

the PHILATELIC EXHIBITOR

AAPE

The Journal of the American Association of Philatelic Exhibitors



How to Read the Behavior of Judges page 33



Novel Approaches My One-Page Exhibit page 23



Awards in Society News page 12



ALSO: Rarity versus Telling the Story page 22 and Two Youth CofC Qualifiers page 31



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Table of Contents

AAPE Contacts2
From Your President by Mike Ley4
Outside the Frame by Martin Kent Miller8
Society News12
AAPEs of the Month by John M. Hotchner & Mike Ley.....17
Show News18
As I See It by John M. Hotchner.....22
The Youth Report by Vesma Grinfelds.....31
Exhibiting Perspectives by John M. Hotchner33
Questions & Answers by Patricia Stilwell Walker.....36
The Fly41
Letters to the Editor43
CANEJ Report by Elizabeth Hisey44
Secretary's Report by Kenneth Nilsestuen46
Advertising, Production & Index of Advertisers47
Membership Application48

Features

Novel Approaches: My One-Page Exhibit
by Thomas Broadhead & Michele Bresso23
Novel Approaches: Kharkiv Historial Museum
by Constanze Dennis & Martin Kent Miller.....26
Philatelic Importance: Real or a Myth in Formation? *by William N. Kelly*.....28

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The Philatelic Exhibitor (ISSN 0892-032X) is published in the first month of each calendar quarter (January, April, July and October) by the American Association of Philatelic Exhibitors, 1000 Kingswood Drive, Akron, OH 44313. Membership in the United States \$25; all others \$35. Single copy \$4. Periodical postage paid at Lawrence, KS, and at additional entry offices. Printed in USA.

Manuscripts, publications for review, and letters to the editor should be sent to the editor at the address above. Email is preferred for quickest response. All materials submitted are subject to editing for content, length and suitability for publication.

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AAPE Mentoring Services

The American Association of Philatelic Exhibitors offers exhibit mentoring services under the leadership of Bill Schultz, an AAPE director and accredited chief judge. This service is free of charge to members and is especially helpful for those who have never exhibited. Mentoring services are ideal for those newer exhibitors not yet ready for the Association's critique service.

With Bill's guidance, participants explore their expectations for exhibiting and discuss the directions they are considering. The service can also be used to ask exhibiting questions. Program participants are occasionally placed in contact with other experienced, successful exhibitors who can offer specific exhibit assistance. The mentoring service is not designed to replace the valuable critique or title page/synopsis services already being offered by the AAPE. For more information, please contact Bill Schultz at bill@patriciaschultz.com.



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C.G.



A Busy Fall Schedule

I hope you enjoy this issue of our journal. If your AAPE membership was set to expire this year, most of you were sent a renewal notice by email on December 2. If you think you did not receive your statement, it is possible it went to your spam folder. Please check. If we have no email address for you, we sent you a notice by regular mail. Thanks to all who have made our lives simpler by renewing right away. If you have not renewed, this is the last issue of *The Philatelic Exhibitor* you will receive until you do.

It was a busy fall for WSP shows and I hope you were able to attend one or more. All but two of the regularly scheduled shows took place, plus Philatelic Show and NAPEX which rescheduled to the fall. Unfortunately, NOJEX and UNEXPO 2021 had to be canceled. Amazingly, when SESCAL in May was forced to cancel their October show because of a venue problem, The San Diego Stamp Show was able to start from nowhere and take the same dates. I was able to attend and can report they pulled it off. Going forward this will be a winter show, next scheduled for February 24-26, 2023.



The pictorial cancellation from the San Diego Stamp Show, held in October.



At the Awards Banquet for Chicagopex.

Although AmeriStamp Expo was started by AAPE, for many years it was the APS winter show with AAPE involvement. It accepted more single frame exhibits than normal, held the Single Frame Championship, and the AAPE Single Frame Team Championship. When APS announced their last winter show would be held in conjunction with ARIPEX 2019, our organization stepped in to sustain AmeriStamp Expo and the activities that made it special. We made plans to collaborate with Chicagopex beginning with their 2020 show.

The pandemic prevented Chicagopex 2020 from happening. There were enough qualifiers to justify a Single Frame Championship, so we conducted a well-received virtual competition on the same dates and with the same jury that would have been at Chicagopex. We list the 2020 champion with all the other champions and without any asterisk. This year, we held AmeriStamp Expo as part of Chicagopex 2021, but we did not have enough qualifiers for a meaningful Single Frame C of C. The qualifiers we had will be able to take part in 2022. We were able to have an AAPE Team Championship as reported on elsewhere in this issue. Next year we plan to hold AmeriStamp Expo at Chicagopex with all its traditional events.

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WE (Women Exhibitors) will host their annual WE Fest at the Rocky Mountain Stamp Show in May.



The Rocky Mountain Stamp Show will also host Polonus, Rossica, the Armenia Philatelic Association, and the Colorado Postal History Society, among others.

The next AAPE event will be the George Brett Cup competition for qualifying 20th century exhibits to be held at the Rocky Mountain Stamp Show, May 27-29, 2022. They had to cancel their 2020 and 2021 shows and this will be their first show held in the spacious Arapahoe County Fairgrounds Exhibition Hall. It promises to be a large show with the Women Exhibitors (WE) hosting their annual WE FEST. Other specialty societies taking part are Polonus, Rossica, the Armenia Philatelic Association, and the Colorado Postal History Society. The show has 400 available frames if needed.

If you are involved with a show, you should consider promoting it with an ad in *TPE*. Unfortunately, not all shows think about it soon enough and we get ad requests too late. Our production schedule is listed on page 47. As an example, the fourth quarter issue (October) has an advertising order due date of August 22, an advertising art due date of September 2, and production closes September 9. Then there is extensive proofreading before it is sent to the printer. Our printer mailed the last issue on September 29. On October 1, I emailed a link to all members enabling them to look at a PDF of the journal while waiting for USPS to deliver their hard copy. This schedule will be typical and should help you decide in which issues it make sense to place ads for your show and how to get them to us in time.

I am wishing that you all have a fun year improving your existing exhibits and developing new ones. Hopefully, our paths will cross somewhere. ☺

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AAPE Critique Services

The American Association of Philatelic Exhibitors offers an exhibit critique service under the leadership of Jay Stotts, an AAPE director and accredited chief judge. This service is free of charge to members, but fees are required to cover the cost of mailing and returning exhibit materials.

The AAPE Exhibitors' Critique Service enables members to submit exhibits (one exhibit per application form, maximum of 160 pages) to be reviewed in writing by an exhibit judge qualified in your subject area, specialty or topic. The judge will review your materials and make specific comments on the copies that you provide. Additionally, the critiquing judge will return an evaluation form addressing six specific aspects of your exhibit, including specific suggestions for improvement.

The detailed process and application form for the critique program can be found online at: www.aape.org/critique_service.asp. For specific questions, contact Jay Stotts at stottsjd@swbell.net.



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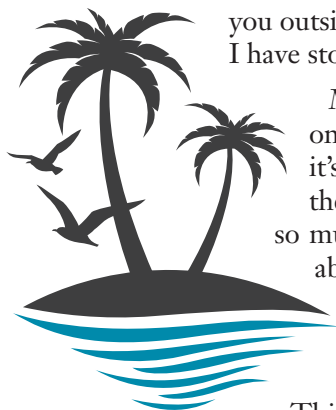
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I'm Excited, Are You Excited?

As I write this, I am sitting on a balcony overlooking the beautiful Atlantic Ocean, it's early morning and about 60°F (15.5°C for those of you outside of the US). Thanks to the generosity of a friend, my wife and I have stolen away for a few days between the holidays. And I am excited!



Many of you will think, “Well, of course you are excited, you’re on vacation.” And while that fact does encourage my enthusiasm, it’s not the only source of my elation. The potential presented by the coming of a new year has always provided inspiration. I’m not so much of a resolution maker as I am a fresh-start-partaker. Think about it — a fresh new year to start another adventure, plan out a new exhibit or travel to a show after a long hiatus. Are you excited yet?

If not, consider what awaits you in the pages yet to be turned. This issue of *The Philatelic Exhibitor* holds a vast array of material that will inform, instruction and, hopefully, inspire you to greater achievements in this new year. The authors have prepared materials on the issues of rarity and philatelic importance, you’ll find a humorous take on how to read the behavior of judges at a show, and young exhibitors will give you a brief look at their motivations and their influences. You’ll also find some novel approaches designed to encourage participation and excitement for exhibiting. Oh, and don’t forget The Fly, naturally he buzzed through this issue too.

But my eagerness is not just for this edition, I’m excited for a whole new year of collecting, researching and publishing. Thanks to several of you, this year will bring to *TPE* funny and poignant stories from the exhibit floor. There will be more how-to articles, including how to see your work as a frame before you get to the frame. And we’ll hear from those who can help us all achieve greater results with very specific aspects of our exhibits.

This new year represents a stockpile of new possibilities. While being responsible with our personal behaviors and decisions, it’s time to get excited and get back to our pursuit of the hobby we love. I’ll do my best to bring you the stimulus, if you’ll plan to run with it.

I’m excited, are you excited?

Regarding Letters to the Editor

AAPE members and other readers of *The Philatelic Exhibitor* are encouraged to share their comments, questions and feedback in the form of letters, which can be submitted electronically (exhibitor@philatelicpress.com)

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- the letter is known or determined to be factually incorrect;
- the letter is known or determined to plagiarize the work of other writers;
- the letter contains material determined by the editor to be offensive and/or disrespectful, especially when pertaining to a group's or individual's ethnicity, gender, religion, culture, sexual orientation or race;
- the letter is confusing or based on unclear points;
- the letter contains crude, suggestive, profane or otherwise offensive language;
- the letter contains endorsements for or complaints about individually-named commercial products or services;
- the content of the letter is deemed by the editor to contain potentially libelous or slanderous material;
- the letter contains personal tributes, attacks or thank-yous which are unrelated or detrimental to the objectives of the journal or the AAPE;
- the letter substantially repeats a letter previously selected for publication;
- the letter is submitted anonymously or under a pseudonym;
- the letter pertains to a timely topic and was submitted too late to be of sufficient relevance;
- the letter is largely unrelated to philately.

Letters are edited for clarity, fact checked and sometimes trimmed to fit the space available in the journal. The opinions expressed are always the writer's own. Due to space considerations and in the interests of clarity of communication, letters to the editor should be no more than 500 words.

The Philatelic Exhibitor intends to promote philatelic dialog and an exchange of ideas, especially relating to exhibiting. Therefore, we may notify authors of articles and letters to the editor when we receive a response to their published work. Authors will be offered an opportunity to reply to any letter selected for publication in *The Philatelic Exhibitor*.

