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The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

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On Our Cover: The frenzy of the national/international press at World Stamp Show - NY 2016 when philately had a major news story to tell. See p. 5.

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It actually may be quite safe to say...

...that Beatle John Lennon was in his day as an iconic rock star (and very much so in the current era —well after his assassination on December 8, 1980) far better known a celebrity around the world than Franklin D. Roosevelt was in his era as President and the world's most famous active stamp collector. There are those that may challenge this premise, but being the #1 rock star in his era (when electronic media reigned supreme) attracted the supreme amount of attention. However, FDR did infinitely more in propelling philately to prominence than Lennon ever did. Why?

Will F.I.P. change for the good to answer its critics? Probably not.

Will those who hope for change ever be made whole? Only if two things prevail.

This issue of *The Philatelic Exhibitor*, the largest circulation periodical publication in the world devoted to providing commentary and helpful advice on preparing competitive philatelic exhibits and judging them on both the American national level and the international exhibiting category, continues discussion on several levels dealing with how and why the Federation Internationale de Philatelie and its leadership have come to be seen as being displeasing to a large number of philatelists.

From some of the views presented herein, the thoughts and opinions appear to be coming down, quite simply, to two separate groups of **proponents**, each of the two groups also being serious **opponents** of the other's viewpoints.

One can hope that the single thing that will prevail in any decisions that come out of these issues be made on the

firm basis of simple common sense & doing what's right.

And if common sense is to be reached, then it must come out of a feeling that old ways of doing business (and politics—oh yes, that word is very much the elephant in the room!) need to have the experience of being placed in a room full of fresh air with windows that face the sun in the morning. Not only that, but it should be made clear that every philatelist in the world has a stake in where international philately, combined with international philatelic exhibiting, goes from here on forward.

This is a hobby. It is joy. It is pleasant lifelong relationships finding comfort in the halls of our activities. It is the friendship and fun that drew us here in the first place.

One might say that it **all boils down to** fairness and compromise.

—Publicus IV

What do YOU think?

Having turned the whole process of developing a *Manual of Philatelic Exhibiting and Judging* for national level philatelic exhibitors by using an ultra-open method of doing it, we trust that, given this way of doing things, we hope that the writers and compilers might expect lots of plaudits (or incoming commentary) on what those of us out here in the exhibitor/judge world think of it. Let **TPE** be your implementer. Send us your commentaries and we promise you that we'll be pleased to publish them!

Medals, medals & ???

Why, MORE MEDALS, of course. Okay, you 914 AAPE members you, let's hear your astute opinions on **this?** As you know, the world of national philatelic exhibiting competition has, in numerous ways, merged with the international level. So **whaT** do you think of the new exciting (expensive?) medals that have been added into the plethora of medal levels offered on the national level? Do we truly need Large/Small Golds, Large/Small Vermeils on and on? Does this decision simply cloud the waters and degrade every "Large" medal from Large Vermeil on down. Of course.

Your #1 Helpmate...

...THAT'S WHAT COUNTLESS AAPE MEMBERS CALL the the American Philatelic Research Library in Bellefonte, Pa., which had its grand opening on the last weekend of October. With electronic media having been fully embraced by this great institution, the turnaround and erudition of APRL librarians has been greatly enhanced for people who need speedy info...like judges and exhibitors. That's what we hear from many people. (Check it out at www.stamps.org/about-the-library and see for yourself.)

Media Frenzy at a Stamp Show? It really happened! Okay...so what's next?



Randy L. Neil
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ViewPoint 1

Good friend Art Groten and I were taking a coffee break at World Stamp Show - NY 2016 last May and, wandering out into the Javits Center's main entry hall, we suddenly encountered something totally unheard of at a stamp show—*any* stamp show, big or little. There, smack in the middle of the grand foyer of the world's largest stamp show was a crowd of newspeople and an entire battery of photographers and videographers—all from both the local and national press! A bigger contingent of press people than I'd ever seen—and I once covered sports for United Press where such sights were generally common. But not this big!

Several New York City police officers were handling the situation—and as the frenzy was reaching a peak, I walked officials from the show and the Chief Operating Officer of the American Philatelic Society. It was none other than our good guy Scott English who had a brief, yet rather earthshaking announcement to make. Scott has some experience with press people having worked in the political arena for a number of years before coming to work for the APS. He knew what he was doing.

After being introduced, Scott wasted no time—he had an important thing to tell this audience and, by 11:00 pm that night, word (and images) of it would be broadcast throughout the world (yes...the international media were represented, including Reuters and CNN International!).



Behind Scott—in a well-guarded exhibition frame—was the copy of the 1918 U.S. 24-cent “Inverted Jenny” airmail stamp that was once part of a block of four stolen from the APS 1955 convention and exhibition in Richmond, Va. It had been part of Mrs. Ethel B. McCoy's exhibit—and part of a more than half century search to find the four stamps that comprised the block. Mrs. McCoy, long deceased, had willed the rights to the block to the American Philatelic Society. The stamp in the frame is the third of the four to finally turn up and Scott's announcement was that Irish citizen Keelin O'Neill was returning the stamp, it having been in his late grandfather's possession

for who knows how long. Details of grandpa O'Neill's acquisition of the stamp & earlier history aren't clear.

What is clear, though, is that this occasion was, in effect, about the biggest news coup ever (*ever!!*) to take place as publicity for a stamp show. The announcement was made two days before the show closed—thus pumping up attendance nicely for the final two days.

What is equally clear is that stamps can be the focal point of major media attention. There are countless opportunities that show committees could explore! A show official has only to apply some creative imagination. Our rarities (we have many) can generate major attention. Look what happened above! Wow.



From Your President

By Patricia Stilwell Walker
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Happy New Year! I am anticipating lots of new exhibiting ideas and approaches showing up in the frames as we take to heart the new “paradigm” – define what the exhibit is about and the judges will determine if you succeed.

However, this brings about a dilemma for AAPE who as a co-sponsor of AmeristampExpo has a major say in what the composition of the show will be. Prior to the 7th Edition of the *Manual of Philatelic Judging* (MOPJ) the exhibits eligible for the show were: single frame, and multi-frame from certain defined Divisions: Display, Illustrated, Cinderella, Thematic plus the Postcard class. The concept being to showcase some of the newer and less well represented exhibits than those in the Postal Division, or Revenues.

With the new MOPJ, all multi-frame exhibits are in the General Class including Postcards, and there are no more Divisions. So what should our approach be as we move forward? I believe we still want to showcase innovation and exhibits that appeal to a broad range of attendees. Your suggestions on how we might define this are most welcome. Please contact me at the email on the masthead if you have a suggestion.

I am happy to report that several of our members were brainstorming ideas about showcasing more modern material and came up with a great concept to gather at one show some of the best exhibits of 20th Century material. AAPE is pleased to be the sponsor of a new major award named after George Brett. Mike Ley’s article elsewhere in this issue tells the full story.

With NY2016 still in our rear-view mirror the folks responsible for planning the next international in Boston in 2026 already are starting to do early

planning. As your president I was contacted by Lawrence Norris who is a new member of AAPE and the “**Frames Guy**” for the show. I am quoting part of his email here:

We have 8 years to get to a buy position, and given what has happened in the past, and the fact that we do not have an inventory of frames to draw on, we have the time needed to go back to the drawing board and think about what would be suitable for an exhibit frame. When folks are asked, I get lots of generals, but few specifics. I think the time is right to try to re-think the whole idea of what an exhibit frame should be, and then to create some prototypes that can be tested in the real world of shows, then followed by construction of what would be a real world-class product the hobby would be proud of.

Therefore I would ask you to pass this along to whoever you think could be a helper, liaison, worker etc., and ask them to contact me, as one of the first things we need to do is to get as wide as possible set of inputs on what the folks who use frames, think they ought to be/contain/have/ etc.

So if you deal with the frames at your show be it local, regional or WSP; if you interact with frames as a volunteer mounting exhibits, or just as an exhibitor frustrated about getting your stuff in the frame, then please seriously consider contacting Lawrence Norris at: LHN2462@GMAIL.COM

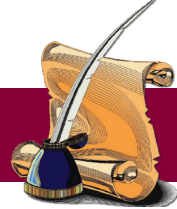
[Editor’s Note: Gary Wayne Loew’s letter to the Editor in this issue is also about potential of future frames.]

Help Wanted: AAPE is seeking a volunteer to provide Press Releases. Please contact me to offer your services or get additional information about the job.

Tell it like it is!

If you’re one of the great people who serve the AAPE—whether as an elected officer or director, or the chairperson of one of our committees, the head of one of our services, or a volunteer who represents and/or helps the AAPE throughout the country—tell us about some of your experiences. You will be helping your AAPE by doing this. By having them in TPE, it’ll encourage others to help the AAPE, too! Drop us an email at neilmedia1@sbcglobal.net

Your 2¢ Worth



Not happy with F.I.P. international exhibitions

To the Editor:

Reference: The Philatelic Exhibitor, Volume 30, No.3 Whole No.119:

These comments will address several issues concerning relations between the American Philatelic Society (APS) and the International Federation of Philately (FIP) as detailed in the above reference.

1. What quantifiable benefit does the APS receive from being a member of FIP? And at what cost? What quantifiable benefits did NY2016 receive for receiving FIP patronage? And at what cost?

These questions are especially pertinent in view of the corruption, cronyism, and incompetence at the highest levels of FIP as documented in Bob Odenweller's column, Kees Adema's comments in *Linn's*, and in Jim Mazepa's letter to people involved in organized exhibiting/judging. See attachment if you have not already read it. [Editor's Note: *We have appended Jim's letter below.*]

I see no quantifiable benefits for U.S. membership in FIP. If anyone knows of any, please state them for our benefit.

2. Judging at NY2016.

Kees Adema accurately described the state of FIP judging in his *Linn's* article reprinted in TPE. My experience as a thematic exhibitor at NY2016 and other recent FIP shows is not much different. At the FIP shows I could not attend, the comments relayed to me through the U.S. commissioner were useless and indicated that the responding judge did not read the exhibit. The comments I received at NY2016 on my own exhibit would be an embarrassment for a U.S. national level judge to give to an exhibitor. Most thematic exhibits that I examined, from Championship Class to open competition, contained obvious errors of fact to a knowledgeable observer. Treatment and factual accuracy were subservient to rarity and FIP politics. If anyone is interested in specific examples, please contact me.

Competent FIP judges exist in most disciplines, but they are outnumbered by political hacks and incompetents. Count me among those exhibitors who have no intention of wasting my money by exhibiting at another FIP exhibition.

3. Where do we go from here? The recent Jerusalem 2016 show is a good example of a show with exhibits from five different countries including the host country Israel. Could the APS StampShow be reconfigured to include a limited multi-national exhibition? Or the APS Winter Show? The upcoming U.N. themed national level show with Germany is another good precedent as were the two airmail shows sponsored by

the AAMS and APS. We in North America need not go alone in the international philatelic world but we need to choose our partners carefully.

Phil Stager

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[Editor's Note: There is widespread—and growing—wonderment and dissatisfaction among exhibitors and others who participate in and/or have something to do with, F.I.P.-sanctioned international philatelic exhibitions. As the chief forum in the United States and, to a large degree, the world (AAPE has members in many nations) for the opinions, news and candid discussions relating to philatelic exhibiting on any level, *The Philatelic Exhibitor* is publishing incoming comments from our readers on these issues. In addition to letters/email we welcome your articles on this subject. Elsewhere in this issue of *TPE* is a suggestion and proposal from one of our members saying that formal surveys need to be done by our organization to determine the overall opinions and positions our members have on this subject and others like it. In fact, the proposal has been formalized for the AAPE board to act on it.

Your editor further suggests that those philatelists with power to make changes in America's relationships on the international level of exhibiting give pause to the vigorous nature of our country's exhibitors' feelings on these matters. Our country was founded on the concept of "Change." It's hard to get an elephant to turn around in a bathroom, but it can be done!]

The thoughts of one with vast experience in the international exhibiting community

Dear Ladies and Gentlemen. [Ed.: *The salutation is Dr. Mazepa's own.*]

After the conclusion of the FIP Congress in Taipei, there has been a flurry of emails regarding what occurred in the Congress. Please allow me as Chair of the APS International Committee, an experienced international judge, and past president of FIAF, to share my thoughts and ideas.

Many of us have felt for a long time that the fundamental structure of the FIP is corrupt. We were hoping that change could begin with the election of Steve Reinhard (United States) and Chris King (Great Britain) to the FIP Board. However, Steve was not elected because the Asians and South Americans did not support him. The reason given for not voting for Steve was "the treatment of judges and commissioners in NY2016". To use the "treatment" of commissioners and judges at NY2016 as the reason for not voting for Steve Reinhard for the FIP Board is beyond bogus.

We now know that Mr. Tay spoke to his constituents and told them to use this as the “reason” to not support Steve and by extension, the United States. Also, we now know that Tay whipped up support for this bogus reason because individuals were coming up to Ross Towle, our commissioner to the exhibition, with the same complaint.

Together the Asian block and the South and Central American block agreed to vote for Mr. Samame and not for Steve. Prior to the Congress Mr. Tay had conversations with Peter McCann. Mr. Tay lied to Peter McCann by telling Peter that he supported Steve and by extension, the Asian Federations. Mr. Tay then lied to Peter again when Tay told Peter directly that he would not support Samame. This would have assured a victory for Steve. Then Mr. Tay told his constituents the evening before the election that “the South American would be the better choice”. Tay then promised additional perks for the exhibition in Brazil in exchange for the support of FIAF to vote for Samame. In the end the only FIAF federations to vote for Steve were Colombia and Chile, in addition to the United States and Canada.

