

THE PHILATELIC EXHIBITOR



The Journal of the American Association of Philatelic Exhibitors



**Thematic Exhibiting:
Connecting
Through
Creativity**
page 21

...or is drawn by vacuum
Blood flows by gravity into a bag or bottle placed below the donor's arm...



▲ This stamp illustration is based on a photograph and at first glance is to show patients receiving blood transfusions. However, note the hand and blood pressure which indicate that they are actually blood...



**Awards &
Achievements
in Society
News**
page 10



The Philatelic Exhibitor Earns Large Gold

**ALSO: More about Virtual Shows on page 6,
Tackling Rarity & Scarcity on page 34
and Exhibiting Judo on page 41**



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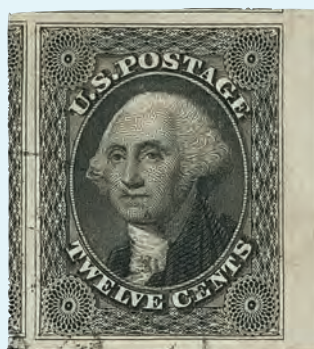
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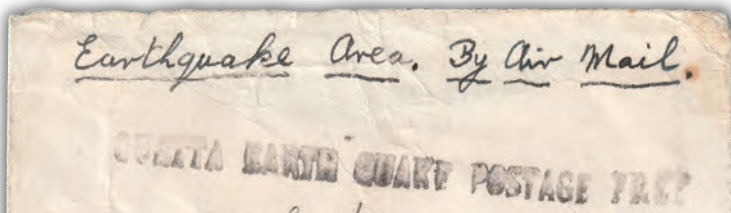
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AAPE Mentoring Services

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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"Wishing you and yours, David, a meaningful and delightful Easter holiday. My sincere thanks for your handling of my stamp consignment as well as providing expert and trusted support for my estate needs. Your customer service rating (on a scale of 10) is a 15! I have never been so well served by a philatelic professional! (keep up the GREAT work on the magazine, and please tell Maureen how much I appreciated her kind and helpful courtesy when we spoke on the phone)."
**With warmest regards,
Gene Luttrell**

"I would like to tell you how happy I was with the buyer from your main office. He came to my home and spent a considerable amount of time going through my stamp collection.
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**Steven Gray
New York**

"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!"
**Stephen E. Backhus
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From Your Immediate Past President

It has been a great honor to serve this important organization as president for the last four years. It was an eventful time with the pandemic, taking over the Single Frame Championship from APS, keeping the AAPE Team Championship alive, the rise of virtual exhibiting and virtual board meetings, and a new TPE editor, but AAPE and exhibiting have survived.

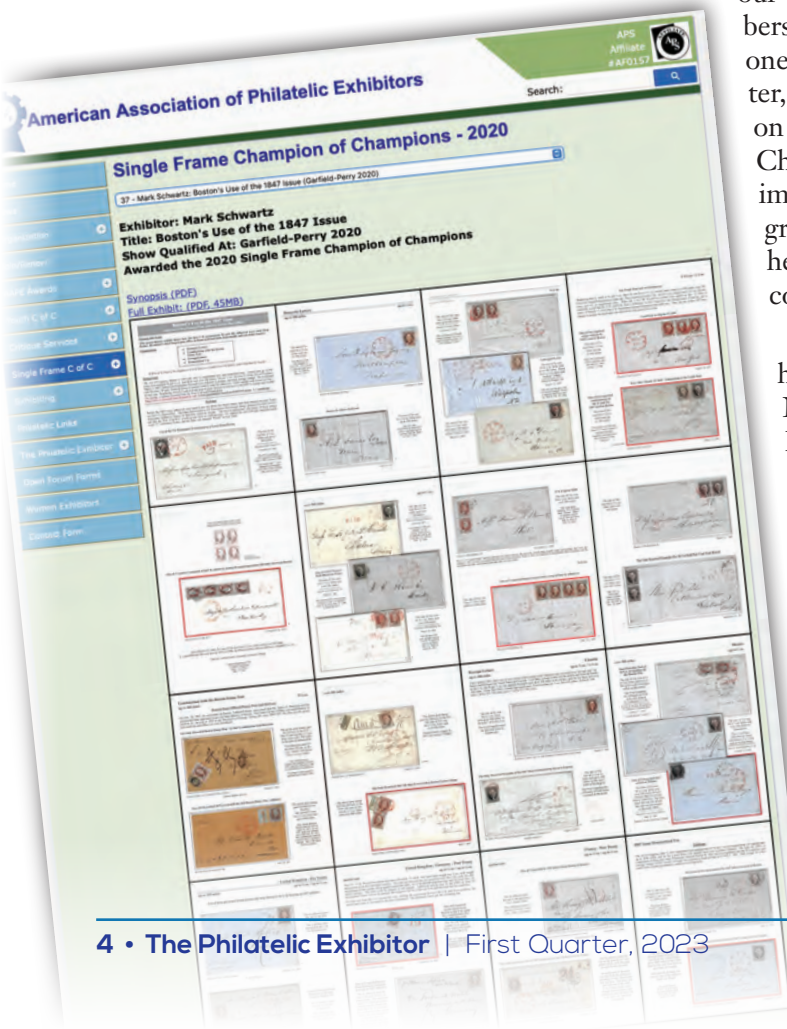
I want to thank the officers and board members with whom I have had the pleasure to work. I had a strong working relationship with my vice president, Kathy Johnson, who will remain on the board as a director. Mark Schwartz is moving from director to vice president. Mark Loomis, mentor director Bill Schultz, and advertising director Rick Gibson remain as directors.

Steve McGill remains as treasurer and is doing great work calibrating our future liabilities because of life memberships and others who pay for more than one year when they renew. Our webmaster, Larry Fillion, enthusiastically worked on making our 2020 virtual Single Frame Champion of Champions a reality. My immediate president Pat Walker was a great resource on our past history, as was her predecessor John Hotchner, whom I consulted frequently.

I know AAPE will be in good hands with our new president, Ken Nilsestuen. I had the luxury of having Ken as our reliable secretary, but I am confident our new secretary, Vesma Grinfelds, will do an outstanding job. I am not going away since I am now the immediate past president, which is a board position, and as such, I will now have a vote! Our by-laws only allowed me, as president, a vote to break ties. 🗳️

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Mark Schwartz's Boston's Use of the 1847 Issue was awarded the 2020 Single Frame Champion of Champions.





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Letters to the Editor

More on Virtual Shows – Will They Replaced In-Person Shows?

First, I would like to thank Mark Loomis for answering my question and sharing his experience organizing a virtual show (*TPE*, Fourth Quarter, 2022, page 25).

Recently, I received a phone call from a fellow exhibitor who thanked me for raising that question. They also praised Mark's article. Larry (the exhibitor who contacted me) stated that he did not exhibit for a few years, but had he realized before how easy it was to submit his exhibit to a virtual show, he would already have done it.

As an Armenian Philatelic Association (ARPA) president and editor of the *ARPA Journal*, I regularly hear member comments about WSP shows. One of the most worrisome is that the philatelic and literature exhibit areas on the show floor became less and less visited.

ARPA member Simon Petrossian wrote to me as the *ARPA Journal* editor. His letter was titled, "An Opinion Most Philatelic Associations Don't Want You To Voice." While commenting on the future of philately in general (also a very interesting topic to discuss), he stated that once

a very popular part of the show (exhibits), it now attracts fewer and fewer visitors. In fact, you may only encounter judges and exhibitors there. The judges are doing what judges do and the show exhibitors (the few who attend the show) are looking at other exhibitors' work – trying to determine if there was anything they missed in their exhibits or comparing the medal levels. Occasionally, you might see a show visitor scanning the displayed exhibits. Most of the time, the area is empty, as proven by the photo below, taken by Simon.

Most show visitors either settle themselves at the dealers' tables to look for stamps, covers, ephemera, etc. or just bring their stamps for a free evaluation at the *Stamps in Your Attic* booth.

Another ARPA member, Greg Balagian, responded to the letter stating that it is "necessary to bring our hobby to the modern world by utilizing all possibilities and advantages of the digital revolution by creating opportunities for exhibitors to participate in stamp shows virtually."

From my experience with multiple WSP shows since 2000, Ken Martin's idea of a philatelic exhibits tour was a great one, but — only a few people attend the event on any given day. Also, the layout of the show floor (exhibits on



Empty exhibit halls are typical of many stamp shows.

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C.G.

one side, dealers on the other) do not direct visitors through rows of exhibits. The arrangements typically lead attendees straight to dealers' booths. Without dealers, there could be no show; their presence at any show enables the show to be financially solvent (most of the time, depending on the number of dealers), but the layouts negatively impact the exhibit areas of these shows.

Shows are losing their venues; the price of space has tripled in recent years. The larger the location (to accommodate both exhibits and the bourse), the more difficult it is to find space at an affordable price. Furthermore, exhibitors and dealers are increasingly reluctant to assume the ridiculously high costs of travel and lodging

So let's compare the advantages and disadvantages of a virtual show.

Pros

1. **Wider participation** by foreign exhibitors who do not have to travel to the show and avoid significant expenses.

2. **Greater access** for anyone (exhibitor or a member of the public) to see and study exhibits online in the comfort of their home – even download an exhibit for future study.

3. **Reduced burden** (financial or otherwise) for show organizers. Virtual shows address the rapidly rising expense of renting a venue, the cost of travel and lodging, and the considerable

demands of show logistics (finding a suitable exhibit hall, transporting frames, and the demands of physical labor on an aging volunteer corps).

4. **Cost savings** for judges and exhibitors who no longer have outlays for airfare, lodging, rental cars, and meals. For any given show, these expenses can easily reach a pricetag between \$2,000 - \$2,500.

5. Judges will have **more time to study** an exhibit, alleviating the need to rely only on the synopsis and title page. Researching one exhibit a day will take ten days, while at an in-person show, judges have only two days (maximum three) to study ten or more exhibits.

6. On the show floor, **dealers will have all of the attendees' attention** – visitors can concentrate on buying stamps, covers and more.

7. Jury feedback will be conducted virtually, giving *every* exhibitor an equal opportunity to hear feedback, even when not attending the show.

Cons

1. The judges **cannot physically inspect the material** in an exhibit. This could be solved by requesting an exhibitor to mail the item for inspection, although this would be a rare occasion as most unique/rare/important items would have a known history. There should also be a provision in the entry form that the exhibitor warrants that he wholly owns all items in the exhibit and that no digital enhancement was made. Violations of the rules would result in penalties.

2. The *APS Manual of Philatelic Judging and Exhibiting* would **need to be revised again**.

3. Virtual shows **reduce valuable face-to-face socializing** and interaction.

4. There are **no ribbons to identify medal levels** awarded to the exhibits. This issue could be overcome by projecting the palmars on a screen.

So, will the virtual show replace the in-person one? The answer is yes, if not immediately, then in the near future. But, the bourse will still need to be in person.

Igor Grigorian

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Dr. James P. Mazepa Presented the Bernard Hennig Award for Judging Excellence at CHICAGOPEX '22 by President Mike Ley

by John M. Hotchner, Chair, Hennig Award Committee



Dr. James Mazepa holding the Hennig Award for Excellence and Improvements in Philatelic Judging after being recognized by AAPE President Mike Ley.