Writers are expected to disclose any personal or financial interest in the subject of letters submitted.

Letters from readers who are not members of the AAPE are welcomed; however, letters are generally only published when received from a member in good standing. 🏆

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"In closing, I'd like to thank you, and your staff at Kelleher Auctions, for your professionalism and success in handling my father's collection. It was a very difficult thing to do to give up the collection after so many years. But your organization has handled the process beautifully. Thank you so much, again!"
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The Hennig Award Presented to Alan Warren at Chicagopex 2021

by John M. Hotchner, Chair, Hennig Award Selection Committee

In the range of awards that AAPE gives to recognize merit and outstanding performance, none is more esteemed than the Bernard Hennig Award, inaugurated in 2007, to honor long-serving judges who, like Bud himself, have become the embodiment of the highest level of service. Only ten judges have achieved this honor in the 14 year history of this award, which recognizes someone who is acknowledged in the judging corps as a model for all of us to emulate.



Alan Warren holds AAPE's Hennig Award, presented to him at Chicagopex 2021. (Photo courtesy of Jay Bigalke)

Alan Warren was announced as the 11th recipient at Chicagopex this year. As is traditional the awardee is not informed before the announcement, and Alan was the most surprised person at the Chicagopex banquet when AAPE President Mike Ley began to describe Alan's record of achievement; and it became clear who the honoree was. A brief recitation is appropriate here.

Alan was accredited as a philatelic judge in 1988; subsequently adding accreditation in literature, and as a Chief Judge for both philatelic and literature juries. Over his 30+ years of service, he has built an enviable reputation for being well prepared for all his assignments, objective and accurate in his analysis, and thorough in providing feedback to exhibitors. In addition, he has mentored a number of up-and-coming judges.

He is a long-time member of the American Philatelic Society's Committee on the Accreditation of National Shows and Judges (CANEJ), served as a subject matter expert participating in the last two major revisions of the APS Manual of Philatelic Exhibiting and Judging; and subsequently did training seminars for judges on Illustrated Mail and Cinderella Philately on behalf of CANEJ.

It is fair to say that Alan is a philatelic Renaissance Man. He has written for over 70 philatelic publications in the US and abroad, has served as a board member or officer of numerous organizations (highlighted by being a past president of the APS Writers' Unit, and the Scandinavian Collectors Club, current president of The Scandinavian Collectors Foundation, and past Vice President of the American First Day Cover Society.) He served as secretary of the INTERPHIL 1976 Board, and as publications chair for WASHINGTON 2006. He is a long-time member of the Expertizing Committee of the APS.

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Some may be surprised by his record of achievement as Alan is known to be one who lets others bask in the philatelic limelight, but his work has been noticed, and previously honored by receiving the 2015 Luff Award of the APS for Service to Philately. He was the 2013 winner of the Collectors' Club of New York's Liechtenstein Memorial Medal. In addition he has been inducted into the APS Writers' Unit Hall of Fame, and is a Fellow of the Royal Philatelic Society, London.

The selection of Chicago as the location to present the Hennig Award is particularly appropriate as Chicagopex was Bud Hennig's home show. The 2021 event had 300 frames of excellent exhibits, a literature competition (Alan chaired the literature jury), and was well attended by exhibitors and collectors happy to see the return of in-person shows. Next year's Chicagopex is scheduled for November 18-20, 2022, and will host the AAPE, the Mexico-Elmhurst Philatelic Society, and Rossica, the collectors society for Russian and related philately.

2021 AAPE Team Championship Decided at AmeriStamp Expo

by Sandeep Jaiswal

The AAPE Team Championship is a fun event that was first held in 2006 as part of AmeriStamp Expo (ASE) in Toronto, Canada. It has been an annual event every year since, until last year when there was no ASE because of the pandemic. AAPE was prepared to hold a virtual team championship in 2021, but fortunately that was not necessary as Chicagopex/AmeriStamp Expo 2021 took place November 19-21.

In the competition, exhibitors that had already entered a single frame exhibit in the open competition at the show could group themselves together into five-person teams. There was no additional entry fee.

Exhibits were evaluated by the jury with the following points assigned for each medal level:

- Large Gold = 110
- Gold = 100
- Large Vermeil = 90
- Vermeil = 80
- Large Silver = 70
- Silver = 60
- Silver-Bronze = 50
- Bronze = 40
- Certificate = 30

To encourage people to develop new exhibits, teams earned a 30-point bonus for each "new" exhibit – never shown at the national or international level (minimum = 0; maximum = 150).

Exhibits previously shown at local/regional shows were acceptable as “new” exhibits.

A bonus of 30 points was earned by the exhibit winning the One Frame Grand Award, 20 points for either Reserve Grand Award. Teams also earned 10 bonus points for each special award sponsored by the American Philatelic Society, or the Creativity Award sponsored by the AAPE. No other society awards or special awards carried any points towards the team’s total score.



The AAPE Championship team, from the left: Michael Ley, Richard Drews, Captain Gregory Shoults, Stephen Knapp and Doug Weisz.

The team score was the total of the scores of its five entries plus any bonus points earned. The team with the highest aggregate score was the winner. After the medals were posted on

Our Unique Newsletter

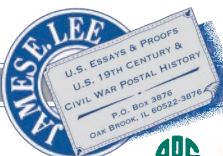
On Friday, October 29 we will publish the last issue of our full-color quarterly newsletter. It will be a double issue serving as Nos. 99 & 100 simultaneously. Anyone can freely view this last is-



sue on our HOME PAGE! As ever, it will feature special offers from our vast inventory. We thank our wonderful customers for supporting the 100 editions of this unique publication since 1997.

Drop us an email message and let us send you our BI-WEEKLY EMAIL NEWSLETTER full of lots of special items at great prices.

JamesLee.com



P.O. Box 3876 • Oak Brook, IL 60522-3876

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Email: jim@jameslee.com

www.JamesLee.com

Saturday the “Oldies but Goodies” team had a lead, but the final result was not determined until the special awards were announced Saturday night. Two other teams could still have won if either had won both the single frame grand and a reserve grand. That did not happen as “Oldies but Goodies” won both the single frame grand and a reserve grand. Winning team members and their exhibits included:

Gregory Shoults, Captain	Washington & Franklin Third Bureau Imperforate Coils
Richard Drews	Trans-Oceanic Uses of the 30 Cent U.S. Issues of 1861-1868
Doug Weisz	New Orleans 5 Cent Brown Provisional 1861-1862
Stephen Knapp	Reimagining the Continental Large Numeral Es- says of 1869
Michael Ley	Burma 1966 Locally Overprinted Official Stamps

A complete list of winning teams since 2006 can be found on our website as well as the rules for most years. Just click “Exhibiting” on the left side of the home page and then select “OFE Team Competition.”



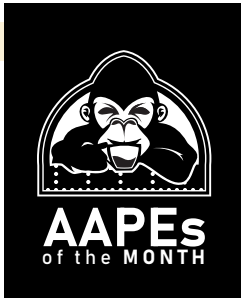
Corrections

In the Fourth Quarter, 2021 issue, I inadvertently omitted the byline for “AAPEs of the Month.” That regular feature is prepared by John M. Hotchner and Mike Ley.

Also, in the last issue, Peter P. McCann’s name (listed on page 1) was presented with an incorrect middle initial.

Submission of Society News

News involving the American Association of Philatelic Exhibitors, AAPE members and related organizations should be email to exhibitor@philatelicpress.com -or- mailed to: Editor, TPE, 1361 W. Wade Hampton Blvd, Suite F-102, Greer, SC 29650-1146. Unless otherwise noted, submission of any materials implies permission to print the information.



AAPEs of the Month

by John M. Hotchner and Mike Ley

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

October, 2021: Joan Harmer, new Awards Chair for AAPE. As part of her new duties she prepared fillable PDFs to make it easier for shows to report their award results to us electronically; saving time and effort for the shows.

November, 2021: Cary Finder, Awards Coordinator for the United Postal Stationery Society. He worked with Philatelic Show 2021 which hosted the UPSS CofC and with UPSS exhibitors, so that there were 26 stationery exhibits filling 126 frames. Outstanding!

December, 2021: The following members who staffed the AAPE table at Chicagopex '21 for our annual convention: **Mike Ley, Dan Walker, Behruz Nassre Esfahani, Tony Dewey, Greg Shoults, Larry Nix, John Hotchner, Bonnie and Rich Drews, and Susan Jones.** 🇺🇸



62nd Annual Stamp Show **WESTPEX 2022*** **April 22 - 24, 2022**



San Francisco Airport Marriott Waterfront Hotel
1800 Old Bayshore Highway, Burlingame, CA

- ◇ **A World Series of Philately Exhibition with 4,000+ pages in 280+ frames**
- ◇ **A Bourse of 76 National and International Dealers**
- ◇ **Schuyler Rumsey of San Francisco Auction**

Hosting

- **United Postal Stationery Society**
- **Western Cover Society**
- **Hawaiian Philatelic Society**
- **American Philatelic Society—Spring Meeting**

**Prospectus and Entry Forms
Available from Ross Towle**

400 Clay Street, San Francisco, CA 94117 and on the web at

www.westpex.org

*will follow recommendations from health authorities



Plan Now to Attend CAPEX 22 June 9-12, 2022 in Toronto

by David Piercey, FRPSC



CAPEX 22 International One Frame Stamp Championship Exhibition will be held at the Metro Toronto Convention Centre (MTCC) in the heart of Toronto's downtown entertainment district June 9-12, 2022.

This is the first international exhibition to be held in Canada in the past twenty-five years. All five previous Canadian international exhibitions, CAPEX 51, CAPEX 78, CAPEX 87, CAPEX 96, and Canada 82 7th International Philatelic Youth Exhibition have similarly been held in Toronto, Canada's largest city, and all have been hosted by the Royal Philatelic Society of Canada (RPSC).

CAPEX 22 will be particularly special as it will be the world's first international one frame exhibition. Never before will have so many one frame exhibits been collected together in competition for Grand Prix honours. 400+ frames of one frame exhibits have been entered into competition and all available frames are now fully subscribed. One frame exhibiting, championed by AAPE, is an important advancement in international exhibiting that is drawing attention and creating excitement in the philatelic world. As an exhibiting class, it has only recently been recognized and only recently have international exhibitions started to include this class among the usual multi-frame exhibit types. Never before has there been an international philatelic exhibition devoted exclusively to this exhibit class.



The Venue

The CAPEX 22 dealer bourse and exhibits hall will be located in the 28,000 square foot Constitution Hall in the 100 level of the Metro Toronto Convention Centre (MTCC) North Building, 255 Front Street West. This location is central in the city and surrounded by many of the city's most important tourist and cultural attractions.