The bottom line is Tay did not want Steve and Chris King from the UK on the FIP Board because he knew they would challenge him and so to limit his power and ability to grant favors. We now have a FIP Board comprised of those who will not seriously challenge Mr. Tay. Mr. Tay controls the Asian voting block which can and does determine by force of their numbers any voting outcome. It now seems apparent he has the South Americans in his pocket. There is no evidence that this will change in the future.

As a retired professor of psychology I can tell you I am not paranoid when in hindsight, I can unravel the strategy of Mr. Tay that goes back over a year. I am happy to detail this to anyone interested, but that would take several more pages. There was the series of calculated lies and deceit which the best of us bought into.

The result of all this collusion is that the United States and Great Britain, the two largest philatelic communities in the world in regard to exhibitors and judges, do not have a position or say on the FIP Board. We have been replaced by a Federation. Peru, which has two international exhibitors and one international judge. Father Tay has chosen to chastise the United States as if we are a recalcitrant child by keeping us off the FIP Board. If FIP was so upset by what happened in NY2016 they could have put their Big-Boy pants on and added regulations in the GREX to detail that coffee and water should be in the jury and commissioner’s rooms. Certainly it is clear there was another agenda.

In addition prior to the Congress there was an agreement within most of the American Federations that Mr. Macedo would run for the FIP V.P. position unopposed. The United States supported this arrangement.

It is abundantly clear that the United States (the APS), in spite of all that we have done for international philately, have been manipulated by the Asians and South Americans for their own purposes, namely, to keep Mr. Tay in power. Words are merely words at this point, the question is what actions do we need to take.

The most immediate concern is the International Exhibition in Brazil next year. Mr. Macedo is the head of the organizing committee of the exhibition and is supported by the South American and Central American Federations of FIAF and the Asians.

While I do not advocate the United States withdraw from FIAF or FIP immediately, however, I do suggest, in the words of Dr. Kouri, that we support BRASILIA just as they supported not only us, but the possibility for positive change within the FIP, in short, that the United States serve notice that we will not support or participate in BRASILIA2017. It would be offensive to me, as I hope it is to you, that we roll over and do nothing. We need to take a stand. I can tell you there are other Federations in South America considering the same action. This is not “sour grapes” on the part of Steve Reinhard, but the fact that many of us had had enough of the manipulation of awards at FIP exhibitions and an organization that gives huge perks to its high ranking members and does little to promote philately. What has FIP done for you??

The United States needs to take the lead in the formation of an alternative International Federation that will have philatelists as the focus—not perks for the elite. This is not a new idea. Here in the United States, this has been explored, but put on the table in deference to NY2016. In Europe this has been discussed for some time.

To conclude, I propose the APS BOARD adopt the following:

1. The APS will not participate in BRASILIA2017. We will participate in future FIP exhibitions as determined on an individual basis.
2. At the APS Board meeting in December the Board explore the creation of an alternative international organization. This group will work with those in Europe who are already involved in the discussion of such an organization.
3. That an explanation of these actions be presented to our exhibitors in the Philatelic Exhibitor.

Thank you for your kind attention,
Dr. James Mazepa, RDP, RAHF, FRPSL.
Chairman APS International Committee
jpmazepa@gmail.com

[Editor’s Note: *We urge our readers to offer their thoughts on this important exhibiting issue. We welcome your emails at my email address as follows: neilmedia1@sbcglobal.net*]

**Response to letter written by
Chief Judge Jim Graue and
sent to the Editor of *The Philatelic Exhibitor***

Chief Judge Jim Graue's response to my article in the July issue of TPE is very welcome as it continues the discussion on what I believe is one of Exhibiting's most pressing problems. Jim's thoughts, as he has done many times over the years, made me think hard.

A stubborn and tough old bulldog is an endearing label that I will be proud of for years to come. Jim says he is not persuaded by most of my rhetoric, but once in a while I have a point.

But then I am told some of my persistent themes are without merit.

My main persistent themes have been:

1. That modern material is not rewarded appropriately in the Champion of Champions competition. Mainly having Best in Show awards, versus Best in Class awards, I believe causes this.

Jim says that, "classical material should have an inherent advantage because it is the foundation of exhibiting." That may be true for those who collect the classics, but surely that is just a small percentage of all exhibitors – how can it be a foundation for all? Further, there is nothing in the Manual of Judging that says that classical material should have an inherent advantage.

However, with this statement, Jim puts his finger right on the main issue. What he says I believe is a common misunderstanding by Judges that leads to errors, and maybe why there are so many judging mistakes/problems, and particularly now after the New York Stamp Show.

Jim says that everyone recognizes the "apple, orange, and pear" problem, in selecting the Grand Award – so why do the Judges not do something about it, and once in a while give the Champion of Champions award to a Modern Tasty Pear?

2. That rarity is an extant number and modern items can often be far more rare than classical material. However, there is much misunderstanding by Judges regarding this. Good databases could do much to help resolve this issue.

3. That filing punch holes in exhibits not be treated as damaged postal history material that compromises the evaluation. This on the basis that the punch holes saved the material for collectors by being filed, and that punch holes by virtue of the judging condition evaluation lead to the fairly widespread destruction of post history. Stationery with and without imprinted stamps on them are often destroyed by dealers and/or thrown away by collectors if they have any punch holes and filing marks.

Is this because of CANEJ's questionable condition regulations and lack of concern for philatelic material and possibly valuable postal history material?

4. That the storyline should always trump condition, and in the allocation of points it does. If the condition of a stamp, envelope, or card is less than perfect and the exhibitor thinks it adds to the story, it should not in any way downgrade the exhibit. There is no point to making exceptions to the damaged/poor condition guidelines rules if the storyline is more important than condition. Consequently, condition should be retired as a judging criterion.

5. That importance as described is far too complicated for Judges and Exhibitors to fully understand. Further, it has been suggested that it may be a surrogate marks center to reward classical material. If true, is this to satisfy judges' opinions, like Jim Graue who believes that classical material must "have an inherent advantage." Importance, like condition should be retired as a judging criterion and replaced with extra marks for presentation research, and maybe even creativity.

6. That all Judges' scoring be made public.

Jim is not completely correct when he says that Folded Typewriter Postcards (FTPCs) are not postal stationery. I will agree that many are not postal stationery as defined by the United Postal Stationery Society (UPSS). But a number of countries produced Stamped To Order (STO) FTPCs. These postal stationery items were available in, Germany, Switzerland, Austria and Spain.

And, after all, FTPCs were produced solely for postal use. Also, if one adopts the non-restrictive definition of the word postal, then all Folded Typewriter Postcards are postal stationery! Used Folded Typewriter Postcards, Reprint Request Postcards, and Window Envelopes have all been used in the mails.

It could be argued that the use of postal to just describe postal stationery alone is incorrect. Stationery is stationery and if it has been through the mails or a post office it is postal stationery irrespective of whether it has an indicia indicating prior payment or not.

Finally, I have not been arguing for multiple Grand Awards, but I have been suggesting there be no grand awards and in place there be a number of Class or even Period awards to help resolve many of the fairness issues. And yes, there may be other acceptable solutions.

Robert M. Bell, M.D., Ph.C.
Via Email

Exhibiting at Boston 2026

The Future Starts Now

Dear Fellow Exhibitors:

I offer the following as the starting point for a discussion that AAPE should begin immediately.

It has been six months since the close of WSS NY2016 and among the philatelists I speak with, the buzz of that event continues to echo. I spent the full eight days there and did not have enough time to see it all.

The speakers and events were educational, downright inspiring and filled much of my days. I saw many dealer friends and got introduced to several new dealers. And the exhibits. My, oh my! What an amazing confluence of exhibits. The most powerful postal artifacts from across the globe all assembled at NY2016. I learned so much about philately and about exhibiting.

I was not privy to any of the operational aspects of making NY2016 happen. Some grumbling has been heard and, of course, no international event of this magnitude could have been problem free. But if one judges by the final results, it was a job very well done indeed. In my view, the show was a smashing philatelic landmark. President Wade Saadi and his wonderful team deserve the gratitude of the entire hobby.

However, there is one area where the strong consensus is that a better job should have been done: the exhibit frames. I shall not take the space here to detail the problems or challenges. Any TPE reader (or exhibitor at NY2016) is already sufficiently familiar with the frames' issues. And I've no need to Monday-morning quarterback. But now is the time to move forward in anticipation of Boston2026.

America's next international show has an organizing committee and, from what I understand, an initiative regarding redesigning frames has already begun. The reason I raise this subject in TPE is because I believe that AAPE must assume a leadership role in the design and specification of the frames for Boston2026.

I am not suggesting in any way the AAPE usurp the process that the organizing committee has begun. But it is my contention that NY2016 lost an opportunity to improve the future of philatelic exhibiting. Boston2026 must not squander that same opportunity. And AAPE has the solution. Indeed, AAPE is the solution!

I propose that AAPE form a standing committee to consider the future of philatelic exhibiting and, specifically, the role that exhibit "frames" must play in altering and improving that future. I used quotes because I believe that the current frame paradigm is

outmoded and limiting. Indeed, I envision three different types of "exhibiting devices." The majority of exhibits (at least as far as Boston2026 is concerned) will likely remain two-dimensional and so the current 3'x4' flat frame will remain. But we must make substantial improvements in nearly every aspect of their design, function and cost.

I also envision a second type of frame that will be variably three-dimensional in design. This is intended to fulfill several requirements. First, a growing number of exhibits require greater frame depths to display postal artifacts not previously shown in "normal" exhibits. As the hobby evolves and the artifacts we collect change, so too will the philatelic stories we want to tell. Anything from a printing plate to a mailbag to an oxypathor machine may end up in an exhibit. Furthermore, the use of electronic flat-panel displays will offer new exhibiting opportunities. Thus, a second type of "frame" must be designed to accommodate three dimensional objects.

And if the hobby of exhibiting is to attract the youth of philately, we must consider the role that interactive, digital kiosks can play. Much of the technology for this is already in the marketplace. But we must take the initiative to incorporate such kiosks into some aspect of exhibiting. I can foresee rows of more traditional frames with end-aisle kiosks attracting young folks (as well as my "seasoned" contemporaries) and luring them into the other exhibits.

The following is a basic list of feature categories that we need to consider:

- Size & weight specifications
- Material specifications
- Improved frame setup & assembly
- Improved page mounting
- Improved security
- Improved viewing
- Improved storage and shipping
- Additional functionality

There are many, many details that must be evaluated for each of these feature categories. Much hard work and debating must take place. But, who better to undertake that work than the membership of this organization? I urge the AAPE's leadership to form a working group for the design of the exhibit frames of the future. I also urge them to establish a liaison to the Boston2026 organizing committee.

This thrilling future is ours to create. I hope we act now and ensure that a vibrant, exciting exhibiting future becomes a reality.

Gary Wayne Loew
Via Email



Q&A

By Patricia Stilwell Walker

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

Question: I occasionally hear advice that begins with “When you next remount your exhibit” you should... So my question is: what factors play into making the decision to re-mount/revise/redo an entire exhibit?

Answer: If you have made any type of major change in the approach or organization of your exhibit I define that as a “revision”. If you are in revision mode, I strongly recommend that you do NOT attempt to salvage any pages from a previous version of the exhibit – invariably some of them will look out of place or just plain odd and confusing.

If you are not in revision mode for your exhibit then the decision factors are more subtle. One factor has received quite a bit of discussion in past columns here and that is page size – if you think that double pages will help out the look and feel of your exhibit, that is an excellent reason to re-do.

How long has it been? Compare the look of your exhibit with others of similar type – does it still look fresh? Is it showing its age? Exhibits in the style of 20 plus years ago tend to look “tired”. This is sort of aesthetic and a matter of taste. Will it affect your medal level? Probably not so much on the presentation points, however, there is a more important factor involved. And that’s good communication with the judges.



The exhibit the young man is examining won a bronze at St. Louis Stamp Expo. Isn't that the signal that the whole thing needs a “remount/revise/redo” like the questioner in Pat Walker’s article?

A lot of advice that you have received from this Q&A column and even more from Steve Zwilling’s excellent book *Path to Gold* relates to communicating effectively to the judges your exhibit’s organization, balance and story flow and equally important the knowledge you have of your subject. If you haven’t re-done your exhibit in a number of years, most likely you are missing out on some great opportunities to improve this communication.

In summary: listen closely to the feedback you get. If you start to hear phrases like: “we got a little lost in the middle” or “it seems that we had to do a lot of

Expansion of US Airmail to Foreign Destinations (1922-1941)

Murray Abramson's exhibit *Expansion of US Airmail to Foreign Destinations (1922-1941)*

Purpose

This exhibit demonstrates the expansion of commercial US airmail to foreign destinations (1922 – 1941) using the exhibitor's original primary and secondary research.

Background

During the two decades preceding World War II, domestic and international regular airmail service established and rapidly expanded.

US and some European countries developed domestic and regional airmail service during the 1920s. Eventually, Great Britain, France, Belgium, the Netherlands, and Italy created air routes towards Africa, Asia, and/or Australia (European hub services), while the US developed airmail service to Latin America and to Asia/Oceania via the Pacific Ocean (FAM routes).

In addition to the use of the FAM routes, the US Post Office department developed agreements with foreign postal administrations to allow US airmail to gain access to many foreign destinations. With the evolution of available air service and destinations, airmail postal rates underwent frequent revisions.

World War II altered or halted many foreign airmail routes, heralding the end of this era. The eventual standardization of US airmail rates that occurred following World War II would become analogous to the establishment of the Universal Postal Union (UPU) standard rate system from the pre-UPU period of trans-oceanic ship mail rates (1838-1875).



This era of postal history not only had significant impact on contemporary aviation and global airmail service, it heralded the subsequent global economic expansion of the 20th Century.

