

the PHILATELIC EXHIBITOR



The Journal of the American Association of Philatelic Exhibitors

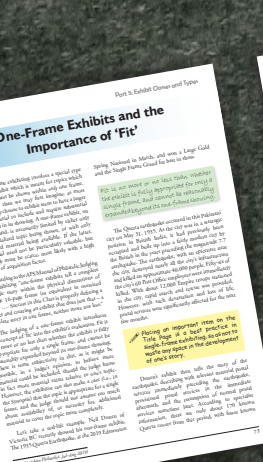


From Collector to Exhibitor page 26



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Philatelic/Subject Knowledge: Selection, correctness
Personal Study and Research: Analysis, evaluation, study, re
*For Thematic exhibits, thematic and philatelic Knowledge
weight, the two areas total maximum 35 pts.



Books & Literature
Let's Talk Exhibiting page 42



Freestyle Exhibiting - An Idea Whose Time Has Finally Come? page 33



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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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Travel Gets Easier

As travel gets easier, I am making up for lost time. It appears by the end of the year, I will have attended ten shows as either a judge or exhibitor. Fortunately, I had plenty of airline miles when the pandemic started and kept accumulating more. This spring, I agreed to be a judge at both WESTPEX and PIPEX, which were on back-to-back weekends. I have never done anything like that. Historically, I have declined judging invitations if the show was within a month of another show I was judging. It all worked out as both shows did a decent job getting title and synopsis pages to the jury quickly if the exhibitors were not tardy. PIPEX also made things pleasant for the jury because all title pages were on their website, and 23 of the 37 competitive exhibits were also available online.

At the AAPE open forum, the attendees mostly wanted to talk about virtual exhibiting. Bill Seymour was in the audience. He has learned how to get exhibits sent to him put up on the PIPEX website in a fraction of the time it took him when he first started. He has also helped SEAPEX and is willing to share what he has learned with other shows if they are interested. The majority do not want virtual shows to replace in-person shows, but they want some virtual shows to remain as an option.

At PIPEX, I was first responder for an exhibitor that showed material that is not always easy to find but usually does not cost him much. His subject has not been well studied, and he is doing pioneering work in the area and is already the expert. He is contemplating a \$250 purchase for the exhibit, which will be tough on his stamp budget. From his description, it would be a terrific addition. He also would like to make some changes based on feedback he has received and not have to wait a year to see how it does, but he and his wife do not travel much these days. Virtual exhibiting is a nice option for him to have. There will be another virtual option at SESCAL in October. Because of venue problems, they do not have room for a bourse and exhibits. They were already planning on a virtual literature competition and now have received permission from CANEJ to have the philatelic exhibit portion of the show also be virtual and still retain their WSP status.

In August, the Great American Stamp Show (www.stamps.org/great-american-stamp-show) will take place in Sacramento, California. We should see some people we do not always see when the show is in the east. AAPE will have a table and what usually is our biggest open forum meeting of the year. At WESTPEX, I had someone from the area who is looking forward to the show ask about helping at our table. Anybody else interested can send me an e-mail at giscougar@aol.com.



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A banner advertising the first AAPE Ameristamp Expo. It was canceled due to COVID-19.

The last AmeriStamp Expo run by the APS was in 2019. We took it upon ourselves to keep the AmeriStamp Expo name alive and the special nature of the event. The show includes a larger than the normal number of single frame exhibits, the AAPE Single Frame Team Championship, and the Single Frame Champion of Champions competition. We partnered with CHICAGOPEX and made plans for 2020, but then came the pandemic. CHICAGOPEX canceled, but we at least held the Single Frame Championship virtually. CHICAGOPEX 2021 and the AAPE Single Frame Team Championship took place, but there was no Single Frame C of C because there were not enough qualifiers due to the shortened exhibiting year in 2021. Now finally, this November, we should have a full-fledged ASE at CHICAGOPEX from November 18-20 (www.chicagopex.org/chicagopexcurrent.html). We hope to see many of you there.



The Westin Chicago Northwest is home to CHICAGOPEX 2022.



Al Kugel

I was saddened to hear of the passing of Al Kugel, a former show chair for CHICAGOPEX. He loved military postal history and prepared a substantial number of exhibits. He was always willing to help shows if they ran short on exhibits, but Milcopex 2001 was the most extreme example. The show was scheduled to be held September 14-16. When the 9-11 attacks occurred, all flights in the country were canceled. This grounding affected people planning to travel to the show by air to bring their exhibits. It was also unknown if some mail-in exhibits would make it in time. Al lived in the Chicago area and planned to drive to the show. He loaded up his vehicle with numerous exhibits in case the show had some no-shows and empty frames. The Milcopex 2001 palmares list him with eight exhibits, including the single frame grand. Some felt the show could have been called Kugelplex. It is said that he had even more exhibits with him that were not used! 🕯

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Gene Luttrell

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

If I were prone to labeling each issue of the journal with a theme, this edition would be called “An Open Dialog.” While exhibiting is always our common thread, this quarter’s focal point would have to be the range of conversations that have emerged regarding current practices and future potentials.

Being a technophile, I am excited about George Stuble’s article that begins on page 36. George addresses some of the next steps in virtual exhibits, a topic we will all have to embrace in the not-too-distant future. While the implementation poses challenges and concerns, it certainly offers some incredible opportunities for the hobby.

With this issue, the letters to the editor combine into a section that is certainly longer than typical. Obviously, there are more letters than usual, but I am encouraged by the dialog represented in these messages. The exchange between David Ball and Brad Harris represents the best spirit of growth and contribution. In a time when our culture could use a lesson on civility, David and Brad have given us a subject lesson that truly should improve what we are doing here. Yet another letter, this one from Carol Costa, stimulated outside conversations resulting in content sharing with Women Exhibitors (WE). You’ll find the first example beginning on page 33. This time even The Fly got some mail.

You are also going to find thought-provoking dialog from Norman Jacobs on international exhibiting. He recalls his professional experience, correlates it to a practice in exhibiting, and makes a strong, yet concise, argument for improvement.

Beginning on page 26, Gregg Redner shares with us his account of moving from collector to exhibitor. This is a story to which many of you can relate and probably expand — that’s certainly a hope that Gregg and I share. His account is thoroughly encouraging to a newbie working on his first exhibit, and the yearning is that you will share your experiences too.

And, yes, I know that you can read all this for yourself. My reason for highlighting a few of the things you will find in this issue is to encourage you to participate in the open dialog. The collective experiences, ideas and techniques are knowledge we seek through our association. I hope something in these pages will motivate you to share.

Naturally, *The Philatelic Exhibitor* needs to focus on all aspects of exhibiting, and many of you have contributed manuscripts on methods, materials and machinations. Please keep them coming; we’ll concentrate on several of those next time. 📧



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C.G.



Letters to the Editor

Fairness and Fun

If more fairness cannot be obtained in exhibiting (Champion of Champion modern material arguments) seen and discussed over the years, let's go for FUN. That could lead to significant advances overall in exhibiting, such as creativity, in general. Development of new ways to merge artistic approaches with informational needs.

Considering electronic advances, etc. And more than anything, the recognition of Judge's roll in standard exhibiting and their imperfections. Having another way to exhibit, that is not competitive, will greatly help some of the negativity that surrounds conventional exhibiting. And unfortunately, negativity that can lead to significant exhibitor losses. FUN could keep some philatelists still exhibiting.

Robert M. Bell
rmsbell200@yahoo.com

Letter to The Fly

Dear Monsieur Fly,

The Class Insecta has indeed been represented by my exhibit on butterflies "An ancient connection, an uncertain future. Butterflies, moths and Man". It won the reserve Grand at NTSS 2021 and Large Gold at Balpex. It has since been completely rewritten based on the judges feedback and will be shown one more time at GASS 2022. Hopefully you'll get to see it there. I've see some fabulous exhibits on bees (think Waterbury cancels and Russian Zemstvo stamps) but, alas, none on the lowly fly. But it is great to have you or one of your larval offspring back in TPE.

Best wishes and beware the fly swatter!

Greg Herbert, DVM
Owings Mills, MD
dvm27@comcast.net



The Fly's Reply: Your letter was welcomed, except for the part about me being a "lowly fly."

Your letter is the first one received since I returned a year ago. I was beginning to think my friends were, well, "dropping like flies."

Thanks for letting me know about your butterfly exhibit. I have decided to sneak on a flight from ██████████ to California for GASS, so I will buzz by it when I am there.

Thank you for letting me know about butterfly and bee exhibits. I love to fly with the butterflies, but the bees get testy when I sneak into to taste their sweet nectar.

The challenge remains. A platinum fly swatter will go to someone who does an exhibit on flies. In the meantime, you get a golden flyswatter for writing me. Thank you.

Your friend,

The Fly
Insecta, diptera, philatelic

Regarding "It's What I (Usually Alone) Think On Exhibiting"

I enjoyed Sid Morginstin's article, "It's What I Think On Exhibiting," in the second quarter edition of *The Philatelic Exhibitor* and his discussion of "exhibiting for the fun of it." He asked for feedback.

The writer of the response he included had an aura of defensiveness (for lack of a better description) which I think should be addressed. I would not be surprised if many experienced exhibitors, particularly of traditional exhibits, feel the same way.

Opportunities for exhibiting for reasons other than philatelic awards are becoming increasingly common at shows, with many offering frame space for non-competitive exhibits. I have personally been pushing the idea of what I have called "freestyle exhibiting" for sever-

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al years, and it is rapidly catching on. I think it is time for AAPE to recognize this trend.

I wrote the attached article for the January 2021 issue of *WE Expressions*. I believe it explains in a nonconfrontational way the concept of freestyle exhibiting. I would offer it for publication in *The Philatelic Exhibitor*, if you feel it is appropriate.

I really liked Sid's idea for limited judging based on one criterion — how well the exhibitor tells the story.

Carol Costa
Kettering, OH

WE Expressions
Q1 2021 Volume 15, Issue 1

Freestyle Exhibiting - An Idea Whose Time Has Finally Come? (with a little push from COVID, perhaps) by Carol Costa

I think of formal philatelic exhibiting as a competition, not with other exhibitors but against a standard of excellence. How close can we come to excellence in the treatment of our subject and the portrayal of its importance? How thorough is our philatelic and related knowledge? How in-depth is our display of personal study and research? How close to excellence is the condition and rarity of material exhibited, and of our presentation? These are the criteria used to evaluate a competitive philatelic exhibit. Small wonder that many potential exhibitors are scared off. At some level they may be asking, "Can I make a good showing against such a standard?"

