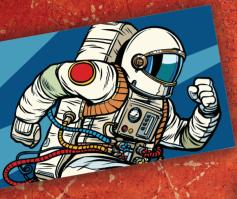
UPHILATELIC CAPE

The Journal of the American Association of Philatelic Exhibitors



From Exhibitor to Judge page 28

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We will

Writing an Article or Preparing an Exhibit... page 19



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Our October 27th-29th, 2022 sale will feature The Daniel Cantor Collection of Queen Victoria Canadian Leaf and Numeral stamps and postal history. Featuring very nice quality issued stamps plus die proofs, essays and quite an extensive array of postal history, including advertising, rates, and destinations. Please contact us if you are interested in receiving this catalogue.



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Canada 50c Queen Victoria Die Essay



Canada #71 Mint NH XF-Sup 95

PHILATELIC EXHIBITOR

The Journal of the American Association of Philatelic Exhibitors www.AAPE.org

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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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From Your President by Mike Ley



Elections, Awards & More

Enclosed with this issue is a pre-addressed postcard ballot for our election of officers and board members. You will find candidate statements later in this issue. Please take the time to vote. Denise Stotts needs to receive your ballot by December 1 for it to be counted.

In November, renewal notices will go out by email if we have your email address or by regular mail if you are one of the few for whom we don't have a valid email. There will be no dues increase, and *The Philatelic Exhibitor* is provided to you in both digital and paper form. Not many organizations can say that of their journal. Like many of you, I belong to several philatelic societies. I used to set renewal notices aside, thinking I would take care of them later. That did not always happen. Now I take care of them as soon as I receive the notice by letter or email. It will be appreciated if everybody will take care of their renewals when they get their notice from us.

> I am happy to inform you that AAPE member Sam Chiu became president of the Royal Philatelic Society of Canada in June, succeeding AAPE member

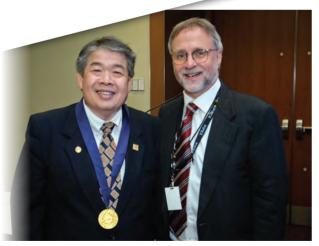
Ed Kroft. Five of the last six RPSC presidents were members of our organization. The first was Charles Verge, who became RPSC president in 2001. At the time, Charles was already serving as our president. Other RPSC presidents who were AAPE members were George Pepall and James Taylor.

The prestigious APS Luff Awards were to be presented to three of our members at the Great American Stamp Show Celebration Banquet. Hal Vogel did receive his Luff Award For Distinguished Philatelic Research. He has done extensive research, writing, and exhibiting on polar exploration subjects. Hal was fortunate to have begun his research before the last of polar history's pioneers had departed. So, he was just about the only person

in the late 1960s and early 1970s to find and interview these (then) living legends for historical and philatelic posterity.

Our secretary, Ken Nilsestuen, was to receive the Luff Award For Outstanding Service to the APS. He is an avid bicycle rider. Unfortunately, he was involved in a serious accident before the show, received several broken bones, and could not travel to Sacramento. He was a member of

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RPSC incoming President Sam Chiu (left) with outgoing President Ed Kroft, both are AAPE members. (Photo by Carlos Vergara via Twitter)

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David Coogle Co-Chairman

"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 clsa 181: have never been so needs in 101 is a 181: have never been so scale of 101 is a 181: have never been so well served by a philatelic professional! Keep up the GREAT work on the magarity keep up the GREAT work on the magarity preciated her kind and helpful courtesy appreciated her kind and helpful courtesy when we spoke on the phone)." 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. "Not only did he buy it for a more than fair price, but it was double that some other buyers previously offered me. "Thanks for a pleasant experience. I would recommend your fine Company

to anyone who is thinking of selling or consigning their collection." 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 up the collection after so many years the process beautifully. Thank you so

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It can be FREE! Email us now, we'll tell you how! the APS / APRL finance committee for about ten years and served as APS or APRL treasurer for most of that time. Ken worked in tandem with many others to improve board reporting and, more importantly, to retire the APRL debt, a goal achieved in 2021. He joined AAPE in 1986, our founding year, and has been involved with many other organizations and shows. He is now scheduled to receive his Luff award at CHICAGOPEX when he expects to be healed and able to travel.

Ken was also going to be the chief judge at GASS, but his inability to travel to Sacramento caused some last-minute shuffling of the jury. John Hotchner was already on the jury and was elevated to chief judge. Darrell Ertzberger had an exhibit entered in the show and was going to be at the show to help with the FIP judging option and to attend the meeting of the Committee on Accreditation of National Exhibitions and Judging (CANEJ). His exhibit was moved to the Court of Honor, and he joined the jury on short notice.

Jackie Alton was to receive the Luff Award For Exceptional Contributions to Philately at GASS, but she, too, was unable to attend. Too bad, as she would have approved of the chocolate dessert at the banquet. Jackie joined APS in 1969 and AAPE in 1986, the year of our founding. She has been very involved in shows in Chicago, including CHICAGOPEX, Compex, Ameripex '86, and World Columbian Exhibition '92, for which she served as vice-president. Jackie is also slated to receive her award at CHICAGOPEX in November. She will also oversee the banquet, and it is

	ingle Frame	Champion of Champions - 2021-2022	Qualifiers
	truszka, Mike Ley a cut-off to qualify for alifiers. We determine 21-2022 competition a	m, Chief Judge, John Hotchner, Rick Gibson, Tom Forbunato, Santago Dru the 2020-2021 Single Farme C of C was September 2021. Because of G I bin was not enough for a maximplier C of C compatibility and there are in CHICAGOBEX to be healt Howmen to 16-27, 2022. The last opportunity winch have qualified photol mot onto the same softed to another show	ovid-19 there were only 11 differs will be invited to the to qualify will be at BALPEX
cac 🔍 🖬	wow	Exhibitor	Exhibit
0 Pi	pex (virtual)	Jesuit Mail at the Time of the Corneo Mayor of New Spain	Jaime Benavides
Trame Caf C O M	nnesota Stamp Expo	The American Phototype Two-Cent Instructive Clauses 1867-1872	Bob Hohertz
~ o W	estpex	1920 Basel-Frankfurt Airmail Service: What a Fiascol	George Strube
	nericover	Zeppelin Hindenburg & Tipex	Cheryl Ganz
N	\$5	The Leticia Incident	Fran Adams
D BA	LPEX	The Trucial States Palm Trees and Dhow Series of 1961	Earl Toops
	APEX	The First Issue of Japur	Sandeep Jaiswal
e e e e e e e e e e e e e e e e e e e	Ratelic Show	The War Rate: 1815-1816	Anthony F Dewey
10	dypex	The U.S. 10 Cent Issues of 1861+68 in International Mail	Rich Drews
58	n Diego Stamp Show	California Blues: The Iconic 1857 "Gold Rush" Revenues	Mike Mahler
RE	SC Royale (virtual)	The 'grill' essays of the United States: 1865 - 1868	Jan Hofmeyr
N	IPEX	U.S. Orange Special Delivery Stamp of 1893	Stephen Rose
a	icagopek/ASE	Trans-Oceanic Uses of the 30 Cent U.S. Issues of 1861-1868	Rich Drews
	wcagopex/ASE serve	New Orleans 5 Cent Brown Provisional 1861-1862	Doug Weisz
	icagopex/ASE serve	Great Britain's Greatest Insh Polar Expeditioner	Hat Vogel

Headed to @Chicagopex22? "You Be the Judge" is a two-day activity where actual exhibits are used. Participants learn how to fill out scorecards and learn philatelic judging from an expert. Email liz.hisey at gmail if you interested in joining the free activity.

8:19 PM · Sep 21, 2022 · Twitter Web App

a good bet that there will be a chocolate dessert as good or even better than what she missed in Sacramento.

CHICAGOPEX, November 18-20, is a big event for AAPE, and we will have a society table. Our AmeriStamp Expo activities will take place, which means more than the usual number of single frame exhibits will be accepted, and our AAPE Single Frame Team Championship will take place. A big highlight will be the One Frame Exhibit Champion of Champions Competition now run by AAPE. We have also entered TPE in the show's Literature Competition. I hope to see many of you there.

🗙 giscougar@aol.com

AmeriStamp Expo, hosted by CHICAGOPEX, will again present the AAPE Single Frame Team Championship and the One Frame Exhibit Champion of Champions Competition. The three-day event also offers opportunities for learning more about exhibiting and judging.

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Outside the Frame by Martin Kent Miller





The Future...

Those who dream by day are cognizant of many things which escape those who dream only by night.

-Edgar Allan Poe in Eleonora

You may have noticed a lot of talk lately about the future of philately. As our culture is prone to do, the focus has turned to the thoughts of some of the prominent minds in the hobby. And while this is in no way an indictment of that approach, I want to encourage you to engage with that discussion. In recent issues of *The Philatelic Exhibitor*, there has been a lively discussion about topics of paramount importance to exhibitors and judges. Let's keep the conversation going.

Naturally, a discourse on the future of the hobby is a healthy exercise in which to engage. So it is a logical progression to apply those thoughts to our area of concentration. If the future of the hobby is under contemplation, how do the tenets in question impact the philosophy and mechanics of exhibiting? If it sounds like I am repeating myself, maybe I am. I've always heard that repetition is the best teacher.

So what is the point I am trying to make? Simply stated, get involved. While I am not a devotee of the adage

"there are no bad ideas" (I have seen some genuinely wretched concepts in my days), I firmly believe that if you don't voice your thoughts and concerns, you have no foundation for complaint.

