Fly" Returns (Fly, T) 10/07:22
Digital Philatelic Studies/Exhibiting
Digital Exhibiting (Betanov, C) 7/07:7
Electronic Exhibiting (Bush, CL) 10/07:6
News From Clubs And Societies 4/07:22
President's Message (Bartshe, T) 7/07:9

Display Class

Benefits of Display (Henderson, S) 1/07:6
Exhibiting

Absentee Exhibiting (Davis, S) 4/07:20,
(Grosch, B) 10/07:5
An Appeal System (Henderson, S) 10/07:6
An Appeal System For Exhibitors (Fuller,
D) 7/07:11
As I See It (Hotchner, JM) 4/07:8, 7/07:14,
10/07:10
Ask Odenweller (Odenweller, RP) 4/07:21,
7/07:21
Build Your Own Portable Exhibit Frame
(Harrison, BA) 4/07:11
Costs & Choosing A Subject (Collins, RW)
7/07:15
Democratic Exhibiting (Bell, R) 4/07:7
Digital Exhibiting (Betanov, C) 7/07:7
Double Pages In A One Frame Exhibit
(Price, DD) 7/07:23
Electronic Exhibiting (Bush, CL) 10/07:6
Eliminate Elitism (Bell, R) 1/07:5
Exhibiting Classes and Divisions —
What's Next? (Warren, A) 10/07:25
Good News: You don't have to wait another
50 years! (Rod, SJ) 10/07:17
Help With New Projects 1/07:4, 4/07:4,
7/07:19, 10/07:4
How To Get Less Than You Deserve
(McNamee, D) 7/07:13
How To Recognize Good Advice
(McNamee, D) 7/07:25
Build Your Own Portable Exhibit Frame
(Harrison, BA) 4/07:11
Imitation is Flattery (Zwillinger, S) 1/07:7
Importance (Gibbs, IJ) 1/07:5
Increasing Traffic (Grosch, B) 4/07:7
Mounting Oversize Covers And Pieces In
Exhibits (Davis, S) 10/07:23
Muddling Through (Repeta, LE) 7/07:16
One Page Exhibits (Elias, PC) 1/07:7
Interest — Visual Appeal (Fisher, H)
1/07:7
Print Quality (Sammis, W) 10/07:9
Rarity, Scarcity, Difficulty of Acquisition
— Philatelic and Exhibiting Challenges
(Bell, R & Ramkissoon, R) 10/07:11
Revisiting A Show 4/07:7
Showing Again (Spille, W) 7/07:5
The 2006 Philatelic Exhibitor's Handbook
— Updating A Classic (Prill, A) 1/07:13
The Basics of Being Judged — DVD

Presentation 10/07:25
Thematic Exhibiting (Stager, P) 4/07:14,
7/07:18
Traits Of A Successful Exhibitor (Rhoades,
P) 10/07:19
Why Didn't I Get That Award? (Rich, SG)
1/07:20
You Be The Judge (Hotchner, JM)
10/07:20

In Memoriam

Editor's Two Cents Worth (Hotchner, JM)
1/07:5, 10/07:5
In Memoriam: Henry Hahn (Landau, E)
10/07:19
President's Message (Bartshe, T) 7/07:9
Ted Light, 1913-2007 (Landau, E)
10/07:16

Index

The Philatelic Exhibitor Index to Vol. 20
— 2006 (Lombardi, N) 1/07:22

International Exhibiting

Ask Odenweller (Odenweller, RP)
10/07:22
FIP-Level Competition (Campbell, AC)
1/07:5
FIP Revenue Commission Newsletter
Available 1/07:10
Israel To Host 2008 World Exhibition
4/07:4

Internet

Websites (Crotty, D) 1/07:6
NAPE Announces Website 1/07:18
New Resource: "Chronicling America"
Offers Historic Newspapers Free Of
Charge 7/07:8