Even if it's not our intention, is this how we are defining philatelic exhibiting? Are we, perhaps, restricting participation in this part of our hobby by using unnecessarily narrow parameters to define it? Let's compare philately to another hobby, athletics. People participate in and enjoy athletic activity for many reasons (pickup basketball, bowling, recreation leagues, jogging, etc.), and even though there is an element of competition present in most athletics, the vast majority of participants are not competing as professionals, the equivalent

standard of excellence. Are we missing something here? Are we willing to consider expanding this aspect of our hobby to encourage participation for reasons other than competition against a standard of excellence? I look at freestyle exhibiting as a new dimension for our hobby which in no way denigrates or threatens our current formal competitive exhibiting. Indeed, in this philatelist's opinion, formal exhibiting is the finest expression of our hobby. But both competitive and freestyle can have a place in philately and each has the potential to enhance the other.

Freestyle exhibiting is not new. Freestyle or open class exhibiting has been referenced in the literature for at least the last 10 years. It has been a feature of many local shows for even longer. In 2017, there were four freestyle exhibits at NTSS in Milwaukee. BALPEX 2019, a WSP show, included freestyle exhibiting in two formats, an open class for single and multi-frame exhibits and a "One of My Favorites" class, the latter for single item, single page exhibits. SOPEX 2019 in Oregon had 30 exhibits, 15 of which were entered as fun exhibits. Exhibits were judged by show attendees who placed colored stick-on dots on

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WSP Exhibitions
Many shows have been cancelled or even postponed. Check the APS website to confirm all upcoming shows.
<https://stamps.org/events/wsp-shows>

STAY SAFE!

continued on page 2

Page 1

The January 2021 edition of WE Expressions, the journal of Women Exhibitors, a forum for women to discuss and explore issues relating to exhibiting.

Editor's Reply: Carol's letter represents the type of dialog that contributes to the maturation of exhibiting, and the hobby as a whole. Additionally, her article is the Women Exhibitor's WE 2021 Article Contest winner. The featured mentioned in her letter is reprinted with permission, beginning on page 33. Look for more WE Article Contest entries in future editions of *The Philatelic Exhibitor*.

My Top Five Stamp Issues for Philatelic Importance and Why

by David S. Ball



As a relatively newly minted judge, I took great interest in William Kelly's thought-provoking article on philatelic importance.¹ In addition to a few declarative opinions, he challenges us with questions. When was the last time you read a three-page article populated with 29 question marks?

Of all the elements that the jury considers when evaluating an exhibit,² importance may indeed be the most problematic. I ask every jurist with whom I serve about their "take" on importance. Responses range from the thoughtful to the definition of art, "I know it when I see it."

In his article, Kelly contemplates a thought experiment in which he compares responses of judges, stamp collectors, and the general public. He wondered what we would list as our top five stamps for philatelic importance and why. Here are mine.



Number 5 – Scott RM362

Leave it to Ron Leshar to sift through tens of thousands of revenues³ to help us understand the significance of a stamp. In this case, an 1818 Maryland issue.

Early in our nation's history, as the States and the Federal Government established their jurisdiction and rights, Maryland sought control over all banking done within the state. It passed a law that required banks not chartered by the state to pay a tax (as evidenced by RM362) on transactions at a rate of 30 cents per \$20.

In this case, the only target of this tax was the Second National Bank, established by Congress, and doing business in Baltimore. After a lower court issued a decision in the state's favor, *McCulloch versus State of Maryland* arrived at the United States Supreme Court. James W. McCulloch was the bank cashier who failed to buy the revenue stamps.

In a unanimous decision delivered by Chief Justice John Marshall, the Court found for the Federal Government (represented by Daniel Webster). The decision stated that Maryland could not levy this tax because it was hostile to the bank and Congress's power to establish it. Much of the articulation of the principles of the federal government's rights and the states under the constitution flow from this case and this revenue stamp.

Number 4 – Scott 1204

The Post Office Department (and later the USPS) takes justifiable pride in the beauty and quality of US postage stamps. Great pains and expense ensure that errors and sub-par philatelic products are culled and destroyed before reaching the American public.

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A conversation regarding "My Top Five Stamp Issues for Philatelic Importance & Why"

Congratulations on a best-ever issue of *The Philatelic Exhibitor*. As a full-time writer-editor of 25 years' experience, I hope that compliment carries some weight. Compliments in particular, too, to David Ball for his interesting, well-written article, "My Top Five Stamp Issues for Philatelic Importance and Why" (36.1 *TPE*, #141, 2Q 2022, pp. 24-27).

David offers persuasive reasoning for each of his choices via his skilled use of story. Wisely, he couches his article carefully as a personal one: My is the first word we encounter in the title. That alone makes it meaningless for me to "disagree" with his specific selections. I can't indict a single one of David's choices, based on the kinds of criteria embedded in his rationale. Indeed, not a thing I collect or am interested in collecting could hope to qualify objectively as a top-five, or even top-hundred item.

But I'll point out this one fact: Every one of David's five choices under the banner "top five

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issues for philatelic importance” is a United States federal or state issue. The author’s claim, if we read him explicitly, is that these issues are of top importance. Not important to him, but just plain important. If David intends, after all, the simple, friendly, everybody’s-entitled sort of viewpoint, then my point is moot. But just in case he means a more objective sense of importance, I’m inclined to say three things...

Thing one: You’re claiming all the top-importance stamp issues are American? Really? Or is this just a list of favourites?

Thing two: Suppose it is an all-American summit on this mountain. Then I’m way out of the running: I don’t collect anything American...What I do collect in my country and range of choice is neither much talked-about nor terrifyingly rare. To the extent that “importance” counts in exhibit awards, I’m doomed. They’ll need to mint new, sub-bronze medal-levels for me and my ilk: copper...or lead...recycled plywood, perhaps.

Thing three: Part of the trouble here is that “philatelic importance,” as David’s article envisions it, seems to be a subjective matter masquerading as an objective one. This leads me to ask, in turn: What would be the worst thing that could happen if we just eliminated philatelic importance from the judging process?

What would we lose? As a collector and exhibitor, I’m interested in the stuff I’m interested in. (In my case, a narrow range of Canada revenues.) If I want to exhibit, should I go find more important material? Note the helping verb: “should.” Why not simply judge an exhibit on its own terms, granting its subject matter as a given?

I’ll be grateful for any reaction to my comments. And, again, thanks to David Ball for his engaging article.

Bradley “Brad” Harris
Germantown, TN

David Ball’s Reply:

I was delighted to read the reaction of Mr. Harris to my article on philatelic importance. He makes important points that I would like to address.

First is the America-centric nature of my list. As soon as I completed writing, it dawned on me that all my examples were from the United States. I considered acknowledging this fact in the piece, but decided against it. Not that I truly believe American subjects superior, but instead my confidence that fellow exhibitors would recognize each of my picks as emblematic of what makes a story significant and a stamp issue important. I don’t ascribe great value to one issuing nation over another except to say that long-established nations with large, literate populations that influence world history to me are more likely to be important than others. The landmark issuance of the first postage stamp (Great Britain), postal card (Austria), postage due (France), and semi-postal (New South Wales), is actually more about the impact of the groundbreaking new postal product and lineage than about the nation in which it first appeared.

His second point is about being doomed. Even if we were to agree that the first issues of France were more important than those of Jamaica, all is not lost. What I hoped to convey in my article is that there is an opportunity (obligation?) for the exhibitor to convince the jury about the relative worth of the subject. Had I not tied the story of the Supreme Court judgment on States Rights to the Maryland Revenue stamp, would you have considered adding weight to that issue over any other? To me, the philatelic importance of a subject is rarely self-evident. The treatment you settle on and the communication you provide in the Synopsis afford the chance to make your case.

Lastly, Mr. Harris tells us that philatelic importance is “subjective matter masquerading as an objective one.” I agree. When I hear a jurist justify importance based on statistics like the size of a nation or the number of inhabitants, I wonder whether they would be more comfortable with a formula. Would Russia leap to the top since it is twice the size of Canada or the US? Should we be more impressed that China or India have more citizens than anywhere else? Importance invariably requires comparison but it needs to be about impact. Was this the first issue to use security paper or did this stamp introduce

a whole new postal service? A recent trend has been to quantify aspects of an exhibit's evaluation. It permits exhibitors to see where they can improve. As much as I would like to be able to quantify philatelic importance, doing so will likely remain elusive.

My intent is not to be prescriptive. I don't believe US #1 is number 1. But in a contest of significance between Ben Franklin and Bart Simpson, Ben gets my vote.

P.S. As someone who loves (but does not collect) Canadian Revenues, I would challenge him [Brad] to articulate a rationale for assigning philatelic importance to his area of expertise. What is the relative impact of the Semi Official Air stamps compared with the Alberta Vacation pay stamp? How would he judge the importance of the Manitoba Law stamp when stacked against the Canada Playing Card stamp?



David S. Ball

The dialog continues with Brad's reply:

Thanks so much for your superbly laid out reply to my letter-to-the-editor. And thanks for hearing me in friendly spirit.

You're right on all counts, I believe. I'm glad you said here that your selection was "emblematic" of ways of thinking about importance. I'd both hoped and expected you'd say something of that sort. But, you know, there are people about who seem genuinely to believe that US stamps, etc. are inherently more important than "foreign" material. A few lurk amid more ecumenical spirits in the relative philatelic wasteland that is metro Memphis, where I live.

You're certainly right about importance being "made." It's a construct. Importance for any group of philatelic items needs to be argued for. I collect (nearly) exclusively Canada bill stamps on document, 1864 to 1882. My stamps and docs aren't Julius Caesar, soliloquizing from the front of the stage. They're just guys way at the back, holding spears, with no speaking parts. But they're my faves, and I love

them. But my exhibit, I hope, well explains how this largely failed tax-collection regime, and the docs I show, illustrate the burgeoning development of Canadian commerce, in the cities and on the frontier, during a critical two decades around the time of Confederation. And, gosh, they're pretty, too. That can't hurt!

You've given me useful ideas, and I'm grateful.

Brad Harris
Germantown, TN

A question on research

My first exhibit is one I've developed from scratch and, for that one, I am very comfortable with my understanding of original versus secondary research. Another of my exhibits includes some beautiful pre-production material that was purchased in a single lot and was well-studied by its previous owner. When a judge suggested recently that I needed to identify where my research had occurred, I replied, "most of it was done by the previous owner." But that raised an interesting question. Are the points for research done by the (current) exhibitor? Or are the points to be based on the research presented in the exhibit? These can be different.

Norma Nielson
Eugene, OR

Regarding virtual exhibits

Recently virtual stamp shows have become more and more popular. Of course, they are not a substitute for in-person shows, but are a good addition to those. They also allow exhibitors who are not able to travel to the show, or have obstacles in sending "hard copy" exhibits to shows for different reasons. This could also be beneficial for small clubs, those that have no frames or have hard time finding a venue for an exhibition. I would like to see an article in PE on how to organize a virtual stamp show, that could answer several questions, like is there a special platform (software) that need to be obtained, which software to use (from easiest to more difficult), and other steps that could make such an exhibition a success.