In the bourse, over 85 booths have now been filled. With over 30 of the preeminent Canadian dealers, 20 American dealers, and dealers or auction houses from Britain, Australia, Germany and Switzerland, this is an outstanding opportunity for collectors to see a wide selection of retail offerings. A full listing of attending dealers will be found on the CAPEX 22 website, www.capex22.org.

The Name Auction

The award-winning Canada 1868-1876 Large Queen collection of the late Fred Fawn will be sold by the Toronto firm of R. Maresch & Son at auction on the evening of Friday, June 10, 2022 at the CAPEX 22 venue. The Large Queen issue of the classic period were the first stamps printed in Canada and have long been popular among British North America collectors, specialists and exhibitors. Maresch and Son are well known across Canada, and the opportunity to view auction items, attend a live auction and track the bidding on important pieces should not be missed.

Canada Post

Canada Post is participating at CAPEX 22 with a large booth in the pre-function area. Canada Post has been an early supporter of CAPEX 22 with the issue of a CAPEX 22 overprint of the Bluenose 100 souvenir sheet issued June 29, 2021 in commemoration of the launching or the storied Bluenose fishing and racing schooner in Lunenburg, Nova Scotia in 1921. Canada Post is also releasing a new stamp during the exhibition which will be unveiled at a stamp launch ceremony.



Society and Specialist Meetings

Four conference rooms have been set aside for meetings, seminars and social events throughout the four days of CAPEX 22. Over 20 societies have already booked times and the full schedule of these events is posted on the CAPEX 22 website, www.capex22.org. Plan visits to your favorite groups, as attendance will be limited to the seating capacities of each conference room.

Toronto and its Attractions

Toronto has lots to offer to its visitors beyond philately. There are many attractions immediately adjacent or nearby to the convention site, including the CN Tower, the iconic structure dominating the city's skyline and the tallest free-standing structure in the Western Hemisphere. Toronto has just recently been ranked the second safest city in the world by the Economist Intelligence Unit, the world leader in global business intelligence. Toronto was also named the most multicultural city in the world by BBC Radio in 2016, as 51% of the city's residents were born outside of Canada, and the city boasts 200 ethnic groups with over 140 languages spoken. Numerous international neighborhoods lie waiting to be explored, including Chinatown, Greektown, Little Poland, Little Italy, and Little India.

Toronto is justifiably famous for its gastronomy and its variety of international cuisines. One can just as easily find local Michelin-star restaurants, as well as small delicatessens, ethnic restaurants, market stalls and local street foods. June is at the start of Canadian summer and Toronto's outdoor food venues shine throughout this season.

Visitors from out of town may choose accommodations from a wide range of major brand hotels, suite hotels as well as boutique hotels in the immediate downtown areas to suite one's personal preferences. Booking early will ensure your stay during CAPEX 22. Interested visitors who also intend to spend some time sightseeing should check out Toronto's tourism website, www.destinationtoronto.com.

Be part of the world's first International One Frame Stamp Championship Exhibition. 🏆



WESTPEX 2022 Stamp Show

by Robert N. Pope

WESTPEX recognizes the seriousness of the COVID-19 pandemic and will carefully follow recommendations of health authorities.

The sixty-second annual WESTPEX show will be held April 22 – 24, 2022 at the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, California, just a mile south of the San Francisco International Airport.

This open exhibition will feature over 280 frames of exhibits, and participation by the United Postal Stationery Society, Western Cover Society, Hawaiian Philatelic Society and the American Philatelic Society (Spring Meeting). This is a World Series of Philately exhibition with the Grand Award winner eligible at the next Champion of Champions competition.

The show's bourse will include sixty-five national and international dealers in stamps, postal history and stationery and supplies, filling the bourse with items desired by general collectors, specialists and exhibitors. The show will once again have a large four-day auction by Schuyler Rumsey Auctions with a large number of lots ranging from single items to large collections which will be available for pre-auction viewing.

Numerous specialty societies, clubs, and study groups will hold a variety of meetings and seminars during the three-day event.

There is a WESTPEX-sponsored youth area with free stamps and supplies for young collectors. On Sunday, April 24, a Boy Scout Merit Badge program is scheduled.

Continuing the tradition of a local show theme, WESTPEX 2022 will be celebrating the 85th Anniversary of the Golden Gate Bridge. WESTPEX will offer a special Cinderella souvenir sheet as well as cachet covers.

You will not want to miss the 62nd annual WESTPEX Stamp Show. It will officially open at 10:00 a.m., Friday April 22. Complete show details, reservations, schedules and theme story will be available online at www.westpex.org.





Rarity & Narrative

An exhibitor at NAPEX '21 pulled me aside on Sunday morning. He had received a Large Gold with 93 points, and was happy with the result. But he had a question that had been bothering him, and wanted to get it straight in his own mind: What is the relative weight between telling a story with his exhibit, and rarity?

“
..what if
something is
howlingly rare,
but it gets
into the
exhibit for
that reason
alone..”

Well, the easy answer is that they are different animals. Telling the story the exhibit starts out to tell is covered (along with other aspects) under Treatment, which gets 20 points. But Treatment includes “Title, plan, development, balance, and comprehensiveness.” Telling the story promised by the title of the exhibit includes at least parts of three of those five elements.

Rarity, on the other hand, is its own criterion, and also gets 20 points, but that 20 points is purely rarity, defined as “Challenge, difficulty of acquisition.”

If we think of the two areas as distinct, rarity might be more important because it is all 20 of the points for that category.

But have the two areas no overlap? What if a philatelic item is not rare but is essential to telling the story. Or conversely, what if something is howlingly rare, but it gets into the exhibit for that reason alone, not because it is important to the story? In the former case, I would suggest that there be no deduction, but in the latter case, the rare material does not connect to the story, and should be given little weight in determining Rarity points.

Further, if the exhibitor mistitles the exhibit, and as a result does a poor job of telling the story the title promises, or if the title is correct but the exhibit does not carry its promise forward, it is not likely that the rare material included is going to be creditable for purposes of its inherent rarity. The judge has to be careful here as it may be tempting to crush the exhibit's chances of a high medal by double dinging (the practice – to be avoided – of taking points off in two categories for the same thing).

So, my answer to the exhibitor is that telling a clear, challenging story, supported by rare/scarce material that contributes to the story, is the way forward. Both categories of points are important. But including rare material that is marginally related to the story will not save an exhibit with a badly told story from being downgraded. ☹

Ugly Beethoven

Contemporaries, however, described his “wild and dishevelled looks, eyes full of stormy energy,” and hair untamed by comb or scissors for years”. The composer was only 5’2” tall, an ugly man, often unkempt, with a pockmarked face”. However, he was “very charismatic, and women found him highly attractive”, according to Michael Ladenburger, director of the Beethoven Haus.

Some stamps have particularly ugly portraits or designs. Enjoy this highly subjective display.



In 1970, Greece issued a stamp of a dark, gloowering Beethoven which doesn't appear to be based on a portrait. Perhaps a blonde, metrosexual, hipster portrait appeals, as in this 1973 portrait of a Sagittarian.



Three rather ugly stamps from 2020. Bosnia & Herzegovina (Serb Admin) used the Stieler portrait, but with odd gray splotches all over Beethoven's face. Israel issued a rather cartoonish adaptation of the same portrait with oddly piercing eyes. Azerbaijan used an odd design, fashioning an image of Beethoven to form a heart in the corner.



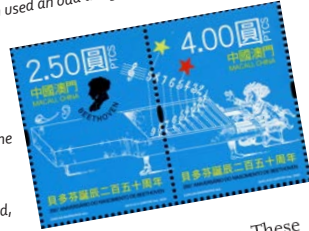
Senegal issued a stamp in 1970 with a portrait seemingly after riding a motorcycle without a helmet. The stamp from Austria (1970) and the local issue from the Bernera Islands (1978) show an 1823 portrait of the stern, impatient, ill-tempered, aged composer by Ferdinand Georg Waldmüller (1793–1865).



Macau issued an odd pair of stamps in 2020. One shows a c1786 silhouette attributed to Joseph Neesena long with a G clef, an ear and ear horn, referring to Beethoven's eventual deafness, and the back of a piano. The other shows a drawing of Beethoven energetically playing the piano with a series of numbers emanating from the soundboard, and a foot appearing from the bottom



Mongolia used these iconic portraits by August von Klover (1793–1864) and Joseph Karl Stieler (1781–1858) to mark the 250th anniversary of Beethoven's birth in 2020.



Over 350 stamps have been dedicated to the great composer. These are just a few which caused me to chuckle, shake my head, and wonder about the designers.

Yme Woensdregt (ymew53@telus.net)

Novel Approaches My One-Page Exhibit by Thomas Broadhead & Michele Bresso

While we all know the lure of philatelic exhibiting, moving beyond desire to execution can be challenging. The American Topical Association (www.AmericanTopical.org) sought to address that issue when it launched a novel online exhibit site in August 2021 as part of its participation in Great American Stamp Show 2021. Titled “My One-Page Exhibit,” this program created a globally accessible exhibiting platform for both novice and experienced philatelists. A principal goal was to encourage all philatelists to take a dip in the exhibiting pool and share their philatelic interests and creativity.

More than 240 exhibits were submitted and 216 were accepted for the site and assigned to 13 categories. Exhibits not accepted, oddly, typically lacked philatelic content. The substantial response featured exhibits mostly from the United States, but also from Australia, Canada, Germany, India and Peru. Exhibitors ranged from novice youths to an international large gold recipient. The program did not include judging or popularity votes. Instead, it focused on expression, storytelling and sharing.



Natural fibres like cotton, silk, jute and wool are used to spin yarn



Yarn is dyed. The earliest back



Our hope is that the philatelic world will learn from the exhibits and that one-page novice exhibitors will be inspired to learn from examples how to refine their exhibit pages and to consider expanding the scope of their exhibits for both traditional and virtual exhibiting in the future. It is an opportunity for experienced exhibitors not only to create and share interesting items from their collections that may be “outliers” from their exhibits, but also to take an active role in promoting exhibiting to those who are novices or lack experience altogether.

Responses from the 2021 exhibitors reveal enthusiasm for continuing the exhibiting experience. One shared how they were inspired to collect a new topic based on a favorite flora and fauna exhibit. Others expressed

VANILLA (Family: Orchidaceae. Sub Family: Vanilloideae)

Vanilla is part of day to day life. Vanilla is one of the most widely used as flavoring agent in the food industry primarily obtained from pods from Vanilla plant. Vanilla flavor chiefly used in ice creams, Food Beverages, Bakery Confectionery, Personal Care, Pharmaceuticals etc. The Madagascar supply 80% of vanilla beans producer. The global vanilla market accounted for USD 510 million in 2018 and is expected to reach around USD 735 million by 2026.