Judges and Judging

A Guide To Judging South Australia
Railway Parcel Stamps 1885-1965
1/07:6, 4/07:6
An Appeal System (Henderson, S) 10/07:6
An Appeal System For Exhibitors (Fuller,
D) 7/07:11
Apprentice Judges Needed 1/07:8
As I See It (Hotchner, JM) 4/07:8,
10/07:10
As She Sees It (Harrison, B) 7/07:7
Ask Odenweller (Odenweller, RP)
10/07:22
Diverse Opinions (Graue, JW) 10/07:7
Editor's Two Cents Worth (Hotchner, JM)
10/07:5
How To Recognize Good Advice
(McNamee, D) 7/07:25
Rarity, Scarcity, Difficulty of Acquisition
— Philatelic and Exhibiting Challenges
(Bell, R & Ramkissoon, R) 10/07:11
Rating Judges? 1/07:8
Stop Complaining About Philatelic Judges
(Goodkind, HM) 4/07:10

Your critics have information that your friends are withholding. — Mark Demoss

The Basics of Being Judged — DVD
Presentation 10/07:25
Too Many Gold Medals? (Herendeen, D)
1/07:16
You Be The Judge (Hotchner, JM)
10/07:20

Letters to the Editor (Your 2 Cents Worth)

Absentee Exhibiting (Grosch, B) 10/07:5
An Appeal System (Henderson, S) 10/07:6
As She Sees It (Harrison, B) 7/07:7
Benefits of Display (Henderson, S) 1/07:6
Correction (Sauer, J) 7/07:7
Democratic Exhibiting (Bell, R) 4/07:7
Digital Exhibiting (Betanov, C) 7/07:7
Diverse Opinions (Graue, JW) 10/07:7
Electronic Exhibiting (Bush, CL) 10/07:6
Eliminate Elitism (Bell, R) 1/07:5
FIP-Level Competition (Campbell, AC)
1/07:5
Good News Exhibiting Story (Davis, S)
10/07:8
Having A Ball (Askey, D) 4/07:5
Increasing Traffic (Grosch, B) 4/07:7
Imitation is Flattery (Zwillinger, S) 1/07:7
Importance (Gibbs, IJ) 1/07:5
Interest — Visual Appeal (Fisher, H)
1/07:7
Olympic Analogy is a Good One
(Herendeen, D) 1/07:7
One Page Exhibits (Elias, PC) 1/07:7
(Burnett, J) 10/07:5
Print Quality (Sammis, W) 10/07:9
Rating Judges? 1/07:8
Revisiting A Show 4/07:7
Showing Again (Spille, W) 7/07:5
Thanks (Li, A) 4/07:7
The Candidate Approach (Rhoade, P)
4/07:6 (Bartshe, T) 7/07:6 (Hotchner,
JM) 7/07:7
Title/Synopsis Critique Service (Rawlins,
R) 10/07:8
Too Many Golds? (Denis, G; Peter, M)
7/07:5, (Olsen, D; Meyers, TP) 10/07:5
Too Many High Awards? (Rawlins, B)
4/07:6
Websites (Crotty, D) 1/07:6

Medal Level

Ask Odenweller (Odenweller, RP) 1/07:21,
4/07:21, 7/07:21
Diverse Opinions (Graue, JW) 10/07:7
Olympic Analogy is a Good One
(Herendeen, D) 1/07:7
Too Many Golds? (Denis, G; Peter, M)
7/07:5, (Olsen, D; Meyers, TP) 10/07:5
Too Many Gold Medals? (Herendeen, D)
1/07:16
Too Many High Awards? (Rawlins, B)

4/07:6

Too Many High Awards — Fact! (Graue, J)
4/07:18
The Candidate Approach (Rhoade, P)
4/07:6; (Bartshe, T) 7/07:6 (Hotchner,
JM) 7/07:7

Mentor Center

Mentor Center Changes Hands (Wilson, K)
10/07:2

Meter Stamp Society

Websites (Crotty, D) 1/07:6

News Items

News From Clubs And Societies 1/07:24,
4/07:22, 7/07:20

Omaha Stamp Show

News From Clubs And Societies 4/07:22

One Page Exhibit

One Page Exhibits (Elias, PC) 1/07:7,
(Burnett, J) 10/07:5

Philatelic Show

News From Clubs And Societies 4/07:22

PNSE

News From Clubs And Societies 7/07:20

Picture Postcard Exhibiting

Board and Annual General Meeting
Highlights Ameristamp, Riverside, CA
February 9-11, 2007 (Hisey, L) 4/07:8
Board Highlights From Board of Director's
Meeting, STAMPSHOW 2007,
Portland, Oregon 10/07:18
Diverse Opinions (Graue, JW) 10/07:7
President's Message (Bartshe, T) 7/07:9,
10/07:9