I worry that, in many ways, we have allowed the pandemic to hold sway over our thinking about what could be. Are we limiting a vision of the future based on the constraints of the near past? Please don't misunderstand me. I recognize the impact of COVID-19. But let's not allow its specter to reach further than it should. Shows are underway again, and there is widespread interest in virtual exhibiting. Surely as we discuss the future of the hobby at large, we can find ideas that empower both approaches while preserving the integrity of exhibiting.

Now, lest you think I am fixated on technology or change for change's sake, allow me to dispel those misconceptions. While I would be proud to show the first philatelic exhibit composed entirely on an Apple iPad (and presented both virtually and tangibly), I advocate for discussions on a grander scale.



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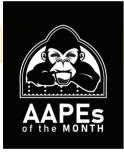


I know that such discussions are already underway. I acknowledge that some of the most experienced minds in the field are contemplating everything from the role of technology in exhibiting to the definition of philatelic importance. When I argue for discussions on a grander scale, in large part, I am asking where do you, the individual exhibitor, stand. Do you understand the role of CANEJ? Do you contribute ideas to novice exhibitors perplexed (and intimidated) by the process? Do you research and consider the issues raised by others, or do you hunker down to defend your opinion? Do you observe trends in your business and community so as to adapt novel thinking to the challenges of philatelic exhibiting?

As I said before, my goal here is not to indict but rather to provoke. We each need to consider the issues facing the exhibit frame and contribute to the discussion of how we help it flourish. I am also telling you that not every idea will be a good one, but an idea unshared could be the

barrier to a phenomenal future. Roald Dahl, the author of *Charlie and the Chocolate Factory*, wrote, "the greatest secrets are always hidden in the most unlikely places." Share your ideas from an attitude of altruism, not pride of ownership. Be prepared to let go of ill-conceived notions while equally ready to support the powerful stratagems that will propel our discipline.

If we neglect our responsibility to contribute to the hobby, we negate another of Dahl's quotes, "...somewhere inside all of us is the power to change the world..." or at least the hobby.



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:

July, 2022: Greg Shoults, who served as the US Commissioner for CAPEX 2022, and **Vesma Grinfelds**, capably assisted by her son **Dzintars**, who was the US Commissioner for Indonesia 2022. It is a difficult job, with many potential headaches, but it is essential to the process. And both did an excellent job.

August, 2022: Liz Hisey, for her six years as chair of CANEJ, and those who have served on the Committee during her tenure. Many improvements were made, not least of which was advancing virtual exhibiting. Thanks also to **Darrell Ertzberger** who has been named as the new chair of CANEJ.

September, 2022: The on-site team of **Wendy Masorti**, **Sarah Myers**, and **Ken Martin**, who were constantly buy fixing the last minute glitches that pop up at a major undertaking like the Great American Stamp Show 2022, on top of all the routine things that needed to be done. **2**



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- There will be a competitive exhibition of approximately 3,500 frames, plus other special/court of honor exhibits, as well as a large literature competition.

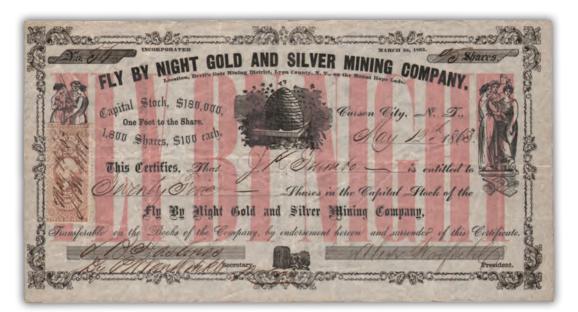
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See You in Boston!





The "Fly By Night"!

If a flies-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, 1863, stamped with 25φ Certificate part perforate 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 works! The accompanying illustration from Mark Twain's *Roughing It* makes this point brilliantly. According to *Harper's 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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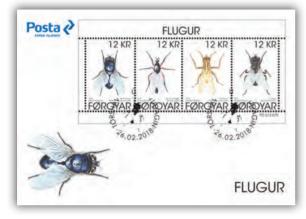


A Golden Flyswatter

Dear Fly,

Thank you for the golden flyswatter. While the prospect of receiving a platinum flyswatter for preparing an exhibit on the *Musca domestica* is tempting, initial research shows that less than a dozen stamps have been issued honoring you and half of them involve you being eaten by carnivorous plants. There is a nice fancy cancel but it depicts you being stomped on by a shoe. Many exhibitors might even agree with your Wikipedia definition: "Houseflies are a nuisance, disturbing people while at leisure and at work." I fear that any exhibit prepared on your species involves pain and humiliation. You need a better publicist!

Greg Herbert



The Fly Responds to "A Golden Flyswatter"

Dear Greg,

Wow, "eaten by carnivorous plants? Stamped by a shoe? Wow! I don't like that. Thank you for the caution — I will be more careful buzzing near plants and shoes.

I am rather disappointed (and even appalled) that there are only 12 stamps on our grand species. A nuisance, disturbing people? I think whoever wrote that description in Wikipedia (the McDictionary of our times that has no oversight for accuracy) probably worked for the enemy of all *Musca domestica* — the makers of RAID.

You are correct, we flies get poor publicity. Mrs. Fly and I will be preparing a proposal to the committee that recommends new stamp designs for the US Postal Service. We will also submit some potential designs showing the attributes of *Musca domestica*. There may even be a design of a philatelic fly (that's me).

However, for doing the research necessary to discover the number of stamps on our wonderful species, you get a Gold/Platinum Flyswatter.

Thank you. Yours truly, *The Fly*

Regarding "My Top Five Stamp Issues for Philatelic Importance & Why"

While reading David Ball's reply in the latest issue of *The Philatelic Exhibitor*, 36(2), p.14, 2022, what caught my attention was a sentence that attributed the first postage due to France. The first postage due stamp was issued by the government of the Netherlands East Indies in 1845, not by France thirteen years later.

To learn more about the first postage due stamps issued in 1845-1846 (following the introduction of postage stamps in 1840), readers might find of interest an article recently co-authored with Peng Hian Tay that appeared in the *Postage Due Mail Study Group Newsletter*, No. 101, pp. 10-28, 2022, which provides ample illustrations of these stamps used on covers, including both the Type 1 and Type 2 stamps, and all eight varieties.

In 1916, *Mekeel's Weekly Stamp News*, and many other philatelic publications thereafter referred to the Netherlands East Indies postage due stamps as the first. Over time these early references seem to have been forgotten hence why we decided to write the article.

Alexander Schauss



Society Elections



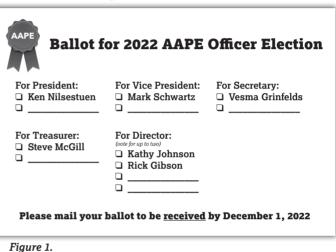
Elections and Candidates

In accordance with the bylaws of the American Association of Philatelic Exhibitors, 2022 is an election year for directors of the association. Elections to the Board of Directors shall be held every second year; in even numbered years, with new Board members taking office on the first day of January of the succeeding odd-numbered year.

An election ballot (Figure 1) was included in the envelope containing this issue of *The Philatelic Exhibitor*. Please use this ballot to vote for directors. Excepted where noted on the ballot card,

please vote for only one candidate. Write-in candidates are acceptable provided that they are willing to serve and meet the qualifications set forth in the association bylaws. Ballots must be received by December 1, 2022 in order to be included in the election. Please remember to affix appropriate postage to your ballot card before mailing.

Each candidate has provided a statement pertaining to their background and experience, and these statements are printed below in alpha-



betical order by last name.

Rick Gibson

I retired from the U.S. Air Force after more than thirty-five years as linguist, gas-passer and long-time navigator.

I have been fortunate to serve the AAPE and the hobby through membership on the AAPE Board and as the Ad Manager for the last couple of years. I consider myself, still, a new-comer to philately and exhibiting, and thusly bring a different approach and view to things I see, and can then the question as to "why."

I came into the cover collecting and some stamp collecting in 2005...became active in local clubs and served as a past president of the Graebner Chapter of the American First Day Cover Society, the long-time president of the Hagerstown, Maryland Stamp Club, Vicepresident of the Frederick, Maryland Stamp Club, short-term Chairman of the Board of the American First Day Cover Society and still current member of the Board of Directors of NAPEX, a corporation that sponsors a large WSP show each year.

I first exhibited, *Smokey Bear Issue of 1984*, in 2012, and was hooked on the exhibiting portion of the hobby. A couple of years ago I completed an apprenticeship to become an accredited judge for the APS.

My dedication to philately is a passion. I would greatly appreciate the ability to serve the community as a member of the Board of the American Association of Philatelic Exhibitors.

Vesma Grinfelds

Like so many other philatelists, the collecting bug bit me at the early age of 7. I found stamps in glassines that my parents had accumulated while in a refugee camp located in the American Zone in Germany. The local library provided a catalog and I knew that I was handling massive riches! I dabbled with collecting for the next 10 years carefully placing the stamps which my parents had accumulated into albums.

Ameripex in 1986 was a re-awakening for me; I was completely entrenched with collecting stamps from the area of my heritage. My first exhibit debuted in 1991 at a local show with thanks to a mentor. I have always been of the opinion that everyone needs a mentor and I was fortunate to have one. From that year forward, I created numerous exhibits ranging from single framers to 8 frame exhibits. I have learned much from our publication, *The Philatelic Exhibitor*; it still is the one publication which I read from cover to cover.

I am a graduate of UC Berkeley in political science. Currently, I am a property manager of my family investments and, in the past, have been in professional sports. I think of myself as an organized person able to tend to details and the execution of given tasks.