Igor Grigorian
Los Angeles, CA



AAPE Brett Cup Report



AAPE President Mike Ley (left) with George Brett Cup winner Don Jones.

Our Brett Cup Competition was held again after a two-year absence due to COVID-19. Dawn Hamman was one of the competitors, and somehow, she found time to be our publicist even though she is ATA President. This is the press release she sent out:

News for Immediate Release

Allen D. (Don) Jones of Portsmouth, Virginia, is this year's recipient of the George Brett Cup for the most outstanding 20th century exhibit. The award was presented May 28 by American Association of Philatelic Exhibitors (AAPE) president Michael Ley at the Rocky Mountain Stamp Show in Denver.

The exhibit, Establishing the United States Transcontinental Air Mail Service, May 15, 1918-June 30, 1924, was among 22 exhibits of 20th century or later material that achieved a score of 93 points or higher at a World Series of Philately show during

the last three full competitive seasons.

Jones entered his first national show in 1978 and has continued his specialty of air mail exhibits since then. He said, "My goal has been to tell the story of air mail from the pioneer period through the transcontinental period. I enjoy exhibiting so people can see what happened in this important time." The exhibit previously won grand awards at Balpex and the 2017 air mail show in Bellefonte, Pennsylvania.

The AAPE award, first presented in 2017, is named for George Brett, past president and chairman of the United States Stamp Society and authority on U.S. stamp production, who died in 2005.

I would like to add a few additional comments. Don Jones certainly has studied and researched his specialty well. He received the 2010 Luff Award for Distinguished Philatelic Research from the APS for his efforts. At the time, he decided to get more serious about his exhibiting, and I am pleased to say he has utilized the AAPE Critique Service.

This was the first time RMSS had been held at the Arapahoe County Fairgrounds Event Center in the Denver suburb of Aurora, CO. It was a

marvelous venue with the finest lighting for a stamp show I have ever seen. On Friday and Saturday, a paper and post-card show took place in another section of the spacious building. There was no lodging close by, but the show committee arranged for a free shuttle service to transport visitors between the show and the nice Doubletree that served as the show hotel and site of the awards banquet.

— Mike Ley

Rocky Mountain Stamp Show

In addition to the Brett Cup, the winners of the other Special Awards at RMSS were announced as follows:

Grand Award - Alan Don Jones - *Establishing the U.S. Transcontinental Air Mail Service, May 15, 1918 - June 30, 1924*.

Reserve Grand Award - Michael J. Ley - *Burma - The First Two Issues*.

One Frame Exhibit Grand Award - Michael T. Mahler - *Thar She Blows! Fiscal History of US Whaling, 1862-1872*.

One Frame Exhibit Reserve Grand Award - Marjory J. Sente - *Grand Canyon, Arizona Territory Post Office 1902-1912*.

The complete palmares for the Rocky Mountain Stamp Show are available at: www.stamps.org/Portals/0/Rocky%20Mountain%202022.pdf.



Mike Ley won the Reserve Grand at the Rocky Mountain Stamp Show.

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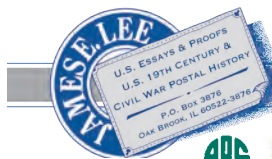
On Friday, October 29 we will publish the last issue of our full-color quarterly newsletter. It will be a double issue serving as Nos. 99 & 100 simultaneously. Anyone can freely view this last is-



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.

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BALPEX, SEAPEX, Houston, SESCAL & CHICAGOPEX

BALPEX - Stamp Exhibition and Bourse

The 84th BALPEX Annual Stamp Exhibition and Bourse is scheduled for September 2 – 4, 2022, at the Delta Baltimore Hunt Valley Inn in Hunt Valley, Maryland. BALPEX is a WSP show. The event offers free admission and parking. The three day show runs 10:00 a.m. – 6:00 p.m. on Friday and Saturday, 10:00 a.m. – 3:00 p.m. on Sunday. Societies expected for BALPEX include the American Revenue Association and the Civil War Philatelic Society.

In addition to over 200 frames of WSP exhibits, BALPEX will also feature:

- **Informal Exhibiting Class** with minimal rules and judging by vote of the exhibitors. This less formal exhibiting enables new exhibitors to show material and receive suggestions and encouragement.
- **One of My Favorites Class** for a single item (or set) presented in a single-page exhibit. This is a place to single out a gem from your collection. This is just for fun, although there will be a people's choice award.
- **Exhibit Presentations** - Exhibitors, both informal and WSP, are encouraged to give a brief, informal presentation at the frames. These optional presentations take place during the exhibit tour on Saturday.

BALPEX is the last chance to qualify for the 2022 Single Frame Champion of Champions competition.

For more information and to download the entry form and prospectus, visit the show site at: www.balpex.org/exhibits.html. The show awards can be viewed at: www.balpex.org/documents/BALPEXAWARDS.pdf.

SEAPEX 2022 Stamp Show

The SEAPEX stamp show, an APS World Series of Philately show, is seeking exhibitors for the upcoming show, which will be held September 9-11, 2022. The Entry Form and Prospectus may be found on the show's website seapexshow.org. Further exhibiting questions may be directed to Dickson Preston, Exhibits Chair, at dicksonphd@gmail.com.

The show will be held at the Tukwila Community Center, 12424 42nd Avenue South, Tukwila, Washington 98168, near Seattle. Free shuttle service is available between SEATAC airport and the show hotel, Residence Inn Seattle South/Tukwila. A free shuttle service between the venue and the hotel will also be provided.

Additional information about the show, details of show location, a hotel reservation link, images of show awards, and more can be found on the website, www.seapexshow.org. Please direct general questions to the show president, Carol Edholm at seapex.show@gmail.com.

Greater Houston Stamp Show

The 2022 Greater Houston Stamp Show is scheduled for September 16-18, 2022, at the Humble Civic Center, close to Houston's George Bush Intercontinental Airport. The event offers free admission and parking. The three day show runs 10:00 a.m. – 6:00 p.m. on Friday and Saturday, 10:00 a.m. – 4:00 p.m. on Sunday. The event is sponsored by the Houston Philatelic Society's GHSS Foundation, Inc.

The show will include 55-60 frames of exhibits and entries are currently being accepted. For more information, visit the show website at: www.houstonstampclub.org/HoustonShowExhibits.html or contact the organizers by email at ghss@earthlink.net.



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Dealer Bourse: Dana Guyer, dana@americanstampdealer.com 800-369-8207

Show Information: Robert G. Rose, robertrose25@comcast.net 908-305-9022

Prospectus and Exhibit Application: www.nojex.org

SESCAL 2022 Planned in New Location

The Stamp Exhibition of Southern California announced that SESCAL 2022 will be held on the last weekend in October at the Glendale Civic Auditorium, 1401 N. Verdugo Road, Glendale, California 91207. The 78th SESCAL will feature 35 dealers and multiple society meetings for the three-day exhibition. This year the show will move to Glendale in Los Angeles County, just 9 miles from the Hollywood Burbank Airport.

In addition to the dealer bourse, SESCAL will feature virtual philatelic and literature exhibitions. Details for submissions for the World Series of Philately virtual philatelic exhibition can be found on the sescal.org website. The show hours are 10:00 a.m. - 6:00 p.m. on Friday and Saturday, and 10:00 a.m. - 4:00 p.m. on Sunday. Admission is free.

The theme for SESCAL 2022 is the 150th anniversary of the founding of Yellowstone National Park. In 1872, President Ulysses S. Grant signed the law setting aside America's first national park at Yellowstone, with its iconic geyser, Old Faithful. Today, there are 423 national parks containing 84 million acres. Yellowstone attracts 4 million visitors annually. Show covers and labels will be available at the show.

SESCAL it is now accepting articles for its 3rd Annual SESCAL Virtual Literature Exhibit of Philatelic Articles. This is an exhibition of printed and electronically delivered articles related to the collection and study of postage stamps and stationery, postal history, revenue stamps and stamped paper, Cinderella stamps and associated specialized fields.

Last year's Grand Award winners were Peter Schwartz and Calvin Mitchell for their article "Re-Evaluating a Philatelic First: The Earliest Depiction of Black History on U.S. Stamps" published in *The American Philatelist*. Anker Nielsen took the Reserve Grand Award for his article "Foreign registration labels with letter codes A, B or C" published in *Japanese Philately*.

Articles submitted must have been published no earlier than September 1, 2020 and may not exceed 8,000 words. The submission deadline is September 1, 2022.

Full details, prospectus, application, and previous articles may be found at <https://sescal.org/literature-exhibit>.

Cuy-LorPex 2022 - Accepting Exhibiting Applications

The Cuy-Lor Stamp Club announces Cuy-LorPex 2022, scheduled for October 29-30, 2022 at the Rocky River Civic Center's Memorial Hall, 21016 Hilliard Boulevard, Rocky River, OH 44116.

Any collector is eligible to enter one or more exhibits, and the deadline for entry is October 1, 2022. Frames will be allotted on a first-come, first-served basis. The prospectus is available by e-mail to cuylorclub59@gmail.com or USPS to Cuy-Lor Club, PO Box 161064, Rocky River, OH 44116.

CHICAGOPEX 2022 - Accepting Exhibiting Applications

Chicago Philatelic Society (CPS) will present its annual philatelic exhibition, CHICAGOPEX, November 18-20, 2022, at the Westin Chicago

Northwest, 400 Park Blvd., Itasca, IL 60413.

Prospective exhibitors are invited to submit applications for the 2022 show to Philatelic Exhibiting Chairman Tim Wait. Exhibitors are encouraged to apply early. In recent years, CHICAGOPEX exhibitors filled all frames, and the show had a waiting list. The 2022 prospectus and application have been posted to the website www.chicagopex.org and may be found on the left hand side under Documents.

Literature Competition Chairman Ken Trettin invites entrants to submit applications too. The literature competition prospectus and application are available on the website.

This year's show is hosting AmeriStamp Expo in partnership with the American Association of Philatelic Exhibitors. This event includes the Single Frame Champion of Champions competition, which highlights the top single frame exhibits from World Series of Philately shows around the United States held during the prior year. AmeriStamp Expo also features the annual AAPE Single Frame Team competition.

CPS expects more than 280 frames of philatelic material to be on display at this World Series of Philately event. 2022 marks the 56th anniversary of the show's philatelic literature competition, with books and other materials on display. This is one of two such annual competitions for print material in the US. The competition also accepts digital entries.

Saturday night will feature a catered awards banquet. Tickets must be purchased in advance; dress is business casual. Please see the website for details.

Admission and parking are free. Show hours are: 10:00 a.m. to 6:00 p.m. on Friday and Saturday, 10:00 a.m. to 4:00 p.m. on Sunday. Attendees are asked to contact the hotel (phone: 630-773-4000) to make reservations and to mention CHICAGOPEX for the special room rate.