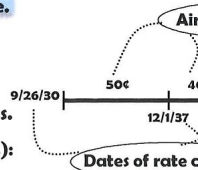
Exhibit Plan

This exhibit presents US airmail originating within the US (or its Territories and Possessions) to destinations outside of the US. Exhibit is arranged, as follows:

- I.) UPU recognition & integration of international air service
- II.) European hub service
 - A.) Routes within Europe
 - B.) Routes to Asia, Australia & New Zealand
 - C.) Routes to Africa
- III.) Non-European foreign air service

- IV.) Early Trans-Atlantic Plane & Airship Flight
- V.) Foreign airmail routes
 - A.) Canada: FAM routes 1, 2, & 12
 - B.) Encircling the Caribbean: FAM routes 5, 6, & 7
 - C.) Encompassing South America: FAM routes 8, 9, & 10
 - D.) Crossing the Pacific: FAM routes 14 & 19
 - E.) Crossing the Atlantic: FAM routes 18

- Background information is framed with a black dashed line.
- Original primary research is indicated with the symbol: 
- Transitions for each major section are indicated by shading in the running title.
- Guides for the exhibit plan are highlighted with shading.
- A cover of particular rarity or significance is indicated with the symbol: 
 - notes regarding rarity are based on exhibitor's 27-year-plus census.
- Many airmail rates are presented on a timeline (earliest to latest, left to right,):



digging to locate key facts” or “you have buried the rate information in a lot of big paragraphs” or anything similar that indicates extra “work” on the part of your jury, then a redo is warranted.

Murray Abramson has an excellent exhibit titled: *Expansion of US Airmail to Foreign Destinations*

(1922-1941). When the exhibit was first shown in the early 2000s, the treatment was cutting edge. Having done well at WSP shows, Murray showed the exhibit internationally with the following results: SINGAPORE 2004 (5 frames), gold (90) with felicitations; WASHINGTON 2006, (8 frames) large vermeil (86);

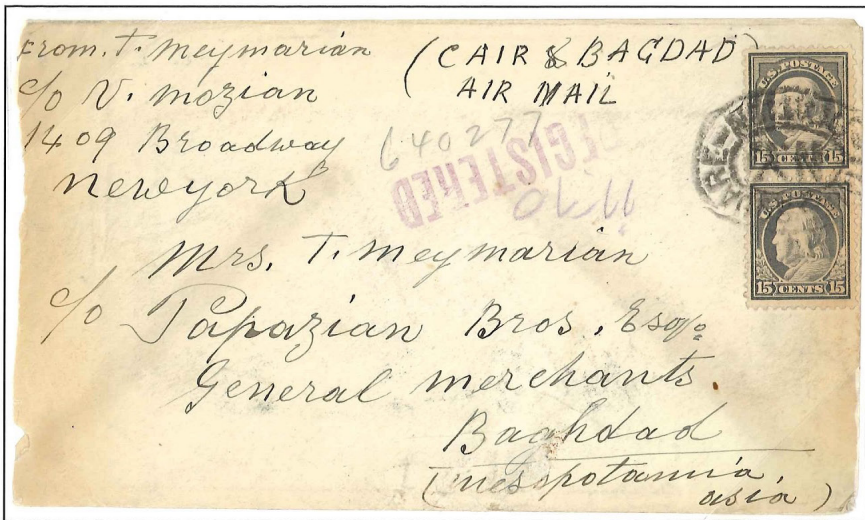
1.) UPU recognition & integration of international air service

Domestic air travel is a matter for each national postal administration, however international postal dealings fall under the competency of the UPU. Not until the 1920 UPU Congress (Madrid), did the UPU recognize the air transport sector. After all, the international postal world from its inception had been exclusively dominated by ground and sea transportation.

With the ratification of UPU Article 4b, the US Post Office Department could enter an agreement with another postal administration for foreign air service.

"Aerial services established for the conveyance of correspondence between two or more countries are considered extraordinary services...." (Article 4b)

The earliest US Post Office Department agreement for foreign air service was made with the British Post Office (1922). It permitted air service for US letters (franked with US stamps) from Cairo to Baghdad. ■



2 June 1922

From London to Basra,
transit time was 5 days

Surface mail (NY to England to Egypt, UPU rate): 5¢
Airmail (Egypt to Iraq, 15¢/oz.): 15¢
Registry fee: 10¢



reverse postmarks

Earliest known US cover flown via any foreign air service (using first US-British airmail agreement).

Only known registered cover using 1922 Cairo-Baghdad air service with correctly franked US stamps (rate in effect until late 1923).

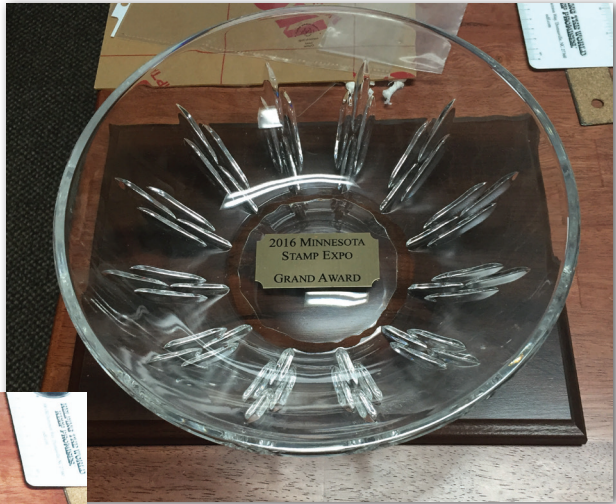
EFIRO 2008, gold (90). The exhibit's formatting didn't change a lot during this period; then 6 years later he showed it at Stampshow 2014 and received a vermeil.

Although considerably upset initially, Murray later admitted that was the wake-up call he needed. He

completely redid it – taking it from single to double pages and incorporating a lot of the “best practices” he'd been studying. At NY2016 the exhibit won a gold with 92 points. Figure 1 is the title page of the revised exhibit; note the use of color and the symbol denoting original research.

Q&A

...Continued



“What I particularly like about this approach is that the award can be separated from the attractive base and not be marked...”

Have you ever won a very nice award that isn't marked in any way? And you are afraid that in the future you will have no idea what it was for? Show committees sometimes engrave their awards (this practice was more prevalent some years ago) which causes a different problem—while your spouse may admire your award they don't want it displayed if it is marked. Mike Ley sent along the following note:

At Minnesota I got a nice bowl that nobody can tell what it is for. At Denver I got a cool figure of a painted buffalo but again nobody can tell what it is for. For about \$10 each I got these done at a local trophy shop.

What I particularly like about this approach is that the award can be separated from the attractive base and not be marked, especially if the label for the bowl is not permanently fastened down. I can report that my experience with the trophy shop where I live is similar—they have lots of odd or scrap pieces that cost very little to be turned into your display base. 📧

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You'll find a Membership Application for AAPE HERE:
<http://aaape.org/docs/AAPEApplication.pdf> • Print it out and hand it to a friend!

The George Brett Cup: A New AAPE Sponsored Award

In late September I was fortunate enough to take part in a two-day gathering with Rich Drews, Mark Schwartz, Gordon Eubanks, and Kathy Johnson at Kathy's weekend home in Galena, IL. The purpose was to show each other several of our exhibits, whether completed or in various stages of planning, and receive input. It was interesting that, while all had achieved gold medal status with one or more 19th century exhibits, a number of 20th century exhibits being worked on were shown. We commented about how interesting 20th century material can be with its variety and complexity and opportunities for research.

The second day wound up being almost entirely talking about ways to promote and reward 20th century exhibiting. We decided we would like to see an annual award made available at a show for the best 20th century exhibit. The idea for the George Brett Cup was born. Several conference calls ensued. AAPE was invited to be the sponsoring organization. It was decided that eligibility would be limited to those multi frame 20th century exhibits of United States or foreign material that had won a grand or reserve grand during the last three years. Eligible exhibits will need to contain predominantly 20th century material but could have up to half a frame of other items such as forerunners.

The award will be a 10" Waterford Crystal bowl—named in honor of George Brett who was the great student of United States stamp production. For more information go to www.usstamps.org/committees/awards-committee/united-states-stamp-society-bureau-issues-association-hall-of-fame/george-w-brett/ on the United States Stamp Society website.

The Rocky Mountain Stamp Show was contacted to see if they would be willing to host the event at their 2017 show May 26-28. They were enthusiastic about hosting the event. Emails were sent to exhibitors who had qualifying exhibits informing them of their eligibility. Most exhibits will be eligible for all RMSS show awards but those qualified for C of C at Richmond will only be eligible for the Brett Cup. The response was encouraging and by December 28 there were thirteen applications already received.

George Wendell Brett
1912-2005



The Brett Cup is planned to be an annual event. An exhibit will only be able to win this award once and the exhibitor will sign a scroll to be maintained by the APS.

The Rocky Mountain group is interested in being the permanent host but it is also possible the competition will move around among several larger shows. Future parameters for exhibit qualification will likely be tweaked. Currently a rolling three-year qualifying period is planned but that could change. As we move into points it is quite likely they will be involved in part or completely to determine which exhibits will be eligible.

The AAPE has a history of being involved on the ground floor of exhibit competitions that are now well established. The first Ameristamp Expo was held in 1993 in Kansas City and was an AAPE show emphasizing single frame exhibits without any direct APS involvement. In 1998 the APS held their first winter show and took over running Ameristamp Expo and added the Single Frame Champion of Champions in 2000. In 2006 AAPE sponsored the first single frame team competition at ASE. It is now a fun and exciting part of the show and the APS had AAPE set the rules and determine the winning team.

In 2007 the AAPE sponsored the first Youth Champion of Champions which moved around to various WSP shows. In 2015 it found a permanent home at Stampshow but it is AAPE that administers the competition and arranges for the judging. We plan on the Brett Cup becoming another AAPE success story. ☐



We are especially pleased...



To Honor our Contributing &
Sustaining Members
Whose Donations Are So Important To Us.

AAPE gratefully acknowledges its contributing, sustaining and patron members for the year 2016. These 103 individual donors and clubs contributed a total of \$4,840 helping to further our educational programs and efforts promoting philatelic exhibiting and youth philately. The American Association of Philatelic Exhibitors, Inc. is a charitable organization recognized by the Internal Revenue Service under Section 501 (c) 3. Contributions may qualify as a charitable deductions from U.S. Federal Income Tax.

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Boris Sheykhetov
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Randy Smith
Dingle Smith
Phillip Stager
Marc Stromberg
Tonny Vanloij
Hal Vogel
Timothy Wait
John Warren
Douglas Weisz

Thank You!

Tell it like it is!

If you're one of the great people who serve the AAPE—whether as an elected officer or director, or the chairperson of one of our committees, the head of one of our services, or a volunteer who represents and/or helps the AAPE throughout the country—tell us about some of your experiences. You will be helping your AAPE by doing this. By having them in TPE, it'll encourage others to help the AAPE, too! Drop us an email at neilmedia1@sbcglobal.net

It's Your Turn!

Now's your chance! It's great fun to write for *The Philatelic Exhibitor*. Of course, you get your name out there, but best (and most) of all, you get to help, encourage and teach other exhibitors (new and old)—and you're making a contribution to your hobby. Want to write? Send an article or just a question or two to your editor: neilmedia1@sbcglobal.net. Do it today! Norm Jacobs did it (see p. 31)!

HOPE YOU DIDN'T FORGET TO PAY...YOUR DUES, THAT IS.

Please, if you haven't, send them to Treasurer Ed Andrews today. Address on page 3.

Youth Champion of Champions Report

By Vesma Grinfelds



ever have qualified for the event; he is 7 years old! Jack's 3 frame exhibit entitled "Canada 1952-57 Wildlife Series" received a gold medal at CANPEX 2017 held in London, Ontario. See the two photos.

"I like several different types of stamp designs like animals, birds and flags. I like to get a whole set and covers. I like exhibiting and the competition to win a medal. I read the evaluation report.

"Several collectors have given me important pieces like full sheets, post office posters and stamps signed by the designer. Some dealers who know me find good stamps and covers for me at the dealer shows."



Qualifying for the 2017 AAPE Youth Championship is now in full swing. The Champion of Champions event will take place at the APS StampShow being held in Richmond, Virginia August 3-6, 2017. To date, three youth have already qualified; two will be participating in the Championship for the first time.

As part of the continuing series featuring new youth exhibitors, the following is an auto-biography written by a first time qualifier for the 2017 Championship. **Jack Nixon**, may be the youngest youth to



Bill Johnson
Director of Awards

AAPE EXHIBIT AWARDS PROGRAM

AAPE "Awards of Honor," "Plan & Headings," and "Creativity" Awards are made available to all World Series of Philately (WSP) Shows when mailing address is provided to the Awards chair.

"Awards of Honor" pins are available to local and regional shows per the following criteria:

- U.S. & Canadian shows of 500 or more pages - Two Silver Pins
- U.S. & Canadian shows of fewer than 500 pages - One Silver Pin

AAPE also provides a Novice Award to all shows. This consists of one year's membership in AAPE and is enacted upon receipt of the report form following the show. Requests should arrive at least four weeks in advance of the show.

Canadian requests to: Shirley Griff, 25 South St. South, Port Robinson, ON L0S 1K0 Canada — Email shirley@griffrealestate.com

U.S. requests and other questions to: Bill Johnson, 4449 NE Indian Creek Road Topeka, KS 66617. **Or Email at awards@AAPE.org**

Will we see you in Richmond, Virginia for APS StampShow?
Hope so!! AAPE will be there always!

A Philatelic Sacrilege

Destruction of Postal History Material Robert M. Bell, M.D.



This topic has been mentioned by me several times in writings over the years, but not in any particular depth. This is the destruction of philatelic material by either collectors, dealers and others mainly because, as per the Manual of Philatelic Exhibiting and Judging, modern material should be as pristine as possible when placed in an exhibit for Judging.