Quezon Philatelic Club (Philippines)

News From Clubs And Societies 1/07:24

Regional Coordinators

President's Message (Bartshe, T) 4/07:9

ROYAL 2007

News From Clubs And Societies 7/07:20

Shows

A Flyer That Could Be Adapted For Your
Club (White, L) 4/07:16
AmeriStamp Expo 2008 Rescheduled to
January 11-13 in Charlotte, NC 7/07:22
Israel To Host 2008 World Exhibition
4/07:4
Show Listings 1/07:24, 4/07:16, 7/07:14,
10/07:10

Single Frame Exhibits

Double Pages In A One Frame Exhibit
(Price, DD) 7/07:23

STAMPSHOW 2007

Ask Odenweller (Odenweller, RP)
10/07:22

Team Exhibiting

Board and Annual General Meeting
Highlights Ameristamp, Riverside, CA

February 9-11, 2007 (Hisey, L) 4/07:8
Reflections On Team Competitions In
Philately — The Five Nations
Challenge (Smith, D) 1/07:11
Team Competition Results At Riverside...
And The Way Forward (Dewey, A)
4/07:19

Techniques

Build Your Own Portable Exhibit Frame
(Harrison, BA) 4/07:11
Double Pages In A One Frame Exhibit
(Price, DD) 7/07:23
Mounting Oversize Covers And Pieces In
Exhibits (Davis, S) 10/07:23
Print Quality (Sammis, W) 10/07:9

THAMESPEX

News From Clubs And Societies 4/07:22

The Philatelic Exhibitor

The Philatelic Exhibitor Index to Vol. 20
— 2006 (Lombardi, N) 1/07:22

Thematic Exhibiting

Indexing Your Thematic Exhibit (Denys,
JA) 7/07:17
Synopsis of the Issue — A Thematic
Synopsis: The Bayeux Tapestry (Denys,
JA) 1/07:15
Thematic Exhibiting (Stager, P) 4/07:14,
7/07:18

Title/Synopsis Pages

As I See It (Hotchner, JM) 7/07:14
Ask Odenweller (Odenweller, RP)
10/07:22
Diverse Opinions (Graue, JW) 10/07:7
New Title/Synopsis Page Critique Service
Announced 4/07:4
Synopsis of the Issue - A Thematic
Synopsis: The Bayeux Tapestry (Denys,
JA) 1/07:15
Synopsis of the Issue — A Traditional
Study Of The First Day Covers Of A
1940's Classic (McFarlane, A) 7/07:
Cover, 10
Synopsis of the Issue — First Days of the
1929 George Rogers Clark Commem-
orative (McFarlane, A) 10/07: Cover, 15
Synopsis of the Issue — Postal Markings:
Van Diemen's Land Preadhesive Postal
Markings 1822-1853 (McNamee, D)
1/07:19
Synopsis of the Issue — The 1968 U.S.
Runway Airmail Stamp (McFarlane, A)
4/07: Cover, 24
Title And Synopsis Pages: The Usage of
Switzerland's Imperforate Sitting
Helvetia Issue of 1854-1863 (Turchik,
SP) 10/07:24
Title Page — And Good Mourning To You,
Sir (M. Balmer) 01/07: Cover Title/
Synopsis Critique Service (Rawlins, R)
10/07:8

Washington 2006

Importance (Gibbs, IJ) 1/07:5

Women Exhibitors

President's Message (Bartshe, T) 4/07:9

WE (Women Exhibitors) Report (Caswell, R) 10/07:18 "Women Exhibitors"