I have served as President of the Northern California Council of Philatelic Societies. I am Secretary of the Collectors Club of San Francisco (for many years), Director of the AAPE Youth Champion of Champions and about to enter my second term as Secretary of Rossica. In the past, I have been the US Assistant Commissioner to Korea 2014, Commissioner to New York 2016, Jerusalem 2016, Prague 2018 and Indonesia 2022; and next year, IBRA 2023. For me, exhibiting is both a passion, an opportunity to learn and also a source entertainment. I will be honored to serve the AAPE as Secretary and will fulfill the duties to the best of my ability.

Kathy Johnson

The AAPE has been such an active organization in promoting and sharing ideas on exhibiting. Like most of you, I thoroughly enjoy *The Philatelic Exhibitor*, and look forward to reading each issue. I especially like photos from shows and tips from exhibitors. I've been an active exhibitor and believe that keeping this very engaging aspect of our hobby alive and well is most important. I want to continue to contribute new ideas to continue encouraging others to participate and improve their exhibits. We all can learn by sharing our experiences with others.

I have served two terms as Vice President of AAPE. I remain very active in exhibiting and judging both at in person and virtual shows at the local, regional and WSP levels. Working with the AAPE President and Board has been productive, energizing and has allowed all of us to contribute to the growth and success of the hobby through AAPE. We have a great organization I'm proud to be a part of, and I am running to be on the Board of Directors.

My background is like that of many of you, I very much enjoyed the hobby as a child and caught the exhibiting bug early on. Professionally I have over 20 years of experience in the real estate, operations management, and logistics. Academically, I earned an MBA from Loyola and a BS in Business Logistics from the Pennsylvania State University in 1981. I've served on the APS Board of Directors and as in the past as Treasurer, and now serve on the CANEJ board and am the incoming Treasurer of the APS. It would be an honor to serve on the Board of Directors of the AAPE.

Steve McGill

I have been a collector since childhood though with a long hiatus during early family and business development years. I returned to collecting the late 1990's with collections of Great Britain and Colonies, China, Monaco, Vatican City, a few remote areas such as F&SAT and Faroes and portions of Scandinavia.

Beginning in 2000, my interest in modern Great Britain was accelerated when I became active in The Great Britain Collectors Club (Past President), The Great Britain Philatelic Society (Member) and the Royal Philatelic Society of London (Fellow). Chance encounters with a few British modern material collectors in the U.K. and prodding from a local (Colorado) philatelic judge pushed me into exhibiting the Machin definitive series in 2008. At that time, I knew little about the Machins and nothing about exhibiting but putting together an exhibit seemed like a great way to learn.

With the help of many philatelic judges; an excellent U.K. dealer and support from like-minded enthusiasts, the early exhibit has morphed into three displays covering early British postal mechanization efforts (explaining the origin of the Machin); the Denominated portion of the Machin series and the Non-Value-Indicated printings (British equivalent of U.S. 'forever' stamps). The exhibits have won numerous awards in the U.S., Scandinavia and U.K. including WSP Grand Awards and the George Brett Cup.

I am still active in collecting and exhibiting and have become an accredited APS philatelic judge. I am past Chairman of the Denver Rompex show and current Exhibits chair. My business experience has been in the industries of Electronics and Software and I have an Aerospace Engineering degree from Georgia Tech and an MBA from UC Berkeley. My wife, Louann, attends many shows with me and we have three young adult children in Colorado.

Kenneth Nilsestuen

I have been a member of AAPE almost since the beginning, and a life member for several years. When asked to serve as secretary nearly four years ago, I was happy to accept that role. Now, having been asked to be president, I am just as pleased. I hope that the members agree and continue to support AAPE.

I began exhibiting in 1980. Over the years I have had only a handful of exhibits, but I have re-worked and remounted them several times. During this time I became an APS judge and chief judge. I continue to volunteer as a judge, most recently as chair of the GASS jury and at MILCOPEX. I have also contributed or co-written a handful of articles for our journal, *The Philatelic Exhibitor*.

Many of you know that I have been active in the national philatelic arena for a number of years. A partial list includes treasurer of the American Philatelic Research Library and of the American Philatelic Society. I contributed to the APS Manual of Philatelic Judging and Exhibiting – Seventh Edition. I have been president of the France and Colonies Philatelic Society for more than ten years. After serving as treasurer of the Institute for Analytical Philately from its founding, I became president of that organization last year.

My collecting interests have varied over the years. After nearly completing a Scott's International Album (Part I, blue album), I sold that and devoted time and effort to French Congo, which I have recently exhibited. My Minnesota Territorial Centennial stamp exhibit earned an AAPE diamond pin, and many years ago my Algerian postal history exhibit earned a grand award at INDYPEX.

I remain philatelically active, and I look forward to working with a great team as exhibiting continues to evolve.



Mark Schwartz

I have been collecting for nearly 50 years, have been exhibiting since 2008, and since then have served as an officer or director of the American Philatelic Society; U.S. Philatelic Classics Society (Dir. and VP); Philatelic Foundation; American Assoc. of Philatelic Exhibitors; Institute of Analytical Philately (Dir. and VP; CANEJ; Boston 2026.

I am an accredited philatelic judge and also a member of the Carrier & Locals Society; U.S. Stamp Society; New York Collectors Club; Chicago Collectors Club; Greater Phil. Stamp & Collectors Club; and the Royal Philatelic Society of London.

I've won 32 Grand awards for multi- and single frame exhibits.

- Boston Postal History through 1851 -Champion of Champions 2015
- Ship Letters sent Along the Trade Routes of Salem, Mass. 1787-1837 – SF CofC 2013
- U.S. Retaliatory Rate of June December 1848 SF CofC 2014

- Boston's Use of the 1847 Issue SF CofC 2020
- The 5c Virginia Dare Stamp of 1937
- The First U.S. International Postal Card and Its Forerunners
- The Postal History of Salem Massachusetts - Domestic Mail to 1883, Foreign to UPU
- The New York Postmaster Provisional
- Seven additional SF exhibits

My articles have appeared in the Chronicle of the U.S. Classic Philatelic Issues, the Collectors Club Philatelist, the London Philatelist, the Congress Book, the India Post, and other publications and have given numerous philatelic presentations at local, regional, and national meetings. I have just concluded a three-year run co-writing an exhibiting column for the American Stamp Collector and Dealer.

I have been awarded the Tracy Simpson and Winter Cups from the USPCS and their Distinguished Philatelist Award; also the Lee Ward for Best Annual Presentation and the Tapley award for best annual article from the RPSL.

Our Unique Newsletter

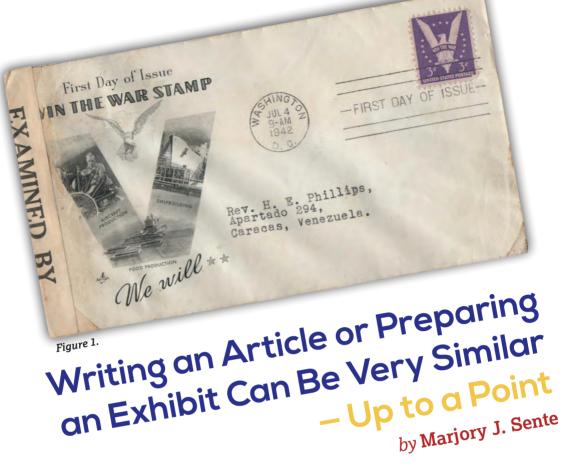
On Friday, October 29 we will publish the last issue of our full-color quarterly newsletter. It will be a double issue serving as Nos. 99 & 100 simultaneously. Anyone can freely view this last is-



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

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





Some collectors write articles about their philatelic interests, others develop exhibits, and a few do both--write and exhibit. While a number of collectors view writing an article and preparing an exhibit as very diverse exercises, I see the two as very similar, albeit different. Exhibiting, in my mind, is the more difficult venture of these two avenues for sharing your philatelic knowledge.

Please note that I am taking the 10,000-foot view regarding writing an article and preparing an exhibit. The philatelic editors and judges are much more qualified than me to get "down into the weeds" of their respective specialties.

Whether you realize it or not, your path to writing an article or preparing an exhibit follows the same basic steps.

First, you identify a topic for your article or exhibit. Then you refine it until you have broadened or, in most cases, narrowed the scope. Usually, you have collected your topic for a while and have a critical mass of stamps and covers to make a meaningful presentation.

Sometimes you start with an idea and decide to build an exhibit about it. For example, I have collected Scott 905, Win the War (WTW) covers for about two decades. What I thought would be a first day cover (FDC) exhibit that would include FDCs such as this censored one (Figure 1) mailed to Venezuela has expanded into what I plan to be a postal history exhibit. It will include items such as this postcard sent from Alaska to England with a British censor marking (Figure 2).

Post ill the best for the coming Jorshow THIS SPACE FOR MESSAGE THIS SIDE FOR ADDRES

Figure 2.

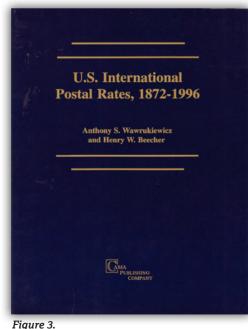
I had a working title, *Born* on the Fourth of July, for the exhibit long before I bought my first WTW cover. I chose this title because the WTW commemorative is the first US stamp issued on Independence Day.