First Orchid stamp of the world Vanilla with pods Monochromatic stamp Republic Francaise Gudelope 1905

St. Vincent & the Grenadines \$2 Vanilla planifolia

\$0 Grenada Vanilla polyceps Uganda

50p SEYCHELLES Vanilla Vine with Pods 1963 Seychelles

Vanilla plant with flower Seychelles

Vanilla pods traditional resources Polynesie

Vanilla plant with pollinators Butterflies MS

Nicaragua Vanilla odorata Nicaragua

Cuba 50 Vanilla dilloniana Cuba

Lesotho M6 Vanilla pompona Lesotho

Cayman Islands 10c Vanilla claviculata

Remembering India's Magnificent Mughals

Where does the word Mogul, that signifies an important person in movies, media or real estate, come from? It comes from Mughals, who ruled India for long 350 years from 1266 till 1857. It was Babur (meaning "Puncher") from present-day Uzbekistan who built the Mughal Empire. Babur was a direct descendant of the Central Asian Turkish conqueror Timur on the paternal side and Genghis Khan of Mongolia on the maternal side. He proudly identified himself as Chaghtai, descending from Genghis Khan's son Chagta. Babur wrote his autobiography named as Baburnama

Genghis Khan of Mongolia

Baburnama

Shah Jahan

Jahangir Holding a Picture of Madonna

Agra Fort

Shah Jahan built the famous Taj Mahal in memory of his wife Mumtaz Mahal. He also built Delhi's Red Fort, while Akbar built the Agra Fort. In Delhi's Red Fort, we can see a symbol of scales signifying the Scales of Justice and a wall inscription saying: "If there is a paradise on the face of the earth, it is this, it is this, it is this. O it is this!"

Shah Jahan, Mumtaz Mahal & Taj Mahal.

"If there is a paradise on the face of the earth, it is this, it is this, it is this. O it is this!"

The last Mughal emperor Zafar was a poet, one of his famous verses being: "My heart has no repose in this despolled land; Who has ever felt fulfilled in this futile world?"

last Mughal emperor Zafar

"My heart has no repose in this despolled land; Who has ever felt fulfilled in this futile world!"

Debasish Das • debasish777@gmail.com

The Arcadia Conference

Birth of the United Nations

The Arcadia conference took place in Washington, D.C. from 22 December 1941 through 14 January 1942, led by President Franklin D. Roosevelt and Prime Minister Winston Churchill of Great Britain. This conference was one of three 'Conferences of the Allied Grand Strategy', setting the defeat of Nazi Germany as their foremost goal. Agreement to combine military forces and resources under a single command resulted in the European Theatre of Operations.

The most important action of the Arcadia Conference however, was an announcement known as the "Declaration of United Nations" on 1 January 1942. The 26 nations working together for peace formally agreed to form a new world peace organization, the United Nations, to replace the impotent League of Nations.

Guam Overprint

- ❖ Guam became a territory in 1898, ceded along with Cuba, Puerto Rico and the Philippines.
- ❖ The US Navy arrived in 1899 and set up an aboard ship
- ❖ US overprinted stamps were used for a short time and only a few were produced (therefore they are very rare)
- ❖ Eleven US denominations were overprinted plus one Special Delivery

Oka Point
Alupat Island
Agana Bay

pride in seeing their exhibits displayed on the ATA website. Many promised to spread the word on future exhibiting opportunities.

American Topical Association will oblige that opportunity when it launches the second annual "My One-Page Exhibit" program on February 15, 2022. Exhibit submissions will be accepted on the ATA website – americantopical.org. An exhibit can include the exhibitor's personal email to encourage interactions with viewers. The exhibit site is scheduled to open to the public in mid-May for the viewing of exhibits, and a seminar about the program is planned for the Great American Stamp Show in August. Visit americantopical.org for updates and details. 📧

A JOURNEY FROM FIBRE TO FABRIC

The creation of fabric using natural fibres is a story that weaves around art, artisans and a rich heritage that we strive to preserve



Natural fibres like cotton, silk, jute and wool are used to spin yarn



Fibre is spun into yarn using a spinning wheel or "charkha".

Mahatma Gandhi encouraged people to spin yarn and weave their own cloth. The spinning wheel became a symbol of self-sufficiency and freedom for India.



Yarn is dyed before being woven into cloth. The earliest looms used for weaving date back to almost 2,000 years ago.



Weaving is acknowledged as one of the oldest surviving crafts of the world. A handloom product is a piece of art that the weaver creates using different weave patterns.



A modified form of hand weaving is used to make Bobbin Lace (known as Tender Lace in Denmark). This form of lace evolved in the early 16th century, and was popular till the 19th century when it was replaced by machine-made lace.



Submitted By: Jacquiline Singh
jacquiline@gmail.com

IT'S ALL ABOUT THAT



No matter what you call it: Bass, Double Bass, String Bass, Upright Bass, Contrabass, Bass Viol, or Bass Fiddle, it is an essential part of any music ensemble.



The modern contrabass used in symphony orchestras stands 75 inches tall.



In the 18th century much music was written for solo bass, and the Viennese Contrabass with longer strings and tuned differently was developed for bass players.



The string bass is an essential component of any jazz combo's "rhythm section."



The string bass is used in folk music of many nations.



Basses are made in sizes to suit players of all ages and heights.

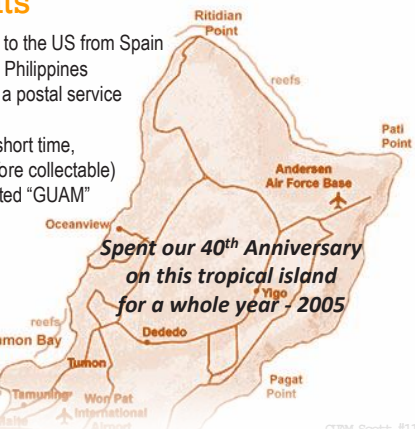


In the symphony orchestra the string bass lays a firm foundation for the music.

ts

to the US from Spain
Philippines
a postal service

short time,
more collectable)
ted "GUAM"



Spent our 40th Anniversary
on this tropical island
for a whole year - 2005

SECURING MODERN STAMPS

Print technology is accessible and cheap, while postal rates are at their highest. This "perfect storm" means that counterfeiters increasingly take advantage, with Post Offices needing to embrace ever-more sophisticated security features. This display only covers material first used, or considered, for postage stamps since 2000.

CRYPTO GRAPHICS



France led the way in 2016 with fixed data matrices for mail tracking. Germany followed in 2021, with each stamp having a unique matrix code, also letting new services be implemented.

DOVIDS*



A 2000 Tullis Russell Coaters Kinegram on dummy stamp. Overprinted by intaglio to offer an extra level of security.

*Infractive Optically Variable Image Device.

EMBOSSING



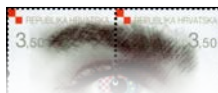
Micro-embossing was first used by Jersey in 2011. The technique requires precise print and embossing registration to function at its ultimate.

HIDDEN CODES



First introduced by Royal Mail in 2009.

INFRA-RED



INPRINT BACKING



Tullis Russell's In-Print is a PSA.

Novel Approaches: Kharkiv Historical Museum

by **Constanze Dennis & Martin Kent Miller**

“Novel Approaches” is about unique activities and discoveries that offer a different take on philatelic displays and exhibiting. On the preceding pages, Thomas Broadhead introduce the American Topical Association’s initiative called, “My One-Page Exhibit.” This unconventional approach fortifies the hobby by encouraging novices to participate in the basics of exhibit creation in a way that is less intimidating and easy.

In this vignette, we’ll take a brief tour of an exhibit discovered quite by accident in a museum in Ukraine. And while the exhibit — and maybe even its appearance in an Eastern European museum — may not fully qualify as a novel approach, the way in which these images reached the pages of *The Philatelic Exhibitor* are tied to one of the most modern forms of communication – social media.



Figure 1. Constanze Dennis (known on Instagram as “ConstanzeTheGreat”) pictured during a trip to Ukraine.

Constanze Dennis, managing director of Grosvenor Philatelic Auctions (www.grosvenorauctions.com), contributes to the growth of the virtual world as “ConstanzeTheGreat” on the social media platform Instagram. If you are so inclined, you can find her at www.instagram.com/constanzethegreat. This photo from her Instagram account (Figure 1) shows Constanze at the time of her trip to Ukraine. The photo is set in a missile museum near the city of Pervomaisk.

During the trip (and before her visit to the missile site), Constanze wrote that she “...stumbled upon a stamp exhibition by the Kharkov Philatelic Society today... There was even one exhibit about Mozart whose wife I’m named after! You can take the girl away from the stamps but you can’t take the stamps away from the girl?!?!?” She included a series of photographs of the exhibit in her Instagram post.



Figure 2. This exhibit is titled, “Through the Eyes of a Philatelist.”



Figure 3. While the hardware is different, the structure of this exhibit’s pages are familiar.

In our correspondence after her travels, Constanze wrote of her surprise in finding the exhibit on the third floor of the Kharkiv Historical Museum. The title of the exhibit was “Through the Eyes of a Philatelist” and it had been prepared by the Kharkiv Philatelic Society. Given her profession, it is not unusual for Constanze to post about philatelic topics, but an unexpected discovery of an exhibit is serendipitous for us all.

By now, some of you may be saying, “So what?” And to that interrogatory I remind you that this section is called “Novel Approaches.” While we are often absorbed in conversations related to the thoughts, tools and techniques of the practice of exhibiting, we can’t lose sight of promoting the hobby outside of our normal spheres of influence. Philatelic societies and stamp clubs across the country frequently prepare non-competitive exhibits in hopes of engaging new audiences. The very existence of this article has extended the reach of the Kharkiv Philatelic Society’s efforts by thousands of miles and a greatly expanded audience. While for many of us social media remains something that “the kids do,” the virtual world is presenting opportunities that we’d be wise to embrace. While Constanze is clearly a member of a younger generation, her influence in both popular culture *and* organized philately are undeniable.

In the coming months, the topic of virtual exhibits will become a more compelling point of conversation. As we strive to mature the hobby and promote the experience to new audiences, we will need to engage participants and channels of communications that today may seem distance or even alien. Examining more novel approaches will better prepare us for a future where exhibiting is more prominent and captivating for participants who are yet to partake. 🌐



Figure 4. Instagram and other social media platforms enable users to make aspects of “serious philately” approachable for collectors of all experience levels.



Figure 5. By sharing this exhibit through social media, ConstanzeTheGreat expanded its reach and presented the effort to a much broader audience.



Philatelic Importance Real or a Myth in Formation?

by William N. Kelly

Is Philatelic Importance Real or a Figment of Imagination? That is the Question!