Show Announcements

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



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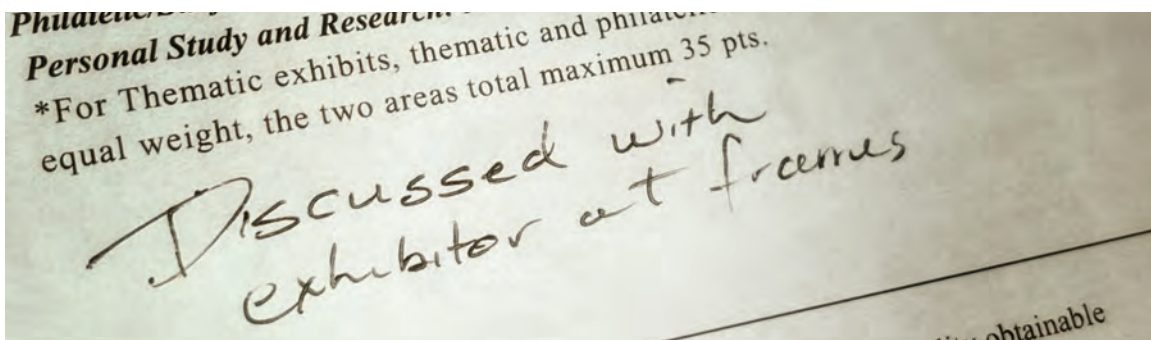
Problems Preparing UEEFs

I'm not happy. Recent juries have had a go at two of my exhibits and rated one at 89 Gold, and the other at 90 Large Gold. I'm happy with the awards, but not with the UEEFs that resulted.

“
...the UEEF
is the most
important
“product”
an exhibitor
takes away
from his or
her exhibiting
experience...
”

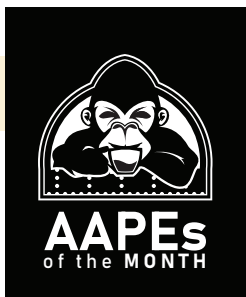
As long time readers of this magazine know, I'm not a fan of points, but if we are going to use them, then they impose a certain discipline on judges. And there are a few more problems I've noted with feedback that judges need to take into account to make the forms truly useful. Here are my proposals:

1. If a jury takes off 10% of the available points (or more) in any judging category, including Presentation, the first responder must address that category in the UEEF with suggestions for doing better.
2. It is not sufficient to simply write on the UEEF, “Discussed with exhibitor at the frames.” The UEEF should be done before discussions at the frames, and be the starting point for that discussion.
3. As the role of the first responder expands, I've noticed that other judges are not always conversant with the title page and synopsis of exhibits beyond their assigned exhibits. All of the jury must read the title pages and synopsis pages of all the exhibits. A once over lightly by the first responder is not enough. Failure to do this results in statements made to the exhibitor that are incorrect and result in loss of points that should not be lost.
4. Comments on presentation issues are always welcome, but not in every category. What is factually wrong? What material is missing? What part of the story isn't properly told? What of the exhibit flow is difficult to understand? Is the promise of the exhibit title unfulfilled?
5. Don't ever tell an exhibitor that their exhibit can never attain a Gold. It may be that the scope needs to be expanded, or narrowed; that the concept needs to be rethought; or that it will take a bucket full of money to do justice to the subject chosen. But it is not a kindness to the exhibitor to smash their enthusiasm into little bits by making a flat declaration that they have chosen an unworthy subject.



It is tempting for a busy judge who has 7 to 10 UEEFs to do to be brief. And brevity can be a virtue. But the UEEF is the most important “product” an exhibitor takes away from his or her exhibiting experience; especially so if there has not been an opportunity for an at-the-frames critique. It needs to be encouraging, but accurate, and it simply can’t be dashed off in ten minutes; and compliments (while welcome) are not enough. Unless I’ve gotten 100 points, tell me what I need to do to improve; to get to the next level.

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



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:

April, 2022: Jack Harwood and Akthem al-Manaseer, who served with distinction as the US Commissioners for London 2022. It’s a difficult job, and we’ve heard compliments like “flawless” and “exemplary” applied to their performance. All US Commissioners for internationals deserve our thanks.

May, 2022: WE President Lisa Foster, who does much to encourage new exhibitors. When she goes to shows, she volunteers to do exhibit tours and helps staff the AAPE table. The number of quality exhibits done by WE Members at the recent WE Fest at Rocky Mountain Stamp Show is testimony to her and WE’s efforts.

June, 2022: Mark Schwartz, who has worked quietly over several years to set up AAPE seminars at virtually all WSP, and sometimes regional shows, recruiting seminar leaders, and disseminating consequential issues raised at the seminars to AAPE leadership. 📧

FIP Exhibitors Deserve Written Feedback & Group Critique Session

by Norman F. Jacobs



Late in my medical career, I spent several years performing onsite international accreditation of hospitals and healthcare systems around the world. Two essential features of this process provided a roadmap for future improvements for these organizations. First, we held a public session for the organization where all the leaders and employees could hear what we had discovered. Second, we gave the facility a detailed written roadmap of how to improve going forward. We did this for every healthcare system, regardless of how high they scored on our evaluation.

At WSP national philatelic exhibitions in the US, exhibitors can attend the public jury critique session, receive a point score for their exhibit, and receive written feedback with improvement suggestions. It is possible also to meet with the first responder jury member at the frames for one-on-one discussion. All of this helps the exhibitor learn how to improve the exhibit.

What happens at FIP international shows? Exhibitors at London 2022 received a point score but no other written feedback or commentary, even when requested — no public jury critique was held. Some lucky exhibitors were able to meet with a jury member at the frames. After the show, one of my friends wrote to the jury to request some feedback. He received a reply that “in FIP exhibitions there is only verbal feedback, never any written feedback.”

Let me contrast this with the virtual international exhibition in 2021 sponsored by AICO, the International Association of Olympic Collectors. In that case, all exhibits were posted on the AIWOS website at www.aicolympic.org/aiwos2021 for anyone to see and study. A real-time online jury critique took place where exhibitors could ask questions and learn about the overall jury impressions and recommendations for improvements. In addition, exhibitors received one-page written feedback signed by the first responder juror. I found these efforts to be highly useful. This event was a smaller exhibition not subject to the vagaries of international travel during a pandemic, and the judges undoubtedly worked very hard. Still, the principle should apply to FIP exhibitions as well. In fact, the AIWOS jury, which provided written feedback to all exhibitors, were all FIP-credentialed international judges

If we are committed to the goal of continuously improving the quality of exhibits, I believe that AAPE should take the lead in pushing for changes in the process of communication to exhibitors at FIP exhibitions. It cost me over \$1000 to enter my exhibit. Although I was pleased with the outcome in terms of medal level, I really could have used thoughtful written feedback from the jury to guide future improvements. Is this too much to ask? I encourage members and leaders of AAPE to take on this challenge. 🏆



From Collector to Exhibitor

by Gregg Redner

This is the story of how a long-time stamp collector finally took the great plunge and became a first-time exhibitor—first, a bit of background. I have collected stamps since the age of eight when my mom gave me a basic US stamp album and some stamps during a family trip. I continued haphazardly collecting used US stamps for the next 12 years. Sometime in my early 20s, I discovered the pre-Confederation stamps of Newfoundland. To me, these stamps were exotic. I wasn't all that sure where Newfoundland was located, but the images on the stamps fascinated me. I soon discovered that Newfoundland was a part of Canada, and this realization drove me to collect all of the stamp issues of Canada. For the next thirty years, Canada would remain my primary collecting interest. Beginning to feel stagnant in 2005, I expanded my collection to include Belgian stamps, a country that had always attracted me with its interesting cultural, linguistic, and historical heritage. Belgium has remained my focus until the present day.

Certainly, there is nothing unusual about my collecting origin story. For fifty years, I have spent countless happy hours with my stamps, placing them in albums, cataloging and studying them. I also enjoyed interacting with the kind and encouraging community of stamp collectors I have met while attending stamp shows and conventions. While at these events, I marveled at the exhibits and the depth of knowledge apparent in them. Yet, at no time in my forty years of attending stamps shows did it ever occur to me that I should exhibit. Exhibiting seemed difficult. I was sure you couldn't be a successful exhibitor without spending a great deal of money, or at least without owning great rarities. Most of all, I convinced myself that exhibiting was the domain of people who called themselves true philatelists. How could I ever learn enough to put up an exhibit? The answer was clearly never, and I dismissed the idea as something I just didn't need to do. After all, I had enjoyed my stamps for fifty years without entering them in a show, so who needed it. Certainly, not I.

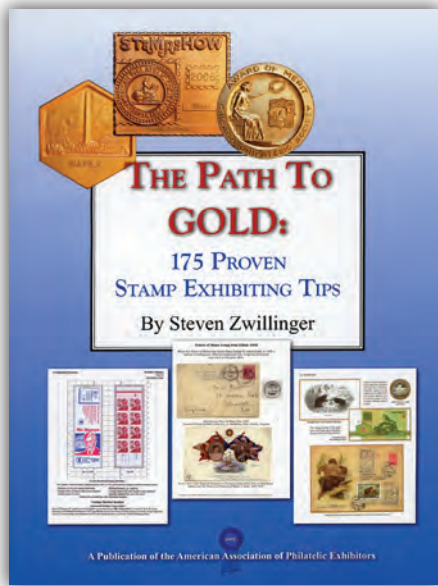
This all changed in the fall of 2018 when I stumbled, quite by accident, on the American Association of Philatelic Exhibitors website. I was immediately fascinated by the breadth of material available on the site and spent hours pouring over the back issues of the journal. I was very interested to see the extensive list of exhibits and spent some time each night casually looking through them one at a time. Now, I must admit that I have a bit of a competitive streak, and suddenly and rather unexpectedly, the idea of competitive exhibiting seemed more interesting. I love a project, and I especially love a project that is microscopically focused and has well-defined parameters. Remarkably, the idea of mounting an exhibit seemed not only interesting but also potentially fun. There was only one problem, and that was that I had no idea where to start.

I have always been one of those people who possesses tunnel focus. When I am doing something, it is the only thing I can see or about which I can think. This trait turned out to be a real benefit for a fledgling exhibitor, and it manifested itself in several ways. First, I joined the AAPE and began reading *The Philatelic Exhibitor*. By reading, I don't just mean the recent issues, but all of them starting with volume one. Doing this helped me define exactly what I should be trying to accomplish in my exhibit. I learned from others' mistakes and was challenged by those pushing the boundaries of exhibiting. I was fascinated by the rich variety of subject areas people exhibited. It seemed as if anything that might interest a collector could be exhibited in one form or another.