Second, you need to research your topic. Find out what has already been written about it. Will your article add to the knowledge of the subject? For example, if you are thinking about writing an

article for The United States Specialist, go online to the United States Stamp Society's webpage and check its digital index to see what has been written in The Specialist on your subject and when.

Do other exhibits of this material exist? The American Philatelic Research Library (*www.stamplibrary.org*) has copies of about 800 exhibits, with more coming online. Exponet (*www.exponet.info*) has more than 1100 international philatelic exhibits that can be viewed virtually. The American Association of Philatelic Exhibitors (*www.aape.org*) has exhibits online, too.

In my case, I know that Dr. Lawrence Sherman had an excellent WTW postal history exhibit. He also wrote the chapter on the WTW stamp in the United States Post Office during World War II. While it is beneficial to have this information, knowing what gorgeous material is available versus what I own has been intimidating.



Whether you are writing an article or preparing an exhibit, you likely will need to do additional research on your material. Familiarize yourself with the key references for your area. For example, if you collect anything related to United States postal history, it is critical that you have access to US International Postal Rates, 1872-1996 (Figure 3), and US Domestic Postal Rates, 1872-1999, 2nd Edition. Both are by Beecher and Wawrukiewiez.

Much information is available through the Internet, which can put unheard-of amounts of data at your fingertips in seconds. I try to use free sites. Here are some of my favorites:

Google & Google Scholar

www.Google.com is the search engine that has revolutionized how postal historians and many others do research. I am always amazed at the information that can be found through Google. Whether it is an esoteric book on Google Books or the distance between two

sites on Google Maps, the data is there. Be careful to see who posts the info—a professional in the field of study versus a casual observer.

Sometimes it's helpful to check Google Scholar (scholar.google.com). According to the site, "Google Scholar provides a simple way to broadly search for scholarly literature. From one place, you can search across many disciplines and sources: articles, theses, books, abstracts and court opinions, from academic publishers, professional societies, online repositories, universities and other web sites. Google Scholar helps you find relevant work across the world of scholarly research."

Postal Bulletins

If I have a post office, rate, route or transportation question, I look at the postal bulletins at *www.uspostalbulletins.com* (Figure 4). This site hosts digitized postal bulletins from their beginning in 1880 thru 2013. They are searchable using keywords.

Chronicling America: Historic American Newspapers

A Library of Congress project (Figure 5), this is an excellent site for newspapers that were published in the United States. Check out *https://chroniclingamerica.loc.gov/*. The site contains more than fifteen million digitized pages published in 46 states and one territory from 1789 through 1962. The US Newspaper Directory lists more than 155,000 newspapers from 1690 to the present. It can help identify what titles exist for a specific place and time and how to access them. However, some prestige publications, such as *The New York Times*, are not included. It maintains its own archive.

Elephind

"The goal of Elephind.com is to make it possible to search all the world's online historic newspapers from one place," according to their home page. Currently, their coverage is primarily Australia and the United States. Chronicling America is a large subset of their









digitized newspapers. I have found the search engine very easy to navigate and use it when I want to research the digitized newspapers that are part of Chronicling America.

Sanborn Maps

Sanborn Maps (*www.loc.gov/collections/sanborn-maps*) is another type of content available from the Library of Congress (Figure 6). Digitized

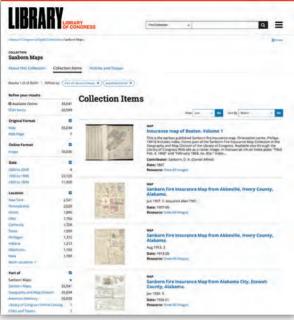


Figure 6.

19th- and 20th-century historical fire insurance maps, they provide a wealth of information, such as a building's outline, size and shape; street and sidewalk widths; boundaries and property numbers.

Third, outline and organize your information and philatelic material. Your article or exhibit should tell a story and have a beginning, middle and end. In either medium, you need to introduce your topic, tell your story, and provide a logical conclusion. In exhibiting, the topic is introduced and outlined on the title page(s), and the conclusion is the epilogue.

Fourth, write and edit your article or exhibit. Here is where the two processes dramatically diverge. You can't write up an exhibit the way you write an article. In articles, you use stamps and covers to support your narrative. For a social historian, a cover is often the artifact from which a story evolves. This World

War II Patriotic (Figure 7) franked with the WTW stamp and others issued for the war was key to unraveling the tale of WAC Doris E. Ward. In exhibits, you use text to explain the significance of your stamps and covers and to connect the dots, so to speak, as the exhibit evolves. Also, when you exhibit, you are asked to provide a synopsis which I find to be a difficult writing assignment. In it, you need to be both informative and persuasive.

Doris E. Ward, Capt AC 39. W AAF B.U. (CCTS- MB) greenville S.C. Air - Mail Mr. + Mrs. Frank E. Ward LET King St Reading Mass ALL THE WORLD

Figure 7.

In preparing an exhibit, you become a designer. You need to decide how to place your stamps and covers effectively on the pages and use the narrative to explain and support your choices. With an exhibit, in addition to how does-it-read, you also need to be concerned about how does-it-look. Once you have written, edited, and proofed your article or exhibit, the steps to share it are very different.

The Article

Upon completing an article (including scans of your philatelic material to be used as illustrations), you likely will email everything to an editor of a philatelic publication. Please note sometimes sending off an article works, but do your homework and talk to the editor beforehand. If the publication has specific guidelines for articles, observe them. When an article is accepted for publication, the editor should work with you on any clarifications and rewrites. You, however, don't have to worry about the layout of the article. That is the editor's or designer's job.

The Exhibit

Once you have your exhibit pages the way you want them, they need to be printed. Some exhibitors use their home printers; others use commercial printers. There is no right way to print your pages. Some methods, however, look better than others.

After the pages are printed, you need to mount your philatelic material and place the pages in protectors.

Assuming you have your exhibit entered in a philatelic exhibition, you need to ensure it gets to the show on time. Your choices are usually "mailing" it to the show's exhibit chairman, hand-carrying it, or asking someone to take it to the show for you. At the show, you need to mount the exhibit in the frames. You will also need to see that it is dismounted after the show or make arrangements for its return. If you are participating in a virtual exhibition, you need to scan your exhibit pages and email the scans to the designated person.

These additional steps are a lot of work, but it is worth the extra time and energy to share your philatelic story for a dedicated exhibitor.

Why Do I Do Both?

I write articles and prepare exhibits because I enjoy working in both mediums. Each calls upon my creativity, although in different ways.

I feel I have more flexibility with writing than exhibiting. Sometimes I can write an interesting article about a cover that I will never include in an exhibit. I will likely never include this Return-A-Lope cover (Figure 8) in my WTW exhibit, but because it is unusual, it has all the makings for a short, interesting article.

When I can't exhibit, I write. The past year with the COVID-19 restrictions impacting shows and exhibiting, I am catching up on writing many articles that were deferred when I was traveling and exhibiting.



CTOR FLOPE RED RE-USE THIS VAR ENVELOPE TO RE-MAIL Remember APER Cm > (1) illiam

Figure 8.



About WE - Women Exhibitors

This article was originally published in WE Expressions and is a winner in the WE 2021 Article Contest. It is reprinted here with permission.

WE encourages newcomers to exhibiting and helps them get started. Continuing exhibitors serve as mentors and lend support to all as they share lessons learned in the wide world of exhibiting.

WE Fest 2022 was held in Colorado, May 25-29 at the Rocky Mountain Stamp Show. WE has meetings twice yearly at StampShow and AmeriStamp Expo. In addition, satellite meetings are held at national, regional and local shows. Leaders of the satellite meetings discuss issues and share information from other meetings.

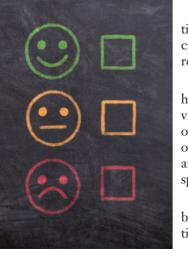
For more information and to join, visit Women Exhibitors online at *www.aape.org/weweb.asp*.

AAPE Critique Services

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

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

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



Some Thoughts on Hosting

a Virtual Stamp Show

by Mark Loomis, PIPEX Show Chair

In *The Philatelic Exhibitor*, Third Quartet 2022, Igor Grigorian asked for an article on how to organize a virtual stamp show ("Letters to the Editor," page 15). PIPEX has as much experience with virtual shows as anyone, so I am taking the liberty of preparing this response. This article extends the discussion about virtual exhibiting by PIPEX's exhibits chair, George Struble, in "The Next Step for Virtual Exhibits," in the same issue of *TPE*.

The first requirement is to have a good webmaster. And preferably a second person with some webmaster skills willing to do a good deal of the work. PIPEX has been fortunate to have Bill Seymour as its webmaster; he knows a lot; it's his profession. PIPEX also has George Struble, who has some webmaster skills but not nearly what Bill has. If you remember Li'l Abner comics from years back, Bill and George are like the inside man and outside man at the skunkworks. Bill constructed the key script that converts a bunch of page image files into an exhibit with frame views, page views, and navigation. He is also the backstop on any technical computer matters. George corresponds with exhibit created by the script to the list of exhibits that viewers see on the PIPEX website. He also supplies the title pages, synopses, lists of exhibits, and evaluation forms to the judges. (The judges see the exhibits themselves on the PIPEX website, where everyone else can see them too.) George consults Bill on tough problems.

Mounting a virtual stamp show is much easier than it would have been two years ago; Bill's script made the difference. The script is available for anyone to use; Bill keeps it on a website with supporting material and is willing to be consulted about implementing it. The script is available on GitHub at https://github.com/billsey/ VirtualExhibits, simply click on the Code icon and choose Download ZIP to get it for yourself. It is available using the Creative Commons Zero v1.0 Universal license, which is about as open as they come. Bill would like credit if you are using it, though. The script can run on your webmaster's local machine or directly on the website.