As many of you know I collect Folded Typewriter Postcards (FTPCs) that were patented in Germany in about 1910 and used extensively in Europe until the end of the century. Their main function and value was for businesses/manufacturers to communicate with customers/clients efficiently at reduced cost as the cards, despite being folded, could move through the mails at the postcard rate.

Fig. 1 shows a FTPC from Germany (the most common country). Note the three punch holes. Approximately 30% of all FTPCs I have seen over 20+ years have these filing punch holes. This was the way they were used.

Often hanging files were used and when orders were placed with printer companies or printer sales personnel the cards would be sold with filing systems, or various filing systems would be recommended. Filing was part of the way they were used. And, it was in most cases the filing systems that preserved the cards for philatelists.

Recently, I came across nearly fifty FTPCs that had been deliberately damaged, presumably to enhance sales prospects (Fig. 2 and Fig. 3) by removing the punch holes. I have over the years collected about 20 such damaged cards individually, but have never seen close to fifty all together so damaged. I understand that the seller had more of the cards damaged in the same way and so do not have an accurate number of the total cards that were so mutilated.

When being offered such material one never knows where the damage came from. Was it the original collector, a dealer, an auctioneer or other person?

The current APS Manual of Philatelic Judging and Exhibiting, Seventh Edition, August 2016 produced

by CANEJ (Committee on Accreditation of National Exhibitions and Judges (American Philatelic Society) talks about pristine material being exhibited.

“Modern items should be in pristine condition, unless they have been subjected to extreme conditions such as fire or wrecks.” Further it states, “Condition depends also on the use of the item and when it was used. Rare items may exist only in poor condition. Common sense should prevail.”

One would ask if this is a good policy if this leads to valuable philatelic material being damaged. I personally have exhibited FTPCs and filing punch holes have been mentioned to me by judges as a negative thing, requiring replacement if possible. Presumably this led to downgrading of the medal level? I have also spoken to some dealers who say that FTPCs with filing punch holes in them are just thrown away. Perhaps the item being disposed of is a card that someone has been looking for for many years? Perhaps it is a card with valuable historical information? I have also seen crude attempts to repair the punch holes with similar cardstock.

The Manual of Exhibiting and Judging rewards the principle storyline/development with 20 points, and gives only 10 points for condition. The storyline/development is therefore far more important in the eyes of the Judges.

Consequently, it follows if the exhibit storyline is enhanced, made better by a less than perfect condition item, it should be used in the exhibit.

I feel sure that there are thousands of similar examples that collectors know about with other types of philatelic material. Here I am talking about postal history material (FTPCs) but I also know that the problem must extend to Stamps, First Day Covers, Postal Stationery material, Topical items, Thematic material, Picture Postcards, etc., etc.

Basically, it would seem that poor condition should NOT trump development if the exhibitor thinks that a philatelic item adds to the storyline/development

So what is the solution? It seems that CANEJ in the US and other regulatory exhibit organizations

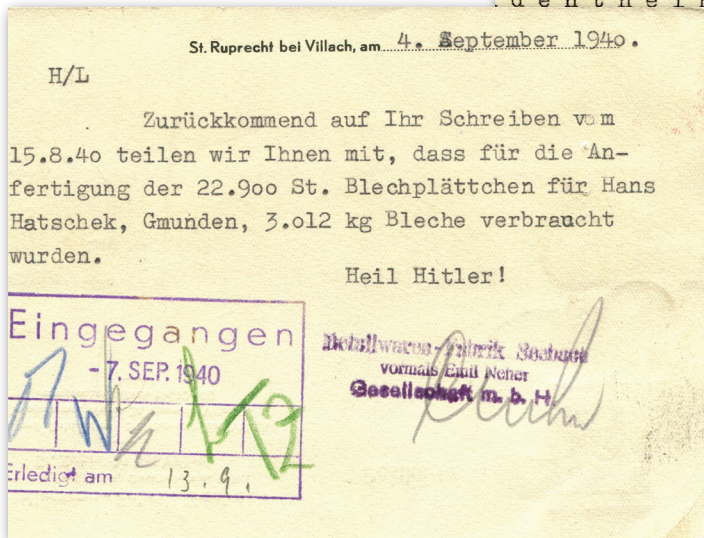


Fig. 1 A 1936 complete folded Typewriter Postcard from Meissen, Germany to Radeburg. Note three punch holes to the left.

Fig. 2 The front of a guillotined card that has had punch holes removed dated Sept. 1940 from St. Ruprecht bei Villach to an address that has been partially removed.



Fig. 3 Back of same card sent in 1940 showing the damage to the left portion. It would seem that less information has been removed on the back.



overseas should address this problem urgently and issue a statement to help stop the destruction of valuable philatelic material.

Possible solutions:

- Ask for all damaged material that is found and not wanted by dealers and philatelists to be sent to a central repository (say the APS library).
- CANEJ to relax the pristine material rules to allow development/story line to trump condition.
- Detailed clarification in the Manual of Exhibiting

and Judging on the subject of why pristine material is necessary in exhibits.

- Consideration given to extending the time an item is in the mail stream to include its receipt and filing.
- Other ideas.

Finally, I would strongly request that the American Philatelic Society's CANEJ to do something to encourage the stoppage of this continuing egregious destruction of philatelic material. ☹

Preparing Exhibits

By Steve Zwillinger
steven.zwillinger@gmail.com

Ephemera Exhibits



Figure 1: Indian
Christmas Seal 1944



Figure 2: Indian
Christmas Seal 1945



Figure 3: Indian Christmas Seal 1947



I frequently try new things related to exhibiting; pushing my boundaries helps me learn and grow as a philatelist and as an exhibitor. In the past, I've tried new exhibit types and styles – with varying degrees of success– and I've learned new things.

Over the Labor Day weekend, I attended WE Fest V, the fifth annual gathering of Women Exhibitors (a group which counts men among its members) and heard a variety of interesting presentations. One of the very interesting presentations was by Michael Mead of Britannia Enterprises who spoke at length about ephemera and how it is related to philatelic exhibiting.

Ephemera is, generally speaking, paper items that were originally meant to be discarded after use but

have since become collectibles, and ephemera can be a useful addition to almost any exhibit. Ephemera includes post cards, poster stamps, world war paper items, maps, baggage labels, photographs, stereo cards (photographs that appear three dimensional when viewed with a special viewer), printed items with Disney characters, 18th and 19th Century documents, matchbooks, trade cards, autographs and more. This material is frequently of special interest for thematic exhibitors. Michael talked about several ephemera shows and among those mentioned was Papermania Plus, one of the largest shows in the East. He said it was a good show and recommended that we attend.

In January, when Papermania Plus took place in Hartford I went to the show. I was amazed at the di-

era in Philatelic ts? Well, of course!



Figure 4: Indian Seal
Card of 1944

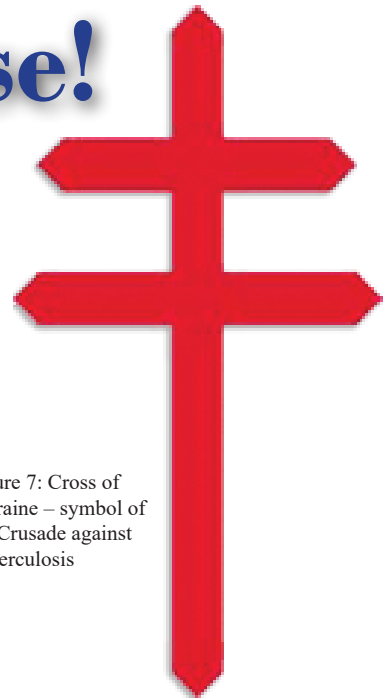


Figure 7: Cross of
Lorraine – symbol of
the Crusade against
Tuberculosis

versity of material available. Small-size items I saw for sale that would fit on an exhibit page included:

- Map of the principal roads in New Brunswick, Nova Scotia and Prince Edward Island (if I wanted to see the route a letter took in this area, this would be a good start to figure it out);
- Archive of President Eisenhower letters from his time in the White House on White House stationery and on his personal stationery after he left the White House with each item individually priced;
- Political memorabilia;
- World's Fair guides
- Four-volume collection/Zeppelin memorabilia;
- Wabash Railroad archives; and
- Full color Queen Elizabeth II Coronation Program.

Any of these items might fit well within a specialized collection of the same or similar subject. Of

course, serendipity plays a role. Who knows what material a dealer will have and how it might relate to your exhibiting interests? Let me tell you what I found at this show that fits within one of my exhibits.

For background, I need to mention that I collect Indian Christmas seals of the 1940s. Indian Christmas Seals, like Christmas seals of other countries, were issued to raise money to fight Tuberculosis. Examples of some of these seals are shown in Figures 1 -3 which are Indian Christmas seals of 1944, 1945 and 1947. Information about these seals is hard to come by. We don't know who the designers were or much about their development. I had been able to acquire a variety of seals and printing varieties but I was ignorant of the details of their production. And, like stamps, being a small size (about 1 x 1.5 inches) the sometimes-complicated designs are hard to appreciate.



Figure 6: Indian Seal Card of 1947



I found something spectacular from an exhibiting perspective at the ephemera show. I found note cards with the designs of the Indian Christmas seals, which were printed by the Christmas Seal Committee in India in the same year the seals were printed. These note cards, roughly 4 x 5.5 inches, were sold as an additional way for the Christmas Seal Society of India to raise money to fight Tuberculosis. Figures 4-6 show some of these cards. These cards are a great addition to my exhibit as they show the original artwork for the Christmas seals and are printed by the same publisher as the seals themselves. Significant differences between the designs of the cards and the Christmas seals (primarily in the addition of text on the stamps and the Cross of Lorraine -symbol for the

crusade against Tuberculosis shown in Figure 7) add to our knowledge of the development of the design.

But, completely unexpected, was something even more significant: small printed notes inserted in each card providing detailed information about the designer and/or painter of the original artwork for the seal.

With this bit of good luck in finding these cards with their inserts, I will be able to show additional knowledge and research in my exhibit.

- From the insert in the 1944 card (Figure 8), I learned that the original artwork for the seal was painted by Mrs. W.J. A. Moore of Ajmer, who was not only an artist and explorer but also a tiger hunter, or, as the insert suggests, huntress.

Figure 8: Insert in 1944 card



ys from India

THE STORY OF INDIA'S FOURTH CHRISTMAS SEAL

The first and the third seals were designed by young students and this year the seal was painted by the well-known artist—Mrs. W. J. A. Moore of Ajmer, who is not only an expert artist and explorer but is known as the lady who always gets her tiger, as the beautiful skins on the walls of her bungalow amply testify. She is also author of that amusing story—"Education of a Shikarress—(a huntress)".

Mrs. Moore is now on an exploring expedition in the boundaries of Tibet and expects to bring back sketches of this unexplored country and some unique pets. Children are always keen on going to see them in her charming English garden at Ajmer.

THE STORY OF THE PICTURE

The Christmas Seal and Folder were designed by Mr. M. Das Gupta, B. A., A. R. C. A., who had his training at the Royal College of Arts, London. It is very fortunate and appropriate that on the fifth anniversary of the Christmas Seal in India that we have been able to secure the services of such a talented artist.

The design pictures a charming scene of an attractive Indian girl and her little brother gathering the famous national flower of India—the Lotus.

At the cold season, in many sections of India the lakes and ponds are garlanded with these beautiful Lotus flowers. Children delight to go out in small boats on festive holidays to gather these exquisite Oriental flowers.

(These Christmas folders are sponsored by the Seal Committee for the Eradication of Tuberculosis.)

Figure 9: Insert in 1945 card

THE STORY OF THE PICTURE

The picture is the design of this year's Christmas seal of India, issued for the benefit of tuberculosis work. It is taken from a sketch by Miss Juanita Owen, who is an American missionary nurse serving the sick in Allahabad District.

Here at Allahabad in the winter season is held an annual festival and every twelve years is a "mela" of special merit, called the "Magh Mela." Here pilgrims and devotees from all over India gather and bathe at the junction of the Ganges and Jumna rivers. The picture portrays an Indian boy in gay holiday attire, seated on a camel going to this winter festival.

Camels are met extensively all over Northern India and especially in the Rajasthan desert. In the background is a typical Indian village with its place of worship.

Figure 10: Insert in 1947 card

• From the insert in the 1945 card (Figure 9), I learned that the seal was designed by Mr. M. Das Gupta.

• From the insert in the 1947 card (Figure 10), I learned that the original sketch was prepared by Juanita Owen, an American missionary nurse in Allahabad.

When the dealer from whom I purchased these cards asked me if I collected India or Tuberculosis, I replied that I collected Indian TB seals. That surprised him: even though he was used to specialized collecting, my response was a little more specialized than he expected. I was even more surprised that I could find specialized material that I never knew existed which was so perfectly suited for one of my

niche exhibits and which added to the knowledge base of information about these issues.

If you have not attended an ephemera show, consider attending. The web page of The Ephemera Society of America contains a list of upcoming ephemera events across the nation at ephemerassociety.org/events.html. You might find something to enhance your exhibit. ☒

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

Have you been thinking of writing an article for *The Philatelic Exhibitor*? We encourage every member to write about your experiences and opinions on exhibiting. Deadline for the next issue: April 1st!



Stamp Show Administration

By Tim Bartshe

More on the George Brett Award

Well another year has rushed by with hardly anyone noticing the clock spinning out of control. In some cases as I write, maybe that is a good thing, if you know what I mean, the silly season is almost over both for the APS and the US. I digress!