My next task was to look through the exhibits posted on the AAPE site and study them. Why did one exhibit receive a gold while another received a silver? Armed with the latest copy of the *APS Manual for Philatelic Judging and Exhibiting*, I tried to answer these questions. I must admit that the experience was not as positive as my general reading of the *TPE* had been. As a matter of fact, looking at all those exhibits terrified me! Many of them were true scholarly works created by people who were experts in their field. How could I ever hope to reach the point where I would know enough about a specific subject area to put together something, much less make it philatelically accomplished? After four months of looking through the exhibits online, I had grown so discouraged and felt so incompetent that I almost abandoned the project. Luckily I was saved by my remarkable wife, who rather unexpectedly gave me copies of Steve Zwillinger's *The Path to Gold* and Randy Neil's *The Philatelic Exhibitor's Handbook* for Christmas. Over the next three months, these books became my constant companions. From Steve's book, I learned the proper way to conceptualize an exhibit from start to finish. Suddenly, the process of developing an exhibit was available to me in little digestible chunks rather than as overwhelming entireties. Randy's book served as my go-to text for expanding on the concepts I read about in Steve's

“
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studying them.
”





book. When I needed to know more, I dug into Randy's book, and it never failed to increase my understanding of the topic in question. These two texts were indispensable in helping me understand what I was supposed to be trying to accomplish and just how to bring this knowledge to fruition as an exhibit.

Bolstered in my project, I needed to decide on a subject area in which to exhibit. I decided that my subject had to come from the area of Belgian philately as this was where my broadest philatelic knowledge was to be found. At first, I got a bit cocky and thought I might build my exhibit on one of the first two issues of Belgium - the 'Epaulettes' and the 'Medallions.' These stamps attracted me because they were not only incredibly beautiful but also historically significant. What could be more important than the first stamp issues of a country? In preparation, I secured copies of Marcel Deneumostier's superb books on these issues, and what I read shocked me. These were brilliant books, written by a world-class philatelist who knew more about these stamps than I could ever possibly know. Humbled, I reconsidered my topic, but secretly I suddenly feared that there might be nothing new that I could possibly share on any topic. Wouldn't there always be someone who knew more?

I spent the next month trying to figure out what to exhibit. I considered the idea of building an exhibit around one of the Belgian Parcel Post/Railway issues - my primary collecting area - but I couldn't find a suitable story. I looked at the 1897 Brussels World's Fair issue but again couldn't find a way to tell an interesting story. Finally, one afternoon it hit me. Over the past ten years, I have collected quite a bit of material on the 1920 Antwerp Olympics. The 1920 Olympics were the first Olympic Games to take place after World War I. Belgium was awarded the games in recognition of the suffering experienced by the Belgian people during the war. In every

sense, the Antwerp Olympics were a fabulously interesting story of international intrigue, politics, Olympic firsts, and interesting philately. I had found my story; now, how to tell it. There were several reasons I felt that this subject was suitable for a debut exhibit. First, only three stamps had been issued for the event. These were intended to be semi-postals with the surcharge going to assist soldiers wounded during the war. Second, because the Belgian printing house that produced the stamps was destroyed



during the war, the stamps were made hurriedly by The American Bank Note Company. Third, the three stamps were so disliked by the public that only 10% of the issue was sold. The remaining 90% were overprinted and kept on sale for another eleven years after the Games concluded. Fourth, a series of innovative promotional cancellations, some of which were exceedingly rare, had been created to advertise the event. Finally, I had it.

Here was an interesting story, which provided the perfect structure for my exhibit. At last, I had a well-defined, manageable topic and a limited amount of material from which to draw.

Where to start? First, I checked my collection for material related to the topic. Over ten years, I had collected a good deal of the material needed to begin my exhibit. I made an Excel spreadsheet, which helped me see the holes in my collection. Armed with this, I had a clear idea of what was needed to create a complete and cohesive story for my exhibit.

Over the several months, I spent each evening digging through online auctions and sales sites. Thanks to my spreadsheet, I knew exactly what I needed, and so I avoided purchasing redundant items or things that didn't advance my story. Along the way, I had a couple of surprises, stumbling upon several illegal international usages and some interesting destinations. I acquired a cancellation from the opening day of the Olympics and a variety of philatelic ephemera to make the story more visually interesting. I had decided early on to include both the original and the overprinted issues in my exhibit. I was sure this would result in an exhibit of two or three frames, which sounded like a reasonable place to begin.

Next, I needed to amass a thorough understanding of my subject from both a philatelic and historical position. So I sought out everything I could find on the subject of the Antwerp Olympics. This is my favorite part of any project, so with enthusiasm, I began exploring. I was already a Belgian Philatelic Study Circle (BPSC) member in the United Kingdom, so that seemed an obvious place to start. Through the BPSC, I learned of a now-defunct Belgian Study Group in America, and by searching for their journal online, I discovered that the entire run was available on CD-ROM. I ordered this immediately. As an APS member, I was entitled to search their library. I searched for items related to the Olympics and found a tremendous amount of digital material. Those items I could not access digitally were mailed to me at a nominal cost.

I also used the APS Affiliates' page to find specialist societies related to my topic. Despite my inability to read Dutch, I decided to reach out to various Belgian Philatelic journals and societies. Google translate gave me a basic idea of these texts, and when I had specific questions, I could always find a willing Dutch friend to interpret and translate. Foreign societies, such as L'Académie Royale de Philatélie de Belgique, are home to specialists with various interests. Contacting them put me in touch with several brilliant philatelists who were experts on the Antwerp Olympics. Rather than belaboring these people with basic questions, I saved my interactions with them for specific, more problematic issues. They were always extremely helpful and helped me find material and bibliography of which I was unaware. Last of all, I discovered that the Belgian State Archive was available online, and this



The APS website lists affiliates in an easy-to-search format (www.stamps.org/collect/affiliates).

American Association of Philatelic Exhibitors

AAPE Award Of Excellence - Title Page - Recipients

AAPE Award Of Excellence - Title Page - 2013

SHOW	YEAR	NAME
AMERISTAMP	2013	Rajesh Babaria
SOUTHEASTERN	2013	Hideo Yokata
SARASOTA	2013	Pete Stager
TEXPEX	2013	Vince King
SANJICUAL	2013	Art Bunce
GARFIELD	2013	Paul Larsen
PERRY	2013	Paul Larsen
ST. LOUIS	2013	Irv Hienburger MD
PSNE	2013	David Pitts
PLYMOUTH	2013	Andrew Mazzara
ASPEX	2013	Hermann Jevster
WESTPEX	2013	Dickson Preston
PHILATELIC SHOW	2013	Mia Filion

AAPE Award Of Excellence - Title Page - 2012

SHOW	YEAR	NAME	TITLE OF EXHIBIT	PDF
AMERISTAMP	2012	Harlan Stone	Uses and Misuses of Switzerland's Postal Reply Cards in the International Mails to 1906	PDF
SARASOTA	2012	Octavio Cabrera	Cuba Postal History 1878-1898, The Spanish Colonial Era	PDF
ARPEX	2012	George W. Bowman	Victoria: The English Mail TPO's 1867-1917	
ST. LOUIS	2012	Not Awarded		
PERRY	2012	J.J. Tillard	Les Vignettes Postales des Saint-Pierre-et-Miquelon 1885-1893	PDF
PSNE	2012	Mark Schwartz	The Postal History of Newbury and Newburyport, Mass. 1755-1851	PDF
WESTPEX	2012	Robert Rufe	U.S. Special Handling 1925-1959: The Stamps and the Service	PDF
PLYMOUTH	2012	Andrew Mazzara	Use of British and Guernsey Stamps During German Occupation 1940-1945	PDF
PIPEX	2012	David Hopper	Northern Territory - The Squared Circle Cancellations 1881-1913	PDF
PHILATELIC SHOW	2012	Anthony Dewey	Sweden: The Medation Series 1910-1919	PDF
PHS	2012	Ross Olsen	AMG German Postal Cards - 1945 "M" Design	PDF
ROPEX	2012	Paul Baker	Series 1902 - United States - The Post Office Enters the 20th Century	PDF
NDIEK	2012	Roger Brady		PDF
NAPEX	2012	William Johnson	James William Denver: The Man and His Times	PDF
COLOPEX	2012	Kathy Johnson	Exotic Postal Markings 1836-1903	PDF
FIESTA	2012	Akthem Al-Manasser	THE FORGOTTEN WAR JEF 'D' AND THE WAR IN MESOPOTAMIA 1914 - 1918	PDF
CHICAGOPEX	2012	Henry Marquez	Lima 1821-1979 - Republican Postal History Before Joining the UPU	PDF

Although the award has been discontinued, the AAPE website shows award-winning title pages at: www.aape.org/aape_awards_title_page_winners.asp.

platform provided me with a tremendous amount of material on post offices and post office data.

I had been told early on by more than one experienced exhibitor to begin my project with the title page. So, I started working on this once I felt I had a good grasp of my subject area. To begin with, I was unclear on what should and should not be included. Still, by referencing Steve Zwillingner and Randy Neil's books and looking at the Title Page Award section on the AAPE website, I gradually became aware of what went into a good title page. After a week of hard work, I had produced the first swing at a title page. This became extremely useful because now I had a starting point for laying out my exhibit.

The following weekend I made my first attempt at roughly laying out my exhibit. After a year of searching, I felt I had nearly everything I needed to start. However, to see what I had and whether it fit, I needed to see it on paper. Following the exhibit plan on my title page, I roughed out a mock-up of my exhibit on 8 1/2" x 11" sheets of paper and laid it out on my dining room table. This was both exciting and terrifying at the same time. Exciting because I got to see how my material might look in the frame. Terrifying because I didn't know if what I had conceived would fit in the way I had imagined it. It didn't. The section on the overprinted issue of the stamp was much larger than the section on the original issue. It caused the exhibit to swell past three frames and suddenly made the entire project seem extremely unmanageable. However, because I had done the work on the title page, it became apparent that if I concentrated exclusively on the stamps' first issue, the exhibit would fit perfectly into one frame. At that moment, I decided to limit my project to a single frame exhibit. After all, a one frame exhibit made the project much more manageable, and once it was complete, I could always expand it to include the surcharged stamps. I felt a great sense of relief at adopting a more manageable size, and the entire project began to feel like it might actually be possible.

Armed with a title page, a roughed-out exhibit, and a clear idea of how large the exhibit would be, I set out to create a synopsis page. This, I had read, accomplished two things: 1) it prepared the judges to see my exhibit, and 2) it told the story of my exhibit. To accomplish number one, I needed to understand number two fully. To help myself achieve this, I decided to look at my exhibit in two new and different ways. First, I began to work on an article about the Philately of the 1920 Antwerp Olympics. Writing the article helped me to develop my story. Second, I contacted several stamp clubs and offered to do a Zoom presentation for them on my topic. I prepared a

PowerPoint presentation and was amazed at how the presentation's content changed over the course of each meeting: each time, my understanding of what worked and what didn't improved. Similarly, my understanding of what was important and what wasn't changed. By the end of my seventh presentation, I felt ready to write my synopsis.