There are three other pieces of software that support the tasks:

The file transfer utility **WeTransfer.com** lets an exhibitor send all the page images for an exhibit at once. The utility is reliable, easy to use, and free. There are alternative software utilities.

The script requires JPG files for the page images. Providing exhibits in that format can be a problem for some exhibitors. So, we use the utility program **Omniformat** to convert whatever the exhibitor sends (within reason!) to .jpg files. Omniformat is part of a suite of programs from software995.com. The programs in the suite can be downloaded free but with sponsor messages; George bought the suite – there are other very useful programs, too — for \$29.95.



The script requires very particular naming conventions for the page image files. George prefers not to require the exhibitors to supply their files using that naming convention; there is a **bulk rename utility** that Dickson Preston found that can rename the files quickly. It can be downloaded free from https://www.bulkrenameutility. co.uk/. Dickson supplied a twopage set of instructions for using this utility; it is available from George (gstruble@willamette. edu).

You can check out the format of the exhibit list used by PIPEX; see either the 2021 or 2022 archived sites accessible on the PIPEX website. If you would like the HTML code for the table, George will happily send it to you.

With these pieces of soft-

ware, posting exhibits to a show website is pretty straightforward. George reported that he mounted one exhibit within eleven minutes of receiving it by WeTransfer. Most took longer; converting formats and renaming files added to the time. One testimony that this really does work is that Dickson Preston used it to mount 50 exhibits in the Virtual SEAPEX show in September 2021 without having any notable problems. He did have the advantage of Bill Seymour as SEAPEX webmaster.

Of course, there are other aspects to putting on a virtual show. The financials: What financial results do you need? Expenses are judges' honorariums, awards, advertising, and postage in mailing the awards. Since judges do their work at home with no travel expense, their honorariums can be lower than at live shows – which judges often subsidize because their airfare, hotel, and meals substantially exceed their honorariums! A show can choose awards that can reliably be mailed at a reasonable cost; postage is a more significant factor for virtual shows since they draw many more exhibits from foreign countries than in-person shows.

You can calculate the fees needed from exhibitors based on the projected expenses. There is not much reason to charge more for larger exhibits than one-frame exhibits since costs per exhibit do not depend on exhibit size. But we do it anyway because it's traditional and exhibitors expect and accept it.

A virtual show can qualify for WSP (World Series of Philately) status, as did PIPEX 2021, but must meet various requirements. These are

An example of an online exhibit created using the Virtual Exhibit Script by Bill Seymour. helpfully laid out in CANEJ's "Guidelines for Show Committee Grand Champion Series Virtual Exhibition," available on the APS website at https://imgfrg.co/3fNCyGP. Among other things, to qualify, a virtual show needs to have at least 100 frames, a jury of at least 3 APS-certified judges, meet the requirement of a judge for every ten exhibits and all the exhibits judged must be virtual (you can't mix judging of virtual and physical "in the frame" exhibits). The guidelines also spell out several technical requirements which, we believe, are satisfied by the process described above.

A stamp show is much more than exhibits. Convening societies value the opportunities for their members to share information and socialize. Those members and other attendees shop among the dealers; we are called "collectors" for a reason. A virtual show can host virtual meetings and seminars; the pandemic has taught us how to use Zoom in a webinar format. We have not yet found a good way to include shopping with dealers in a virtual show. And, of course, there is value in getting together in person. This is why PIPEX will be hosting a hybrid show in May

2023 in our effort to realize the best of both in-person and virtual shows. George's article mentioned above does a great job elaborating on the specifics of a "hybrid" show. Watch for the results from this experiment – and design your own version of the stamp show of the future!



Discover CANEJ's "Guidelines for Show Committee Grand Champion Series Virtual Exhibition," online at https://imgfrg.co/3fNCyGP (link shortened for ease of use).

Southeastern Stamp Expo JANUARY 27 - 29, 2023

Join us with an exhibit!

20+ Dealers | 140 Frames of Exhibits | Seminars | Awards Celebrating 25 Years as a World Series of Philately Show



Show Theme

The Southeastern Stamp Expo celebrates the 150th anniversary of the first U.S. Postal Card, Scott UX1. The United Postal Stationery Society will convene at the Expo and offer their Champion of Champions exhibit competition.

Junail Smith

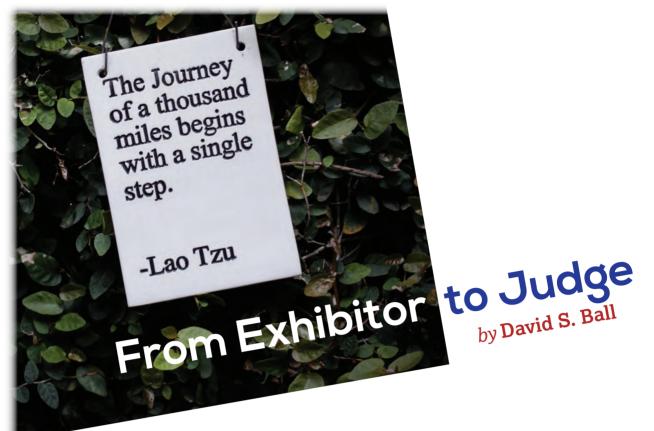
THE 2023 JURY

U.S. ited ene at on of m. Kenneth R. Nilsestuen Hal Vogel

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f www.facebook.com/SEStampExpo 🔰 @SEStampExpo

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Reading Gregg Redner's excellent article entitled, "From Collector to Exhibitor (Third quarter, 2022, page 26)," I was reminded how anxiety-laden and exciting moving through phases of philately can be. My first exhibit at CHICAGOPEX in 2001 was the result of far less planning than Gregg's, and those considering exhibiting would do well to follow his example.

The decision to become a judge, for me, was equal parts conviction I was unworthy and excitement at the prospect of stepping into a larger world. How would I know I could do it? How do you know when you are ready? The answer is not unlike whether you are ready to exhibit. You recognize the years of scholarly pursuit and big-ticket material and figure you need to wait until you are as smart and rich. As collectors who have taken the plunge and now exhibit, you know that waiting is not required.

What is a philatelic judge?

Clearly, a principal role is evaluating how well an exhibit measures up to standards found in the CANEJ *Manual of Philatelic Judging and Exhibiting* as well as FIP *Regulations and Guidelines*. Doing it well requires reading these manuals and referring to them often. Timely articles, like those found in *The Philatelic Exhibitor*, can supplement and enrich your understanding of evaluation elements and how the judging world is evolving.

I see my role as having other, and in some ways equally important, jobs. If we want to entice first-time exhibitors, we need to be part cheerleader. If we care about the quality of the exhibits, then we need to be part coach. If we value the development of exhibitors, we should be mentors. In a typical year, I spend just a few days pointing exhibits but an entire year promoting the activity.

Why don't you do it?

Astrophilately is the intersection of space and postal history. It is a technical story of aerospace activity and does not concern itself with routes, rates or auxiliary markings. For 30 years, I've listened to fellow astrophilatelists grouse about why they don't exhibit. "Why bother?" a colleague remarked, "Judges don't understand the Class so my exhibits don't score well." To them, I suggested becoming a member of the jury. An opportunity to evaluate the FIP Class we collect and become a resource to other jurists. When none stepped up, I decided to do so myself. Knowing the subject is a two-edged sword for the exhibitor. On the one hand, there is now someone who intimately understands the material and appreciates it. On the other, I am more likely to spot where the ma-

terial is inadequate, or the exhibitor is violating a rule. I'm still trying to figure out whether my participation is raising or lowering astrophilatelic scores.

After carefully reviewing the CANEJ and FIP rules (something I should do more often as an exhibitor), I contacted Liz Hisey and expressed interest. I shared both my enthusiasm as well as my misgivings. Like everyone it has been my pleasure to interact with, joining the judging corps has been an unending exposure to cheerleading, coaching, and mentorship.

What being a judge has been like for me

She explained that each of us is in a different place in our philatelic journey. We arrive with energy and curiosity, as well as areas of concentration with which we are comfortable and a much larger set of things about which we know very little. Part of the Apprenticeship process is seeing how potential jurists prepare for a show, find resources to supplement their knowledge, and give feedback to exhibitors. Over the first three juries on which I served (the first was with Liz), I learned how accredited judges prepare and score exhibits. Equally important, I learned how to make criticism constructive. Congratulate the exhibitor for making the



effort and provide an overall assessment. Highlight strengths from the work and respectfully suggest ways to improve.

Being on a jury requires us to step outside our comfort zone and spend an hour or so researching each exhibit for which we are the first respondent. This means understanding how the topic is collected, the significance of what has been included, and what should be but is missing. Then when the jury is huddled at the frames, I can lead the discussion with some intelligence. In more than one instance, this has also resulted in a desire to start collecting the exhibit material.

For the most part, the job is both pleasant and rewarding. Show committees are respectful, exhibitors are grateful, and the camaraderie within the jury is delightful. Occasionally, exhibitors are disappointed or down-

right hostile. As first respondent, we are left defending a score the exhibitor felt was too low. Didn't we understand how important this piece is or that a previous jury graded it higher? We also get defiant collectors who insist the rules should be different. To them, I say the jury found your treatment difficult to follow or lacking in original research. Collectors are welcome to exhibit in any way they want, but if they want to do well in competition, they should know the rules and follow them the best they can.

Being an accredited judge has certainly improved the manner in which I exhibit. It has also changed the way I collect. Before I buy something expensive, I now ask myself what exhibit it might become a part of and what part of the story it can tell.