As fellow exhibitors, we have been asked more than once to contribute one of our exhibits to a WSP show to help them fill frames. While this year had the 2016 NYC elephant in the room, this is not an unusual situation for many shows and the giants of the circuit (and you know who you are) even had difficulty exceeding the 250 frame mark. Next year will hopefully be a little better, but a group of our AAPE friends have formed a committee that actually has done something about the “problem” of frame filling and help increase enthusiasm to participate in our show system.

The group meeting at an invited brain session in Galena, Illinois included some of our most creative and accomplished exhibitors along with a few judges for good measure. The idea springing from the mind of Gordon Eubanks and assisted by Rich Drews, Mark Schwartz, Mike Ley and Kathy Johnson is a concept of creating not only an exhibiting competition but something with “legs” that can occur year after year to showcase 20th century exhibits and material.

The George Brett Cup is intended to honor the late and great researcher whose work dealing with 20th century US stamps is the foundation for our knowledge of these issues so many of us delve into with great relish. How fitting that the AAPE Board has agreed to place our name as sponsor of the award. It is also an idea long overdue to create an annual event that does so many things that are good and beneficial to the exhibiting community.

There is no overarching society that deals with the emissions of our last century other than groups like the USSS (former BIA) or other newer political/geographical entities born during those 100 years. The amount of material to draw from is nearly infinite and I would say probably represents over 70% of collectors in today’s world. This is not to say that Classic material is passé and certainly the Champion

of Champions competition will not soon revert to 20th century exhibits overnight, but it is an area that is commonly rewarded with Grand Awards on our WSP circuit.

So what does this have to do with “making our shows better”? The request from the Brett committee was to reserve up to 150 frames for this competition. If that will not send most WSP shows into a frenzy of joy in filling out a show, they are on Valium. Couple that with a full-day seminar program the day before a show and one can imagine the room-nite issues with the show hotel have taken on a somewhat diminished concern. Also, imagine the draw of potential dealers that may specialize in “newer” material and one might be able to draw a few new tables to help with show overhead.

The idea is for the GBC Committee to invite specific higher-level exhibits, say those that have won a Grand over the last three annual cycles and possibly even some Reserve Grand exhibits to get the event started. Obviously Grand Award exhibits are not eligible for any awards other than the individual GBC, but all others would be in general competition for any and all awards as specified by various societies. There are a few details that need to be worked out between the Committee and the host WSP show, but are no more than small administrative details. This home-boy is proud to announce that the first George Brett Cup competition will be held next year at Rocky Mountain Stamps Show in late May.

Now that the idea has been fleshed out into action, there are other possibilities that could be worked on for annual and floating competitions. Many WSP shows have invited South American/Central American societies or pan-Slavic societies. They attend, the show is a good one and then each WSP show must reinvent the wheel for the next time. Why not try to unify these various groups under a few single banners and have annual meetings? These compound society groupings could significantly raise the caliber of a show with exhibits, exhibitors, seminar speakers and potential buyers of material along with filling rooms and making shows vibrant and exciting venues year after year? All it takes is a few (say five) activist exhibitors to get the ball rolling! ☐



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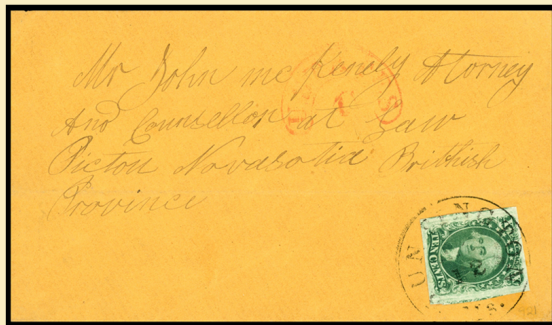
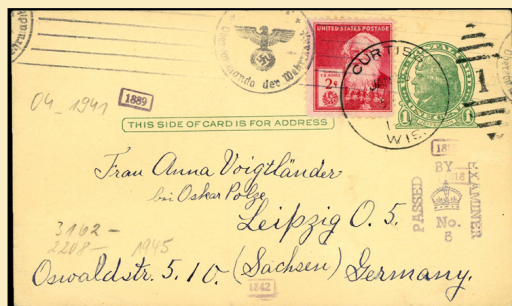
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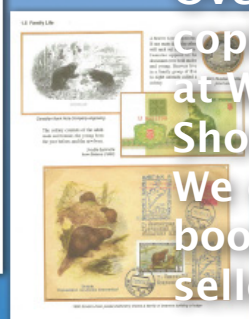
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**See Page 16
For a Special
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Edited and Designed by Randy L. Neil
Published by the American Association of Philatelic Exhibitors



Be constructive for the future!

The Fly!

OMG, he's back!—Bzzzzzzzzzzzz!

Hard to believe, isn't it? That the old insect can stay away for so long? Not so hard to believe, though, is how long it takes to find some busy bug who likes to write so's no one knows quite who he (or she?) might be. Not only that, but every so often, this magazine has to find some writer who doesn't mind doing this kind of thing without even so much as a byline. This feisty insect is not the only one who's had this role over the last 30 years. I'm actually the fourth...though I have been a guest writer for "The Fly" (who's actually a philatelic Bee!) on several occasions. And finally, our editor has promised that we do not necessarily need to write this hive of philatelic juice on a regular basis, but only when the fancy strikes... or stings, whichever the case may be.

So let's get to work.

World Stamp Show started a real buzz!

Put the majority of folks involved in organized stamp collecting—and exhibiting—on a worldwide level and you have a lot of voices talking—and lots of 'em trying to fly a little higher than others so as to really get their feelings across. At formal meetings and seminars, at dinners casual and fancy, at short breaks in the coffee area, at dealers' booths, and most especially, along the aisles where the 700+ exhibits were being displayed (a fun place to overhear lots of disparate people flying about spouting off with all sorts of opinions, gripes, snipes, and "I don't likes..." and "I wish they woulds..."), exhibitors, show people, and

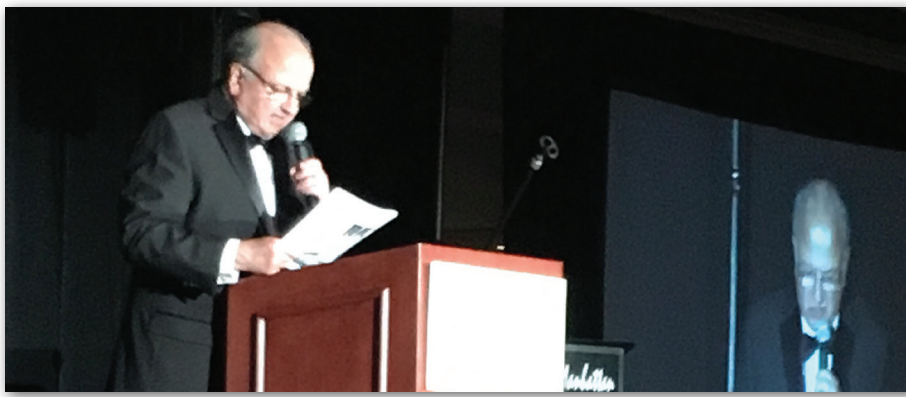
even casual visitors had things they wanted to buzz about. I mean the din in the giant exhibition hall often seemed like a hive the day the Queen decided to retire! And along and near those exhibit aisles? Well, you should've been there.

Among the exhibitors—and this seemed to be a very lively thing among the folks from here in the western hemisphere and the United Kingdom, too (we understand)—there were widespread questions when the ribbons went on the frames.

FLY BITE: The handling of exhibit and exhibitor treatment—and the evaluation and post-judging interaction between jury and exhibitors (i.e., the evaluation forms and what was enscribed on them, and what was not!)—planted a thought in this insect's mind that it was time for something rarely seen...a **Fly Bite** for a goofup having to do with international exhibitions. It was most clear to us—and actually, considering the recent publishing of various opinions (here in *The Philatelic Exhibitor*, to name one; Kees Adema's major article in both *Linn's* and *TPE*, etc.), something that looks to be quite long overdue. Overdue, in fact, to such a degree that there are voices buzzing about from many of the key leaders in American philately that are calling for either an



Alan Moll of Minnesota, one of over 700 exhibitors at World Stamp Show - NY 2016. Photo thanks to: *West Central Tribune*, Willmar, Minn.



Stephen Reinhard, president of the American Philatelic Society and Jury Secretary making a presentation during the banquet awards ceremony at World Stamp Show - NY 2016 in June 2016.

overhaul of the way the Federation Internationale de Philatelie (F.I.P.) does business or, barring that, the establishment of another (brand new) international (read: refreshingly new!) body devoted to sanctioning world exhibitions and spreading the congenial gospel of stamp collecting in a much more imaginative manner than ever before.

There are insects out there—some of them really nice people—who say, “Hold on! We owe it to the long history of the F.I.P. to help it rebound from the criticisms being sent its way—and cease the cronyism that has done much to put cracks in its very foundation—and maybe a different status quo.”

A **GOLD SWATTER** to these fine butterflies and dragon flies who’ve flitted about talking “Peace!” with seriousness...hoping to save an old, old organization beset with backroom politics. Several of these stately bugs (one butterfly in particular this insect has a deep respect for, especially after a time, long ago, when he got a **Gold Swatter** from a previous professional Fly) realize that it would be an uphill climb to abandon the F.I.P. in favor of a new organization.

But we also send a **GOLD SWATTER** to those who are saying that, wait a minute, perhaps it would be a good thing to develop a strategy to cause international philatelic exhibition officials (i.e., F.I.P. board members, high muckety mucks, etc.) to make a range of improvements that

would remove and cancel out the gripes of so many who are threatening to bolt the F.I.P. and organize and build a competitor. In other words, do some bargaining.

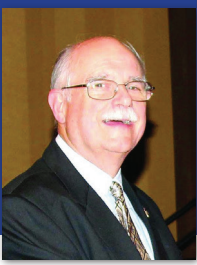
The preceding would, naturally, require the hierarchy get together and be ready and most willing to sit down and negotiate such changes. And the latter is a beehive this insect is not particularly desirous of being present (like in my favorite activity: being a fly on the wall) for. It **IS** time for major change!

We have a dilemma here, fellow philatelists, exhibitors, judges, show organizers, show funding contributors, et al. First of all, the refurbishing of this rather staid, yet sometimes well-meaning, international body is so long overdue, it’s hard to see it ever happening at all.

Reason: some of these issues have very much to do with turf battles. The F.I.P. has, in recent years, descended into self-interested voting blocs, thus creating a structure rampant with personal politics and groups that naturally compete with one another. The greatest example is the F.I.P.’s recent officer election which, for the first time, shut out its most powerful philatelic countries (the U.S. and U.K.). Yes, they did that.

The latter striking ridiculousness is reason enough for full scale change. Will there be a new international exhibiting authority? We shall see. Personally, we have another **Gold Swatter** standing by for just such an occasion! Hoop de doo! ☐





Commentary

By John M. Hotchner

The Nilsestuen-Zwillinger article in the last issue was an interesting exchange of views on where we are and where we have come from. My perspective as a judge predates theirs by 20 years, so I would add a few things to their observations:

1. Yes, with more expectations of the exhibitors to provide context information via the synopsis and the story line approach, and the assistance of Google, judges may not have to spend as much time in preparation as when we had to order a pile of books from the APRL, but when I began in the early 80s we did almost no preparation work. Ann Triggler pioneered the preparation movement when she began bringing, literally, a suitcase full of literature to judging assignments. Needless to say, it caught on, and preparation became the order of the day. It IS slightly less onerous today, but I still find that I spend ten or more hours gathering material for an average sized show, and reading it and making notes—and of course reading and making notes on title and synopsis pages.

2. If as they suggest, preparation time for judges has decreased, expectations of judges at the shows has dramatically increased. No more the simple assigning of a medal level and appearance at the Critique. Now it is points, UEEFs, heightened expectations for at-the-frames feedback (and not just for one's own first response assignments). And I find there is often post-show correspondence with exhibitors.

3. Yes, exhibitors are now expected to provide more information, but exhibitors' expectations of judges also have expanded. See #2 above, but also their expectations of a level playing field, and their

expectations for competence across a much wider range of philatelic subjects, eras, collecting methods (to include post cards), and exhibiting categories (single frame, display type exhibits, etc.).

4. Exhibitors, in my experience, are also expecting more of themselves and the process. Gone are the days when new exhibitors understood that exhibiting is a craft that needs to be learned over time and through experimentation, and that one started at the bronze to silver level, and built to a gold. Now, many exhibitors want to start at gold, and if they can't swing that, they feel they have failed—or the judging process has failed—and they either don't enter the first exhibit, or drop out after the first (unsuccessful) try.

5. It also needs to be noted that exhibitors have many more resources to learn the craft than was the case when I began. There was precious little literature on the subject, there was no AAPE and its magazine and its critique services, and little in the way of formal mentoring. And yet with all of the resources available today, there are constant appeals from decreasing numbers of shows to please help fill the frames!

Presumably without the changes discussed here and in the article, we would have witnessed the death of exhibiting! It can be argued that there are fewer exhibitors because there are fewer collectors than there were in the golden age of philately, and there may be some truth to that. But our goal needs to be getting more collectors involved in exhibiting, not just hanging on by our fingernails. ☐

Your comments? Email:

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How to Judge a Topical Exhibit By Dr. Edwin J. Andrews

Soon to be Available on the AAPE Website

The AAPE will soon place on its website a special article on How to Judge a Topical Exhibit, written by Ed Andrews and edited by Randy Neil. Additionally, the views of several judges were considered in writing the article, specifically Chris Dahle, Tom Fortunato, Liz Hisey, David McNamee, Phil Stager and Pat Walker.