As shown in the photograph to the left, AAPE President Mike Ley presented the Hennig Award for Excellence and Improvements in Philatelic Judging to Dr. James Mazepa at the CHICAGOPEX Saturday evening awards ceremony. Mazepa is the 12th winner since the award was established in 2007. (See www.aaape.org/hennig_award_winner_2022.asp for a list of previous winners.)

Chosen by a group of his peers, the award was established to recognize first and foremost judging excellence over many years, including preparation, performance as a collegial jury member, accuracy of feedback to exhibitors, and helpfulness to exhibitors at shows and afterward. Jim Mazepa has created an exemplary record in all these categories and is recognized as the embodiment of the highest level of service on the model of Bud Hennig, someone acknowledged

in the judging corps as a model for all of us to emulate.

The first notice the awardee has that they have been given the award is when the presenter outlines the record upon which the selection was made.

Jim was first accredited by the APS in 1967, was subsequently accredited as a Jury Chair, and has been accredited by the International Federation of Philately as a FIP judge and team leader. His special areas of knowledge include Central America, Eastern Europe, Mexico, Modern Philately, and deep knowledge of Poland. But his demonstrated expertise as a judge extends to the full range of philatelic subjects as he is a judge who meticulously prepares for each assignment.

He is the consummate jury member: courteous, thoughtful, engaging and a thorough participant throughout the judging and deliberations process. Jim is also known as a judge who gives detailed feedback to exhibitors, not “ex cathedra,” but in a way that encourages discussion and takes

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into account what the exhibit or is trying to accomplish. He has served as a mentor to many exhibitors as they have climbed the ladder of success that he himself has mastered as an exhibitor.

In addition, he has served since 2016 as the Chairman of the APS International Committee, which has the task of selecting and supporting US Commissioners to world exhibitions and proposing short lists of US judges and apprentices for consideration by international organizing committees.

Beyond his judging activities, his list of credits is impressive. For example, he has won the APS Champion of Champions in two unrelated fields (Mexico First Issue, 1856-1861 in 2000; and Colonial Central America in 2017), is a long-time member of the CHICAGOPEX show committee, is a past president and board member of the Interamerican Federation of Philately (FIAF), has authored over 150 scholarly articles, and is active in leadership positions in the American Philatelic Congress and several international specialty societies. In 2015, he was invited to sign the Roll of Distinguished Philatelists, the preeminent honor in the world of stamp collecting and postal history.

AAPE and the Hennig Committee take great pleasure in recognizing the judging work and dedication of Jim Mazepa with the 2022 Hennig Award. 🐼

Nominations of APS judges for consideration for the Hennig Award are always welcome. A form that should be submitted in support of the nomination may be found on the Association website at www.aaape.org/hennig_award.asp.

2022 Herdenberg Award Announced

by Patricia Stilwell Walker, Chair, Council of Past Presidents



Mike Ley (left), recipient of the 2022 Herdenberg Award with Patricia Stilwell Walker, the chair for the AAPE Council of Past Presidents.

The Herdenberg Award, named in honor of Ralph and Bette Herdenberg, Chicago-based founding members of AAPE and long-time workers for its success, is given each year to one member who has given long and distinguished service to the Association.

The selection committee, composed of the immediate three living past presidents (Tim Bartshe, John Hotchner and myself as chairman), makes a recommendation to the Board at the Great American Stamp Show meeting, and the award is then announced in the next available issue of *The Philatelic Exhibitor*, and presented at a WSP show. The award is a stipend of up to \$500 to be used by the awardee for an item of their choice, not necessarily philatelic.

The award is being announced as our awardee completes his second term as president of AAPE; unusual perhaps, but otherwise, he would not be eligible for it while serving on the selection committee for the next three presidential incumbencies - maybe 12 years. So it should now be obvious that the 2022 awardee is Mike Ley, who has been involved in

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See You in Boston!



Mike Ley displaying the Reserve Grand Award he earned at the 2022 Rocky Mountain Stamp Show.

AAPE leadership positions for 12 years as Secretary (four years) and President. He has been exceptionally diligent in both positions, and the AAPE is a better organization for our members as a result.

As Secretary, he redesigned the membership records, making it easier for his successors to handle that aspect of the job. Everything about this complex job was done in a timely and accurate manner over a protracted period.

When he assumed the presidency, no one knew that the job would entail keeping things going during a pandemic where stamp shows went into hibernation. He bore the brunt of keeping things going during this time when we did not see each other face-to-face. Among his efforts was keeping everyone involved and focused so that AAPE continued to operate, produce its publications, and plan for the future when things would return to normal. Only “normal” has been changed, and a part of that is due to his work to encourage and plan for virtual exhibiting. He was instrumental

in the immensely successful virtual Single Frame Champion of Champions competition in 2020 and a modified AmeriStamp Expo in 2021.

A president has to ensure that the Association’s working positions are filled, productive and that services are timely. He worked with the former editor to bring the issuance of the Association journal current as it had fallen behind and, for good measure, became its substantive reviewer before issue.

The nightmare scenario for any society is losing the editor of its major publication. But Mike, in 2021, was faced with that situation and, with the Board, was able to engage a new editor who has not only continued the high standard that *TPE* had achieved but has made improvements. While seamless to the membership, this and other tasks he has undertaken required much time and effort to serve as a guide and resource for the new editor and for every new activity chairman.

Mike was also a major player in the long-delayed revision of the Association Constitution early in his presidency and made its successful adoption a key contribution to our future. In all his tasks, he has been collaborative, involving the Board and activity chairs in needed decisions. His “President’s Messages” in *TPE* have been a model of keeping the membership informed on what the Board has been doing to keep AAPE at the top of its game.

It is truly a pleasure to recognize his efforts by selecting Mike Ley to receive the 2022 Herdenberg Award. 🏆

Ken Nilsestuen Signs Luff Scroll

As previously reported in *The Philatelic Exhibitor* (Fourth Quarter 2022, pages 4-5), AAPE Secretary Ken Nilsestuen was to receive the Luff Award For Outstanding Service to the APS at the Great American Stamp Show in August 2022. However, Ken could not travel to Sacramento due to a serious accident before the show.

Fortunately, Ken's recovery has been strong, and was able to attend CHICAGOPEX where he signed the Luff Award Scroll and received his engraved ring. During the ceremony at CHICAGOPEX, Bruce Marsden introduced Ken and offered details of Ken's service to APS and the hobby at large.

AAPE member Jacquelyn S. Alton also signed the Luff Scroll at CHICAGOPEX. She has been involved with philately since 1968 when she joined her first stamp club – the North Shore Philatelic Society in Chicago. Through this club, she became involved with the Combined Philatelic Exhibition of Chicagoland (COMPEX). She became secretary for the 1969 exhibition and has been involved with COMPEX ever since as an officer and/or director in many positions, including president and vice president of publicity and exhibitions.



Ken Nilsestuen (seated, now AAPE President), signed the Luff Award Scroll during CHICAGOPEX 2022. The ceremony was overseen by APS President Robert Zeigler (left) with Luff Award Chair Peter McCann, APS Vice President Cheryl Ganz, and Bruce Marsden (right) participating.



63rd Annual Stamp Show **WESTPEX 2023** April 28 - 30, 2023



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www.westpex.org

Alton previously served as president of the Chicago Philatelic Society where she was involved with the society's first sponsorships of junior exhibits and arranged that the juniors would be the first exhibits in the first row of frames.

Congratulations to Ken and Jacquelyn on this landmark philatelic recognition. 🏆

2022 AAPE Team Championship Decided at AmeriStamp Expo

by Mike Ley, Immediate Past President

The AAPE Team Championship is a fun event held every year since 2006 as part of AmeriStamp Expo (ASE), except for 2020 when there was no show. The 2022 championship took place at CHICAGOPEX/AmeriStamp Expo, November 18-20.

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

For the first time, teams received the actual points awarded by the jury for each exhibit. In previous years, teams received a fixed number for each medal level, such as 110 for a large gold. In addition, teams could receive a 30-point bonus for each "new" exhibit – never shown at the national or international level. An additional 10 points were available for any exhibit done by a novice.

For many years, the winners were not determined until the special awards are announced Saturday night, with the single frame grand or reserve grands often being decisive. This year House of Dragons built an insurmountable lead with five high-scoring "new" exhibits, including one novice, and they could not lose no matter who won the special awards. They further increased their winning total at the awards banquet by winning both the Single Frame Grand and one of the two Single Frame Reserve Grands. Winning team members and their exhibits included:



The winning team with the Team Trophy. Picture (from left to right) are: Kosrow Ghandiri, Anthony F. Dewey, Behruz Nassre-Esfahani, and Dr. James Mazepa.

Behruz Nassre-Esfahani, Captain
The Development of Airmail Services in Persia (1919-1927)

Dr. James Mazepa
*Poland: Lublin Postal Administration
Provisional Postal Cards December 1918-1919*

Anthony F Dewey
Swiss Official Stamps for the International Relief Organization

Sandeep Jaiswal
Indian Airgraphs

Khosrow Ghandiri
The 1875 (Kardi) Lion Issue of Persia

Single Frame Champion of Champions

by *Mike Ley, Immediate Past President*

The first Single Frame Championship was held at AmeriStamp Expo 2000. The show was the annual APS winter show, but the Single Frame C of C was the brainchild of AAPE, and we furnished the award. When APS held its last AmeriStamp Expo in 2019, we inherited the responsibility to keep the C of C alive.

We partnered with CHICAGOPEX to hold the AmeriStamp Expo activities, including the Single Frame C of C, as part of their strong centrally-located show beginning in 2020. Unfortunately, the pandemic meant no show that year, so we held a successful virtual C of C. CHICAGOPEX 2021 was held, but with shows just starting to resume, we did not have enough qualifiers for meaningful C of C.

Finally, in 2022 we were able to conduct a live C of C. Twenty-two exhibits that had won single frame grand awards in 2021 or 2022 at WSP, or Canadian National shows were entered. The winning exhibit was Jan Hofmeyr's *The Process That Led to the 'Grill' Stamps of the United States. From First Experiments to the Earliest Z-Grills*.

Jannie, who is from South Africa but now lives in British Columbia, had qualified by winning the Single Frame Grand at the Royal Philatelic Society of Canada's annual Royale in October 2021, which had to be a virtual show. The exhibit's title at that time was "The 'Grill' Essays of the United States: 1865 – 1868." He next showed it at PIPEX 2022 as a Court of Honor exhibit titled, *The Process That Led to the 'Grill' Stamps of the United States*. He was an apprentice APS judge at the time and changed the title because "I'd realized, as a judge, how important it is to tie together the title, purpose and actual stuff in the exhibit." He is now fully accredited.

Even though he was in the Court of Honor at PIPEX, he asked jury member John Hotchner for some time at the frames. Based on that, Jannie added "From First Experiments to the Earliest Z-Grills" to his title. He also changed the order of some of the pages as John convinced him the order was not quite right. This demonstrates that even very successful exhibitors are always looking to find ways to improve.

Jannie first learned about AAPE at WESTPEX 2017 when Liz Hisey asked him to join. He did and now says, "Great organization. Anyone anywhere in the world who takes exhibiting seriously, should be a member." 🏆

The Philatelic Exhibitor Earns Large Gold at CHICAGOPEX

The Philatelic Exhibitor was entered in the CHICAGOPEX literature competition and earned a Large Gold medal. Congratulations to the authors and columnists whose ideas and contributions make this journal a valuable resource and an award-winning publication. 🏆



Single Frame Champion Jan Hofmeyr shown at the frame with his award-winning exhibit.