However, there is no question that the importance of an exhibit is, well, important. After all, importance counts for 10 points and 10% of an exhibit's total grade. I agree with others – “judging importance causes the most difficulty.”^{1,2} For me, philatelic importance is both amorphous and elusive. One wonders if anyone really understands it.

Guidance from the APS Manual of Philatelic Judging and Exhibiting (August 2016)

Certainly, the manual should provide the best guidance, but does it? It says there are two parts to importance – exhibit importance and philatelic importance. However, there is no definition of philatelic importance, only: 1) “poor philatelic importance covers a minor aspect of philately,” while 2) “excellent philatelic importance covers a major aspect of philately in a postal system or geographic area.” These vague descriptions stimulate a potpourri of questions like: What is major and what is minor? Who decides what is major and minor? What are the criteria for deciding which is which? What's the consensus? Is there a list somewhere of the major aspects of philately?

Let's Guess at What Contributes to a Stamp's Philatelic Importance

How about value? The more valuable, the more important (isn't this like rarity, another judging category)? How about “older is better?” Old stamps are in, and modern stamps are out (sounds familiar). How about if the stamp is unusual, is an error, or has an exotic appearance? How about low supply and high demand (scarcity)? What if it represents an historic event (sounding better)? I wonder – are these adjectives for describing stamps “aspects of philately” as portrayed in the judging and exhibiting manual?



What Others Think

A cursory review of articles in *The Philatelic Exhibitor* since Spring 2011 reveals four substantial discussions about the judging category “importance.”^{1,2,3,4} Three of these mostly discuss exhibit importance, which for me, well, is more important.

The third article says philatelic importance use to be what is important to philatelists, then goes on to provide what the author thinks is philatelically important: 1) first postage or revenue stamps of a country 2) a new discovery, and 3) bringing together remarkable rarities never-before-assembled, and unlikely to be ever shown again. *Is rarity being double counted here?*

Nice Exhibit, but the Stamp You Selected for Your Exhibit is Just Not That Important

In ten years of exhibiting, my observation with the judges I have encountered, is that it is all about the stamp versus other stamps when it comes to judging philatelic importance. If the stamp in their view is not important, then what is? Is there a list somewhere?

Let’s Play Guess Again (so much fun)

Using the exhibiting of a United States stamp in the general judging category, what important stamps come to mind? How about:

- The Jenny? Certainly, it is valuable (but not rare, after all there are 100 of them). Scarce? sure. Old? Yes. Unusual? Yes. Popular? No doubt.
- The Prexies? Not rare or unusual, but popular, modern and in demand.
- First issues? They are old, usually not very rare, not unusual, but popular and in demand.

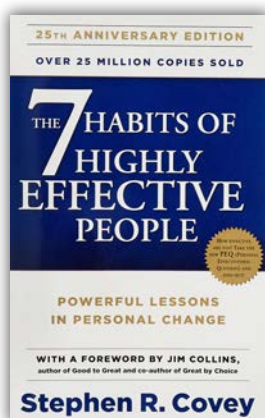
The Mind of an Academic Scholar

It would be interesting to randomly select ten certified philatelic judges and ask them this research question: name and rank the top five United States stamp issues for philatelic importance, and state why for each. Then, pose the same question to ten US stamp collectors who are not judges, and ten non-stamp collecting members of the public.

The hypothesis – the results within each group will vary widely, and the internal and external validity dismal. If so, is this the conclusion? Philatelic importance is merely what exists in the minds of the judges.

Stephen Covey Says, “Begin with the End in Mind”

In his bestselling book, *The Seven Habits of Highly Effective People*, Covey recommends always starting with the end in mind.⁵ So, here is my advice for a novice philatelic exhibitor who would like to exhibit a stamp. Make sure you select a stamp that is as important to the judges as it is to you, and oh, make sure you can obtain the die proof.



Summary

The Judging and Exhibiting Manual says there are two parts to judging importance: exhibit importance and philatelic importance without defining the latter. Further, there are two aspects of philatelic importance – minor and major. Criteria for what is major importance and minor importance is undefined. Therefore, exhibitors are at the mercy of what’s in the minds of the judges when judging the philatelic importance of an exhibit.

Conclusion: Philatelic Importance is a Myth in Formation

Recommendation

Perhaps dropping philatelic importance, which suggests one stamp is more important than another, and solely using exhibit importance is the best way out of the conundrum. All stamps are important. Exhibit importance (the exhibits diversity, depth, and completeness, relative to other similar exhibits), in my opinion, far outweighs philatelic importance.

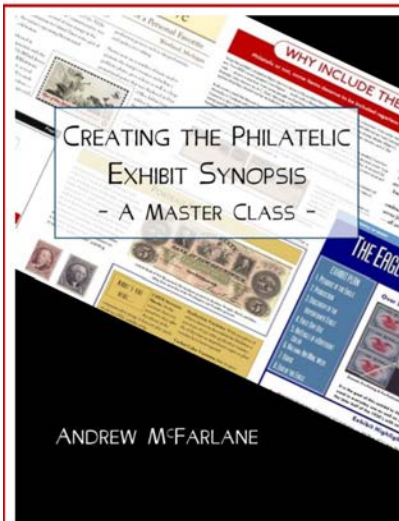
Postscript

I await the anticipated avalanche of varying opinion on this matter, some of which will say that “judging is subjective,” and yet, why do we have a judging and exhibitor manual? Of course, to minimize subjectivity and promote consistency. But in the case of Philatelic Importance, it is woefully inadequate, in fact, why have it as a measure at all? 🏆



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Meet Jason Teh-Mitchell

Youth Qualifier for Youth C of C San Diego Stamp Show 2021

Fortunately, the list of qualifier for the AAPE Youth Championship to be held at GASS next August in Sacramento is growing as the number of in-person WSP events is increasing. The recent, newly-established San Diego Stamp Show included young exhibitors.

This quarter, I am featuring presenting two qualifiers for GASS 2022. We begin with a first-time qualifier who exemplifies how exhibitors come from very different backgrounds; the other has now qualified with a second exhibit!

Jason Teh-Mitchel is from California and is the most recent youth qualifier. His exhibit at San Diego Stamp Show 2021 was titled, “Love Letters.” Read Jason’s own words about his single frame exhibit:

I am a Lone Scout and I initially created my exhibit “Love Letters” to fulfill a requirement for my Stamp Collecting merit badge in February 2020, as I was working towards earning my Eagle Scout rank and 128 merit badges. I chose the Love Letters theme because of my grandmother Agnes Chua. I miss making and eating pressed cookies with her during Chinese New Year. The last time I saw her was in 2016, when I was 10 years old. I included the photo of the two of us in our New Year clothes in my exhibit. My mom told me my grandmother collects Chinese New Year first day covers and commemorative coins. My stamp collecting merit badge counselor, Mr. Phil Kumler, was the one who suggested I send in my exhibit.



Jason Teh-Mitchell with his exhibit, “Love Letters.”



Jason’s grandmother, Agnes Chua, was the inspiration for his exhibit. This photo of Jason and his grandmother is included in his exhibit.

Update: Jack Nixon *Past Youth Champion and Qualifier for Youth C of C - Royal/Royale 2021*



Jack Nixon with the Gold he earned at ROYAL/ROYALE 2021.

Jack Nixon, at age 8, was the 2017 winner of the AAPE Youth Championship with his exhibit entitled “Canada 1952-57 Wildlife Series.” In October, at ROYAL/ROYALE, a WSP event held in Canada, Jack qualified with a new exhibit entitled “Canada 1988-91 Wildlife Series Medium Value Mammals.”

He reflected on his collecting and activities in the last few years as follows in his own words:

It has not been easy to stay active collecting over the past two years when there are no shows with dealers to see. Also, I am now more involved with school work and activities.

What I Like

My two exhibits each show an issue of Canadian animal stamps. But instead of just collecting the stamps and plate blocks with stories about the animals, I liked collecting the use of the stamps on covers. Every cover is different and often has an interesting variety of stamps added going to different countries. It’s fun to go through the dealers boxes of covers.

New Book on Canada 1988-91 Mammals Issue

My exhibit of this issue of 12 stamps is complicated and has a lot of varieties. Each stamp was used to pay a rate that lasted only one year so correct covers are a good challenge to collect. Many of my covers were illustrated in the good new book by Robin Harris available at his website www.adminware.ca. It’s really nice to see them in a book. 📖

About Youth Exhibiting

Today’s young collectors are tomorrow’s philatelic leaders. As has been proved by selections for the APS Young Philatelic Leaders Fellowship program, youth who are willing to make a commitment to the hobby are often those who get involved in active public aspects of it, including exhibiting. While AAPE recognizes that for some young people, exhibiting will be a passing fancy, for others it will be the beginning of a life-long commitment. AAPE wants to support this “planting of seeds” because doing so supports the hobby, because it provides a positive, rewarding, and enjoyable activity for those involved, and because it will help to insure the future of philatelic exhibiting. For more information about youth involvement in exhibiting and the AAPE, visit us online at:

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



How to Read the Behavior of Judges

by John Hotchner & Rich Drews

Philatelic Judges are an unusual species, and it takes some time to figure out what is being conveyed by their actions. The following is a field guide that should help the novice to understand what is going on under the surface when you see them on the show floor, or in the evening after the show closes.

<i>Activity</i>	<i>Meaning</i>
	<p>Sitting with other judges at breakfast on the opening day of the show, shifting pages, in binders, muttering and hurling great imprecations.</p> <p>None of them received all of the title pages and synopsis pages, the frames have been renumbered, the feedback forms don't match the order of the exhibits, and two exhibits are no-shows and have been replaced at the last minute.</p>
	<p>The judge is smiling as he* looks through a magnifier at your best piece.</p> <p>He is pretty certain he has found a fake or damage that you missed.</p> <p>The judge is deep into a book or catalog as he stands in front of your frames.</p> <p>The judge is verifying that you show the most valuable or difficult-to-acquire item that you don't have, despite searching for it for the last ten years.</p>
	<p>A group of judges catches you as you try to overhear their discussion at your frames, and tells you to go look at some other part of the show for 15 minutes.</p> <p>The merits and demerits of your exhibit are under review, and you just lost two points by forcing a confrontation. Judges hate confrontations.</p> <p>A judge in a gaggle of judges is craning his neck trying to read what another judge is writing.</p> <p>The judge is trying to make sure that he doesn't award 12 points in Treatment when a more senior judge has awarded 18.</p>

In the gaggle of judges, one is visibly trembling and looking nervous.

You're looking at the Apprentice.



Pulling a suitcase at the frames.

During judging: an effort to impress the rest of the jury with how much work he has done in preparation for judging at the show. After judging: a ready-made excuse for cutting short at-the-frames critiques.



One judge is darting in and out of the other Judges, madly pecking away at a tablet.