You have already been brave enough to begin exhibiting. If you

can see yourself as part cheerleader, part coach, and part mentor, then perhaps helping others improve their exhibits is right for you as well.

Become a Judge

As David pointed out in the article above, being a philatelic judge is both a demanding and rewarding experience. New judges are a constant need, regardless of your philatelic specialty. The apprenticeship process is well-defined and designed to help individuals succeed as judges.

Individuals interested in becoming judges must first register as apprentices with the Committee on Accreditation of National Exhibitions and Judges (CANEJ). Additionally, prospective judges are required to complete a series of four judging apprenticeships with an above-average rating and attend appropriate judging seminars sanctioned by CANEJ. Candidates must also have prepared an exhibit awarded at least a vermeil medal at a WSP show within the past two years.

The Judging Information section of the APS website (www.stamps.org/ events/judging-information) contains numerous links related to the process, requirements and commitments. Please review the resources available on the site and consider contributing to the hobby in this vital way.





As exhibitors, exhibit chairs and show chairs know, our many philatelic specialty societies provide our WSP shows with special awards of merit for our exhibitors. These awards are in addition to any medal level awards (Bronze through Large Gold) that judges award from using the UEEF and "pointing" the exhibit against specific criteria.

The special awards being addressed in this article are ones from APS (you know these as the Pre-1900, 1900-1940, 1940-1980 and Research), AAPE (Treatment, Creativity, Gold), American Philatelic Congress (Congress Award), American Airmail, ATA, Postal History Society, United Postal Stationery Society (Marcus White Award), Women Exhibitors and many others representing specialty collecting areas of interest.

Do you ever wonder which exhibits are qualified to compete for which awards? What are the criteria for the different awards? Simple, right? Well, not always. Here is a letter from Denise Stotts reflecting frustration when a specialty society's criteria are not followed in awarding the special award.

Attention: Show Awards Chairs and Judges

I want to bring to everyone's attention a continuing problem that seems to be getting worse.

First – some background. I have served many years as an awards chair for more than one society. I can attest that much thought and work goes into the criteria any given society attaches to the award that they send to shows to be awarded. There are reasons for the criteria.

Second: In the packet, I (and presumably other societies as well) include a letter to the shows' awards chair. It lists what is enclosed, and it requests two actions. First, give the criteria sheet to the chief judge, and second, follow up with a report after the show. It shouldn't be that hard, but it doesn't seem to be happening with any regularity.

Third: Judges – please read and follow the criteria – they are written for a reason. I know of one instance where the WE pin (for exhibits receiving a bronze, silver-bronze or silver award) was given to a Gold Award winner! The criteria sheet for that award at the time was one short paragraph! The United States Stamp Society award that I provide is clear that one frame exhibits are not eligible – yet, panels continue to ignore the criteria and present the award to OFEs, and other ineligible exhibits. As a society awards chair, I (and many others) put a great deal of time and effort into providing these awards to shows. It is very discouraging to see simple requests and instructions ignored or treated as unimportant.

Denise Stotts

USSS Awards Chair (and past AAPE and WE awards chair)

It seems simple, right? How do these problems happen? Are the exhibit chairs too hasty? Are the judges asleep at the wheel? Who can fix what?

Let me (Kathryn Johnson) speak from the perspective of an exhibits chair and judge.

Exhibits chairs

These folks get the exhibit applications, accept the qualifying ones and set up the exhibit floor plan. Often a separate awards chair physically receives the awards (plaques, pins, small bowls, and assorted 'bling' we love). Anything mailed with the physical award is likely never given to the exhibits chair and, consequently, never forwarded along to the chief judge for the show. That nice list of exhibit criteria or prior winners is likely still in the box with the award mailed by the specialty society awards chair. Naturally, this means it isn't seen until the awards table is set out the night of the awards banquet – long after the jury has selected that award's winner.

Those chief judges, don't they KNOW the criteria for each specialty award? Shouldn't they just KNOW these things? Heck, some of the judges have not judged for two or so years due to COVID-related show cancellations. Not every specialty award is given at every show; it could well be years since a jury member has considered the criteria for, say, the

.0,	American Air Mail Society
Home Aer	philately 2022 What We Collect - Auctions Resources - Society Membership - About Our S
Exhibi	Awards
	AAMS Exhibit AWARDS & CRITERIA
CONVENTION	SHOW
whibit but ma at least a shore	I Award is offered for the best multi-frame exhibit of annual material. Exhibit does not have to be a traditional aero or autorph be from any class, providing it has an ainmail them or is completed primarily or ainmail material. Exhibit must have been award vermell install. Is the avent their no exhibit melits these offering, the award may be given bit a single frame exhibit receiving all each. As of this cubic, the sevent a bulknew World Exick, subtity regreeved.
an AAMS med Thiese are to r	bits, whether haditional aero or estrophisaelo, or hexneg an ailmail themai or comprised persarily of airmail material, will be and of based on the show medial results. There presently are 6 medial levals: Large Cold, Gold, Kernell, Bitwe, Bitwe-Bitrase, Bitw alch the show medials. Show Large Vermail needate are to receive AAMS Vermeil module. Show Large Show medials are to re colds. Matching informa all be provided, to be meaning of the final theorie version.
WSP SHOWS	OR OTHER NATIONAL LEVEL SHOWS APPROVED BY APS (non-Committion)
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For shows the	have at least two multi-frame airmail exhibits (see above criteria) the AAMS certificate may be awarded to the best airmail ex-
Note that then	are no medal-level requirements. The exhibitor does not have to be an AAMS member.
HOW TO OB	AIN THE AWARDS
Convention st	w awards will be brought to the show by as AAMS representative.
	tion WSP and feational level awards, and for regional or local show awards, shows should request the appropriate awards at the show, by contacting:
Philip J. Stage 4184 51 ⁴ Ave St. Peterstary	5.
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Please cend a	show program and paintered, after the abow, to the scove address, do thit the recipients may be recognized in The Airpost 3
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The Exhibit Awards page of the American Air Mail Society's website.

GPS (German Philatelic Society) awards if they are given only when that organization convenes.

Shouldn't there be a BINDER with this information given to the jury by the exhibits chair? That is the procedure I remember from past WSP shows. But that was some time ago; I don't think I've seen the BINDER in quite some time. Why? Who updates the binder, and with what information? The exhibits chair often doesn't get the criteria from the specialty society, doesn't know if it has changed, and everyone thinks the criteria would be on the society's website.

The websites

Here is where the solution usually lies – the criteria are on the website for the organization's specialty awards. If the award has a stipulation that a prior winner cannot win again – that information might not be up to date. Otherwise, the

information might not be quickly accessible, and at the time of judging, looking these up one by one is not a productive way to award exhibits. At the time of awarding the specials, the criteria need to be "right there;" it often is not.

In the jury room

So, what happens in the jury room? Someone on the jury usually "knows" or can quickly look up the criteria to make the correct award. This approach isn't perfect because exhibits are not so "tight" to criteria. Take, for example, the APS awards and their time horizons. Are mistakes made? Yes. Are criteria overruled for a better exhibit that might not tightly qualify? Yes again. Are exhibits chairs and judges trying to do their best – absolutely, but it is not perfect, and the criticisms are valid.

What can be done?

Exhibit chairs can make those binders for the judges. How many are doing this these days? Probably not many. If exhibit chairs are not exhibitors or judges themselves, they might not have any idea that they should be doing this. Can judges make these binders or create a folder on their computer for these criteria – sure, but that never was their job to do, and

they likely would not think to do this. Can the societies mail the criteria to the exhibit chairs separately from the physical mailing of the awards – sure, but it is unclear if the exhibit chairs will be creating a binder of these criteria for their judges.

What else can help? Here is a good one: simplify the requirement for the special awards. Consider removing the stipulation regarding past winners, offering the award to the best exhibit as the jury sees fit, and recognizing that the point of the special awards is to reward exhibitors for their efforts. **2**



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RASER'S



EXPLORING THE MECHANICS OF EXHIBITING

Creating Perfect Overlapping Outlines

by Tony Curiale

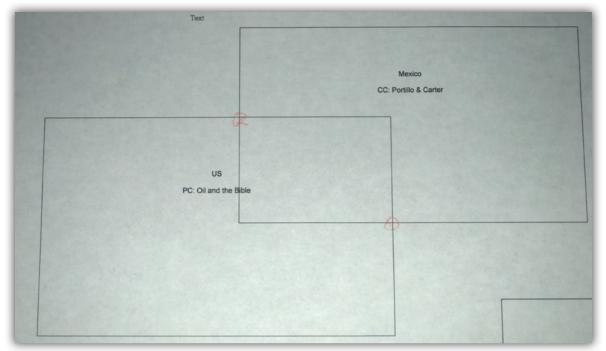
Have you ever prepared an exhibit page where you overlap two items or want to use a windowing technique for displaying part of a cover? It's an effective technique, but can be problematic if the items in your exhibit are presented on a computer-generated page with an outline around each. The problem is that creating an irregular outline around the items is difficult.

There may be a way to do it effectively using publishing software, I don't use publishing software, so I wouldn't know. I am sure it could easily be done using CAD software, but not everyone has access to the mega-giant (and equally expen\$ive) AutoCAD. Sure, it can certainly be hand-drawn, but who wants to do that every time the page is redone?



Figure 1. Example from the exhibit, Petroleum: A Philatelist's Story, where an irregular outline was needed.