The purpose of this article is to provide guidance to philatelic judges on how to evaluate the topical exhibit type that was recently added to the new 7th edition of The APS Manual of Philatelic Judging and Exhibiting (Manual). The article is based on the personal experience of the author who has built a 10 frame topical exhibit which is the basis for this and other articles. The exhibit has, and will be shown non-competitively at selected APS World Series of Philately (WSP) venues in 2016 and 2017, in particular at ASE in Reno and NTSS in Milwaukee. In Reno a seminar will also be given under the sponsorship of CANEJ on How to Judge a Topical Exhibit.

As an experienced exhibitor with particular interest in thematic and display exhibits among others, I built the topical exhibit to be an exemplar for exhibitors, and as a training tool for judges. As an aid to understanding differences between topical and similar exhibit types I provide in the article tables giving differences in various criteria for evaluating Thematic, Topical and Display exhibits.

The article discusses the need for topical exhibits and

provides the Manual's description of this exhibit type. The remainder of the paper is devoted to the criteria of the UEEF, taking each and applying it to the expectations of a topical exhibit based on the Manual's description. In addition to the aforementioned tables of comparison there are a series of illustrations taken from the exemplar topical exhibit I have built.

The appendix of the article provides a checklist for judging topical exhibits again based on UEEF criteria.

If we consider what philatelic exhibiting is all about we should be able to understand and respect individuals who embrace a given exhibit type, be it postal history, traditional, topical or any of the many other types. Those individuals have a passion for their material and a desire to express its importance to philately and its relevance to the exhibit type they have chosen. We as judges cannot be biased in our approach to assessment regardless of our background expertise or personal collecting or exhibiting interests. Rather, we are obligated to continue the promotion of good exhibiting by demonstrating, through our assessments, the highest standards of fairness, impartiality and understanding of the expertise and relevance that the exhibitor is presenting to us. Using the UEEF there is no reason why a fair and impartial assessment of a topical exhibit cannot be made. I am hopeful this article will assist judges in providing a fair and balanced assessment of the topical exhibit type. ☐

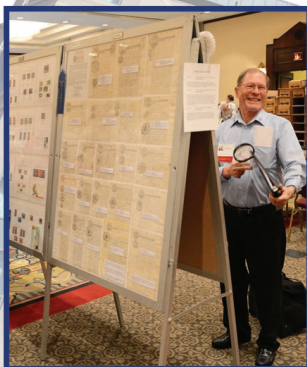


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About 25 years ago I started collecting Folded Typewriter Postcards. Many European countries, including the UK, used them. So far I have not seen one from the former British Commonwealth countries apart from one from South Africa obtained this year (Fig. 1).

As far as I knew, when I started, no one collected these cards and no Judge seemed to know anything, or very little, about them. So I continued to collect them and then wrote a book (Bell R, *Folded Typewriter Postcards. Effective Economical commercial Communications – Types, Usages, Rarity, Development, Growth and Decline.* Self-Published 2008). Also, with national and international exhibiting I learned much.



The cards were in existence in Europe and the Middle East, collectively for most of the 20th century with Germany using them more frequently.

Gentle Activism

By Robert M. Bell, M.D., Ph.C.

They became an economic workhorse for commerce and industry in the countries using them.

Over time I became aware that much was needed to improve judging in philatelic exhibiting by mainly making it fairer. The U.S. rules and regulations seemed to protect the expensive exhibits with the big medals and awards going to classical expensive material. The Judging Manual in force in the U.S. has been the one issued in 2009 and updated on 9/26/2012. A new Manual has been put forward for comment with a number of minor modifications and, as I understand it, is to be finalized and issued in January 2017.

With colleagues, and alone, I have written many articles on the various aspects of Judging over the years. I have attempted to be as generous and gentle as I could be, as I know that there are strong feelings as to what should be the main basis of a philatelic exhibition and what might be changed for greater fairness for all. Rightly or wrongly I too felt that gentle persuasion was likely to be far more powerful.

Further, big changes often take much time to accomplish in order to make a significant break-

through. Slavery abolition, voting rights for women and blacks in the US, and even rules for the Oscar film awards all took a great deal of time before significant change occurred. But slowly in most democratic societies there is a gradual, often glacial drift towards fairness for all.

Different countries will have different Judging Manuals with different regulations to satisfy local conditions but, in the main, the overall basic standards are set by the FIP (Fédération Internationale de Philatélie).

With this basic underlying philosophy I have had several persistent themes mentioned in the articles written. These are:

- That classical material should not have an advantage because it is old and expensive. In the US Judging Manual there is nothing that says that classical is to be treated differently from modern material. If rarity is an extant number according to the Manual certain modern material can readily be as rare as classical material.
- Grand (Best in Show) awards should be retired and replaced with class or period awards.
- That if the storyline trumps condition, which it does in points allocation, an exhibit should not be downgraded if the condition of an item is less than perfect? Such a policy would help prevent the destruction of much valuable material by both dealers and collectors. The condition requirement should be retired and replaced by research or some other valuable criterion (See Figure 1).

• That importance is far too difficult for judges to understand, let alone judge, and too should be retired and replaced by some other new valuable criterion, or the points added to other existing criterion.

• That all Judges' scoring be made public shortly after the awarding of medals.

This and other changes would I believe lead to the return of many exhibitors who have given up because in one way or another they have felt that the playing field is not level.

With the medal downgrading judging problems recently experienced by many exhibitors at the World Stamp Show-NY 2016 there seems to be a far greater interest in fairness changes by both Judges and exhibitors.

As a matter of fact, it is plain to see that the great New York international stamp show was not only a big success, but a generator of thoughts, ideas, and criticisms about the international exhibiting world as a whole! Good things may result. ☐

**Fig. 1. South African
Folded Typewriter
Postcard**

This rare South African Folded Typewriter Postcard (FTPC) is the only one known to the writer. In addition it is also a Reprint Request Post card that was sent from Cape Town University to the US making it even more rare. The card is damaged with a stamp having been removed, and if included in an exhibit may cause down-grading with the current regulations, despite being one of the most rare FTPCs seen to date. Other than this post card no others have been seen from former Commonwealth countries. The exact reason is not known.



The AAPE Award of Excellence for “Plan and Headings”

The purpose of this award is to encourage excellence and help exhibitors achieve a more effective plan and subsequent headings. Different divisions have different “styles” of plans, formats and this will in some cases include a second page. Important factors are clarity, organization and balance and the ability to guide viewers through the exhibits. It might do well to think of your exhibit as a non-fiction book with an introduction at the front in addition to a Table of Contents. By including the latter, the exhibitor, in effect, is giving the viewer and judge something of a “road map” to one’s exhibit.

This award is to be selected by the Jury at each WSP Show. All exhibits are qualified to be judged. The decision of the Jury is final.

An exhibitor may only win the award once. A list of winners will be sent with award and is also on the AAPE website. With this new criteria, previous winners of the Title Page Award are eligible for consideration.

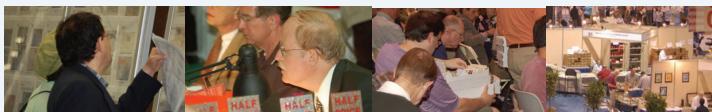
The actual award will be given at the Palmares Banquet/Breakfast. Award ribbon is to be placed alongside and at the same time as the medal ribbons for the show, so that viewers will have the opportunity to review plan and headings excellence.

In some cases a plan might be a simple statement that the exhibit is presented chronologically (in which case the headings are consecutive dates) or it might be a bullet pointed list, or even an elaborate outline – the following suggestions are offered as a guide to judging the effectiveness of plan and headings:

- Do the headings match the plan development of the exhibit subject?
- Does the plan lay out a balanced exhibit that makes sense of the topic?
- Is there a clear and consistent format for the headings used?
- Do the headings guide the story as well as describe the key items shown on individual pages?
Running headings do not dominate after first appearance.
- Is the “Organization” clear and in keeping with the defined scope and limits?
- Does the plan make viewers want to proceed through the exhibit?

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



MARCH PARTY – Garfield-Perry Stamp Club Cleveland, Ohio • March 23-25, 2017 Thursday thru Saturday

The Garfield-Perry Stamp Club will be celebrating their 127th annual show at the La Villa Conference and Banquet Center, 11500 Brookpark Road, Cleveland, OH (Near I-480 & West 130th); a lot of square footage and two acres of free parking. The headquarters hotel is the Marriott Cleveland Airport, 4277 West 150th St., Cleveland OH (I-71 & West 150th). Special show rates are available. Shuttle service will be available from the airport to the hotel and from the hotel to the show. Both locations are readily available from major Interstates and the Cleveland airport.

This, of course, is the longest continually operated stamp show in the United States. Nearly 200 frames of exhibits will be shown at this WSP show along with 60 dealers. Details and the prospectus can be found at www.garfieldperry.org.

Note: the show will be from Thursday through Saturday, not Friday through Sunday.

THE PLYMOUTH SHOW 2016 Westland, Michigan • April 29-30, 2017

A World Series of Philately 2-day show sponsored by the West Suburban Stamp Club of Plymouth, Michigan, invites all exhibitors, including youth exhibitors, to enter its 47th annual exhibition. Held at the Hellenic Cultural Center, 36375 Joy Road, Westland, MI, with free parking, air conditioning, carpeted floors, professionally catered refreshments and banquet (on site), a 40-dealer bourse, specialty society meetings, and a youth program.

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

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

WESTPEX 2016 April 28-30, 2017 • San Francisco, California

WESTPEX will hold its 57th annual Philatelic Exhibition April 29-30, 2017 at the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, California, just a mile south of the San Francisco International Airport with free 24-hour free shuttle to the airport. This World Series of Philately open exhibition will feature over 300+ frames of exhibits including participation by the United Postal Stationery Society, International Society for Portuguese Philately and Portuguese Philatelic Society.

The show's bourse includes seventy-five dealers in stamps, postal history along with a four-day auction by Schuyler Rumsey Auctions of San Francisco. Numerous specialty societies, clubs, and study groups will hold more than 50 meetings and seminars during the three-day event. There is a WESTPEX sponsored Youth Area with free stamps and supplies for young collectors. Admission is \$5, good for all three days and \$5 validated parking. On Sunday May 1st a Boy Scott Merit Badge program is scheduled. The exhibitor's prospectus and entry forms are available from Ross Towle, 400 Clayton Street, San Francisco, CA 94117 or at www.westpex.org. Complete show details, reservations, schedules, and theme story may be found at www.westpex.org.

PHILATELIC SHOW 2016 May 5-7, 2017 • Boxborough, MA

The Northeastern Federation of Stamps Clubs will present Philatelic Show, its annual national bourse and exhibit (an APS World Series of Philately Show) at the Boxborough Woods Holiday Inn, located at the junction of I-495 and Route 111 (Exit 28) in Boxborough, Mass., approximately 25 miles northwest of Boston, with 70 dealers plus over 240 exhibit frames available. Costs for multi-frames are \$10 per frame for adults, \$5 for youth, \$25 for single frame exhibits. An exhibit prospectus

can be downloaded online from www.philatelicshow.org or from Guy Dillaway, Exhibits Chair, P.O. Box 181, Weston, MA 02493. A special reduced hotel rate is available—see show web-site for details. Questions to Jeff Shapiro, Show Chair, P.O. Box 3211, Fayville, MA 01745 or coverlover@gmail.com.

Rocky Mountain Stamp Show May 26-28, 2017 • Denver, Colorado

The RMSS, a World Series of Philately show sponsored by a consortium of Colorado stamp clubs is celebrating its 68th annual show is seeking exhibitors for its show. We welcome the Military Postal History Society, the American Society for Polar Philatelist and the Colorado Postal History Society. Entry prospectus and forms may be found at website: www.rockymountainstampshow.com or request information from Exhibits Chairman, RMSS, PO Box 371373, Denver CO 80237-1373. Additional information about the show, the show location, room availability and more can be found on our website.

This year's show is being held at Crowne Plaza Hotel, Denver International Airport, 15500 E. 40th Ave., Denver, CO 80239 which offers free parking, spacious exhibition facilities. Special show hotel rates are available. Free shuttle service is available between the airport and the show. Additional information from our President, Steve McGill, Steve. mcgill@comcast.net, 303-594 -7029.

OKPEX 2016 June 16-17, 2017 • Midwest City, Oklahoma.

The Oklahoma City Stamp Club will present, its 43rd annual national bourse and exhibition at the Reed Conference Center, located at 5800 Will Rogers Road, in Midwest City, Oklahoma. The show is a two-day World Series of Philately event with 125 sixteen page frames of exhibit space available, with a maximum of 10 being single frame exhibits. Exhibits from all of the APS classes and divisions are welcome to compete. Costs for multi-frames are \$10 per frame and \$25 for single frame exhibits. An exhibit prospectus can be downloaded online from www.okcsc.org/okpex or from Ralph DeBoard, Exhibits Chairman, P.O. Box 3015, Edmond, OK. 73083. This is the finest venue with free parking, air conditioning, carpeted floors and modern spacious meeting rooms. The Oklahoma Philatelic Society will hold its annual meeting and several specialty groups will hold meetings and seminars during the event. A very reasonable reduced hotel rate is available at the Sheraton Midwest City which adjoins the Reed Centre—See show website for details. Questions to Joe Crosby, Show Chairman, 5009 Barnsteple Court, Oklahoma City, OK. or joecrosby@cox.net

Minnesota Stamp Expo 2016 Minneapolis, Minnesota July 21-23 2017

Join us for the 75th production of the Minnesota Stamp Expo, a WSP show held at in suburban Minneapolis at the Crystal Community Center, 4800 N. Douglas Dr., Crystal, MN. Sponsored by the Twin City Philatelic Society, Lake Minnetonka Stamp Club, Maplewood Stamp Club and the Minnesota Stamp Dealers Association. Please note that an APS "On The Road" Seminar will be held here and is TBA.

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

IS YOUR SHOW MISSING FROM THESE LISTINGS?