This devotee of the digital age has already composed his feedback forms and is filling in points for the rest of the exhibits, and adding comments for the feedback session. He knows he will be rewarded for his skill by having the rest of the show free to play.



The judges are still working at 7:00 pm.

The three convening societies have left for their banquets without giving the show committee or the judges the criteria for their special awards, and/or the list of who is eligible.

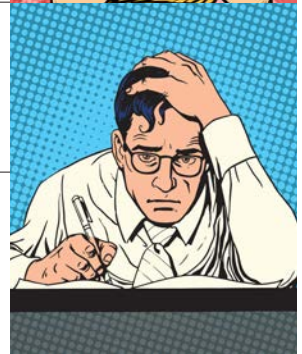


Sitting in a chair in front of your exhibit making notes.

He is praying that the exhibitor will come up and ask for comments so that he won't have to write an extensive feedback form.

The jury chair is grinning.

He knows he has successfully assigned to other judges the most difficult exhibits for first response.



The jury chair is frowning.

He has discovered that this particular jury contains several contrarians and he has the task of herding cats.

A judge is seen holding his head in his hands on any morning of the show.

Evidence of having had too good a time at the bar the the night before.



Scanning exhibits after awards are posted, at a show where he is not a judge.

He is looking for mistakes that this show's jury has made that he can tease them about.



Sitting at the far end of the jury table at the feedback session.

He is trying to stay out of the field of vision of the Jury chair or hoping to have maximum space to dodge the rotten tomatoes thrown by unhappy exhibitors.



Smiling at the critique.

He believes he is ready to carve any of his first responses a new one.



All of the judges at the show banquet are sitting at one table in the back of the room.

Either the meal is buffet style and the fix is in as to which table eats first, or the word is out that one of the convening societies expects the Grand Award and the judges know it isn't going to happen, and they want to be able to escape when the banquet ends before having to defend themselves.

** The pronouns "he" and "him" are used for ease of reference. It is recognized that there are a growing number of excellent women judges in the corps.*

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Follow-up & Rarity

Follow-up: After reading my column in the last issue of TPE about the restoration of covers, Ed Grabowski sent me this email.



Relative to your article in the latest AAPE journal, I would like to show you an issue that you never had to deal with in presenting my Guadeloupe Postal History exhibit to the jury at Washington 2006 [where Ed won the Grand Prix d'Honneur, by the way].

I got the attached Eagles cover (64 and 64a) in May 2005 for inclusion in the exhibit. It is a double weight letter from the tiny village of Sainte Rose. There are only 5 General Issue covers from Sainte Rose, and double weight letters from tiny villages are exceptionally rare.

When it arrived, I found it so awful [See Figures 1 and 1b] that I sent it to Nancy Poli for conservation with a promise from her that it would be returned by May 2006 in time for inclusion in the exhibit as a conserved cover. Despite her promise, it did not make it back until December 2006 well after the show. When I saw the conserved cover, I was truly amazed. It is not just exhibitable, it is almost beautiful. None of the stamps have been repaired and none of the markings enhanced. [The conserved cover is shown in Figures 2 and 2b.]

But I never had to face the problem of showing a highly conserved cover, especially one that was originally an ugly duck that had been turned into a swan. To this day, I wonder how



Figure 1: Guadeloupe General Issue Cover from Sainte Rose before restoration (Image courtesy of Ed Grabowski).



Figure 1b: Back of the cover shown above. (Image courtesy of Ed Grabowski).



Figure 2. Guadeloupe General Issue Cover from Sainte Rose after restoration
(Image courtesy of Ed Grabowski).



Figure 2b. Back of restored cover shown above
(Image courtesy of Ed Grabowski).

I might have shown it in an exhibit had I the chance. Most likely simply as a conserved cover.

The key point that Ed makes is that no markings have been enhanced and none of the stamps repaired. That being the case, in my opinion it could be shown with the notation “cover restored/repaired/conserved” – choice of words up to you. What do you think? I’m suitably impressed by what the cover looks like now. I would definitely save the before images for “posterity.”

Question: The judges don't seem to recognize how scarce/rare my material is? What is the best way to inform them?

Answer: At a recent show an exhibitor was unhappy with his rarity points, telling me that he'd had to wait years to acquire enough pieces to create his single frame exhibit as many of the key pieces were in other's collections. Other than one or two items which we did recognize as rare, the bigger picture was not evident. I told him that was something he had to put into the synopsis and not in a subtle way, either. This is especially important for a single frame exhibit where the subject is not widely collected or known. You should not assume that the jury members will be as familiar with your subject as you are.

Besides putting it in the synopsis, it also helps if you can publish something about your exhibit topic where the background of assembling all the material is part of the story.

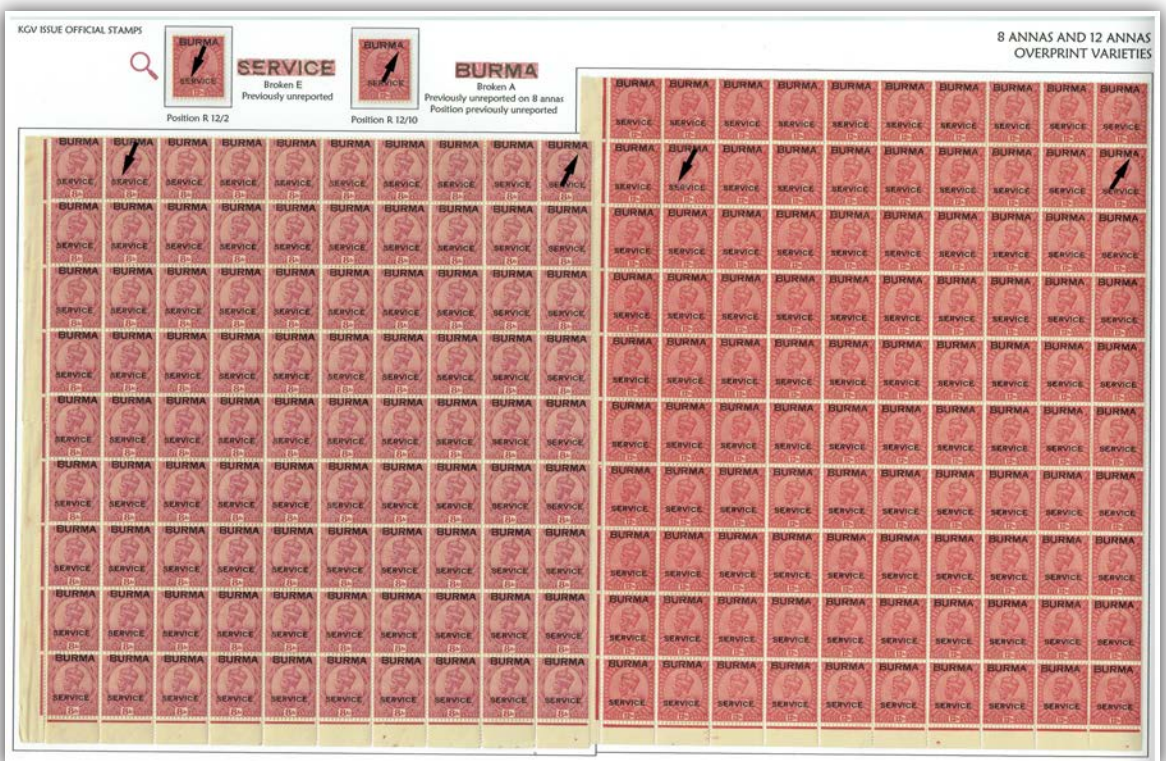


Figure 3. KGV Official Overprints of Burma – showing varieties (Image courtesy of Mike Ley).

Question: Is it impressive to include full sheets of stamps in my exhibit or is there a better use for the space? This question comes from Mike Ley in reference to Figure 3 which is a page from his exhibit “Burma, The First Two Issues.”

Answer: So why are you including the sheets? – There *must* be a reason other than they are pretty or I want to show off that I own them. Mike had a perfectly good reason for including them; he says:

“When I noticed the varieties shown, nothing had ever been written about them. The large multiples confirm they exist on

more than one denomination and at the same position. The large multiples are needed to prove the position.”

Mike then goes on to say:

“Since first using them in my exhibit I have written about them in *The Burma Fantail*, the quarterly journal of The Burma Myanmar Philatelic Study Circle.”

So here comes the new more interesting question: I like the page but could I or should I now consider not showing the multiples to make room for more covers? I could still show singles and make it clear the position information is due to my study and observation. Or is it impressive to a judge to leave things the way they are?

Answer: One of the first reactions a judge has when seeing large multiples/sheets of stamps is “why is this here? What point are you making? Or what could you show instead?” In this case there is a good reason, however, since he has published his discovery, he doesn’t need to show the full sheet to make his point. If the space you have freed up by taking out the sheets allows you to advance your story line in a significant way, I say take the sheet out.

On the other hand, there are definitely cases where material is a bit thin on the ground and a sheet or two of stamps fills up the pages quite nicely!

Question: *Is there a technique you recommend for including information on my exhibit pages that is not mainstream to my story?*

Answer: Confession time: I just created this question because I recently encountered the most elegant answer as implemented by the Grand Award winner at Chicagopex. Figure 4 shows a page from Rob Faux’s exhibit “Postal History of the 1861 United States 24-Cent Adhesive.” It shows the 24-cent stamp used with a West Town local. Since I attended West-town school, I focused in on this page and chose to read it in detail and thus discovered the information Rob included in what he calls “Additional commentary which appears below the line at the bottom of the page.” I started calling them footnotes. Then I started sampling them. In my opinion they are an effective and brilliant way of adding general interest for the casual reader and as an added benefit impressing some judges by breadth of knowledge.

Keep in mind that Rob’s subject is a fairly complex postal history story – he doesn’t want to clutter up his pages with miscellaneous or in-



Figure 4: 24-cent plus West Town local – showing footnote technique (Image courtesy of Rob Faux).

Mail Delivery Re Mailed

Redirected Mail Foreign Mail Destination

Reposted to France
Paid by postage stamps

Rate

England 24 cents
3 Cents (Chicago)

re-mailed
4d per ¼ oz to Paris, France

Route

Chicago (1866)
Quebec (May 19)
Allan Peruvian
Derry (May 29)
London May 30
re-mailed by H&G Russell
London E.C May 30
Angl Amb Calais Jun 1
Paris Jun 1 (Paris)

Reposted to France
Paid in cash or on account

Rate 24 cents

England 24 cents
Boston Br. Pkt 19 Paid
PD
4 - 4d postage paid

Route

Boston Feb 20 (1866)
New York (Feb 21)
Cunard Australasian
Queenstown (Mar 3)
London Mar 5
re-mailed by Baring Bros
Lombard Street Mar 5

Traveling Europe: General W.F. Bartlett was wounded multiple times during his service with the Union in the Civil War losing his leg fairly early in the conflict. He was captured in 1865 when his prosthetic was hit by opposing fire and he could not retreat with his men. He was able to secure leave from then Secretary of War Stanton so he could travel in Europe for six months.

interesting side comments – by confining them to a consistent place (bottom of the page) and setting them off by a line, judges can feel comfortable in not generally reading them. I freely admit that we didn't read them when judging, I only discovered their charm and utility when preparing for feedback. Figure 5 shows a couple of covers sent to Europe and then forwarded/reposted to France. The bottom one gives a brief account of why the addressee, one General W. F. Bartlett, was travelling in Europe in 1866. In my opinion, this type of commentary puts a “human” face on the postal history of the envelope. We need more of this to attract the general reader who is not expert in the details of the postal aspects.