WESTPEX and PIPEX 2023

WESTPEX 2023 Stamp Show – April 28-30, 2023

The sixty-third annual WESTPEX show will be held April 28 – 30, 2023, at the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, CA, just a mile south of the San Francisco International Airport.

This open exhibition will feature over 250+ frames of exhibits, and participation by the United States Philatelic Classics Society, the Scandinavian Collectors Club, the Polonus Polish Philatelic Society, and the American Philatelic Society. WESTPEX is a World Series of Philately exhibition with the Grand Award winner eligible for the next Champion of Champions competition.

The show's bourse will include 60+ national and international dealers in stamps, postal history, 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 various 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 30, a Boy Scout Merit Badge program is scheduled.

Continuing the tradition of a local show theme, WESTPEX 2023 will be celebrating the 150th Anniversary of the cable car. WESTPEX will offer a special Cinderella souvenir sheet as well as cachet covers.

ROCKY MOUNTAIN Stamp Show
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The WESTPEX Stamp Show officially opens at 10:00 a.m., Friday, April 28. Complete show details, reservations, schedules, and theme story will be available at www.westpex.org.

PIPEX 2023 Stamp Show – May 5-7, 2023

PIPEX 2023, an APS World Series of Philately (WSP) stamp show, will be held this year May 5 – 7, 2023, at our new venue, the Monarch Hotel & Convention Center, Clackamas, Oregon. There is free admission, and the hotel offers a complimentary airport shuttle and free parking.

PIPEX will explore new ground with a hybrid show. All exhibits will be mounted virtually on the PIPEX website, where they will be judged. Exhibitors are also encouraged to bring their exhibits to be mounted on the show floor to be enjoyed by fellow attendees. The judges' feedback session and many presentations will also be hybrid – live plus remote viewers via Zoom.

The show will feature approximately 30 dealer booths, 150 exhibit frames, StampBuddy, a silent auction, and "Grandma's Attic." Our show theme this year celebrates the 100th anniversary of the opening of the Columbia River Highway. PIPEX will offer a themed cachet cover and special cancellation. The coronation of King Charles III will occur on Saturday of the show, and an additional themed cover and special cancellation will be available on that day.

Convening organizations at PIPEX 2023 include the American Air Mail Society, the American Helvetia Philatelic Society, and the Pacific Northwest Postal History Society. PIPEX is the annual exhibition of the Northwest Federation of Stamp Clubs, which will hold its annual general meeting at the show. Other societies will be represented, meet and offer programs.

Additional show information, schedule of events, list of exhibits, and link for hotel reservations are available online at www.pipexstampshow.org.

Show Announcements

Show announcements and information are published on a space available basis. Information, press releases and relevant images should be emailed to exhibitor@philatelicpress.com. Information should be sent at least four months prior to the event. 📧



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As I See It by John M. Hotchner

Show Dealer Lists; How to Get Exhibits

Well done! To the MidCities Stamp Club, which sponsors the Mid-Cities Stamp Show in Grapevine (near Dallas), Texas, each November; a really well-run show with a diverse and devoted group of volunteers. They do something I wish more show sponsors would do by putting on their website a list of dealers well before the show. It includes their email

addresses and areas of focus. This encourages and enables people who want to go to the show contact dealers with their wants. Dealers can't bring their entire stock to a show, so I can't count the number of times I have heard a dealer say some form of, "I didn't bring that – it's back at the shop." So, it's a win-win if a dealer is tipped ahead of time to bring.

The show had one major problem – difficulty in getting exhibits. The Exhibits Chair, Ray Cartier, wrote to 47 clubs in the region asking for exhibits. Not one reply! Despite eliminating the frame fee this year. So, Ray ended up filling unclaimed frames from his own extensive interests.

This problem is not limited to one club. How about our members who have dealt with this issue coming up with ideas to help clubs get exhibits? Or tell us what has worked for you.

Responses are welcome, either directly to the author at jmhstamp@verizon.net, or in the form of a Letter to the Editor. Letters to the editor should be directed to Martin Kent Miller via email to exhibitor@philatelicpress.com. 📧

“
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”

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Thematic Exhibiting: Connecting Through Creativity

by Jean Wang



Thematic exhibitors have the luxury of drawing upon all branches of philately to illustrate their (non-philatelic) story. They are limited only by their imagination when searching for items to include. Linking philatelic elements that at first glance don't have an obvious connection to the story provides a creative outlet that is unique to thematics. Here I'd like to share with you some examples of "creative connections" from my exhibit that may inspire you to think outside the box and approach your exhibits (or potential exhibits) with fresh eyes.

I became a thematic collector about ten years ago after joining an online stamp forum and a local stamp club. Having chosen my theme (blood donation and transfusion), related to what I do in my professional life, I set out to acquire all the stamps I could find on the topic. I soon broadened my search to include machine cancels and meter marks with related slogans, and postal stationery. With encouragement from my club, I put together a 2-frame exhibit for the club's regional show and expanded it to 3 frames for my first National show in 2015, where I was awarded a Silver.



Figure 1. 1942 Hungary, first blood donation stamp. Véradás = Blood Donation.

The judges encouraged me to continue working on the exhibit and expand it to five frames while keeping it in the thematic class. I had to scratch my head about this because I had filled three frames with all of the material I had on hand that was directly related to my topic – how on earth was I going to find enough additional material to add another two frames? Acquiring preproduction material such as die proofs and color trials would fill some pages, but what about the rest?

Around this time, I really began to understand the concept of Development – the addition of new storylines and elaboration of existing ones, with appropriate illustration of thematic details. For a relatively modern topic like blood donation, where the first stamp was issued in

1942 (Figure 1), exploring new aspects of the history of blood and the establishment and deployment of transfusion medicine was the only way I would be able to include material from classical and pre-philatelic periods, a desirable goal in thematic exhibiting.

Since that first National level showing in 2015, I've added many new items to my exhibit. Often, they have a direct thematic connection to the story – through postmarks or other instructional markings, illustrations or text on postal stationery, or advertising printed on stamp labels, to name but a few. Sometimes the thematic connection is a functional one, for example, a crash cover or earthquake concession cover (Figure 2) to illustrate the fact that blood products may be used to treat people injured in accidents or natural disasters.

When the supply of material with more direct connections to the story begins to dwindle, thematic exhibitors can, indeed should, turn to creativity and innovation to find additional items – and this is where they perhaps have an advantage over exhibitors in other classes. Not only do thematic exhibitors get to play in all the philatelic sandboxes, but there is really no philatelic element that can't be included, as long as a clear thematic connection

can be made with the item's postal aspects. In this article, I'll show you examples of traditional, postal stationery, and postal history material, and even some modern pieces that you would not anticipate seeing in an exhibit about blood, but which advance my story in unexpected ways.

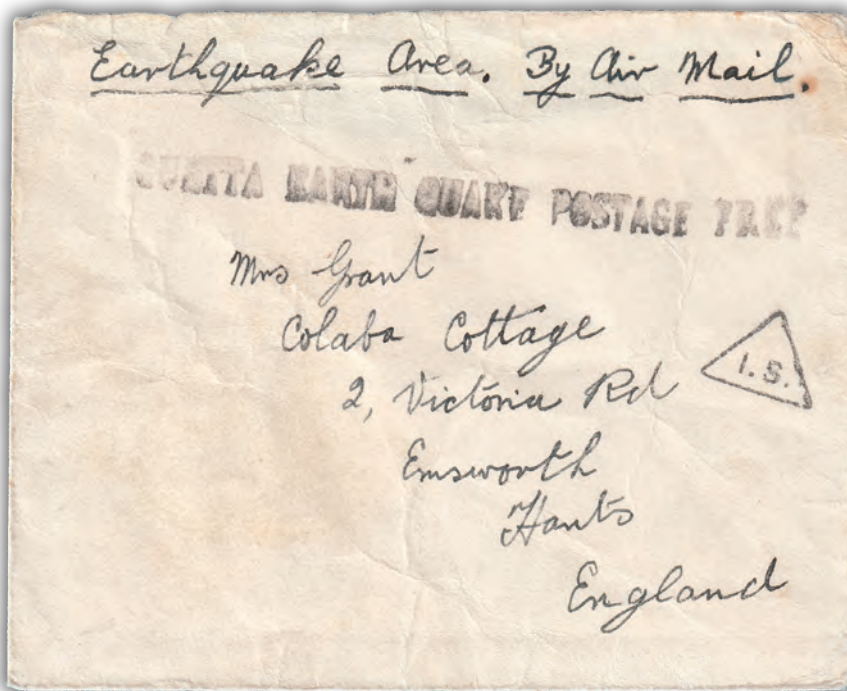


Figure 2. 1935 cover sent from Quetta earthquake area with free postage concession.

Traditional Philately

Thematic exhibitors should try to find ways to incorporate classical stamps into their exhibits. For modern themes, this requires some creativity.

Vampires are mythological creatures that feed on blood. In early versions of my exhibit, this was a storyline that I illustrated mainly with stamps depicting vampires and vampire bats. A much more interesting way to illustrate how vampires drink blood is to show the “vampire bite” constant plate variety found on Canada’s 3¢ Small Queen, so named be-

cause of the resemblance of the flaws to bite marks on the Queen's neck (Figure 3). This variety occurred over a four-year period from 1892 to 1895; the "bite marks" gradually faded due to plate wear. Armed with this knowledge, I assembled a philatelic study comprising dated examples of the variety spanning the relevant period and a rare example used on cover (Figure 4). Furthermore, I've made the thematic connection to the variety even stronger by linking the fading of the bite marks to the idea that vampires would fade away without this life-giving fluid.



Figure 3. Canada 3¢ Small Queen with "vampire bite" constant plate variety, postmarked 1892.

1.2 A source of life

In folklore, vampires draw sustenance by drinking the blood of the living...

Mythological life force

Meter mark Francotyp-Postalia digital Ultimail 120 series n. 3D0300071C

...through a bite on the neck.

♦ Vampire bite constant plate variety on 3c Small Queen paying letter rate up to 1 oz (rate effective 8 May 1889 to 31 December 1898), 6 examples of this variety recorded on cover.

Without this life-giving fluid, vampires would fade away.

1892	1893	1894	1895

♦ The vampire bite constant plate variety on 3c Small Queen was found from 1892 to 1895. The bite marks gradually faded away due to plate wear as seen in these dated examples. The 1892 example shows scarce early use of Toronto Junction postmark.

Figure 4. Philatelic study of "vampire bite" constant plate variety.

Scientists have determined that the Royal Disease was Hemophilia B, caused by a change in the genetic code from **A** to **G** in the gene for clotting factor IX.



Queen Victoria is the first known carrier of this mutation in the Royal Family.

🔴 Penny Black
Plate 4

Check letters **A G**

Figure 5. Penny Black with check letters “A G” representing the genetic mutation that caused hemophilia in the British Royal Family.