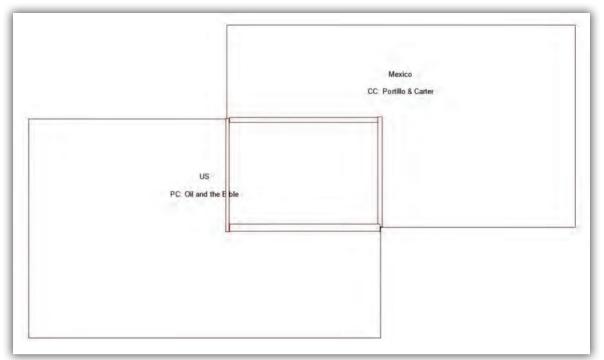
I use Microsoft Word with some template add-ons to generate my exhibit pages, and I have found that using text boxes for all my outlines and text works quite well. The technique I describe here was used for the irregularly shaped window in the nearby portion of one of the pages of my exhibit, *Petroleum: A Philatelist's Story*.



Beginning with a similar issue on a new page in the updated exhibit, I will explain, step-by-step, how this can be accomplished. As shown in Figure 2, I have created two text boxes to form the outlines of overlapping covers. As you can see, where the lines cross, as I've circled in red, they extend past the intended overlap forming an undesirable look as seen in the image with the covers placed (Figure 3). Ideally, I want the outline to appear as one, continuous line following the outline of the covers. Figure 2.



Figure 3.





So how do I hide the offending lines? I use text boxes for that too. First, I create a text box for each line, placing and nudging with the arrow keys to get them into the correct positions (see Figure 4).

I've colored the text boxes with a red outline so you can see how I've positioned them. The Shape Fill property of each text box is then set to color white so that they cover the portion of the underlying text box lines, and now you've hidden the lines enough so it looks like a continuous polyline. Changing the outline color of the four text boxes to white es-

		eight 2.13	
Position Wrap Bring Send Selection Align Gr * Text * Forward * Backward * Pane *	oup Rotate ⊟W	idth: 0.06"	÷
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	Text Box 4		6
	Text Box 3		6
	Text Box 1		0
	Text Box 13		6
	Text Box 12		6
	Picture 20		

Figure 5.

sentially makes them "disappear." I then select each text box involved and create a Group to keep from inadvertently moving one of the text boxes. I can easily find the text boxes in case I need to work on them again by selecting the Group and opening the Selection Pane in the Shape Format ribbon of tools, as shown in Figure 5.



Figure 6.

The final result, shown in Figure 6, looks pretty good. With practice, there's no reason you couldn't create some unique windowing techniques and keep the page intact on your hard drive.

HOW-TO C EXPLORING THE MECHANICS OF EXHIBITING

Technology is impacting every aspect of exhibiting, and while some of us may never master a computer, the role of digital tools is undeniable. I hope you can use Tony's step-by-step guide, and if you find this column useful, please let me know.

This installment of "How-To" focuses on one specific technique and how to execute it using one particular software, Microsoft Word. I am also considering covering additional techniques and how to apply the methods using various software. What tricks do you want to learn? Which software tools do you have or are considering? Do you use Windows or Mac, or have you explored creating your exhibit pages using a tablet? Please let me know your experience level and what you want to see covered in this column.

If you have mastered a tool or a technique, please consider sharing it with me, providing examples and illustrations. Email your comments, ideas and manuscripts to exhibitor@philatelicpress.com.

Questions & Answers by Patricia Stilwell Walker



Speed-Read-Ready Exhibits

A recurring piece of advice I give exhibitors – especially the newer ones - is to remember that judges need to be able to "speed read" your exhibit pages. This recommendation is due to time constraints. Therefore many tips are related to techniques that help with this goal.

One beneficial suggestion is to be consistent in the placement of information – so that similar information can always be found in the same location on your pages – running headings and page titles are obvious ones. For example, my postal history exhibit has the page title under the running heading on the left top and the dates of the covers on the page at the right top corner.

However, what do you do when the size or the quantity of the "similar" information varies considerably? That's the inspiration for this column.

Answer: Simplistically – make it look the same using a suitable visual technique such as a shaded box or a very different font. The challenge is that the technique needs to be such that it does not become obtrusive.

Laurie Anderson has an award-winning thematic exhibit titled *Go for the Gold*, which traces the history of women's sports in the Olympics. The primary story told by this exhibit is the gradual introduction of the various sports in which women were allowed to compete, and Laurie is able to illustrate the sports with stamps. However, many medal winners are not depicted on stamps, and she wants to identify the winner of the gold medal as each sport was introduced. Laurie has chosen as her technique a gold-bordered frame for the medalist information, which she notes on her title page (Figure 1).

Figure 1. Laurie explains her technique of using a gold-bordered frame (enlarged in inset) for the medalist information on her title page.

e Gold medal was earned.

S Throughout the exhibit, Gold medal winners will be accented with a gold outline

n in sports to increase partici-

)

Go for the Gold!

The Introduction of Women in the Olympic Games

For years, women's participation in the Olympic Games was very limited. Participation by women slowly grew with each Olympiad until women became nearly equal in representation. This exhibit shows the history of women's participation the Olympic Games by displaying the year when each sport and event was

introduced for women. The exhibit also recognizes the Gold medal winners in different events, either in the year of the sport/event or in the year the Gold medal was earned.

he exhibit will flow chronologically as women sports ind events were introduced into the Olympic Games, rom 1900 in Paris, France through 2020 in Tokyo, Japan.

Throughout the exhibit, Gold medal winners will be accented with a gold outline

nternational Olympic Committee (IOC) promotes women in sports to increase particin in the games and recognize the well-being of women in sports at all levels. The IOC as its creed "The most important thing in life is not the triumph but the struggle". The pic Charter (the set of rules and guidelines for the Olympic Games) promotes equality within sports by including both genders in these competitions. These missions made it possible for women to become strong and equal competitors in all the Games. Through this

1900 Games of the II Olympiad Paris, France

For the first time, women participated in the Olympic Games. At these Games, there were a total of 19 sports contested by nearly 1000 athletes, 22 were women. Women competed in five of the 19 sports. However, in three of these sports, Croquet, Equestrian, and Sailing, women were only allowed to compete as part of the men's team. Only Tennis and Golf had separate competitions for women.

Tennis and Golf were introduced '88 서울올림픽 우표 OUL OLYMPICS INA **DEPLE KOREA 1987** Charlotte Cooper of Great Britain, shown left, won the Gold medal (not represented on any postage stamp). Charlotte Cooper of Great Britain, shown left, won the Gold Left: Multicolored Commemorative using medal (not represented on any Photogravure postage stamp). noto-Issued 06/011992 te is which od Golf for women was contested in these games as an individual event. Golf was then removed for women and did not return until the 2016 Games. Pettersen, Suzann Ladies event was won by Margaret shown on stamp left, Abbott, shown left, of the Chicago represented Norway Golf Club, She played nine holes in 47 strokes. S woman to represente This was the first time the Olympic flame was lit and burned all the time. There were 2883 Ten players fror athletes, 277 being women which only comprised 9.6% of the total athletes. Croquet and 7 men. No v Athletics and Gymnastics Only two fen were introduced Equestrian first name is Betty Robinson of the Ethel Catherwood of United States won the Canada, shown on One woman, Hé Gold medal in the 100 Sailing stamp left, won the gold medal. de P meter (Robinson is not Gold Medal. It was the represented on any first Gold awarded to postage stamp). a female high jumper. Team Canada won the Gold in the Figure 2. The gold-bordered 4x100 meter relay. frame is used to identify not Lina Radke of Germany only the gold medal winner won the Gold Medal in However, In 1964, the 800 meter (Radke is but also that she has not Poland won the not represented on any been honored philatelically postage stamp) (enlarged in inset). Figure 3. This page (right) makes

use of the frame technique in multiple positions on the page.

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Halina Konopacka representing Poland, shown on Post Card at right, won the Figure 2 shows the 1900 Games – note that none of the gold medal winners are depicted on philatelic material; by 1928 (as shown in Figure 3) two of the five winners are shown philatelically.

The technique works equally well when highlighting an extraordinary athlete – Mildred "Babe" Didrikson Zaharias in the 1932 Olympics, see Figure 4.



Figure 4.

And finally, when women's sports supply almost half of all competing athletes in the Games, Laurie uses her gold-framed text to highlight the sports introduced for the first time. Figure 5 depicts the 2020 games held in 2021 in Tokyo.

2021 Games of the XXXII Olympiad Tokyo, Japan

Due to the worldwide COVID-19 pandemic, these Games were postponed until 2021. In these Games, there were 11,656 athletes, 5494 being women which comprised 47.1% of the total athletes. Skateboarding, Sport Climbing, Surfing, Karate, Madison Track Cycle and 3x3 basketball were all introduced. Additionally, softball returned.



Figure 5.

I was an interested reader, not a judge, when I studied Laurie's exhibit at Rocky Mountain this year. I found her exhibit easy to follow and very much appreciated how the visual aid of her gold-framed boxes added to my enjoyment.

This technique is valuable to consider if your exhibit has a similar requirement to "set off" information that cannot be confined to the same page position.

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 Fly



It's the Fly - Always Annoying, Always Fun

The Fly is overjoyed with our creative editor's enhancements to our beloved tome. Each edition gets better than the last one! Here is a Golden Fly Swatter (more come later) for you, Martin. Thank you for all your work.

My, that person who wrote about "philatelic importance" stirred up a beehive! However, it is nice to see a healthy and interesting discussion (a primary goal of our journal).