Figure 5: From Rob Faux's 24-cent postal history exhibit. The inset shows the footnote about addressee General W.F. Bartlett.

Do you have a question?

The *Philatelic Exhibitor* needs your questions. The Question & Answer column is a great avenue for exploring specific exhibiting challenges. Send your questions directly to Pat at psw789@comcast.net, or you can forward them to: Editor, The *Philatelic Exhibitor*, 1361 W. Wade Hampton Blvd., Suite F-102, Greer, SC 29650-1146. 🌐

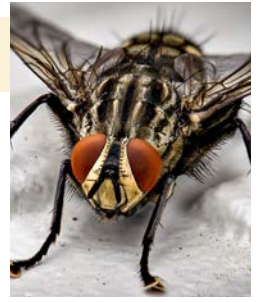
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The Honey is Getting Better!

The Fly, after watching all the increased philatelic activity, thinks the honey is getting so much better! More live shows, continuing virtual events, and lively discussions in many philatelic publications. What's not to like?

This pesky insect has attended two live stamp shows in the last two months – seeing and hearing plenty. One overheard conversation was so funny!

I landed on a table in the refreshment area at show one, next to a nice leftover jelly donut, hoping to overdose on its sweetness. Then I heard — “Does anyone know who the Fly is?” Well, I was all a flutter! Someone replied, “I heard the Fly is an old geezer.” Another said, “I heard it's that guy from the Washington DC area with the long last name no one can spell correctly.” A third person added: “I don't care who the Fly is; although pesky and annoying, he or she is very entertaining.” Ah, sweet success! I am hitting my stride. What great feedback. I am buzzing with satisfaction. Oh, the joy of being anonymous!

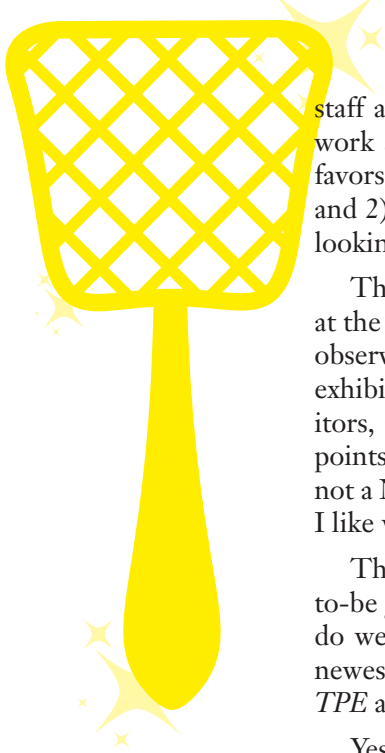
Flying around shows while observing and listening are my specialties. At show two, I observed an interesting phenomenon, and perhaps a strong association.

Some dealers are very organized, displaying their material by country or by specific categories, and using catalog numbers to make it easy for buyers to find what they are seeking. Other dealers just kind of throw their material out on the table with no organization in haphazard, “take-it-or-leave-it” fashion, making it difficult for buyers to find what they want to purchase. The Fly noticed many potential buyers quickly passing by these disorganized dealer tables, while the organized dealer tables were full of buyers. The Fly thinks disorganized dealers are lazy dealers, not putting in the time to organize their material so buyers can easily locate what they seek. Therefore, a SWAT to you, my friend, if you are one of these lazy dealers. Get more organized and sell more!

Mother always said not to annoy the most important people in your life. For me that is Mrs. Fly and my boss, the editor of this fine publication. However, I just can't help myself. Mr. Editor, why is there no index to this rag — oops, I mean fine publication? How many times have you wanted to look back at a past issue to locate something you remembered seeing? Then, have to sort through issue by issue to find what you need? It is so time consuming. Enough already!

Now for the Golden Fly Swatters. The first one goes (again) to all the





staff and volunteer workers at our stamp shows. They are the ones who work so hard to make our experience delightful. Please do the Fly two favors: 1) always thank the staff and volunteers at the shows you attend, and 2) be a volunteer at least one show this coming year. The Fly will be looking for you.

The second Golden Fly Swatter goes to the organizers and volunteers at the recent NAPEX show, one of the best in the country. Why? The Fly observes: superior organization, timely and effective communication with exhibitors, lots of dealers, the posting of a first responder list for exhibitors, a lovely reception and awards dinner, a Palmare document listing points for each exhibit, and great jelly donuts! **DISCLAIMER:** The Fly is not a NAPEX member nor does he (or is it she?) live in the DC area (hint: I like warmer winters).

The Fly's heart has a soft spot for novice, fledging, and frustrated want-to-be great exhibitors. George Struble asked in the July 2018 *TPE* – "How do we get new exhibitors?" I add: How do we encourage and keep our newest exhibitors who struggle and need more help than just reading the *TPE* and books on exhibiting?

Yes, we have a wonderful peer review service for title pages and synopses. It is not enough. We need more. How about a mentorship program and sign up? I volunteer to be a mentor on the topical subject "insects on stamps." Are you listening APE officers and directors? The Fly is watching. The timeliness of your response to this challenge indicates your priority for action. How's that for pressure? Ha! Ha! Mr. Editor, please do not fire me. I love my job too much!

Mrs. Fly is bugging me to get my "honey-do list" done, so I will buzz off. But remember – the Fly is always watching and listening.

Yours truly, The Fly!

Editor's Note: It is my understanding that the Fly is always open to your thoughtful input – whether swats or something sweet from the honey jar. What have you witnessed or done lately that would be useful? Write to: The Fly c/o TPE, 1361 W. Wade Hampton Blvd, Suite F-102, Greer, SC 29650-1146 -or- email to: exhibitor@philatelicpress.com.

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Are There Still Exhibit Preparers?

It used to be that there were half a dozen experienced exhibit preparers who would do exhibit pages for hire. The exhibitor could participate in page design, or not. There were also a few preparers who would take care of the entire process from purchasing and researching material to turning out the full exhibit, complete with title page. Most, if not all of these people seem to have dropped out of this field. I've recently been in contact with an exhibitor-in-training who feels he needs to use such a service. I've tried to convince him that since the advent of computers, it is easy enough that even a non-wizard can do it. But he is adamant. I referred him to several people who I knew used to provide this service, but one declined and the other two didn't even answer his requests.

So, as a matter of curiosity, and to help him further if possible, are there members of AAPE who do exhibit pages for others, or non-members for that matter? If so, please contact me at the following email address: jmhstamp@verizon.net.

Before ending, please don't send me lectures on how wrong it is for such services to operate. I'm well aware that there is a bias against this practice, and I share it to the extent that an exhibitor never gets to know his or her own material. But for a would-be exhibitor who does indeed know the material - but just does not have the time, talent or self-confidence to make their own pages, such a service allows for the creation of an exhibit that we might otherwise never see. And that is a good thing.

John M. Hotchner
Falls Church, VA

Regarding Letters to the Editor

Letter to the editor are invited, encouraged and welcomed. Please note that correspondence concerning business affairs of the Association, including membership and changes in address, should be addressed to the Secretary, 1000 Kingswood Drive, Akron, OH 44313 - email: nilsestuen@sbcglobal.net.

Letters are generally included in the journal, provided that some general guidelines are observed. Detailed information about letters to the editor has been included on page 9-10 of this issue. Letters to the editor and any questions regarding these guidelines should be directed in writing to Martin Kent Miller, 1361 W. Wade Hampton Blvd., Suite F-102, Greer, SC 29650-1146, or via email to exhibitor@philatelicpress.com.





Fillable Forms & Judges Needed

Since the last CANEJ column, philatelic life has been returned to near normal. Several stamp shows have taken place, some in their regular slots and others that had to reschedule to later in the year. Reports coming in have been very positive, with lots of comments about how glad philatelists are to be back at shows.

A big thank you to all those exhibitors and judges who have been supporting and attending the shows. I realize that it is not an easy proposition during these times, flights are unpredictable, hotels are running with minimum staffing and in many cases, masks are required.

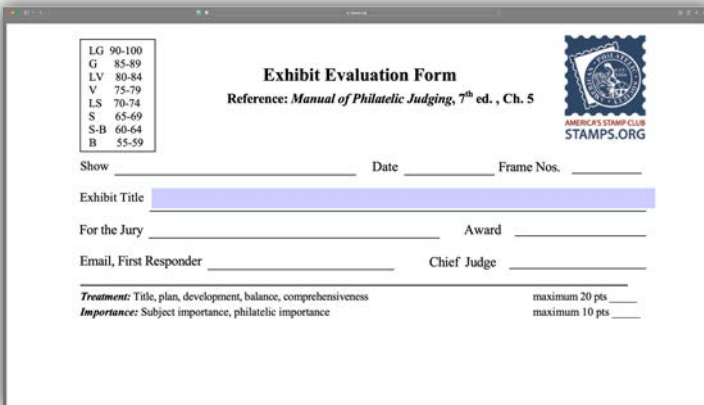
There are several international shows coming up. London 2020, now London 2022 (<https://www.london2022.co>) will be in February, hopefully there will be no problems for those who plan on attending as regards Europe and its covid fluctuations. Canada is hosting CAPEX 2022 (capex22.org), and a totally single frame competition. I hope, those of you who thought about entering have done so. South Africa is also going to be a possibility as well as a show in Dubai.

Several shows are also planning on have virtual shows in the next year or so. The San Diego Stamp show is planning a virtual show in July 2022. PIPEX will be physical in 2022, but will be virtual 2023.

Here's an interesting anecdote. APS now has "fillable" EEF forms on the website. As a jury in San Diego this past October, most of the jury decided to use these forms. Once one has mastered the downloading of the form onto one's laptop, the actual filling in process is easy. Then comes the part that can be complicated, you have to remember to save each EEF, either onto the desktop or preferably into



The jury in San Diego decided to use the fillable PDF EEF forms.



A screen shot of the fillable EEF form with the Exhibit Title field selected for filling.

a file. Then, save the EEF's onto a thumb drive. This works well if the show is in a hotel venue or there is a printer available that will print from a thumb drive. The fillable forms are so much easier for the exhibitor to read.