Group Forms (Harrison, BA) 4/07:20

Youth Exhibiting

2007 AAPE Youth Champion of Champions (Barr, C) 7/07:22

President's Message (Bartshe, T) 7/07:9

Author Index

Askey, D 4/07:5

Balmer, M 1/07: Cover

Barr, C 7/07:22

Bartshe, T 1/07:9, 4/07:9, 7/07:6, 9, 10/07:9

Bell, Rob 1/07:5, 4/07:7

Bell, R 10/07:11

Betanov, C 7/07:7

Bleakley, JR 1/07:10

Burnett, J 10/07:5

Bush, CL 10/07:6

Campbell, AC 1/07:5

Caswell, R 10/07:18

Collins, RW 7/07:15

Crotty, D 1/07:6

Davis, S 4/07:20, 10/07:8, 23

Denis, G 7/07:5

Denys, JA 1/07:15, 7/07:17

Dewey, A 4/07:19

Elias, PC 1/07:7

Fisher, H 1/07:7

Fly, T 10/07:22

Fuller, D 7/07:11

Gibbs, IJ 1/07:5

Goodkind, HM 4/07:10

Graue, J 4/07:18, 10/07:7

Grosch, B 4/07:7, 10/07:5

Harrison, BA 4/07:11, 20, 7/07:7

Henderson, S 10/07:6

Herendeen, D 1/07:7, 16

Henderson, S 1/07:6

Hisey, L 4/07:8, 7/07:8

Hotchner, JM 1/07:3, 5, 4/07:3, 5, 8, 7/07:3, 5, 7, 14, 10/07:3, 4, 5, 10, 20

Landau, E 10/07:16, 19

Li, A 4/07:7

Lombardi, N 1/07:22

McFarlane, A 4/07: Cover, 24, 7/07: Cover,

10, 10/07: Cover, 15

McNamee, D 1/07:19, 7/07:13, 25

Meyers, TP 10/07:5

Odenweller, RP 1/07:21, 4/07:21, 7/07:21, 10/07:22

Olsen, D 10/07:5

Peter, M 7/07:5

Price, DD 7/07:23

Prill, A 1/07:13

Ramkissoon, R 10/07:11

Rawlins, B 4/07:6, 10/07:8

Repeta., LE 7/07:16

Rhoads, P 4/07:6, 10/07:19

Rich, SG 1/07:20

Rod, SJ 10/07:17

Sauer, J 7/07:7

Smith, D 1/07:11

Spille, W 7/07:5

Stager, P 4/07:14, 7/07:18

Turchik, SP 10/07:24

Warren, A 10/07:25

White, L 4/07:16

Wilson, K 10/07:2

Zwillinger, S 1/07:7

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 submitted in the following format with all specified information. World Series of Philately shows are designated by a "★". 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.

March 15, 2008 - OXPEX 2008, the 59th Annual Exhibition of the Oxford Philatelic Society, and OTEX 2008, the 28th Annual All Ontario Topical Exhibition. 6 page frames — no entry fee, 156 frames available. Exhibits of 2, 4, 6 or 8 frames only. Free admission and parking. Hours - 9:30 am. to 4:30 p.m. Location: John Knox Christian School, 800 Juliana Drive, (Hwys 401 & 59 North), Woodstock, Ontario, Canada. Further information: Jim Watson, Show Co-Chairman 2008, Box 20113, Woodstock, Ontario, N4S 8X8, Canada.

★ **March 28-30, 2008 Garfield-Perry March Party** - The 118th annual stamp exhibition and bourse. Location, Masonic Auditorium, E. 36th St. and Euclid Ave., Cleveland, OH. 55 dealers and 180 frames of WSP exhibits. Hosting the convention of the Society of Israel Philatelists. 16 page exhibit frames available at \$10 per frame. \$15 for single frame exhibits. Show hours Friday 11-6, Saturday 10-5:30 and Sunday 10-5. Headquarters hotel - Holiday Inn, Lakeshore, 1111 Lakeshore Ave., Cleveland, OH, (216) 241-5100. Ask for Show rate. For further information see <http://www.garfieldperry.org/>. For prospectus, write Roger Rhoads, Chairman, 6160 Brownstone Ct., Mentor, OH 44060 or rrrhoads@aol.com.