Having completed both my title page and synopsis, I took a deep breath and submitted these two pages to the AAPE Critique Service for assessment. It was a bit humbling to do this, but I realized that the input of three qualified judges would only help strengthen my project. After several days I received a reply from the three judges. Each one was kind and helpful, understanding that this was a first-time project. However, the feedback I received was instrumental in showing me what should and shouldn't be included on each page. One of the judges offered to look at my finished pages when I was done. The level of helpfulness and gentle but direct feedback was both encouraging and bolstering. I considered each proposed alteration and, in the end, adopted all but a few of them.

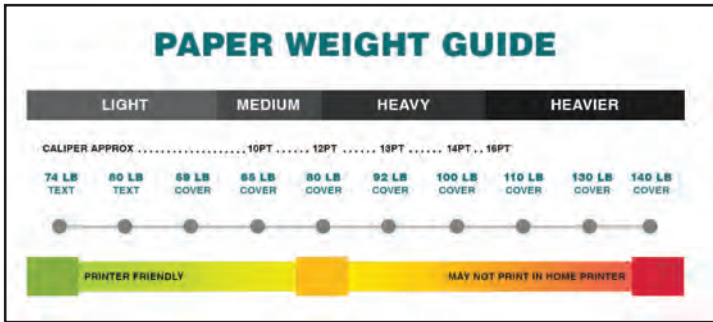
With a solid title page and synopsis, it was time to send in an application for my first stamp show. I must say, I felt a mix of nerves and excitement as I clicked send, but I also knew that it was essential to submit the application because by doing so, I guaranteed that I would finish my exhibit. Much to my amazement, I received a positive response to my application. I was now officially recognized as an exhibitor.

One more thing remained to do, and that was for me to produce and mount the exhibit. I had written my text for the exhibit, laid out my pages, and knew they worked; now, I needed to mount them. I decided to use mats rather than create frames on a publishing program. This approach was a decision based both on experience and time constraints. Although I intend to acquire the skill in the future, I do not have any experience with desktop publishing programs. Because of the pressing deadline to get the show mounted, I felt it would be easier to cut my mats and mount the exhibit the old-fashioned way. I wasn't convinced that I could actually make it work. Still, after reading Gordon Eubanks's excellent article on the preparation of stamp exhibits, I had a good idea of the prop-



The author's presentation, The Philately of the 1920 Antwerp Olympics, can be found online at www.youtube.be/aj4Fwp1MQUs.

 The advertisement is for 'DOUGLAS WEISZ STAMPS & COVERS'. It features a circular logo with a silhouette of a person and the name 'DOUGLAS WEISZ'. The text 'WEISZ STAMPS & COVERS' is in a large, serif font, with 'APPRAISALS, BUYING AND SELLING' underneath. Below this, there are two images: one of a stamp with the word 'Soapine' and a picture of a soapbox car, and another of a cover with a 'PAR AVION' stamp and a picture of a plane. At the bottom, there is contact information: 'eBay store: www.ebay.com/str/weiszcovers', 'U.S. Covers', 'Postal History, FDCs, Flights, Events', '33 W Ontario St., Chicago IL 60654 - 773-914-4332', 'Email: weiszcovers@gmail.com', and the website 'www.douglasweisz.com'.



Good quality paper and printer supplies (ink or toner) are important staples when preparing to mount an exhibit.



Modern printers offer printing formats that afford exhibitors great latitude in page size.

er weight, color, and types of paper to use. I also acquired a good stock of printer ink to quickly reprint and adjust my pages as I mounted my material. In the end, watching the exhibit come together was one of my life’s most exciting philatelic experiences.

Once finished, I scanned my pages and sent them to the judge who had offered to look at them. He offered many helpful ideas,

pointing out where things were not done properly or were inconsistent. I have since recast my entire exhibit and will now be sending it to a second judge for their thoughts and insights.

Those of you who have never tried to create an exhibit may ask, was it all worth the effort? The answer is a resounding **YES!** I have learned a new skill, one that has introduced me to a new and rich side of philately. I have dramatically increased my knowledge of a subject area about which I am passionate. I have discovered material that I would never have known existed. I have shared my

passion with like-minded friends and have even written an article on my exhibiting area. Ultimately, I have become an enthusiastic and passionate member of the exhibiting community. Yes, it was hard work and, at times, humbling and a bit scary. Yet, in the end, all of this was worthwhile because I have created something truly mine. I can’t wait to expand the current exhibit to include the surcharge issues. Stay tuned, and I hope to see you at a stamp show in the near future. 🌟

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.



Freestyle Exhibiting - An Idea Whose Time Has Finally Come? WITH A LITTLE PUSH FROM COVID, PERHAPS

by Carol Costa



I think of formal philatelic exhibiting as a competition, not with other exhibitors but against a standard of excellence. How close can we come to excellence in the treatment of our subject and the portrayal of its importance? How thorough is our philatelic and related knowledge? How in-depth is our display of personal study and research? How close to excellence is the condition and rarity of the material exhibited and of our presentation? These are the criteria used to evaluate a competitive philatelic exhibit. Small wonder that many potential exhibitors are scared off. At some level, they may be asking, “Can I make a good showing against such a standard?”

Even if it's not our intention, is this how we are defining philatelic exhibiting? Are we, perhaps, restricting participation in this part of our hobby by using unnecessarily narrow parameters to define it? Let's compare philately to another hobby, athletics. People participate in and enjoy athletic activity for many reasons (pick-up basketball, bowling, recreation leagues, jogging, etc.), and even though there is an element of competition present in most athletics, the vast majority of participants are not competing as professionals, the equivalent standard of excellence.

Are we missing something here? Are we willing to consider expanding this aspect of our hobby to encourage participation for reasons other than competing against a standard of excellence?

I look at freestyle exhibiting as a new dimension for our hobby, which in no way demeans or threatens our current formal competitive exhibiting. Indeed, in this philatelist's opinion, formal exhibiting is the finest expression of our hobby. But both competitive and freestyle can have a place in philately, and each has the potential to enhance the other.

Freestyle exhibiting is not new. Freestyle or open class exhibiting has been referenced in the literature for at least the last ten years. It has been a feature of many local shows for even longer.

In 2017, there were four freestyle exhibits at NTSS in Milwaukee. BALPEX 2019, a WSP show, included freestyle exhibiting in two formats, an open class for single and multi-frame exhibits and a “One of My Favorites” class, the latter for single-item, single-page exhibits. SOPEX 2019 in Oregon had 30 exhibits, 15 of which were entered as fun exhibits. Exhibits were judged by show attendees who placed colored stick-on dots on exhibits using the same criteria they would use for a “like” on social media.

As a result of the COVID-19 pandemic, The Great American Stamp Show scheduled for the summer of 2020 in Hartford was replaced by the Virtual Stamp Show. The traditional format of judged exhibits was changed and the field was opened up to single, multi-frame, and single-page exhibits with participant voting to determine awards. This change was made by the APS to encourage exhibitors of all levels of experience to participate.

Greetings from Ohio!



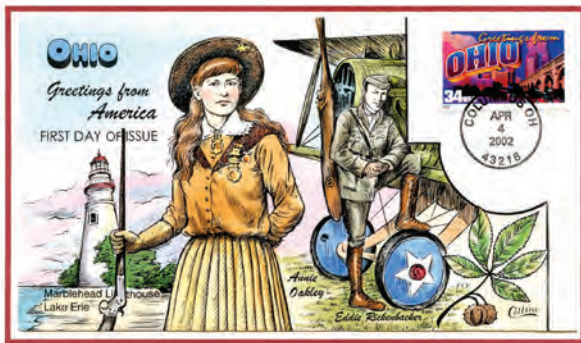
The American Topical Association is proud to present "Greetings from Ohio," a philatelic exhibit of the history, nature, culture and technology of Ohio.

A checklist of the stamps appearing in this exhibit, along with lists for thousands of other topics, is available for purchase from the American Topical Association. A copy of this exhibit, suitable as a reference for teachers, is also available. The copy contains additional material, "Fun Facts and Places to Visit."

The assistance of the Dayton Stamp Club in procuring materials for this exhibit is gratefully acknowledged. The Ohio Greetings cover below was provided by the artist, Fred Collins. The American Philatelic Society's Ohio album pages for young collectors were used for background research. This album, along with many others, is available for free on their website.

"With God, All Things Are Possible"

Ohio State Motto, adopted in 1959



SEAPEX 2020, another WSP show, became virtual due to the pandemic, and exhibitors were invited to enter all types of exhibits with judging again to be done by show participants. The 2021 Sarasota National Stamp Exhibition in January, in addition to single and multi-frame traditional exhibits, has invited freestyle exhibits ranging from single to 15 pages. They note in their prospectus and entry form, "what you put on those pages is open game..."

So what is freestyle exhibiting? I would like to propose a fairly broad definition: "storytelling using philately as a backdrop." But an exhibit must have structure and guidelines, and some suggestions follow.

Freestyle exhibits should, above all, develop an idea or tell a story, such as a person's life, an animal's habitat or food, the history or rules of a sport, or even information about a famous cartoon character. A freestyle exhibit

may be an opportunity for a potential exhibitor of a traditional philatelic exhibit to show material without the overhead of the formal process. Freestyle exhibits should be allowed in a variety of formats, including single or a few pages, which might be appropriate to display a number of items of which a collector is particularly proud. Freestyle exhibits should show primarily philatelic material, though ephemera can be used if it helps develop the story of the exhibit. Freestyle exhibiting should be fun, so humor is allowed. More than one person may be allowed to work on an exhibit, though the material presented should be owned by the exhibitors. Pages must be designed by the exhibitors, so commercially-printed album pages should not be allowed. A show might offer a freestyle exhibitor the opportunity for feedback from an experienced exhibitor where suggestions and encouragement could be provided. These are just a few suggestions for guidelines that might be used by a show contemplating the addition of freestyle exhibits to their program.

Why might a philatelist want to do a freestyle exhibit? Stamp collecting can be a lonely hobby. I have always wondered how other people organize their albums and collections, so it can provide the opportunity to view new ways to work up a collection. I may want the chance to share what I'm doing because I put a lot of time into it, and I'm proud of it.

It's fun to work a collection into an exhibit. It involves a creative process and a way to work with stamps beyond just putting them on an album page where they match the illustrations and filling all the spaces. I may just want to get my feet wet by putting my stuff "out there" before I try the "real thing" by preparing a formal exhibit. I might even want to use my stamps to educate or to attract new members. Freestyle guidelines should be fun, friendly and simple.