I used the fillable forms at Balpex, took my thumb drive to the front desk, and inquired as to the location of the business office. Well, they used to have one, but someone had taken off with the various pieces of equipment. But the front desk offered to print the forms for me. Then came a minor problem – they dropped the thumb drive down behind their desk. The situation was only solved when the maintenance crew carved a hole to get it out! But they did, and the forms were printed after a few tense moments.

Our judging corps is unfortunately diminishing, so I do encourage any of you who have considered becoming a judge to please contact me. We currently have four apprentices working through their apprenticeship, but we need more. The American Philatelic Society maintains a webpage with numerous resources for prospective judges. Visit the site at: www.stamps.org/events/judging-information.

Become a Judge

You must first register as an apprentice with the **Committee on Accreditation of National Exhibitions and Judges (CANEJ)**, complete a series of four judging apprenticeships with an above average rating, attend appropriate judging seminars sanctioned by CANEJ, and have prepared an exhibit that was awarded at least a vermeil medal at a WSP show within the past two years. See the judging guides below for full details. Below are some documents that can help you:

Philatelic Judges-

- [Guide to Participating: Philatelic Judge Apprenticeship Program](#) (revised August 2018)
- [Application for Apprentice Judge](#)
- [Philatelic Apprentice Evaluation Form](#)
- [Application for Judge Accreditation](#)
- [Judge's Pledge](#)
- [Form to Request Listings For Areas of Special Expertise](#)
- [Apprentice Training Via Virtual Judging of Electronic Files of Competitive Exhibits](#)

Literature Judges-

- [Guide to Participating: Literature Judge Apprenticeship Program](#)
- [Application for Literature Apprentice Judge](#)
- [Literature Apprentice Evaluation Form](#)

Chief Judges-

- [Guidelines for Becoming an Accredited Chief Judge](#)
- [Application to Apprentice as a Chief Judge](#)
- [Application for Accreditation for Chief Judge](#)
- [Mentor's Report on an Apprentice Jury Chairman](#)

The APS web page for prospective philatelic judges.

Also, to those judges who are listed in the APS database, could you please check to make sure that your “specialties” listed are current and correct? You may be very willing to help out in areas other than those indicated. This way, when shows have the various societies attending their show, they can see which specific judges to ask. This is especially important if you have acquired some new philatelic fields.

Looking forward to seeing many of you in the next few months.

Liz Hisey
CANEJ Chairman



Secretary's Report

Membership - November 30, 2021

US MEMBERSHIP

Regular Members	467
Life Members	150

FOREIGN MEMBERSHIP

Regular Members	100
Life Members	15

TOTAL MEMBERSHIP	734
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Welcome to new members – September 1, 2021 to November 30, 2021

- *Collectors Club of Chicago*, Chicago, IL
- *Mia Fillion*, Acton, MA (Youth)
- *Timothy Gale*, Alexandria, VA (Patron)
- *Jared Gazin*, Tigard, OR (Youth)
- *Roy Gelder*, Geneva, IL
- *Thomas Herbert*, Houston, TX
- *Li Hicks*, Omaha, NE (Youth)
- *Jack Nixon*, Toronto, ON (Youth)
- *Steve Schaap*, Holland, MI
- *Jasmine Smith*, Pottstown, PA
- *Scott Steward*, Accokeek, MD
- *Jason Teh-Mitchell*, Los Angeles, CA (Youth)

Jean Benninghoff Award Winner

- *Maulik Thakkar*, Glendale, CA

As always, please advise immediately of any address change. It's the only way to ensure uninterrupted receipt of *The Philatelic Exhibitor*. Your magazine will not be forwarded by the post office because of our bulk mailing permit. Just send me an email and we will keep you current.

Respectfully submitted,
Kenneth R. Nilsestuen
 AAPE Secretary
 ✉ knilsestuen@gmail.com

About Membership - an AAPE membership application is available on page 48. This application can easily be photocopied and shared with prospective members. As a current member, you are our best recruiting resource. Please consider introducing your philatelic friends to the benefits of AAPE membership.

Index of Advertisers

Andrew McFarlane	30	Fraser's	35
Atlantic Protective Pouches	40	H. R. Harmer	Inside Front Cover
Auktionenhaus Christoph Gärtner	3	James Lee	15
CAPEX '22	13	The Philatelic Foundation	5
Civil War Philatelic Society	9	Robert A. Siegel Auction Galleries	Back Cover
Daniel F. Kelleher Auctions	11	Sparks Auctions	7
Delcampe.net	Inside Back Cover	Weisz Stamps & Covers	16
Eric Jackson	42	WESTPEX	17

Advertising with *The Philatelic Exhibitor*

The Philatelic Exhibitor is the best buy in philatelic advertising. The journal reaches the most serious philatelists — those who exhibit their collections. Exhibitors are dedicated collectors who are both competitive and discriminating — they are the most vigorous, active purchasers of high-end stamps and postal history in the hobby. *The Philatelic Exhibitor*, the quarterly journal of the American Association of Philatelic Exhibitors, is passionately read by AAPE members around the world. There is no better path to reach a market of serious collectors who are actively acquiring rare and unique philatelic materials. Contact Rick Gibson (smokeynav@comcast.net), AAPE advertising manager, to reserve your space today.

Advertising Rates & Specifications

Ad Size	Dimensions (inches)	Once	Four consecutive
Inside Front Cover	6 x 9	\$450	\$400/issue
Inside Back Cover	6 x 9	\$425	\$390/issue
Back Cover	7 x 10 + 1/4" bleed	\$425	\$390/issue
Center Spread	13 x 9	N/A	\$600/issue
Full Page	6 x 9	\$310	\$275/issue
Half Page	6 x 4-1/8	\$165	\$150/issue
Third Page	6 x 2-3/8	\$90	\$75/issue
Eighth Page	2-3/4 x 2	\$60	\$50/issue

Advertising art should be submitted as PDF files in the dimensions listed. All images placed within the PDF file must be at a resolution of at least 300 DPI. For contract positions, the same ad will be picked up for each issue unless new art is received by the advertising art due date deadline. Please contact Rick Gibson (smokeynav@comcast.net) for contracts and more information.

Production Schedule

Issue Date	Articles & Columns Due	Advertising Order Due	Advertising Art Due	Production Closed
Second Quarter 2022	February 21, 2022	February 21, 2022	March 4, 2022	March 11, 2022
Third Quarter 2022	May 23, 2022	May 23, 2022	June 3, 2022	June 10, 2022
Fourth Quarter 2022	August 22, 2022	August 22, 2022	September 2, 2022	September 9, 2022
First Quarter 2023	November 21, 2022	November 21, 2022	December 2, 2022	December 9, 2022

Membership Application

American Association of Philatelic Exhibitors

You are invited to become a member of the American Association of Philatelic Exhibitors. Join with novice to advanced exhibitors from around the world in stamp collecting's only association for all levels of philatelic exhibiting. Our field is stamp collecting's most fascinating pastime and the AAPE is your best way to keep abreast of every facet of exhibiting and to learn effective exhibiting techniques.

Membership Application

Enclosed are my dues and application for membership in AAPE, which includes an annual subscription to *The Philatelic Exhibitor*. PayPal payment is available for an additional \$1.50. To use PayPal, either use the online application at www.AAPE.org or indicate PayPal below and you will be contacted with payment details. Foreign airmail is available for an additional charge, please inquire if interested. **Please make checks payable to AAPE, Inc.**

Premium membership levels are also available for members in the US and Canada. Amounts over the annual dues may be tax-deductible depending on your personal tax situation. Memberships at these premium levels will be listed on the website and in *The Philatelic Exhibitor* unless otherwise requested.

- | | | | |
|--|----------|---|---------|
| <input type="checkbox"/> US/Canada Membership | \$25.00 | <input type="checkbox"/> Foreign Membership | \$35.00 |
| <input type="checkbox"/> Contributing Membership | \$45.00 | | |
| <input type="checkbox"/> Sustaining Membership | \$60.00 | | |
| <input type="checkbox"/> Patron Membership | \$100.00 | | |

Please select: New Applicant Renewal

First Name _____ Last Name _____

Street or POB _____

City _____ State _____

Postal Code _____ Country _____

Email _____

Phone _____

Philatelic Memberships & Member Number(s): _____

Philatelic References (not needed for APS members): _____

Please contact me for PayPal payment.

Signature: _____

Please mail your application and payment to:

Ken Nilsestuen, Secretary

1000 Kingswood Drive

Akron, OH 44313-5921

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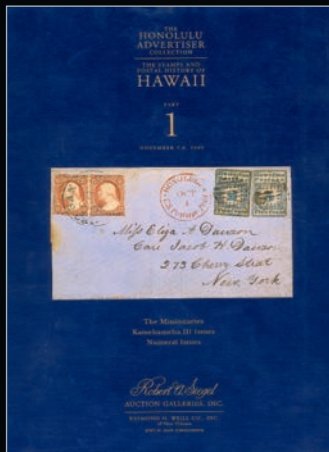
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The collectors' marketplace

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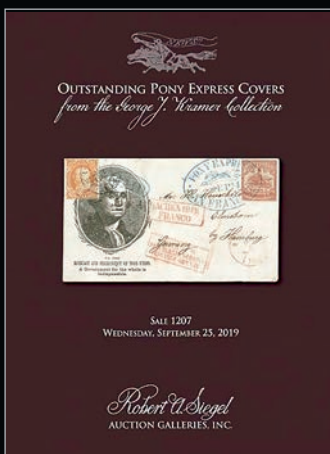
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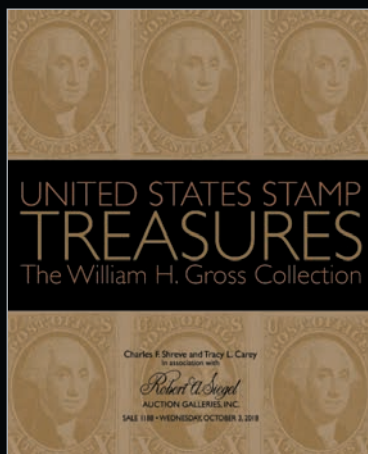
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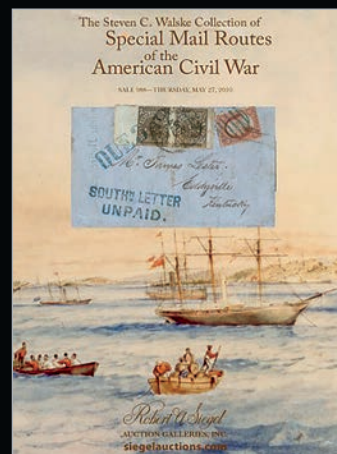
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