However, additional research reveals a deeper and more innovative thematic connection. In 2009, scientists identified the genetic basis of the hemophilia trait propagated by Victoria through analysis of DNA obtained from the remains of the family of Tsar Nicholas II. They determined that the so-called “Royal Disease” was hemophilia B, which is caused by mutations in the gene for clotting factor IX. In the case of the royal family, the specific mutation was a change in the genetic code from A to G. Thus,

an additional link can be made between this thematic detail and the check letters on a Penny Black (Figure 5).

Holes in heart



🔴 **Charles Goodall & Son perfin on GB QV 6d, London 1881 cds. In use 1881-1920. First recorded example on this value.**

Figure 6. Great Britain perfin in the form of initials inside a heart.

with the initials C G & S (formed by tiny holes) inside an outline of a heart (Figure 6).

When considering classical stamps, one cannot overlook the world’s first adhesive postage stamp, the Penny Black, which bears a portrait of Queen Victoria. It so happens that Victoria was a carrier of hemophilia and transmitted the disease to various European royal families through her descendants.¹ Affected individuals have a severe bleeding tendency and require treatment with clotting factors derived from blood plasma. Thus, a thematic link between Queen Victoria as a carrier of hemophilia and a Penny Black can easily be made.

Postal Stationery

As the above examples from traditional philately illustrate, creativity in thematic exhibiting can be demonstrated by incorporating philatelic elements that represent a new thematic concept or detail or illustrate a familiar concept in a surprising way. The same approach can be taken for the other two cornerstones of thematic exhibiting: postal stationery and postal history.

Postal stationery, particularly cards and envelopes with printed advertising, provides a wealth of material for thematics, and collectors should aim to incorporate a wide variety of such items in their exhibits. Creativity can be demonstrated by going beyond the obvious to make a link to the story that you wouldn't expect just by looking at the material. Below are some examples from my exhibit.

The subchapter describing the blood donation process begins with the idea that individuals must reach a certain age before they can donate blood. In earlier versions of my exhibit, my thematic text included a specific age range. The text was illustrated by a modern postal stationery card from Britain's National Blood Transfusion Service with printed age criteria (Figure 7), which was not terribly exciting or unexpected.

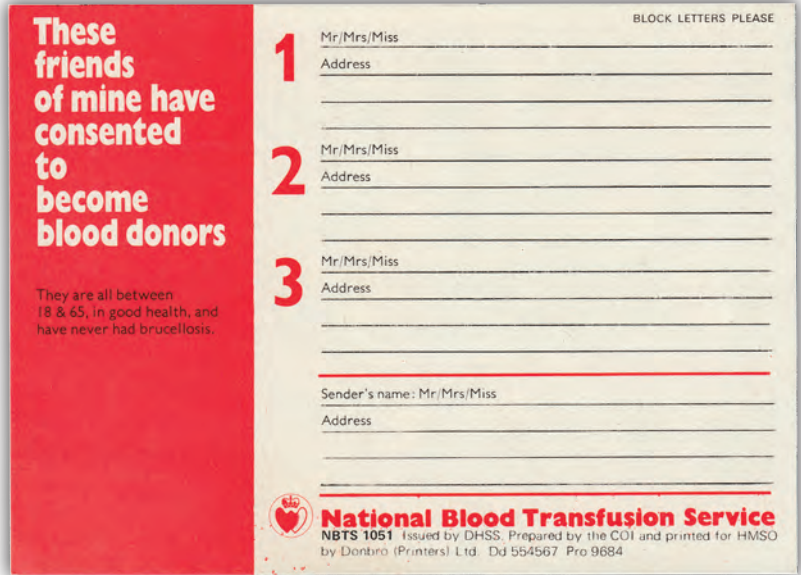
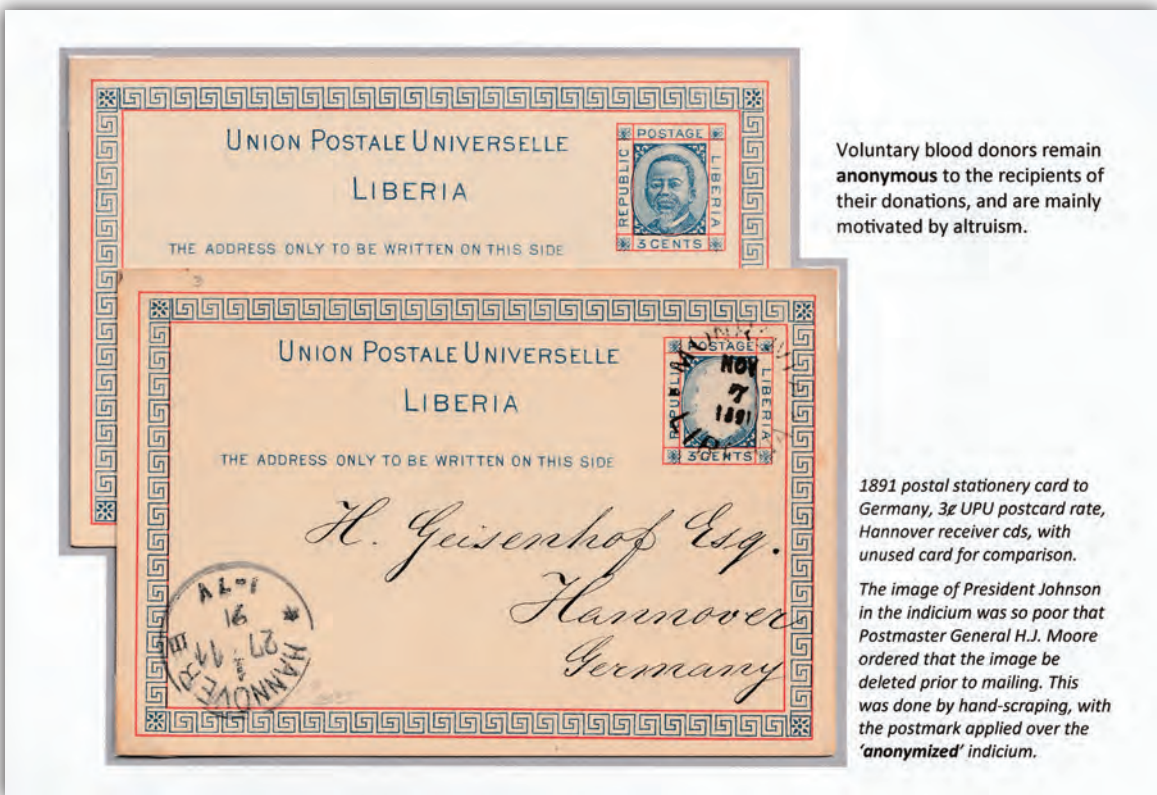


Figure 7. Great Britain National Blood Transfusion Service stationery card.



Figure 8. Bulgarian postal stationery card with overprint celebrating Crown Prince Boris reaching the age of majority.

A much better approach (with some tweaking of the thematic text) is the use of this 1910 Bulgarian postal stationery card with an official overprint that was applied in 1912 to celebrate Crown Prince Boris attaining the age of majority (Figure 8). Not only is this an unusual philatelic element that you wouldn't expect to see in an exhibit about blood, but it also provides an opportunity to demonstrate philatelic knowledge with a discussion of both the card itself and the fact that the Bulgarian post office used the Julian calendar until 1916.



Voluntary blood donors remain **anonymous** to the recipients of their donations, and are mainly motivated by altruism.

1891 postal stationery card to Germany, 3¢ UPU postcard rate, Hannover receiver cds, with unused card for comparison.

The image of President Johnson in the indicium was so poor that Postmaster General H.J. Moore ordered that the image be deleted prior to mailing. This was done by hand-scraping, with the postmark applied over the 'anonymized' indicium.

Figure 9. Liberian postal stationery card with "anonymized" indicium.

Sometimes inspiration will strike when you least expect it. I was participating in a stamp club Show & Tell recently, and one of the members showed an intriguing 1891 Liberian postal stationery card with the indicium scratched out before postmarking. The story behind it is interesting if somewhat controversial – one theory is that President Johnson, whose image appears in the indicium, absconded with the Treasury in 1891, causing the Postmaster General to order his portrait deleted from the cards. A second and perhaps more plausible theory, which I learned through correspondence with the Liberian Philatelic Society, is that the poor quality of the President's image was the impetus behind the Postmaster General's order. In any case, it occurred to me that I could use this interesting postal stationery item to illustrate the fact that blood donors remain anonymous and are motivated by altruism (Figure 9). The added thematic text provides a nice bridge between two existing concepts in my exhibit and improves the flow of the story.

Paying attention to small thematic details is important to the story's development as long as the details can be properly illustrated by philatelic

elements. This stamp from South Africa (Figure 10) is interesting because, at first glance, it appears to depict patients receiving transfusions based on the hanging blood bottles. However, if you look closely, the man in the foreground is squeezing a hand grip and has a blood pressure cuff around his upper arm. Inflated blood pressure cuffs are sometimes used in place of tourniquets to increase venous pressure and aid blood collection during donation. All of the people in the picture are in street clothes. This is not a design error; the illustration is based on a photograph, as seen from the maxicard (Figure 11).

So, what is happening here? These are blood donors, and the blood is being collected into the hanging glass bottles by means of vacuum in the



Figure 10. 1986 South Africa stamp showing blood donors.

bottles drawing blood up through the plastic tubing in a closed system. Although plastic bags were commonly used for blood collection after 1950, vacuum will only work with rigid glass bottles.

In an earlier version of my exhibit, I included the maxicard to show that the stamp design was not an error and was based on a real scenario. It occurred to me recently that I could effectively illustrate the concept of using vacuum to draw blood by making an analogy to an old postal system that used vacuum to draw mail inside capsules through a network of tubes: namely, pneumatic post. The addition of an 1879 pneumatic post lettercard from France adds both philatelic interest and provides a surprising thematic connection to demonstrate a difficult-to-understand concept (Figure 12).

Figure 11. Maximum card of blood donor stamp.

Blood flows by gravity into a bag or bottle placed below the donor's arm...



...or is drawn by vacuum through the tubing into a hanging bottle.



▲ This stamp illustration is based on a photograph and at first glance seems to show patients receiving blood transfusions. However, note the hand grip and blood pressure cuff, which indicate that these are actually blood donors.



1879 pneumatic post 75c Sage lettercard posted 26 June from Place de Louvre, Paris. Pneumatic service within the inner city was opened to the public on 1 May 1879. Items to be posted were placed in a small capsule, which was either pushed by compressed air or pulled by vacuum through a network of tubes to the destination.

Figure 12. Pneumatic post lettercard illustrating the concept of drawing blood through tubing by vacuum.

Postal History

Thematic exhibitors should seek to incorporate material that would not be out of place in top-level postal history exhibits. All postal aspects of mailed items can be used for making thematic connections, including postmarks and auxiliary markings, routes, and special concession rates and usages. This is an area where thematic exhibitors can have a lot of fun telling their stories. I'll share a few examples of how I've incorporated interesting postal history items into my exhibit with a creative twist.