★ **MAY 9-11, 2008. Philatelic Show**, hosted by the Northeastern Federation of Stamp Clubs, to be held at the Holiday Inn Boxborough Woods, Boxborough, MA — Exit 28, I-495 at Rt. 111. A WSC Show with 300 frames. All classes of exhibits are welcome. Fees: \$10 per frame for multiple frame exhibits, \$25 per single frame. \$3 admission Friday and Saturday, Sunday Free, \$5 Weekend Pass. Free Parking. 70 Dealer Bourse USPS, UN and Nordica Post Agencies, Youth Area activities, Philatelic Auction, Show Cancel and Cachet, Show Banquet, Door Prizes, Seminars and Specialist Society Meetings. Special Hotel Rate available. For further information contact Jeff Shapiro, P.O. Box 3211, Fayville, MA 01745 or by e-mail: dirtyoldcovers@aol.com. Prospectus available online at www.nefed.org.

★ **MAY 23, 25, 2008. NOJEX '08**. The 45th annual stamp exhibition sponsored by the North Jersey Federated Stamp Clubs, Inc. held at the Meadowlands Crown Plaza Hotel, Secaucus, New Jersey. Hosting the annual conventions of the United States Philatelic Classics Society, the United States Stamp Society, the Carriers and Locals Society, and the New Jersey Postal History Society. Bourse of 40 dealers; 266 six-

teen-page frames available at \$8 per frame; \$3.50 for juniors under 18; one-frame competition is \$15 per frame. Hours of show: Friday: 10 a.m. to 6 p.m.; Saturday: 10 a.m. to 6 p.m.; Sunday: 10 a.m. to 3 p.m. Admission \$2.00 Friday & Saturday, free on Sunday; free parking. Deadline for exhibit entries is April 1, 2007. For prospectus, show information, and reduced rate hotel reservation card, please contact Glen Spies, P.O. Box 1740, Bayonne, NJ 07002 or e-mail: glsps@verizon.net or visit the show website at www.nojex.org.

June 14-15, 2008. COALPEX, sponsored by the Contra Costa/Alameda County Philatelic Societies, will be held at the Civic Park Assembly Hall, 1375 Civic Dr., Walnut Creek, CA. Hours are 10 a.m. - 5 p.m. Saturday and 10 a.m. - 4 p.m. Sunday, and admission and parking are free. There will be 15 dealers and 50 16-page frames of competitive exhibits. COALPEX is hosting W.E. (Women Exhibitors) in a special exhibition. No frame fees; maximum exhibit size is 5 frames. All entries will receive written feedback. For more information or to request a prospectus, e-mail dmcnamee@aol.com or write to Tom Hoffmann, 17266 Via Annette, San Lorenzo, CA 94550.

Attention Show Committees: When sending your exhibits list to your judges, send a copy (of title pages, too) to Gini Horn, APS Research Library, 100 Match Factory Pl., Bellefonte, PA 16823. 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.

New Year's Resolutions — A Baker's Half Dozen!

- I will write an article or make some other contribution to TPE I will vote in AAPE's 2008 election
 I will pay my dues if I haven't already I will volunteer to be an AAPE mentor (see p. 8)
 I will introduce a philatelic friend to AAPE I will start on a new exhibit
 I will patronize TPE advertisers, and thank them for advertising in TPE

Is the Cancel on this #39 Genuine or Fake?

A postally used
#39 is much
scarcer than a
mint copy...



...but, how can you
be sure the cancel
on your stamp is
real?

The Philatelic Foundation Knows.

Can you tell if the cancel on the U.S. #39 stamp shown above is genuine or a fake? The truth is most collectors can't. But our team of experts at the Philatelic Foundation knows the difference. (By the way, the cancel on the stamp is a fake!)

Backed by a multi-million dollar reference collection and a staff of professional experts, the Philatelic Foundation Certificate is the standard of excellence for our hobby. And at your direction the PF offers numerical grading too.

Now – Faster Service

Call 1-212-221-6555 or visit www.PhilatelicFoundation.org to download a submission form today. Fill it out and send with your stamp or cover. We'll do the rest. Our team of experts will certify your stamp and return it, typically within 35 days. See our website for details.

Reward yourself with the security of a Philatelic Foundation Certificate – the “gold standard” of philatelic certificates for over 60 years.



The Philatelic Foundation

70 West 40th Street, 15th Floor
New York, NY 10018
(212) 221-6555
www.PhilatelicFoundation.org