We encourage show committees to send us their complete show information soliciting exhibit entries. Please send it in a MS Word file—NOT a PDF file, please. Exhibitors: most shows now have their entry forms available for free download from their websites.

Email: Randy Neil at neilmedia1@sbcglobal.net



Our AAPEs of the MONTH

Our Founding Editor, John Hotchner, initiated the tradition of honoring our “AAPEs of the Month.” It is a signal tribute that was and is the hallmark of our caring first editor. We are proud he is continuing this regular feature.

October, 2016: The officers and activists who run our AAPE Membership Meetings at shows. Hardly anyone loves conducting meetings, but these are essential to AAPE’s success as ways to hear from members about their concerns. We appreciate the work these folks do, and the work done by Director Mark Schwartz, who coordinates with shows to set up the meetings.

November, 2016: Judges who try hard to complete UEEFs in a way that is helpful to exhibitors. Done correctly, these take about half an hour of effort to go back to frames after judging to make additional notes, and then to do the write-ups. Many of the corps of 87 judges did not sign up for this additional work when they first were accredited, but recognize that the UEEF is a significant step forward in providing useful feedback; especially for those exhibitors who are not able to attend the show and speak with the judges in front of their frames.

December, 2016: Treasurer Ed Andrews, who has taken on the job of explaining the difference between Thematic and Topical exhibits. He gave an excellent presentation at FLOREX and will present it elsewhere. And he has also prepared a written version that will run in “Topical Time” of the ATA.

Diamond and Ruby Awards

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

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

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

Ron Leshner

Are you a recruiter? It’s easy to become one.

In the past 18 months, AAPE membership has experienced a growth in members of over 10%. That’s nice...but even nicer would be our growth if every member recruited a new member.
Why not give it a try?

Take your pick: Today or Tomorrow?

Now’s your chance! It’s great fun to write for *The Philatelic Exhibitor*. Of course, you get your name out there, but best (and most) of all, you get to help, encourage and teach other exhibitors (new and old)—and you’re making a contribution to your hobby. Want to write? Send an article or just a question or two to your editor: neilmmedia1@sbcglobal.net. Do it today! (Or tomorrow...that’s okay, too.)

Oops...hope you didn’t forget to pay....

YOUR DUES, THAT IS.

Please, if you haven’t, send them to Treasurer Ed Andrews today. Address on page 3.

Rules, Advice, and Best Practices

There has been a considerable amount of discussion generated by the Manual of Philatelic Judging and Exhibiting, Seventh Edition (MOPJE7) – and that’s a good thing.

I’m a bit bothered by hearing the occasional complaint about “rules” however, as the MOPJE7 very clearly states right at the beginning of Chapter 1 what the Rules are. They are few (11 to be precise) and logical and deal with things like: items in the exhibit being the property of the exhibitor (Rule 2) or stamp forgeries being clearly labeled as such (Rule 3) or maximum size (Rule 6).

In my experience, a lot of the confusion arises because judges offer advice to exhibitors by prefacing their remarks with the phrase “you must do” ... and we, as exhibitors interpret these as rules when they are not. And yes, I’m guilty of that myself at times.

I’d like to categorize the advice we hear about exhibits into two groups.

1) Suggestions that you ignore at your peril (the WHAT)

2) Best practices (the HOW)

Suggestions you ignore at your peril – peril of what you may ask? Peril of your exhibit not getting the best possible result that it can. For most of us, that’s a higher medal – Gold striving to get Large Gold or Large Silver striving for Vermeil. There are a minority of exhibits whose goal is different – teaching exhibits come to mind.

These suggestions should be worded so that they say WHAT to do but not HOW. How the advice may be carried out will fall under “best practices” and will definitely change over time.

WHAT you should do will most likely change very little over time.

1. The exhibit’s title page needs to state what its task is. This statement needs to be unambiguous!! Any vagueness or wiggle room allows the judges to imagine what they would do with your topic if the exhibit was theirs – which is often NOT what you, the exhibitor, are planning to do. In today’s parlance we call this “purpose” and “scope”.

Let me remark here that not all exhibit “tasks” are created equal – some are more complex and difficult to achieve than others – this is similar to “degree of difficulty” in Olympic sports such as diving, free style snowboarding or figure skating. To some extent the exhibitor can control this by expanding the scope;

however one cannot change the characteristics of a chosen subject’s material. For example, some stamps have a lot more variations in their production than others, or one’s home town wasn’t founded until the later 1880s. Both will restrict complexity of development and the ability to display depth of knowledge.

Not only should the purpose and scope be clearly laid out, the title of the exhibit should match the exhibit’s content. Since shorter or clever titles are not necessarily a bad thing for catching the attention of the casual show attendee, this is an excellent reason to use a precise subtitle. The late John Cress had a wonderful exhibit he titled “Up and Over Down Under”. What the heck? It was a terrific exhibit on the development of Australian airmail; John was eventually persuaded to add that as a subtitle. What about an exhibit titled “Classic Austria”? The exhibitor’s definition of classic may or may not correspond to what the judge would expect to see.

2. The body of the exhibit needs to unfold in a way that allows the reader/judge to easily follow the progression/development of the relevant points you are making to accomplish the thesis you set out at the beginning.

3. The exhibit write up – both general and for individual pieces, should convey appropriate depth of knowledge of the topic chosen.

4. The exhibit should contain the best material possible in the best condition available for the topic chosen

5. The exhibit should be pleasing to look at – aesthetically.

You might notice that these “suggestions not to be ignored” fall in line with the categories on the UEEF and that’s not by accident—points 1 and 2 relate to treatment and importance.

HOW one goes about achieving the WHAT will change and evolve. For those of you who have been exhibiting for a long time (which includes yours truly) you might remember that we were once told to consider that we were paying by the word and write little as possible allowing “the material to speak for itself”. This is not advice we hear these days. Yes, we strive not to overwhelm our material with the words and text, but computers allow a lot of freedom on text placement, and words allow an exhibitor to convey a wealth of knowledge.

Consider the following pertaining to how an ex-



An Opinion piece by Patricia Stilwell Walker

hibitor might achieve #2 above. Thematic exhibitors began this practice by taking their required “Plan Page” that outlined their subject and transferring those words to the tops of the pages in the body of the exhibit creating “Running Headings”. This worked well and postal history exhibitors borrowed the idea and then all exhibit types found this an excellent way of leading the reader (and judge) through an exhibit. Advances in computer technology and the ever less expensive color printer have allowed increased sophistication of running headings. Today we see quite a few exhibits using the “gray out” technique for minimizing subsequent running headings after the first in a Section. I can clearly recall, quite a few years ago, sitting at a table at the New Orleans Happening when Ron Cipolla was working on his exhibit “How the Post Facilitated Distribution of the Printed Word 1775-1870” that won the Champion of Champions in 2009. He had brought 3 or 4 samples of running heading techniques to ask advice of other attendees – I don’t remember what all of them were, but the consensus preference was for the gray out technique. I don’t know if Ron invented the idea or borrowed it from elsewhere, but it’s good, it works and a lot of us now use it. Don’t be afraid of borrowing techniques that work from other exhibitors! Steven Zwilling’s book *The Path to Gold, 175 Proven Stamp Exhibiting Tips* makes this easy! He has gathered some of the most useful “best practices” in one place and made them accessible to all of us.

Pertaining to #3, conveying knowledge – as exhibitors today we are expected to claim our original research or identify personal study; a “best practice” is to use handy little symbols in the body of the exhibit accomplish this. Of course, the advice “Publish!” is still a winner as it has been for many years.

Another change in the HOW one implements the “advice not to be ignored” is the use of the exhibit “Synopsis” which has evolved as a powerful tool to assist the exhibitor in several ways – extolling the importance of one’s subject, establishing one’s credentials as a researcher, and providing a credible basis for knowledge about the rarity of a subject’s material among others.

So here is my challenge to judge and exhibitor alike – let us strive to separate the WHAT and HOW

when offering advice and when listening to it. As judges – stop saying “you must do X and Y” when noting problems with an exhibit – make sure WHAT the exhibit has failed to do is clearly identified. Correctly using the UEEF goes a long way here because (as I noted) what an exhibit should do matches the sections of the UEEF nicely. Then offer advice on the HOW – “you might consider doing X or Y” ... As exhibitors – when seeking input whether it is from the “first responder” judge at your latest show or your good friend and fellow exhibitor who is also a judge- if you hear what you consider to be suggestions (or edicts) on HOW you should fix your exhibit’s problems speak up and ask WHAT the exhibit has failed to do (and why your advisor thinks that).

Example: Judge says to exhibitor “You need better running headings” – that is a HOW piece of advice. Why was this advice given? “We got lost in the middle of Chapter 3 and were confused by what appears to be a subsection”. Aha! The exhibit has partially failed the WHAT advice of “allowing the reader/judge to easily follow the progression/development of the relevant points”. Now the solution may be better running headings, but it might also be to add subsections or a new Chapter or just a Chapter introduction. You as the exhibitor will know best how to go about solving a problem, but the problem must be clearly understood first.

Here is a second challenge – as exhibitors do not be afraid to try something entirely new – either in exhibit definition or in execution of technique – all great ideas started somewhere; if they work they get copied! However, if your goal is a high medal remember the “Advice you ignore at your peril” and make sure you haven’t (ignored it, that is).

As judges, don’t be put off because the exhibit you are evaluating doesn’t look like anything you have seen before (it just might be the next “big thing”), just consider if it successfully follows the WHAT advice. ☑

End Note: I was inspired to write this because of two articles that appeared in the last issue of TPE – Ken Nilsestuen and Steve Zwilling’s article, “Have Expectations for Exhibits or Exhibiting Standards Changed?” captured a lot of the debate/discussion relating to the MOPJE7. Gary Wayne Loew’s new column, “Adventures in Exhibiting and Stamp Camp” captured the essence of what I’ve written here.

AAPE 2017 Election

Your vote counts!



The following individuals are running for officer and director positions on the AAPE Board of Directors. Their candidate's statements appear below. Enclosed with this issue of TPE is the very easy-to-use "mail-in" ballot. Even though our candidates this year are running unopposed, please DO VOTE. Participating in every AAPE election is one of your membership privileges.

For President: Patricia Stilwell Walker. I am a founding member of AAPE and have been exhibiting almost as long as I have collected, showing my first exhibit in 1978, just two years after I bought my first cover at INTERPHIL in 1976! Participation in exhibiting has led to my involvement in organized philately.

AAPE continues to be in the forefront of the evolving world of philatelic exhibiting. I am honored to have served as your president for the last 2 years and look forward to an additional two years leading this extraordinary organization. I am excited that AAPE is playing a role in the continuing evolution of exhibiting and judging. The organization, in the interests of its members, needs to continue to push boundaries – the exhibiting world cannot afford to remain static. As an exhibitor, judge, show committee member, and exhibiting seminar leader I will put those skills to the service of our Association and seek your support in the endeavor.

We need the support of all our members as we go forward. Please cast a ballot in this election.

For Vice President: Elizabeth Hisey. In the 12 years I have exhibited at national and international shows, I have received the AAPE Novice, AAPE Most Creative, several AAPE Award of Honor and Most Popular for several of my exhibits. I am an accredited APS Chief Judge and chairperson of CANEJ. I am also the current Chairman of the Women Exhibitors group.

I feel as Vice President I can give back to the Association and also help future exhibitors to have the confidence to start exhibiting. My volunteer background has included managing a hospital gift shop for 18 years, working my way up the ladder of a state association for hospital volunteers and serving as President for the Association of Florida Hospital Auxiliary/Volunteers in 2000. My goals as Vice President will be to continue to support the President in her endeavors, to encourage new collectors that exhibiting can be fun and rewarding.

For Secretary: Mike Ley. When I started reading *Linn's* there were many letters to the editor complaining about judging. For whatever reason I ignored all the negativity and thought exhibiting sounded like something that I would like to do. About this time the AAPE was founded and I joined right away and have

membership number 455. In addition I have served as a club president, become an accredited APS judge, and am currently the exhibit chairman of the Omaha Stamp Show.

Over the years I've used the critique service and the title and synopsis page service. I have benefitted greatly by my membership in the AAPE and serving as secretary would be a small way for me to give back to AAPE.

For Treasurer: Ralph DeBoard. Like many of you, I started collecting as a child of eight when my grandmother gave me an album and a packet of stamps. I became interested in exhibiting about 15 years ago, and have exhibited at many of the World Series shows over the years, and at several International Shows. I have served on the board of the France & Colonies Philatelic Society for many years, as exhibit chair for OKPEX for many years, and have served as President and Treasurer in other hobbyist organizations related to my second hobby—keeping and breeding rare tropical fish. I have been a Professor of Mathematics & Computer Science for over 40 years.

For Director: Larry Fillion. I am the Webmaster for AAPE, UNPI, SICP, MPI, SOCORICO, IAP, UN-EXPO17, and Boston2016 and am currently a Director for the AAPE, past President of the UNPI, and current President of the MPI. I am not a judge but have exhibited for around 10 years. I have around a dozen exhibits and show two or three times a year. I try to attend three or four WSP shows a year and try to help out where I can. I have three teenage girls which I have convinced/tricked into exhibiting and they have five different Gold level exhibits amongst them including a Youth CofC winner. I am trying to keep them going and one of them is trying to decide on a new exhibit subject. I hope that I can continue to help out the AAPE in whatever capacity that the club needs.

For Director: Steve Zwillinger. As an active member of AAPE (Chair, Education Committee), author (exhibiting columns in TPE, WE Expressions and ASD&C) and teacher (exhibiting classes for APS and for APS' Summer Seminar), I want to devote more of my time and energy to the AAPE to expand and improve exhibiting within the US.