One of the chapters in my exhibit deals with the discovery of blood groups, which ushered in a new era of safe blood transfusions. Most people are familiar with the four ABO blood types (A, B, O, and AB), first described by Karl Landsteiner in 1900. What most people do not know is that after Landsteiner's landmark discovery, Jan Janský, a Czech neurologist, and William Moss, an American physician, independently demon-



Figure 13. Cover intended for Tournay, Belgium but missent to Tournan, France.

strated that human blood could be divided into four groups, and each proposed his own (different) nomenclature using Roman numerals.²

At the time, the use of two arbitrary numerical classifications in which the numbers did not agree could easily result in confusion and fatal mistakes in matching blood. This is a very difficult concept to illustrate unless through analogy. In the postal context, the potential confusion in blood group nomenclature is nicely illustrated by a cover that was missent because of ambiguity in the address (Figure 13). The 1846 folded letter shown here was intended for Tournay, Belgium but was missent to Tournan, France, due to the similar place names and incomplete address.

2.2 Wartime needs

In 1937, the first permanent facility for the collection and preservation of donated blood was established in the US.



Establishment of blood banks

The term "blood bank" was coined to describe this facility...



DONATE BLOOD TO THE BANK

...as the principle of saving blood and withdrawing it when needed was analogous to saving money in a financial bank.



♦ 9 January 1906 pre-printed Savings Bank Packet Only envelope sent by customer to Hobart Savings Bank, Tasmania. 1d per 4 oz Special Concession Rate that included the Registration Fee for mailing savings bank books and deposits, implemented January 1882 and withdrawn in 1913. Fewer than 100 Concession Rate covers known.

Figure 14. Drawing an analogy between a financial bank and a blood bank.

In 1937, the first permanent facility for collecting and preserving donated blood was established in the United States at Cook County Hospital under Dr. Bernard Fantus. He conceived the idea of making blood readily available when needed rather than having to collect it on the spot. The supply of blood would have to be supported by deposits, analogous to depositing money in a financial bank for later withdrawal. He initially called this facility a Blood Preservation Laboratory, but at the suggestion of his daughter, he changed it to “Blood Bank.” The analogy of a blood bank to a financial bank is fittingly illustrated in my exhibit by a scarce 1906 Tasmanian preprinted “Savings Bank Packet Only” envelope mailed at a special concession rate that was in effect from 1882 to 1913 (Figure 14).

The final example of creative use of postal history I’d like to show you was inspired by a page from Iva Mouritsen’s beautiful exhibit, *A Royal Ménage à Trois and its Historical Consequences*,³ which I had the pleasure of viewing in person in Toronto in 2019. This exhibit recounts the story of the 18th-century Danish King Christian VII, his Queen Caroline Matilda, and his Physician/Prime Minister (and her lover) Johann Friedrich Struensee. On a page describing Struensee’s arrest and execution, Iva uses an 1857 divisible stamp and cover from the Duchy of Braunschweig to illustrate that Struensee and his assistant were quartered.

These stamps (worth 1 Gute Groschen or 12 Pfennige) were meant to be divided into quarters (Figure 15), one quarter (3 Pfennige) paying the local delivery fee for letters (Bestellgeld) and larger fractions and combinations to be used to pay higher postal tariffs. I thought it was a brilliant philatelic analogy, and recently it occurred to me that I could use the same approach to illustrate the idea that donated blood is normally separated into four components: red cells, platelets, and plasma, which are used clinically, and white cells, which are discarded. To drive the analogy home, I found a cover (Figure 16) properly franked with three-quarters of a stamp (representing three of the four blood components being used).



Figure 15. 1857 Braunschweig divisible stamp.

5.1 Blood products

Nowadays, whole blood donations are separated into four components: red cells, platelets, plasma and white cells.

1857 Duchy of Braunschweig stamp (1 Ggr = 12 gute Pfennige), designed to be divided to pay the 1/4 Ggr (3 gute Pfennige) fee for local delivery of letters (Bestellgeld) or higher postal tariffs using larger fractions and combinations.

Separation of whole blood into components

Three of the four components are used for treating patients (red cells, platelets, plasma); white cells are discarded.

Letter sent from Helmstadt 9 Feb 1861 addressed to Herzogliches Amtsgericht (Ducal District Court) in Königsutter, 3/4 Ggr used to pay the postal tariff (9 gute Pfennige), tied by black numeral cancels '21'. Postal tariff 6 gute Pfennige for a domestic letter up to a weight of 1 loth (14.6g) traveling up to 5 Meilen (37.5km) (rate in effect 1 April 1833 to 31 December 1862), plus Bestellgeld (local delivery fee at destination) of 3 gute Pfennige required to be paid in advance for mail addressed to the court.

Figure 16. Separation of whole blood into components.

Modern Material

As a rule, the perspective of time confers more significance upon older versus newer material. Sometimes, however, the story's details necessitate the use of more modern items. In such cases, innovative approaches can add interest.

4.2 Blood collection

In 1950, breakable glass bottles were replaced by **plastic bags** for blood collection and storage.



...and plastic tubing make it easy to fill the bags without exposing the contents to air, reducing the risk of contamination.



...or preferably a plastic bag

Plastic connectors...



Special cancel by the Associação Humanitária dos Doadores de Sangue de Beja (Humanitarian Association of Beja Blood Donors). *Happy Holidays · Give blood this Christmas*

Plastic bags are easy to handle and resistant to damage; this simple tool revolutionized blood banking.



2013 cover damaged while being handled by Deutsche Post automated mail sorting machinery, forwarded to the recipient in a **plastic bag** with an apology letter.

Figure 17. Introduction of plastic bags for blood collection.


As alluded to above, plastic bags eventually replaced glass bottles for blood collection because of their durability and ease of handling – this was a simple technological advance that revolutionized blood banking. Plastic is a relatively modern invention (1907), so it would be very difficult, if not impossible, to find any older items to illustrate this thematic detail. Plenty of modern stamps, postmarks and postal stationery items depict blood collection bags and could be used, but I wanted to do something more creative.

Many of us have, at one time or another, received a letter in the mail that was damaged by automated sorting machinery and enclosed by the


5.2 Bireading and blood disorders

Cancer patients undergoing chemo or radiation treatment need support from blood products.

Anti-cancer chemotherapy...



...and ionizing radiation...



...kill cancer cells but also damage the blood-forming cells in the bone marrow, "rendering them useless",

◆ In September-October 2001 there was a bioterror attack in the US involving anthrax-laced letters. The letters originated in Trenton, NJ and entered the mail stream at the USPS regional processing and distribution center in Hamilton Township, NJ. To counter the attack, mail was sterilized by irradiation at facilities in Lima, Ohio and Bridgeport, NJ. This letter sent from Dunedin, FL to Plainsboro, NJ was placed in a plastic bag and irradiated at the Bridgeport facility in November 2001.

WOW! Seminar

Featuring Jack Davis, coauthor of the Photoshop WOW! Book series

UNITED STATES POSTAL SERVICE

November 2001

Dear Postal Customer:

The mail that is being delivered in this bag has been irradiated at a facility in Bridgeport, New Jersey. The irradiation process used at the Bridgeport facility was tested and found to be effective in destroying anthrax by an interagency team of scientific experts that recommended release of this mail for delivery. While the irradiation process is safe, it can affect some products that might be contained in this mail. The products on this list, if contained in a package or envelope that has been irradiated, should not be used. You should discard them and obtain replacements.

- **Any biological sample**, such as blood, fecal samples, etc., could be rendered useless.
- **Diagnostic kits**, such as those used to monitor blood sugar levels, could be adversely affected.
- **Photographic film** will be fully exposed.
- **Food** will be adversely affected.
- **Drugs and medicines** may not be effective and their safety could be affected.
- **Eyeglasses** and contact lenses could be adversely affected.
- **Electronic devices** would likely be inoperable.

While the irradiation process successfully kills anthrax, if your mail contains any suspicious substances we urge you to set it aside and contact local law enforcement authorities. This can help in the investigation.

The group of experts that tested the irradiation process was organized by the White House Office of Science and Technology Policy and included the Armed Forces Radiobiology Research Institute, the Food and Drug Administration, the Department of Agriculture and the National Institute of Standards and Technology.



We apologize for the delay in delivery of this mail and for any inconvenience that may have resulted. Our primary interest is to assure that this mail is safe before being delivered to you. More information is available at 1-800-ASK-USPS.

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Coming Fall To
• Philadelphia, PA • Milwaukee, WI

Figure 18. Illustration of the damaging effects of radiation.

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postal service in a plastic bag for protection and onward delivery. It occurred to me that such an item would be a perfect way to demonstrate that plastic bags are strong and resist damage. The inclusion of this unassuming piece of modern postal history adds interest to the page because of its unexpected connection to the story (Figure 17).

My last example comes from the final chapter of the exhibit, which discusses the many uses of blood products. Cancer patients undergoing chemotherapy or radiation treatment need frequent transfusions because of the damaging effects of the treatments on the blood-forming cells in the bone marrow. What better way to illustrate this than with a piece of irradiated mail enclosed in a plastic bag with explanatory text mirroring my thematic text (Figure 18)? Even though this is a very modern piece, it is unusual and provides a perfect visual analogy to support my story.

Epilogue

My exhibit is a work in progress; I am always on the lookout for new items to weave into my story. I've taken inspiration from many sources – newsletters and blogs, club presentations, other exhibits and exhibitors, judges, online auction sites, dealer price lists, and the list goes on. It has been an incredibly rewarding journey from my first stamp exhibition to where I am now, and I know I still have much to learn. I hope the examples I've shown here will inspire others to push the boundaries and take new approaches with their exhibits (and maybe even inspire would-be exhibitors to take that first step). When you look at the exhibits at a stamp show, the ones that are thematically organized typically have the most varied pages. In this exhibitor's opinion, thematic exhibitors get to have the most fun.

About the Author

Dr. Jean Wang is a hematologist and leukemia researcher in Toronto, Canada. Her thematic exhibit *Blood: A Modern Medicine* has evolved from a three-frame National Silver in 2015 to a 5-frame National Large Gold. It won the Grand Award at CANPEX 2019, becoming the first thematic exhibit to win the top award at a National level show in Canada, and repeated that feat at ORAPEX 2022. Interested readers can follow the evolution of the exhibit from the very beginning on Stampboards: bit.ly/BloodThematicExhibit.

References

1. Jean Wang, A Royal Disease, *The Canadian Philatelist* November-December 2019, p359-361.
2. Jean Wang, What's Your Type? *The Canadian Philatelist* March-April 2019, p90-92.
3. Iva Mouritsen, *A Royal Ménage à Trois and its Historical Consequences*, museumof-philately.com/collection/90

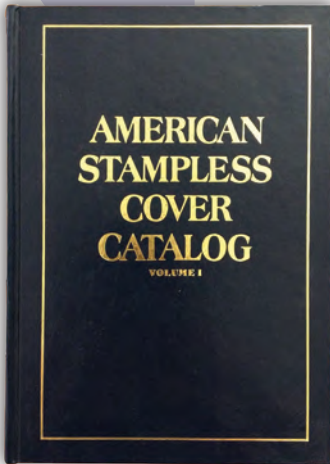




Tackling Rarity & Scarcity - Back It Up with Data & References

Question

Q I am indebted for the idea of this column to our editor, who passed along a question sent to him. It relates to the frequently-discussed issue of rarity/scarcity. The submitter of this question has a lot of covers that play a role in his exhibit, but he needs to determine the rarity/scarcity of the items he wants to show. He knows that the USPCS *American Stampless Cover Catalog* (ASCC) has notations regarding rarity. *The question is whether it is appropriate in an exhibit to reference that catalog's ranking for rarity/scarcity.* He expands the question to ask if other reputable organizations publish similar materials (short of an actual census of items), is it acceptable to reference these materials in the exhibit text?