This bug attended her (or is it his?) first live stamp auction. I positioned myself on the auctioneer's lectern so I could see the schedule of lots. I was amazed at how fast the lots went by, the number of lots won with little bidding, and the number of lots unsold. All and all, it was an interesting experience. You should attend a live auction, sometime, if you have not been to one, even if it is just to watch.

While attending a few in-person stamp shows, I noticed a few of my favorite dealers MIA. The Fly is wondering if they have given up live shows for online selling or just taking a break. Please come back – we miss you!

I try to buzz by my local stamp club at least once a month to see what is happening. It has been in existence for almost 100 years, meets twice a month, and has a lively monthly auction. I am seeking an auction lot on "flies on stamps" (so far to no avail). Since no one has taken up the challenge to do an exhibit on "Flies – What Not to Like?" I will do it myself. Work has begun on a one-frame exhibit for the next FLYPEX.

You all know how much The Fly loves secretly listening in on conversations. My latest experience was listening to two novice exhibitors after attending their first judges feedback session. Both "newbies" received low marks for poor treatment. One said to the other, "what is treatment anyway?" The other novice said, "I am not sure, the term is so confusing. If it is about organization, why not just call it that?" The person who started the conversation responded, "I also heard it is about storytelling. The term 'treatment' is not understandable. They should change that."

The Fly also heard a frustrated exhibitor say, "I stress the importance of some items in my exhibit in the synopsis, but judges often miss these when viewing my exhibit. Do judges read the synopsis? I thought the synopsis was the most important page in my exhibit! What am I to do? Judges, what say you?

Mrs. Fly and I are thinking of taking fly-bys landing at the National Postal Museum in Washington DC, then to the APS Library to do some research on "Flies on Stamps." You should put it on your bucket list if you are like me and have never been to these two philatelic treasures. Time for a Fly Swat (my favorite part). This Fly Swat goes to stamp journals that continue to publish the same types of articles in every journal over and over again. It gets old, my friend, and this philatelic Fly buzzes right by these (one is No. 18 in a series of who knows how many) with hardly any notice. Remember the saying "shape up or ship out?" Do they still say that?

Now for the Golden Fly Swatters. This time there are two. The first one goes to all exhibit judges. The FLY has observed what goes into

> judging before, during, and after the show. Judging is a tireless, minimally rewarded (financially), and demanding (physically and emotionally) job. They rarely get kudos and often receive annoying comments from exhibitors. So, this pesky insect's hat (oh, I don't have one) is off to all philatelic judges. Here are my thanks and your golden Fly swatter!

The first item I read in the journal (just like you)

is "The Fly" to get a chuckle and to remember what brilliant things I had to say. The second item I turn to is "Ouestions and Answers," by Pat S. Walker. This column provides solid information for exhibitors and judges alike. The column has reliable information and help - I learn so much. And it takes a lot of work. Not like my column where I just get to blab on and on about mostly trivial matters. Pat must gather or create interesting questions, correspond with exhibitors, obtain examples for the figures in the column, talk with judges, and provide solid discussion. So, please join me in thanking Pat for her column. Here is your Golden Fly Swatter, my friend.



Well, like some infamous hare once said, "That's All Folks." Yours truly, The Fly!

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.

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.



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



Youth Grand Champion of Champions



Figure 1. The first frame (with award ribbons) of Amelia Kelbert's 2022 Youth Grand Champion exhibit, The World of the Monarch Butterfly (Daneius Plexippus).

Figure 2. Youth Championship competitor Jason Teh-Mitchell at his exhibit titled, Love Letters.

Amelia Kelbert was crowned 2022 Youth Grand Champion at the AAPE Youth Champion of Champions (C of C) competition held at the Great American Stamp Show in Sacramento, California, August 25 - 28, 2022.

Amelia's thematic exhibit, titled *The World of the Monarch Butterfly (Daneius Plexippus)* (Figure 1), qualified for the Youth C of C by winning the Youth Grand Award at PIPEX 2022. She is 17 years old and lives in Calgary, Canada. Amelia's exhibit was also honored with the "Most Improved Award" and "ISWSC Best Use of Worldwide Material."

The AAPE Youth Grand Championship takes place annually in conjunction with the Great American Stamp Show event sponsored by the American Philatelic Society. This year, 11 exhibits by youth ranging in age from 13 to 18 qualified and competed – each having won a Youth Grand Award at an APS World Series of Philately Show. The participants vie for an array of 19 different awards donated by WESTPEX, the Collectors Club of Chicago, the



Figure 3. Youth Championship competitor Christina Esbeck at her exhibit entitled Cupcakes.



Figure 5. Detail photo of Mia Fillion's exhibit, The USDA My Plate Food Plate - Mapping Out the Foods.

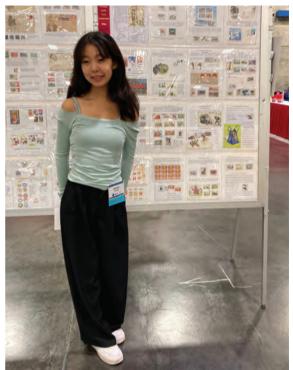


Figure 4. Youth Championship competitor Kaitlyn Zhan at her exhibit entitled Man's Best Friend.

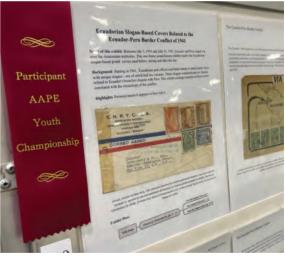


Figure 6. Detail from the 2022 Reserve Grand exhibit by Adhyaatman Agarwala, Ecuadorian Slogan-Based Covers Related to the Ecuador-Peru Border Conflict of 1941.

Pinnacle Stamp Club, the American Topical Association, the International Society of Worldwide Collectors and individuals including John Hotchner, Don Smith and Ken Martin.

The 2022 Reserve Grand Award was won by Adhyaatman Agarwala from Brooklyn, New York, age 15, with his postal history exhibit titled *Ecuadorian Slogan-Based Covers Related to the Ecuador-Peru Border Conflict of 1941*. Additional details of other awards and winners can be found on the AAPE website at *www.aape.org/youtb_main.asp*.

Secretary's Report



Membership - August 31, 2022

US MEMBERSHIP	
Regular Members	392
Life Members	160
FOREIGN MEMBERSHIP	
Regular Members	101
Life Members	15

TOTAL MEMBERSHIP

668

Welcome to new members – June 1, 2022 to August 31, 2022

Seref Bornovali, Loveland, OH Matthew Burnburg, Peoria, IL Steven Friedenthal, St. Albert, AB Tuomas Juvonen, Helsinki, Finland Amelia Kelbert, Calgary, AB Philip Leber, Bradenton, FL Patrick Murphy, Roseburg, OR David New, Anacortes, WA Larry Oliver, Charlotte, NC Dr. Christoph Priebe, Goettingen, Germany Kyla Root, Eagle River, AK Christopher Smith, Rosemount, MN Paul Sobon, Geneva, Switzerland Maureen Thacker, Columbus, OH Philip Visser, Owen Sound, ON

Jean Benninghoff Award Winners

Regis Hoffmann, Pittsburgh, PA

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

Respectfully submitted, *Kennetb R. Nilsestuen* AAPE Secretary immode knilsestuen@gmail.com

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Advertising with The Philatelic Exhibitor

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

Ad Size	Dimensions (inches)	Once	Four consecutive
Inside Front Cover	6 x 9	\$450	\$400/issue
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Center Spread	13 x 9	N/A	\$600/issue
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Eighth Page	2-3/4 x 2	\$60	\$50/issue

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Production Schedule

Issue Date	Articles & Columns Due	Advertising Order Due	Advertising Art Due	Production Closed
First Quarter 2023	November 21, 2022	November 21, 2022	December 2, 2022	December 9, 2022
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

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

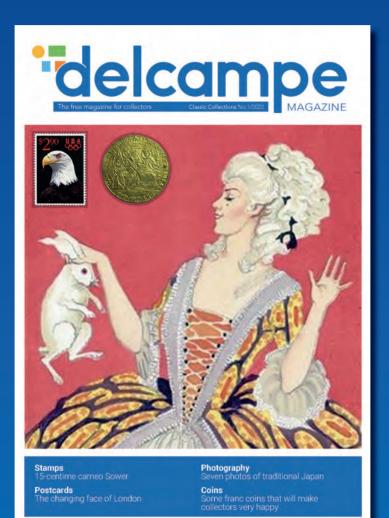
Enclosed are my dues and application for membership in AAPE, which includes an annual subscription to *The Philatelic Exhibitor*. PayPal payment is available for an additional \$1.50. To use PayPal, either use the online application at www.AAPE.org or indicate PayPal below and you will be contacted with 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.

🗅 US/Canada Membership	\$25.00	Foreign Membership	\$35.00
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Sustaining Membership	\$60.00		
Patron Membership	\$100.00		
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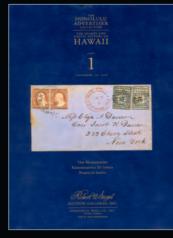
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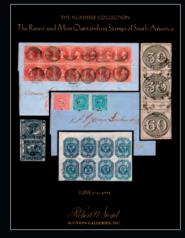
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Kapiloff



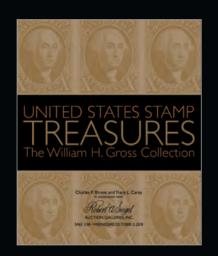
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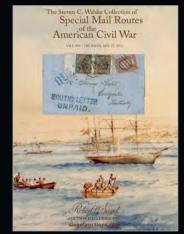
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