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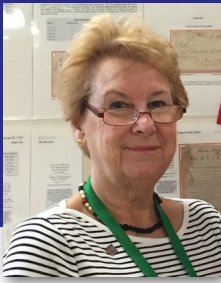
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If you're one of the great people who serve the AAPE—whether as an elected officer or director, or the chairperson of one of our committees, the head of one of our services, or a volunteer who represents and/or helps the AAPE throughout the country—tell us about some of your experiences. You will be helping your AAPE by doing this. By having them in here, it'll encourage others to help the AAPE, too! Drop us an email.

Our Online Home: www.aape.org



From the Chair..

Elizabeth Hisey
Vice President, AAPE
Chair, APS Committee for the Accreditation
of National Exhibitions and Judges

Happy New Year to All! With the new judging manual now in effect, the CANEJ committee has three goals going forward into 2017. Education, Recruitment and Accreditation Team, and Shows.

The Education committee is headed up by Ed Andrews, on his committee is David McNamee, Ken Nilsestuen and Mark Banchik. I asked them to prepare education seminars that could be presented to both judges and exhibitors to familiarize everyone with the object of the new Manual and also to the implementation of the point system.

As of now two seminars have been prepared. One for Judges will be given at AmeriStamp in Reno, at Westpex in San Francisco and also at StampShow in Richmond. The second for exhibitors will be given for the first time at Garfield Perry and at subsequent WSP shows, mostly as part of the AAPE Open Forum, so there will be opportunities for questions and answers.

The Recruitment and Accreditation Team is headed up by Peter McCann, on his committee is Steve Reinhard, Kathy Johnson and Steve Zwillinger. They have come up with a format to assess the four apprenticeships that each apprentice judge is required to take, and to make sure that Chief Judges at all the shows the apprentice will be participating, are up to speed on their previous assign-

ments. This team will also be working on identifying and recruiting new apprentice judges, as our judging corps has dwindled in the past few years. Currently we only have 85 active judges, which is not enough to service all the WSP shows.

As a way to help all of our WSP shows, we have put together a Show Committee, this is headed up by Darrell Erztberger, with Tom Fortunato and Ken Martin. Their mission is to help show committees perform as best they can. To this end we will be conducting various surveys to see if we can put together a series of best practices that can be shared with all show committees. The first will be a survey to see how each show goes about putting together the criteria and collecting the information from the various societies for awards to be given by the Jury and at the Awards ceremonies. Second will be a survey to see how each show handles their mounting and dismounting of exhibits. We will also be looking at various ways to help the smaller shows get the support they need to mount the required number of exhibits.

As you can see we are busy working. I hope if you are asked to participate on one of these committees you will take the opportunity to help us. Also if there is something that you think needs to be addressed, do contact me. lizhisey@comcast.net

F.I.P. Commission Websites

- Aerophilately: www.fipaero.org
- Fight against forgeries: www.fipfakesforgeries.org/fip
- Literature: www.fipliterature.org
- Maximaphily: www.maximaphily.info
- Postal History: www.fippostalhistory.com
- Postal Stationery: www.postalstationery.org
- Revenues: www.fip-revenue.org
- Thematic Philately: www.fipthematicphilately.org
- Traditional Philately: www.traditionalphilately.dk
- Astrophilately: www.astrophilatelists.com

Tell it like it is!

If you're one of the great people who serve the AAPE—whether as an elected officer or director, or the chairperson of one of our committees, the head of one of our services, or a volunteer who represents and/or helps the AAPE throughout the country—tell us about some of your experiences. You will be helping your AAPE by doing this. By having them in here, it'll encourage others to help the AAPE, too! Drop us an email.

Ever Used This?

www.aape.org/docs/AAPEApplication.pdf

Take a minute and go there and print out the membership application you find there—and keep it handy for signing up a new member.

How convenient!



This overprint was the key to identifying this Revenue stamp.

Is This Stamp Worth \$45 or \$22,500? The PF Experts Know the Answer

The date on this Revenue stamp is the key to its identification, but the handstamp obscures it. If the overprint beneath it is “Series 1945,” the stamp is RD208C and has a catalogue value of \$22,500. However, if the overprint is “Series 1949,” the stamp is RD316, which has a value of \$45.

To learn the answer, the collector turned to the Philatelic Foundation. We examined the Revenue stamp using the VSC6000, a digital imaging system that enables us to see things the human eye cannot. With the color of the stamp muted, the overprint was legible – revealing “Series 1949.” Our experts issued a certificate certifying the stamp as *Scott* RD312, with a “1949” overprint.

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Diary of a Novice Exhibitor

Zen and the Art of Exhibiting Postal History

By Gary Wayne Loew

Frankly, I do not believe that Ouija boards move of their own volition. But that is not to say that inanimate objects cannot guide us to place them where they belong. Indeed, even a moment in time can guide us in directions without any conscious intent on our part. Back when I was house hunting in the unfamiliar city of Atlanta, I practiced a form of Zen Driving, allowing my SUV to subtly guide me into strange neighborhoods. No plan. No strategy. Just let the SUV decide when to turn. Similarly, when my dog Ziva and I go trail walking in new territory, I follow Yogi Berra's advice: "When you come to a fork in the road, take it." It is pure Zen-like direction finding.

So, when I was starting to lay out my one frame postal history exhibit, I should not have been surprised that my covers seemed to object if I misplaced them. I started with the basics. I knew the arc of my story – or so I thought – and selected the covers which supported that story. For each cover, I placed an entry in the spreadsheet that I was using to organize my knowledge base for the exhibit. I described the four pillars of each cover: rate, route, means and marks.

Next, I wrote the little blurb that would describe what makes the cover significant or noteworthy. This would explain the role that the cover plays in explicating the story. Although this is a single frame exhibit, I still needed to write the chapter headings that would integrate the covers into a coherent story line. And here I ran into a roadblock.

I decided to put that task aside and began laying out the covers. I placed them in their brand new custom mounts and began distributing them on the 3'x4' foamcore board that simulates an exhibit frame. I'd worry about page placement later. But the covers refused to cooperate. No matter where I placed them, they complained. They didn't want to be near the other covers I placed them with. They were telling me I was doing it wrong. If you've ever tried to push together the northern poles of two strong magnets, then you understand the message that my covers were sending me. They kept pushing apart from each other.

Let me explain to you what I was trying to accomplish and how my covers told me the real story they had to tell.

Distracted by the Four Pillars

I am a systems guy with an unwavering analytical mindset. I love to understand the structure of things and how they are organized. And I view postal history in this exact light. I delight in discovering the four pillars for each cover. But even more than that, I love to identify the postal systems that facilitated the collection, transportation and successful delivery of the mail. I focus on the postal services needed to operate the posts.

I think in terms of Postal Systems and how to deconstruct and analyze them. Understandably, the working title for the exhibit was "The Development of the Gambian Postal System During the Reign of Queen Victoria." I knew the details of each cover. I had the vision of the postal system and how each cover would elucidate every deconstructed component of that postal system. Seems straightforward, right? Well, my covers didn't think so! Like the pieces of an old-time erector set, the individual elements looked perfectly functional, but they just would not assemble into a coherent structure.

When we focus on a thing too intently, sometimes we lose sight of the big picture. And what had happened to me was that instead of the four pillars providing support for the building, they were serving as a fence – literally an impediment – to identifying the true architecture of the exhibit.

Rediscovering the Story

To get around that problem, I decided to put aside the four pillars for the moment and reexamine each cover. What else was going on? What other aspect was I ignoring? I picked up the deck of covers and began haphazardly – I thought – placing the covers on my foamboard. But this time I let the covers guide me. I let the Zen take control. This was not about the rates and routes and means and marks. This was not about the structure of the postal system. This was about the customers of the postal system. Why do we even need postal systems? To serve the needs of customers! And it emerged: the story had emerged.

With the roadblock removed, the real work of discovery began.

The analytical framework of my exhibit is the demand for postal services: who were the customers for postal services, what services did they require and how were those requirements met by the British post office?

There are myriad individual users with specific needs for sending and receiving mail. For purposes of this exhibit, however, I decided to organize postal customer communities into five categories of users: Commercial, Governmental, Military, Individuals, and Philatelists. My exhibit will contain chapters for each.

Chapter 1. Commercial users (corporations and others involved in commerce)

Chapter 2. Governmental (including rulers, officials and civil servants communicating governmental business)

Chapter 3. Military users (commanders sending military communications as well as individual soldiers and sailors sending and receiving personal mail)

Chapter 4. Individual users seeking to send mail to others in groups 1-3 and to other individuals

Chapter 5. Philatelists seeking to contrive, create and collect postal artifacts

Within each grouping, I shall describe individual covers to identify the purpose of the communication, the services necessary or requested to achieve that communication, any special rates or ancillary charges, and other points of philatelic relevance. Another notable aspect of these user communities is the surprising diversity of postal origins and destinations I encountered on these mails, especially considering the remote and undeveloped nature of Victorian Gambia. I hope to bring some focus to this aspect of my material in the exhibit.

Now I know the true name for my exhibit: "The

Posts in Victorian Gambia: Postal Customers and How They Were Served."

By the time you read this, my exhibit may look a bit different from what I am describing here. We shall see how it turns out.

Why All the Angst?

Other than the fact that I am truly a novice exhibitor, why was extracting the story so difficult? I've spoken to several experienced exhibitors and discussed their process and their approach to exhibiting. And I think I have at least a partial explanation.

Exhibits come into being from two different directions. The multi-Grand Award winners and the Champions of Champions are almost always seasoned exhibitors. They build an exhibit, it appears to me, by deciding on a topic that interests them and proceeding to acquire the material necessary to create a world-class exhibit. The key here is that they start with their story line and add covers that fit that story.

I don't believe I've spoken with a first-time exhibitor who began their exhibit this way. Rather, newbies such as me develop the desire to exhibit covers from their collection. In other words, we start with the material first and try to uncover the story. I've always thought of myself as a fairly organized builder of my collection.

But since I didn't start out with a plan to eventually exhibit, the story was derived from the material. What might be a very nice collection many not equate to a great exhibit. What I can say with certainty is that now that I'm committed to exhibiting, my collecting habits have changed. Since I don't have infinite funds to buy every cool cover in sight, I now ask myself whether a prospective purchase will add a new or important element to my budding exhibit. I expect this will result in the evolution of a better exhibit over time. Perhaps it will even result in an improved postal history collection as well. ☺



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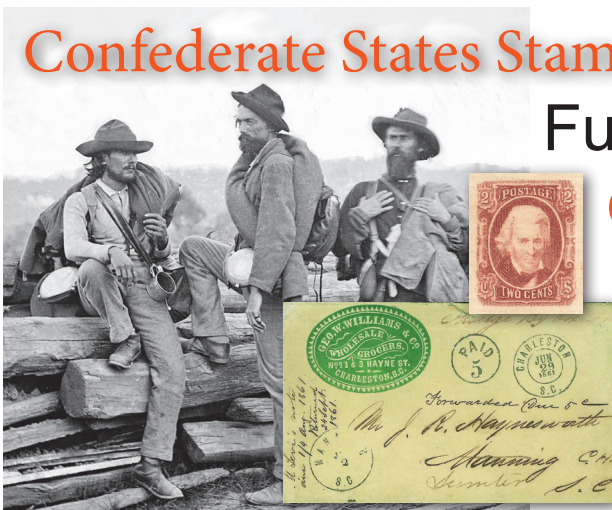
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Quarterly Membership Report
 Mike Ley, Secretary

Membership Status as of January 5, 2017

U.S. MEMBERSHIP

REGULAR MEMBERS	678
LIFE MEMBERS	112
FOREIGN REGULAR MEMBERS	131
Life Members	13

TOTAL MEMBERSHIP: 914

Welcome to new members: OCTOBER 8 - JANUARY 5, 2017

Boris Sheykhetov, San Francisco, CA	M. Burton Hopkins Jr, New Castle, DE
Gerry Oberst, Washington, DC	Leslie Butler, Brandon, FL
Dan Undersander, Madison, WI	R. Randall Grace, Phoenix, AZ
Rafael Blanco, Essex Junction, VT	Ulf J Lindahl, Riverside, CT
Keiran Reilly, Kiltipper, Ireland	Eric Scherer, Lenzburg, Switzerland

Congratulations to our novice winners and other novice new members:

- Joe Trauzzi, Brampton, ON, Canpex 2016
- Edward Cahoon, Marina, CA, Winepex 2016,
- Edward Cahoon, Marina, CA, Filatelic Fiesta 2016
- Mary Carroll, Dublin, Ireland, STAMPA 2016
- Nick Courtelis, Portland, OR, StampShow 2016
- Dr William D Ellis, Eldersburg, MD, Balpex 2016
- Otto Graf, Potomac, MD, Balpex 2016
- Jim Edwards, St George, UT, East Bay Collectors Club 71st Show
- Lyman Hensley, Sycamore, IL, Chicagopex 2016
- C Norman Andrews, Prospect Heights, IL, Chicagopex 2016
- Richard D Jones, Ormond Beach, FL, Florex 2016
- John C Robbins, Mt Dora, FL, Florex, 2016

In Memoriam:

Barbara Herbert

Ken Pruess

Database has been updated as change of addresses have been received.

An important part of your membership are the four issues of *The Philatelic Exhibitor*, if you have not communicated with me that you have moved or have moved north for the summer, or south for the winter, your magazine will be returned to me. Our not-for-profit bulk mailing does not allow for any of the magazines to be forwarded, so they come back to me and AAPE has to pay \$2.03 for each returned copy.

I know you don't want to miss an issue, so please let me know your movements so that I can adapt the mailing list to reflect your current address. A quick email is all that is needed unless you have sent out change of address cards. I would also like to know whenever you change email addresses.

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

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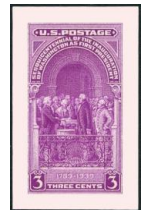
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