He is interested to know what other exhibitors have done (if anything) and what feedback they received. Our editor mentioned that maybe the first place to pose this inquiry was through this column.

His specific question about the ASCC is covered under Alternative 4 below.

I am interested in hearing from other exhibitors as well.

Answer

A This a valid question without a clear and definite answer. Since judges often give comments or advice in the “rarity” section of the EEF, such as “Can you quantify?” Just the word “rare” is too vague; it would be better to say how many are known.” What is an exhibitor to do when no official census exists?

Here are alternatives in my preferred order (as a judge); each of these will be expanded:

1. An official census
2. An unofficial census
3. Number “known to the exhibitor”
4. Rarity rank in an official publication (the specific question that sparked this column)
5. Rarity rank based on collecting experience/research
6. Wild-eyed guess – just kidding

Every one of these alternatives demands a well-written synopsis that offers the background and justification for your quantitative statements.

Let me say upfront that if you are seeking rarity information on a wide range of material because your exhibit is theme based and has items from all over (the country or even the world), your task will be exponentially more difficult.

Alternative 1: Official Census

The gold standard: *Unless* said census is more than ten years old (maximum) – then you have to consider how much activity might be happening in that area; that’s where Alternatives 3 and 5 will come into play. Your synopsis will then need to include a statement that the “old” census can be trusted, except under XYZ criteria. Often number known will be mostly okay, but earliest or latest known won’t be much good.

Online censuses that encourage updates and are well-maintained are the true gold standard.

Your rarity statement should say “1 of 3 recorded (ABC census).”

Alternative 2: Unofficial Census

Definition – a census kept by one (or a small group) of individuals interested in the same area of collecting and known to exist outside that group (hopefully) – not published or universally available online. Private inquiries will be answered!

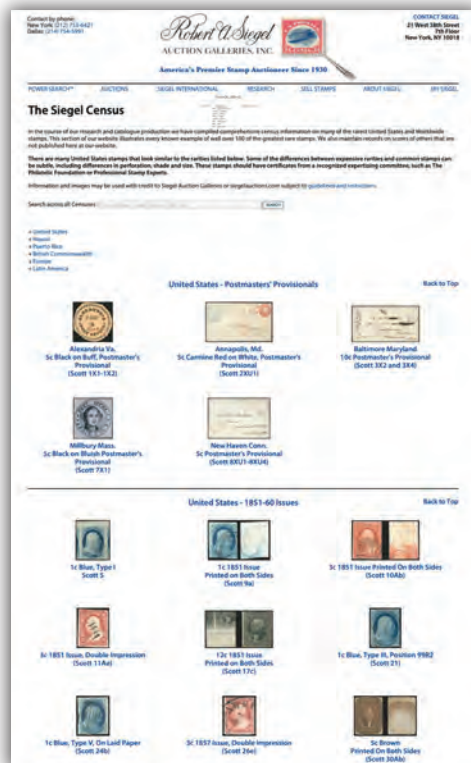
Your synopsis can say something like, “private communications with ‘Mary Collector’ about the XYZ study group’s census of the provisional handstamps is the basis for the quantity statements made in the exhibit.”

Of course, suppose this is your area, and you are actively working on making and keeping the unofficial census. In that case, your synopsis can say something like this: “I’m part of a study group (number of folks involved) that keeps a census of XYZ – my rarity statements are passed on this census.”

Your rarity statement should say 1 of 3 recorded/1 of 3 reported; the distinction is how actively the census is updated. Ensure the unofficial census has been defined someplace – either the title or synopsis page.

Alternative 3 – Known to Exhibitor

This alternative works when the exhibitor is quite knowledgeable in the field, has been collecting said area for many years, regularly follows the auction market, and keeps in touch with others who also collect the area. Example: you own one, your buddy Jack owns one, you saw one in Suzie’s exhibit years ago but don’t know where it is now, an individual you don’t know bought one at auction a year and a half ago, and that’s the first time

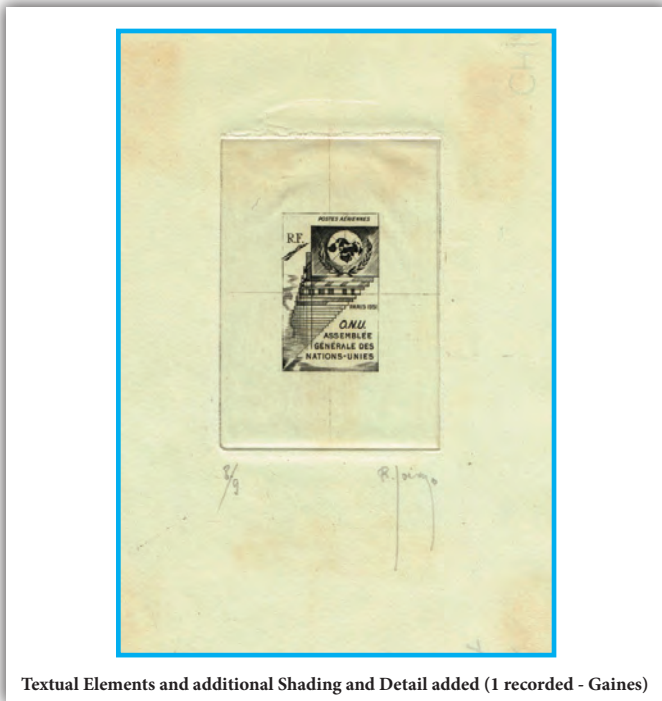


The Siegel Census is online at www.siegelauctions.com/census.php.

it's shown up in the auction market on over 15 years. That adds up to four you “know” of – it's safe to say in your exhibit that your item is “one of less than five known” (or less than seven known if five makes you queasy).

Your synopsis *absolutely* must establish your credentials to make such claims: years of collecting, communications with fellow collectors, attention to the auction market – etc. If you don't, the credibility of “known to exhibitor” is worthless in the eyes of your judges.

Alternative 4: Rarity rank in an official publication (*the specific question that sparked this column*)



Textual Elements and additional Shading and Detail added (1 recorded - Gaines)

This example of Alternative 4 (note the text) is taken from Greg S. Galletti's exhibit, The French United Nations "General Assembly" Issues of 1951.

This exhibit is available for viewing at: www.aape.org/single_frame_c_of_c_2020_galletti_1951.asp.

Such publications – handbooks/articles – work best if they have a defined rarity scale. For example, I collect a county in Maryland where I used to live. Maryland markings appear in two handbooks. The first published in 1960 (ancient history now) was the work of a committee of six collectors listed in the introduction and edited by Roger Powers. The second handbook was published in 1984 and authored by D. Homer Kendell. Both handbooks have a scale of: R = less than 25 known, RR = less than 10 known, and RRR = less than five examples known. As far as I can tell, Kendell did not change any of these ratings from the Powers listing. “Known” meant known to any of the committee's six members – all well-known collectors of Maryland postal history.

The *American Stampless Cover Catalog* – to be renamed the *American Stampless Markings Catalog* – is currently under revision by the US Philatelic Classics Society. You can download the current version of the state you are interested in, so I pulled Maryland. The *ASCC* does not have a rarity scale – instead, it lists prices. Let's forget for a minute whether or not what you get from the USPCS website is old prices or updated ones. I took an example from my collection; if you look at the 1819-1829 double-rimmed oval of ELLICOTT'S P. MILLS MD, the price listed is \$125 – Powers and Kendall both say it's RRR less than five known. The next type – single-rimmed oval in use 1830-1839 is priced at \$100. In Powers and Kendal, there is no rarity rating.

Now I don't know about you, but to me, less than five known and not worth rating in no way match these prices. The dilemma here is that price does not equate to the difficulty of acquisition – rarity is how many exist. Price is driven by market demand.

In general, if you are fortunate to be collecting in an area with a handbook with rarity ratings, use it with care – especially if it has letter ratings

that equate to monetary values (my primary Irish handbook does that, bummer). The main criterion of credibility is how long ago it was published and if there is or is not active research being done in that area. In other words, a new edition is in the works...

Given this example, my recommendation is *not* to make a statement like “Rated RRR in Kendall”; instead, state “Less than five recorded (Kendall),” making sure that Kendall is listed in your bibliography.

This leads us to:

Alternative 5. Collecting experience/research

You have been collecting a particular area for 20 years; you actively look for certain items and are lucky to find one every five years. Or they never show up in dealer stocks; you can only find them in specialty auctions.

Keep in mind this doesn't have to be your personal experience – suppose you acquire a new item and you know a fellow collector who is an expert in that area – you can solicit an opinion based on that person's experience/research.

Unfortunately, this alternative doesn't lend itself to quantitative statements: seldom seen, not often found, and other phrases aren't what judges want to read.

Alternative 6: Wild-eyed guess

Please don't do this – there's sure to be another example of your unique item right around the corner.

Conclusion

Rarity and Knowledge are areas where judges carefully evaluate your exhibit and give points from the statements you make about your material.

Using an official census where you can. Quantification and clear rarity statements, where appropriate, will go a long way in improving your exhibit and getting credit for your material.

Suggestions – especially of particularly useful catalogs/handbooks with rarity scales – will be much appreciated.

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. 📧



The USPCS website details the work on the newly name American Postal Markings Catalog at www.uspcs.org/resource-center/books-monographs/american-postal-markings-catalog/. The page solicits feedback on the project.



The Fly

It's Me, The Fly, the Pest!

The Fly has gotten fat and lazy over the holidays wintering in warm weather – not exactly hibernating, but certainly not moving too quickly either. To overcome lost momentum, the Fly has buzzed by two stamp shows – one large and one small. Housing at shows is never a problem as I have relatives everywhere.

What have I seen? Well, for one, things are not “business as usual.” It seems to this infamous insect – it is the best of times and the worst of times (golly, a good phrase for my next book – my last one is titled *The Doings of a Pesky Philatelic Fly*) in stamp shows. The attendees at both shows were still as old as ever, but fewer. And full sheets of postage are no longer heavily discounted but are selling at face or near face value.

At the larger show, the number of paid exhibits was about the same, but with a number of last-minute cancellations during the previous week of the show. There were exhibits for the first time at the smaller show, many interesting ones, both single and multiple frame. It is amazing to this pin-sized mind how much exhibits add to a show. I loved buzzing by each exhibit and absorbing new ideas and information about stamps. Yes, I am old, but still a learner.

Continuing with the best of times, the exhibit areas were spaced much better, with lots of room for discussion in the aisles, as were the dealer areas. There was also a better mix of dealer material offered from the previous show. Everyone attending was enthusiastic about our chronic disease – everything philatelic. Oh, and one show even had jelly donuts — Yum!

The highlight for me was an extensive literature exhibition, the first one I have ever studied closely. The competition was large and impressive. I am considering entering one of my columns in a literature exhibition during the next 12 months. It will need to be one of my better efforts, probably like the one where I stuck my head in a honey jar too long and got crazy.

The Fly is a voracious reader and ran across an interesting article by someone saying, “stamp collecting may add five years to your life.” I don’t know how true that saying is, but my own personal testimony is that it is. Sundays are my rest day with no work. I try to work (oh no, how about play?) with my stamps in the evening for about four hours. Because it is so enjoyable, I get lost in it, and it seems like only a couple of hours have gone by when the time is up. There is no worry and no stress. How about you? What do you think about this? Has stamp collecting added five years to your life?