In summary, I believe that formal exhibiting is a competition against a standard of excellence, while freestyle has a different focus. It has a great number of potential positive outcomes, ranging from exercising creativity, teaching, research and learning, attracting new collectors, and, my favorite, having fun! The purpose of Women Exhibitors is to provide a vehicle through which we can encourage each other through sharing information, ideas, experience, advice, problems, and solutions. The freestyle exhibiting format may be one way we can fulfill that purpose. 🐾

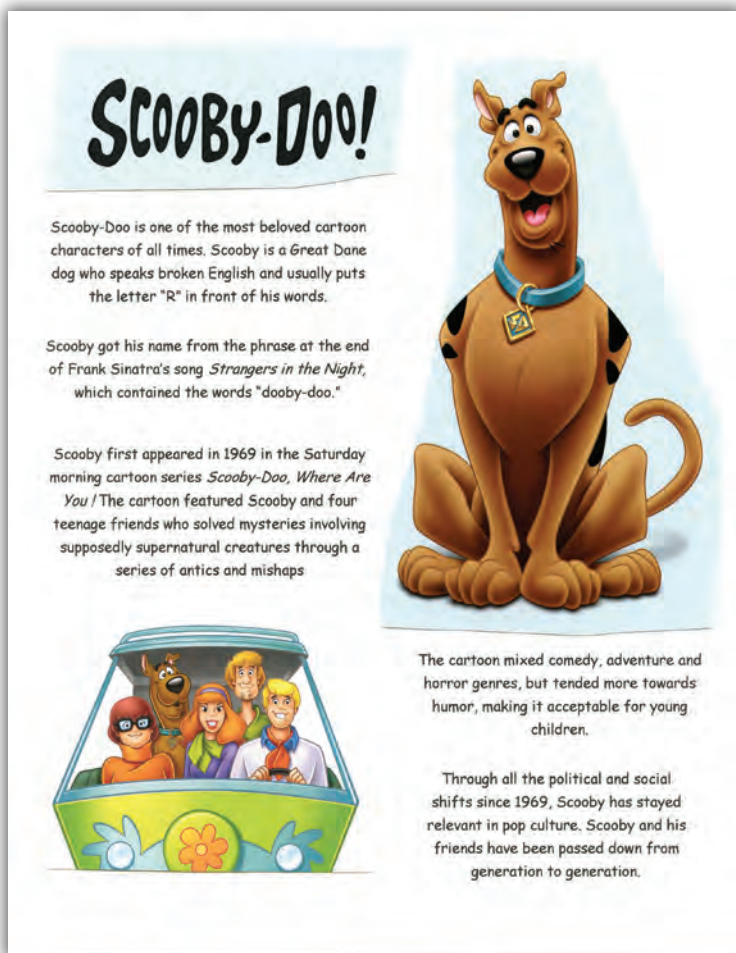
About WE -Women Exhibitors

As noted above in Carol's article, the purpose of WE is to provide a vehicle through which women exhibitors can encourage each other through sharing information, ideas, experience, advice, problems and solutions. Women Exhibitors is open to all. Both men and women exhibitors, and those interested in exhibiting, are invited to join and participate.

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.



SCOOPY-DOO!

Scooby-Doo is one of the most beloved cartoon characters of all times. Scooby is a Great Dane dog who speaks broken English and usually puts the letter "R" in front of his words.

Scooby got his name from the phrase at the end of Frank Sinatra's song *Strangers in the Night*, which contained the words "dooby-doo."

Scooby first appeared in 1969 in the Saturday morning cartoon series *Scooby-Doo, Where Are You!* The cartoon featured Scooby and four teenage friends who solved mysteries involving supposedly supernatural creatures through a series of antics and mishaps

The cartoon mixed comedy, adventure and horror genres, but tended more towards humor, making it acceptable for young children.

Through all the political and social shifts since 1969, Scooby has stayed relevant in pop culture. Scooby and his friends have been passed down from generation to generation.

WE

The Next Step for Virtual Exhibits

by George Struble

We have mounted exhibits on websites for a long time; anyone can find well over a thousand, on dozens of different sites. They have been welcomed as a way for many more people to view them than can see them in regular stamp shows. Some of them are valuable archives of exhibits that have been dispersed, some surviving their owners.

COVID-19 forced us to mount whole shows virtually. We did not have many of those, because it was a lot of work to mount exhibits on websites, and not many show committees had the expertise or energy to do it. The few were well received. The initial reason for those shows was to do something besides waiting for the pandemic to abate. But we found there were other positives:

- Exhibits could be submitted from anywhere in the world;
- Viewers could study them sitting in the comfort of their own homes;
- Viewers could study the exhibits at any time of day or night, and;
- Viewers could study them over a much longer period than a normal show.

Covid has subsided enough for us to return to in-person stamp shows. We are grateful to meet old friends and make new ones at shows, to visit a number of stamp dealers all in one place, to enjoy the exhilaration of awards presentations, to get away from household chores. So we are glad to be back to stamp shows as we have known and loved them.

And yet...Is there a way we can get the benefits of traditional shows and at the same time the benefits of virtual shows? I believe so. A hybrid show can get the best of both formats. Here is how it can work:

1. All exhibits will be mounted virtually on the show website.
2. The exhibits will be judged virtually, in several weeks before the show begins.
3. Exhibitors are invited to bring their exhibits to mount on the show floor as well as virtually.
4. Similarly, the judges' feedback session will be hybrid, with some people at the show and others participating remotely. This includes judges.
5. There should be a cluster of computers on the show floor so visitors to the show can study virtual-only exhibits.

Those are the salient points. There is more to discuss.

The PIPEX stamp show has been a leader in implementing show formats. In 2021, PIPEX was the first virtual WSP show. It worked very well, but of course lacked the access to dealers and the sociability of a live show. PIPEX 2022 was a hybrid show, primarily live. Mounting exhibits virtually was an option, and about two third of the exhibitors did mount their exhibits virtually. PIPEX 2023 will implement the primarily virtual hybrid show advocated in this paper. The show will qualify for WSP status. Its convening societies will be The Pacific Northwest Postal History Society, the American Air Mail Society (AAMS) and the American Helvetia Philatelic Society (AHPS). To take advantage of the hybrid format, meetings and presentations will be hybrid, with some audience in the room and others remote. Speakers can be at the show or anywhere else in the world.

It is easier to mount virtual exhibits than it used to be. Bill Seymour's script is a breakthrough. We feed in a tiny file containing the exhibit title, and the JPG images of all the pages – carefully numbered; the script creates the frame views and the page views. The script has been used for two PIPEX shows and a SEAPEX show; it will be used for a few others this year. I have mounted an exhibit and linked it from the exhibits list in as little as eleven minutes from receipt of the pages. Seymour's script requires pages in JPG format, with a specified numbering convention for the files. PIPEX 2021 and 2022 accepted exhibits in different formats; utilities convert file formats and renumber pages, so the requirements of Seymour's script were not a burden to exhibitors.

There are advantages to letting judges do their evaluations of exhibits at home. The judges save travel time and expense, and are not under pressure to evaluate all the exhibits in a little over 24 hours. They can do their work sitting down, with their reference library at hand. This may enlarge the pool of judges willing to judge any particular show. In addition to opening shows to foreign exhibitors, we can open them up to foreign judges too. A judge in Switzerland, for example, may have insights into Swiss philately beyond the knowledge of American judges.

Not only will the judges be able to view the PIPEX 2023 exhibits at least four weeks before the show; everybody can. PIPEX leaves the exhibits up indefinitely; the PIPEX 2021 and 2022 virtual exhibits are still accessible.

I believe the conventions of convening societies will lose little with the transition to a primarily virtual hybrid show. Most of the regular participants from convening societies will still come to socialize and share philatelic knowledge with their friends. The variety of exhibits will be enhanced with the addition of exhibits from exhibitors who cannot or will not travel to shows. Meetings and presentations can draw foreign members of the American convening societies, as well as members of foreign societies with the same interest area.

One of the bigger challenges is hybrid meetings with some participants live at the show and others remote. We know how to do virtual meetings, but enabling remote participants to hear local participants and vice versa in hybrid meetings is more difficult. We must marshal the right equipment, and practice!

PIPEX plans to have all exhibits mounted a month before the show begins. That gives the jury plenty of time to finish their judging before the show begins. PIPEX plans to post the medal level ribbons when the

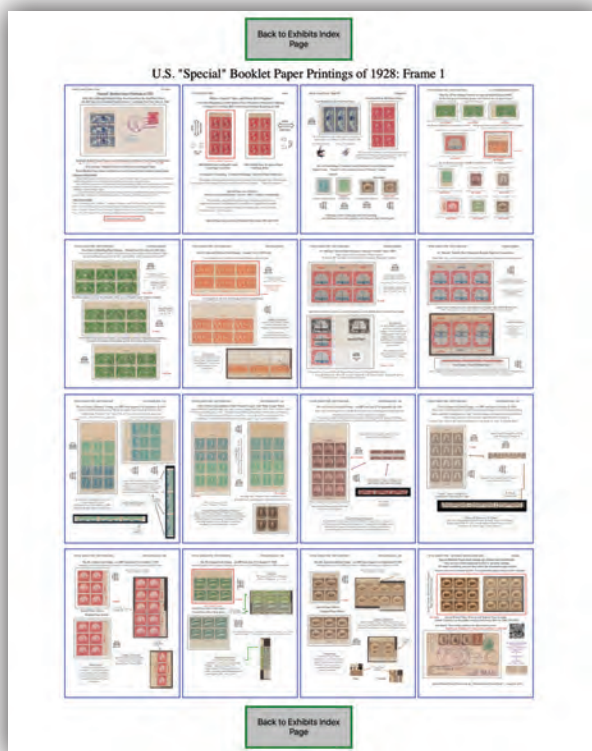


Figure 1. PIPEX 2022 virtual exhibit by Robert Rufe, U.S. "Special" Booklet Paper Printings of 1928. The PIPEX 2022 virtual exhibits can be viewed at pipexstampshow.org/PIPEX2022/exhibits.html.

show opens on Friday morning. The judges' feedback session will be either Friday morning or Saturday morning; a morning session will enable exhibitors in Switzerland and other parts of Europe to participate. The awards ceremony, on the other hand, will take place at a Saturday evening awards dinner; some traditions it's better not to mess with! Making both the judges' feedback session and the awards ceremony into hybrid meetings will be an important challenge.

Another problem with primarily virtual hybrid shows is getting exhibitors together with judges for the equivalent of "at the frames" conferences. This could be easy enough; a Zoom session with a "share screen" of the exhibit enables both judge and exhibitor to talk about specific places in the exhibit. PIPEX 2023 is planning to have at least two judges at the show; will those be responsible for talking to all the exhibitors who are at the show in person? How well would it work to separate the two functions of a first responder: (1) primary responsibility for research on the exhibit's topic and (2) talking to the exhibitor on behalf of the whole jury? PIPEX plans to work out the procedures in consultation with the chief judge.