As the Fly has said before, every time I read, someone is getting a philatelic award. We are a hobby of award givers! It seems we have a prize for



everything, well, not exactly. So in case we run out of ideas for awards, how about these:

For shows: 1) the one with the best program, and 2) the one with the best jelly donuts.

For dealers: 1) the one with the best dollar boxes, and 2) the one best organized so collectors can easily find the material they seek without wasting time.

For judges: 1) the judge returning the most concise and complete UEEF explaining why points were deducted, and 2) the one who consistently provides ideas to the exhibitor on how the exhibit can be improved to move to the next level.

For exhibitors: 1) the one who consistently exhibits for the joy of sharing their philatelic treasures rather than for awards, and 2) the one who consistently is civil and polite despite receiving unkind or what they think are untrue comments about their exhibit. This would include those who still behave themselves despite receiving an award with which they are displeased.


All right, time for my favorite part – the Fly swats! This fly swat concerns all of the hubbub about a potential merger between the APS and ASDA. Oh my — lots of discussion and disagreement, which is healthy as long as everyone is civil, but also, what a mess! As a member

of one (or maybe both organizations), I am having difficulty cutting through all the fog. The members of each organization deserve better than what they are getting in explanations from their boards of directors, and therefore each organization gets a Fly Swat!

To those with ears to hear (I hear out of my antennae) – members should see a concise ordered list from each organization on what the board of those organizations feel are the benefits and risks of a potential merger for members to consider. Instead, we are getting a lot of smoke and noise.

The Golden Flyswatter this month goes to Mike Mahler, who wrote about The Fly by Night Gold and Silver Mining Company on page 12 of the last issue of this marvelous tome (Fourth Quarter, 2022). Mike recommended that the fly-related exhibit I am working on include a stock certificate from the 1860s (which he possesses and exhibited at CHICAGOPEX 2022). I am sorry I missed it. Great idea, Mike, but as you know, the guidelines prohibit me from borrowing your certificate for my exhibit. Therefore, would you like to sell it (guessing not), or might you have another one? You are correct; the stock certificate would enhance my exhibit, as it lacks both content and quality.

Letters to the Editor



The "Fly By Night!"

If a fly-related exhibit is to be assembled, surely this would be one of its premier items, a stock certificate of the Fly By Night Gold and Silver Mining Co., Carson City, N.T. (Nevada Territory), May 12, 1861, stamped with 25¢ Certificate part perforce revenue. It is widely considered the quintessential Nevada Territory mining stock; two examples are recorded.

Only a tiny percentage of Nevada Territory mining ventures were profitable. A large majority never produced any ore, and many never had actual work! The accompanying illustration from Mark Twain's *Roughing It* makes this point brilliantly. According to *Harpers' New Monthly Magazine* for August 1865, "From October 1862 until March 1864, speculation ran riot, and the Territory of Nevada was converted into one vast swindling stock exchange." Even so, this brutally honest company name is breathtakingly brazen. The huge red "FLY BY NIGHT" underprint adds to the effect spectacularly.

Name Game

Printers using stock "cuts" made enjoyable attempts to match vignettes to company names. The beehive vignette here adds a delightful irony. Presumably it was the printer's best attempt to match the company name (fly, bee, not the most terrible match). But the beehive, normally a symbol of industry and thrift, could scarcely be more incongruous than it is here.

Look for this certificate in the single-frame exhibit "Stamp Tax on Nevada Territory Stock Certificates: the '25¢ Blaze of Glory'" next to be shown at CHICAGOPEX 2022.

Mike Mahler

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The Fly is underwhelmed by the response to the challenge thrown out in last month's edition. This survey is a chance to state your opinion about the Fly and to venture a guess at who they may be. So, please visit <https://qrcodes.pro/BSkOKu> to complete the short survey online, or use your smartphone or tablet to scan the QR code to the right.

It is time to buzz off, but please be careful of what you say and what you do, as the Fly is always around, watching and listening. Adios amigo.

Yours truly, The Fly!



Take The Fly's
online survey at
qrcodes.pro/BSkOKu

Editor's note: The Fly is interested in your opinions as well as your juicy tidbits. To that end, we have established a quick and easy online survey to solicit your thoughts and impressions. Please visit <https://qrcodes.pro/BSkOKu> to complete the survey online, or use your smartphone or tablet scan the QR code to the right. If you prefer, you can also access the survey using the full address: <https://form.jotform.com/222756335699167>.

It is also 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.



AAPEs
of the MONTH

AAPEs of the Month

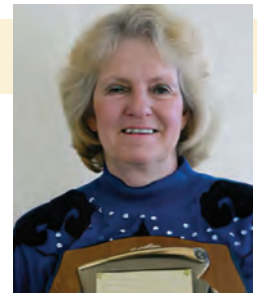
by John M. Hotchner and Mike Ley

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, 2022: Richard Jones, editor of the *Universal Ship Cancellation Society Log*, who strongly advocated for exhibiting in his Editor's Desk column for last August. He said, "Collecting naval covers is not meant to be just accumulating boxes of material. These prizes in your collections should be shared through exhibits. Be proud of your collections and share them with friends, family and other collectors – EXHIBIT!"

November, 2022: Bill Schultz and Mark Schwartz, who have retired as Exhibiting columnists for *American Stamp Collector & Dealer*, having completed 40 "Facets of Exhibiting" columns to lure more collectors into giving exhibiting a try.

December, 2022: The folks who put on **Aerophilately 2022** at APS headquarters in Bellefonte, Pennsylvania. **Steve Reinhard** and **AAMS leaders**, plus **APS staff**, the **exhibitors, dealers,** and **judges** created an exceptional and rewarding experience for the Air Mail collecting community. 🐝



2023 Youth Championship

In 2023, the AAPE Youth Championship will be held at the the Great American Stamp Show in Cleveland, Ohio. I am hoping that past participants will, once again, be qualified. Youth exhibitors qualify for the Championship by earning a Youth Grand Award at any WSP event in the United States or Canada between July 1, 2022 and June 30, 2023.

At CHICAGOPEX, this past November, David Geyfman qualified for the Championship with his exhibit, *Judo Techniques Featured Throughout the Olympics*. Enjoy reading his story about how his exhibit has grown!

Judo Exhibiting - My Fight for Large Gold

by David Geyfman

My father and my grandfather have dedicated a great span of their lives to stamp collecting, and, in the past several years, I have decided to follow in their footsteps. When choosing the topic for my exhibit, I wanted to synergize my hobbies with the foundational knowledge with which my family equipped me. I have been practicing judo since I was six years old, so integrating my passion for the sport into my collecting would make both of them Olympic in grade. So, I decided to exhibit my collection of judo on stamps.

Philatelic exhibiting did not come easy at first. I received a lot of criticism during my first time exhibiting at CHICAGOPEX 2019. Even though I was awarded a silver-bronze medal for my exhibit, titled *Judo - the Olympic Sport*, an achievement in and of itself, I was told by the judges to come back to Chicago next show with a better, more organized exhibit. While I was initially disappointed by the constructive feedback, I did not let my bruised ego get in the way of my aspirations. After the show was over, I spoke with the judges to get details about how to improve and come back to Chicago in future years as resilient as ever. Over the next three years, I worked on adding relevant material into both my covers and flown mail portrayed within the exhibit. The other big change I made was trying to tell a better story rather than simply putting stamps on paper without context.

Moreover, I collected more material for my exhibit, including postally used and first day cancel covers and even a few judo-themed cancels. I made sure all of this material, no matter where or how I found it, featured judo so that I stayed true to my passion and reason for starting to collect in the first place. Judo became the common denominator amidst all of the features in my exhibit, but I wanted my exhibit to be special and stand out from the other sports stamp collectors. This was when I decided to



shift the topic of my exhibit from the broad subject of judo to the specific techniques that I love to incorporate into my Judo practice. When I reflect on my most recent exhibit, I truly believe that changing my topic was one of the contributing components to my success. I revamped the exhibit to discuss how and when each technique was first introduced, which moves were made legal or illegal, and other historical details. These additions, in conjunction with the printed visualization through the stamps presented in my exhibit, all came together to make my exhibit better. I was overcome with joy and pleasant surprise when I was awarded Large Gold this past

year after exhibiting my new single frame on the techniques of judo at CHICAGOPEX this past November 2022.

For my 2023 Youth Championship exhibit, I plan to switch my topic once more to make my exhibit even more focused on Judo techniques. By focusing on technique, I expect to dedicate more time to explaining judo moves while shifting away from my focus on the Olympics. This change will allow me to include other interesting material in my possession. Previously, I felt I did not have a narrow enough scope to display this material. Along with adding this fascinating material, I also plan on changing the layout and structure of my exhibit. I hope these changes and efforts will positively affect the



outcomes of the Cleveland show this year.

One of my favorite stamps displayed in the exhibit is the 1977 Israel stamp featuring judo during the 10th Maccabiah Games. The Maccabiah Games is the third-largest sporting event in the world. Last summer, as a member of the USA Junior Judo team, I represented my country during the 21st Maccabiah Games in Israel and won a bronze medal.



I hope that this story depicts both my passion for the sport of judo and my desire to display resiliency in my hobby of philately. Similarly, I hope to win gold next time I represent our country internationally in both judo and philatelic exhibits. 🏆

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.aaape.org/critique_service.asp. For specific questions, contact Jay Stotts at stottsjd@swbell.net.



Award Winning Philatelic Treatment and Presentation: A Guide to Display, Thematic and Topical Exhibits for Exhibitors, Collectors and Judges

As a winner of many gold and large gold medals as well as show grand awards, Ed Andrews has achieved success in philatelic exhibiting. In this handbook, he shares some guidelines for exhibitors at all levels. His focus is on topical and thematic exhibits as well as display exhibits that are similar to what are known as open philately in the international shows.

He emphasizes that exhibitors need to be aware of the *APS Manual of Philatelic Judging and Exhibiting*, 7th edition, which is free from the American Philatelic Society. The manual points out that 20% of the evaluation points used by judges deal with treatment and 5% with presentation. Thus the two features account for one-quarter of the exhibit evaluation.

The author describes the differences between the three types of exhibits—thematic, topical, and display. However, he also shows how a philatelic item could be used in all three types. It is how they are treated that makes the difference.

The title page of the exhibit is an important component of treatment and succinctly states the purpose and scope of the exhibit. Treatment or the flow of text in developing the storyline of the exhibit is spelled out in general terms. Treatment is further refined for the three kinds of exhibits in a chapter devoted to each type.

The selection of the philatelic items is important, and each piece should help tell the story of the exhibit. The organization of the exhibit is emphasized so that the story is comprehensive without duplication

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Award Winning Philatelic Treatment and Presentation



A Guide to Display, Thematic and Topical Exhibits for Exhibitors, Collectors and Judges

Dr. Edwin J. Andrews

or overcrowding. The page headings and subheadings help with the organization and flow. Andrews includes dos and don'ts every step of the way. He reinforces his text with many illustrations of pages, not only from his own exhibits but also from award-winning displays by others.

Although presentation accounts for only 5 out of 100 points, Andrews points out "...the importance of making an exhibit appear neat, attractive, and inviting to the viewer." First impressions are very important. He lists the tools that exhibitors need to prepare exhibit pages, including a ruler, razor knife, mounts, matting material, computer templates, transparencies, and other items. The color of the exhibit page paper should be attractive and not detract from the material mounted on the page. Special techniques are described for mounting non-philatelic elements needed for display exhibits.

Judges will also benefit from this handbook with the author's guidelines for evaluating topical, thematic, and display exhibits, as well as an expanded version of the exhibitor evaluation form. A bibliography lists articles, handbooks, and websites for more details on treatment and presentation as well as exhibiting in general. An extensive list of terms reveals the wide variety of philatelic elements that can be used in the three types of exhibits. Exhibitors are also warned to avoid countries that purposely release created varieties or errors as well as canceled-to-order (CTO) stamps.

Award Winning Philatelic Treatment and Presentation: A Guide to Display, Thematic and Topical Exhibits for Exhibitors, Collectors and Judges by Edwin J. Andrews. 8 1/2 by 11 inches, 180 pages, perfect bound with card covers or hardbound, Exhibitors Press, Silver Spring, MD, 2021. ISBN 9798454594732, available from Amazon, \$40 softcover, \$55 hardcover. 🌟

Presentation 5	0-1 -100% to -80%	2 -60%	3 -40%	4 -20%	5 -10%	6 -5%	7 -2%	8 -1%	9 -0.5%	10 -0%											
No distractions to interfere with treatment Visually interesting/attractive																					
Treatment 20	0-10 -100% to -50%	11 -45%	12 -40%	13 -35%	14 -30%	15 -25%	16 -20%	17 -15%	18 -10%	19 -5%	20 -0%										
Unambiguous title Purpose/intent /scope limitations Plan/ statement/ organizing structure Logical/ balanced development by plan																					
For One Frame Class consider "fit"																					
Knowledge 25	0-12 -100% to -47%	13 -48%	14 -44%	15 -40%	16 -36%	17 -32%	18 -28%	19 -24%	20 -20%	21 -16%	22 -12%	23 -8%	24 -4%	25 -0%							
Items necessary sufficient for treatment Accurate, complete and concise descriptions Accurate analyses and logical conclusions Key items originals (no scans/copies)																					
$\text{Knowledge} = \text{philatelic/thematic/topical (element choice) knowledge} + \text{subject knowledge}$ $\text{Balance} = \text{subject knowledge (balance, element choice)} + \text{philatelic/deltology/ephemera knowledge}$																					
Research/ Pers. Study 10	0-5 -100% to -50%	6 -40%	7 -30%	8 -20%	9 -10%	10 -0%															
Evidence of significant personal study, or Evidence of original research																					
Rarity 20	0-10 -100 to -50%	11 -45%	12 -40%	13 -35%	14 -30%	15 -25%	16 -20%	17 -15%	18 -10%	19 -5%	20 -0%										
Rarity = numbers extant vs. Scarcity = \$ value Appropriate rarities within the scope are present Rare items are identified and quantified																					
Condition 10	0-5 -100 to -50%	6 -40%	7 -30%	8 -20%	9 -10%	10 -0%															
Fine condition in context of source/use Damaged or altered items noted																					
Importance 10	0-5 -100% to -50%	6 -40%	7 -30%	8 -20%	9 -10%	10 -0%															
Importance to philately, region/country Challenge and difficulty in creating exhibit This exhibit's importance to similar exhibits																					
<table border="1"> <tr> <td>MEDAL</td> <td>0-54 Certificate</td> <td>55-59 Bronze</td> <td>60-64 S Bronze</td> <td>65-69 Silver</td> <td>70-74 LG Silver</td> <td>75-79 Vermell</td> <td>80-84 LG Vermell</td> <td>85-89 Gold</td> <td>90-100 LG Gold</td> <td>Total</td> </tr> </table>											MEDAL	0-54 Certificate	55-59 Bronze	60-64 S Bronze	65-69 Silver	70-74 LG Silver	75-79 Vermell	80-84 LG Vermell	85-89 Gold	90-100 LG Gold	Total
MEDAL	0-54 Certificate	55-59 Bronze	60-64 S Bronze	65-69 Silver	70-74 LG Silver	75-79 Vermell	80-84 LG Vermell	85-89 Gold	90-100 LG Gold	Total											
Frames: _____ Judge: _____ Exhibit: _____ is this a Philatelic or Non-philatelic Exhibit																					

My First Column

Let me introduce myself; I am Darrell Ertzberger. I was appointed as chairman of CANEJ by APS President Bob Zeigler at the Great American Stamp Show in August 2022. I am replacing Liz Hisey. Liz was chairman of the committee for six years. I would like to recognize her for her service to the APS and the exhibiting community at large. Liz will continue as a member of the committee.

My first task is to organize the committee. Some former committee members are continuing on; others are retiring from the job. I foresee the committee putting a new stronger focus on WSP shows as well as its traditional role in the judging community. I have already bought in some new committee members with extensive experience with shows and who are not necessarily members of the Judge Corps.

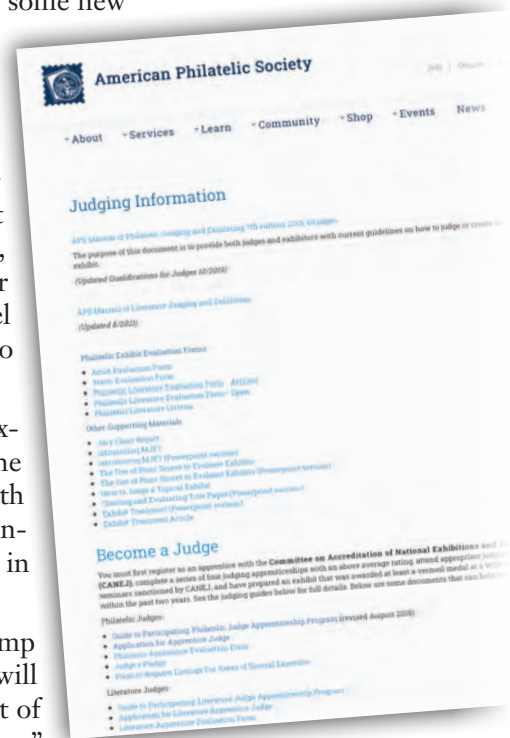
Shows have been taking a beating for the past two years. We had almost a year and a half with no shows due to the pandemic. Now the world is loosening up, and shows are coming back. Show committees are finding that the show environment has changed, sometimes radically. There are fewer volunteers, fewer exhibitors, fewer societies to hold meetings, and fewer dealers. The last is critically important as the economic model for every WSP show depends on the income from dealer fees to support other non-revenue generating aspects of the show.

Some shows are experimenting with online competitive exhibits. CANEJ made some general guidelines for this in the midst of the pandemic. As everyone gains more experience with this format, the guidelines will evolve. We are positioned to consider both the exhibitors' and judges' needs and expectations in these new formats.

I encourage everyone to support the WSP and local stamp shows. Enter an exhibit, volunteer to help. I am afraid we will soon have fewer WSP shows as external factors force them out of business. As the old saw goes, "the only thing constant is change." That will undoubtedly be true for shows, exhibiting and judging in the next few years.

I would like to end on an uplifting note, and welcome a new judge to the Judge Corps. Lisa Foster of Washington state has successfully completed her apprenticeships and been approved as the latest accredited National-level judge. Congratulations to Lisa! Look for her on juries in the coming year.

Darrell Ertzberger
CANEJ Chairman





Secretary's Report

Membership - December 10, 2022

US MEMBERSHIP

Regular Members	407
Life Members	161

FOREIGN MEMBERSHIP

Regular Members	102
Life Members	15

TOTAL MEMBERSHIP	685
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Welcome to new members – September 1, 2022 to December 10, 2022

<i>Blair Ashford</i> St Thomas, ON, Canada	<i>Margaret I Schilling</i> New Lison, NJ
<i>Dwayne Bagley</i> Portage, MI	<i>Peter Schwartz</i> West Hills, CA
<i>Jaume Balsells</i> North Wales, PA	<i>Claire Sewell</i> Houston, TX
<i>David Biltek</i> Victoria, BC, Canada	<i>Joseph Shearer</i> Dayton, OH
<i>Julia Cohen</i> Crockett, CA	<i>Gal Shiffon</i> Fishers, IN
<i>Galen Radebaugh</i> Chester, NJ	

Jean Benninghoff Award Winners

- Pamela Hanly*, Co Tipperary, Ireland
- Christopher & Maureen Lynch*, Glen Falls, NY
- Keith Maatman*, Downers Grove, IL
- Edward Mendlowitz*, East Brunswick, NJ
- Casey Jo White*, Shelbyville, IN

Respectfully submitted,
Kenneth R. Nilsestuen
 AAPE Secretary

Beginning January 1, 2023, the new AAPE Secretary is Vesma Grinfelds. The complete list of association officers is available on page 2 of this issue. Please advise Vesma 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 due to our bulk mailing permit. Please email all changes to vesmag@gmail.com.

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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.

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Third Page	6 x 2-3/8	\$90	\$75/issue
Eighth Page	2-3/4 x 2	\$60	\$50/issue

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Issue Date	Articles & Columns Due	Advertising Order Due	Advertising Art Due	Production Closed
Second Quarter 2023	February 20, 2023	February 20, 2023	March 3, 2023	March 10, 2023
Third Quarter 2023	May 22, 2023	May 22, 2023	June 5, 2023	June 12, 2023
Fourth Quarter 2023	August 22, 2023	August 22, 2023	September 4, 2023	September 8, 2023
First Quarter 2024	November 20, 2023	November 20, 2023	December 5, 2023	December 19, 2023

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.

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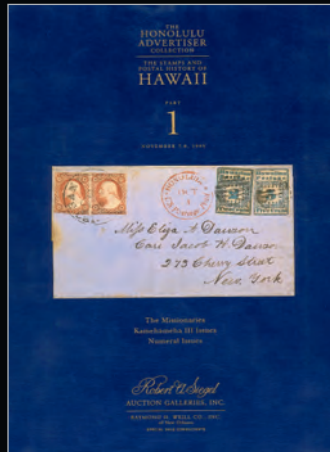
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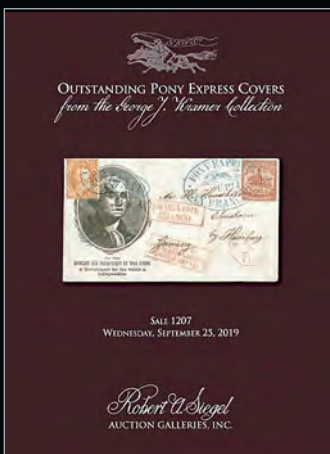
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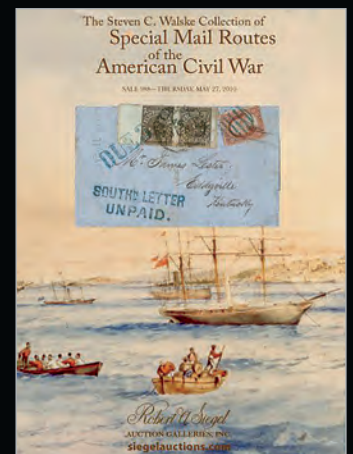
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