Several shows have recently run into the problem that show venues are raising their rental fees beyond the show's ability to pay. And there may be few spaces large enough to host a show. The primarily virtual hybrid show may help shows with this problem: the show may have fewer in-person exhibits, reducing the footprint required for a show.

Judges subsidize many shows because the honorarium they receive from the show does not cover their travel expenses. If judges do not need to travel to a show, the honorarium can be less than it is for in-person shows and the judges still come out ahead financially. In turn, shows can reduce the frame fees charged to exhibitors. Exhibitors' fees in PIPEX 2023 will be about 40% lower than in PIPEX 2022.

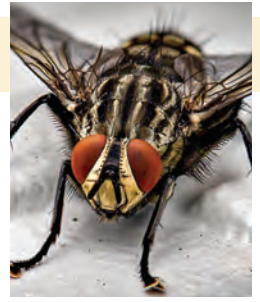
As we first contemplated virtual shows, there were concerns:

How can we be sure that all the items in the exhibit are the exhibitor's property?

How can we prevent an exhibitor from illegitimately enhancing the image of a philatelic item?

As we hastened to implement virtual shows in Covid times, we largely talked ourselves into dismissing these concerns: "the judges pretty much know the key items and their owners, and would know if an exhibitor showed one that was not his;" "the judges would be able to distinguish illegitimate images by the quality of the images;" "the risk is small, and the Champion of Champions competitions will be live, so an illegitimate item could not be used there; that would be a deterrent to mischief in other shows" ... As we move toward regular use of virtual exhibits, we need to review these and other questions.

We love our live stamp shows. We have found some strong points of virtual exhibiting – and virtual meetings. The primarily virtual hybrid show may be the best way to enjoy the best aspects of both formats. The exhibiting world will watch closely the PIPEX experience in May 2023; other shows may follow the PIPEX plan or make further adaptations. 🕒



Overhearing Your Philatelic Conversations

The Fly, being a voyeur, recently has overheard certain disgruntled exhibitionists. Oh my, I mean, a few people who exhibit their philatelic treasures. The displeasure? The disgruntled say “the general class exhibit category is too broad, with postal history dominating the higher category awards.” Some I heard said (and many agreed), “it is all about those spending big bucks on 19th century US stamps and postal history. How can picture post card, first day cover, topical, revenue, and other exhibits in this category compete? The playing field is not level!”

One suggestion about this concern impressed my pin-sized brain — making a single category for postal history and leaving the balance to compete in the general category. The Fly has heard this before, but the drumbeat seems getting louder. Now, the Fly may have stepped on a hornet’s nest. Ouch! Some of my friends may be “dropping like flies” because of my boldness. Hey, I am only a reporter.

The Fly reads every word of every issue of the *TPE*, even most of the advertising (thanks, dealers). This bug thought “How to Read the Behavior of Judges” by John Hotchner and Rich Drews (1st quarter 2022) was creative, entertaining, and helpful. The Fly thoroughly enjoyed it. However, reading it prompted an idea for a similar article – “How to Read the Behavior of Exhibitors.” For you who like to compete, my challenge is thrown down!

As for you who actually read this sweet nectar know, the Fly’s favorite activity is landing on a table in the refreshment area during a WSP meeting, hoping to spot sweet leftover (like a jelly donut), and to covertly overhear philatelic conversation. This time, there were two dealers eating at the table before the show



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An attractive storefront in the bourse can be the difference between full chairs and a very long weekend at a stamp show.

opened. One was a seasoned dealer of 30 years, and the other was a newer dealer of 2 years. The younger dealer asked the older dealer if he sent stamps “on approval” to customers, and the answer was “yes.” The younger dealer then asked – “how often do you get stiffed?”

The response from the 30-year dealers was interesting – “it has only happened to me a few times, and it was my fault for not getting a proper philatelic reference upfront, and not following up properly. I would say, in my experience, stamp customers and dealers are an honest lot.” I do not know about you, but the Fly found this conversation and its “bottom line” delightful. The Fly also believes philatelists are an honest lot, indeed.

lists are an honest lot, indeed.

As the Fly buzzes around dealer booths, he is chronically frustrated at seeing so many missed opportunities by dealers. To this infamous insect, the successful dealer is one who makes it easy for customers to find what they are looking for without asking. The dichotomy on this important aspect among dealers is diverse. So, flying by the “seat of my pants” (oh my, I do not have any), here are some suggestions.

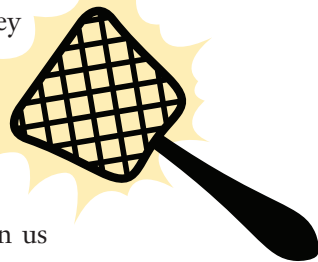
- Have an attractive sign that states your major selling categories using bullet points.
- Replenish your inventory regularly so customers will return to see what is new (the Fly has been to the same dealer at three different shows, and there was little new to see).
- Want to make more money? Organized your inventory so customers can easily find what they are seeking. Asking the common question – “what are you looking for,” then rooting through all of the material you brought to the show to find what the customer wants, is unimpressive and wastes customers’ time.
- Organizing your material, by categories, years, or catalog numbers helps customers find what they want and keeps you available for other customers. Told to me often -- laying out boxes of FDCs without catalog numbers or by years is a waste of time. You will not sell many without better organization and will have to cart all of them back home.

Whew! I really got on a soapbox (do they still makes those?) again. Sorry, this really bugs me!

Well, people are getting excited about the GASS, August 25-28 in Sacramento, California. The show is a little too far for me to fly solo, so the Fly will need to sneak onto an airplane, which is not good, as people do not like insects on their airplane. I must admit, I had to ask my travel agent — “can I get there from here?”

Time for my favorite part of this tome – the Fly Swats!

Richard Drews wrote an e-article titled, "Points Are Pointless Without Proper Feedback." Amen brother! My SWAT? Judges who meet you at the frames, and do not review their feedback form or show it to you. They just point out a few things. But, when you get the form at the end of the show, there are certain things on it that you feel are untrue with points deducted, and the judge is long gone. Why not give the feedback form at the frames? Someone please provide a valid reason as to why this is not possible.



The Fly has challenged topical exhibitors to develop an exhibit on us marvelous insects – the *Musca domestica* (the common house fly). I am yet to hear anyone taking up the challenge. So, topical exhibitors, you get a SWAT. Wee maggots are quite valuable as societies “clean up” agents.



Now for the Golden Fly Swatters. At a meeting of a stamp club, an officer announced that volunteers for their small show was dwindling, and asked members to sign up to volunteer to help with the show. The stamp club and show were where Ms. Fly and I were vacationing. So I buzzed around at the set up for the show on Friday. There we so many volunteers, many had little to do. So for those of who volunteer to work at stamp shows, here is your Golden Fly Swatter. Thank you!

Well, time flies! The Fly needs to spruce up for GNATPEX, a congregation of us philatelic flies (yes, there are more than one of us). We are all a flutter, so, I am buzzing off, but please remember, when you least expect it, the Fly is watching and listening. Be careful. You just might be reading about yourself in the next issue!

Yours truly,
The Fly!

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

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Let's Talk Exhibiting Released at CAPEX 2022

It is always exciting when a new book about exhibiting becomes available. The Royal Philatelic Society of Canada (RPSC) has recently published *Let's Talk Exhibiting* by David Piercey, FRPSC. In 2013 the author began writing a regular column by the same name in *The Canadian Philatelist*, the RPSC Journal that comes out six times a year.

The author is well respected for his exhibiting, writing, and judging. He has been invited to judge at StampShow and other WSP shows in the United States, and I have had the pleasure of serving on several juries with him. For many years he was the RPSC Judging Coordinator, a position like the APS head of CANEJ. For twelve years, he also was the Canada ex officio member of CANEJ and had input as the judging manual went from a Third Edition (1990) to the current Seventh Edition (2016).

The soft cover 176-page book is a compilation of his first forty-five columns. They are not in chronological order. Instead, they are organized into six logical chapters: Getting Started in Exhibiting, Understanding the Basics, Understanding the Evaluation Criteria, Deepening Understanding, Exhibit Classes and Types, and Exhibiting Around Us. The articles are repeated word for word, but he does add footnotes when things have changed since the article was first written. All the exhibit pages used in illustrating his articles are

from Canadian exhibitors, but their wide-ranging exhibit subjects are not limited to the philately of Canada.

The largest chapter deals with Exhibit Classes and Types. It covers much of what I would expect, including Topicals and Literature. I noticed first day covers and illustrated mail are not covered, but he is still writing articles for his continuing series in *The Canadian Philatelist*. Very importantly, there is a useful article on Experimental Exhibits in the General Class. He explains the freedom this gives us exhibitors, but he emphasizes



One-Frame Exhibits and the Importance of 'Fit'

One-frame exhibiting involves a special type of exhibit which is meant for topics which can best be shown within *only* one frame. This is harder than we may first imagine, as most things we may choose to exhibit seem to have a larger range of material to include and require substantial development in its showing. A one-frame exhibit, on the other hand, is necessarily limited by either only a very specialized topic being shown, or with only very limited material being available. If the latter, the material need not be particularly valuable, but it certainly must be scarce, most likely with a high difficulty of acquisition factor.

According to the APS Manual of Philatelic Judging and Exhibiting "one-frame exhibits tell a complete philatelic story within the physical dimensions of a single 16-page frame (or equivalent in oversized pages) ... Success in this Class is properly defining a subject and creating an exhibit that does just that – a complete story in one frame, neither more nor less."


The judging of a one-frame exhibit introduces the concept of 'fit' into the exhibit's evaluation. Fit is no more or no less than whether the exhibit is fully appropriate for only a single frame, and cannot be reasonably expanded beyond its one-frame showing. There is some subjectivity in this, as it might be possible, in a judge's opinion, to believe more material could be included, should the judge know in fact more material exists relative to one's topic. However, the exhibitor can also make a case (i.e., in the Synopsis) that the topic is appropriate for a single frame, and the judge should not assume too much about availability of, or necessity for, additional material to cover the topic more completely.

Let's take a real-life example. Neil Donen of Victoria BC recently showed his one-frame exhibit, The 1935 Quetta Earthquake, at the 2019 Edmonton

Spring National in March, and won a Large Gold and the Single Frame Grand for best in show.

Fit is no more or no less than whether the exhibit is fully appropriate for only a single frame, and cannot be reasonably expanded beyond its one-frame showing.

The Quetta earthquake occurred in this Pakistani city on May 31, 1935. As the city was in a strategic position in British India, it had previously been occupied and built up into a fairly modern city by the British in the years preceding the magnitude 7.7 earthquake. The earthquake, with an epicentre near the city, destroyed nearly all the city's infrastructure and killed an approximate 40,000 people. Fifty-six of the city's 60 Post Office employees were immediately killed. With about 12,000 Empire troops stationed in the city, rapid search and rescue was provided. However, with such devastation and loss of life, postal services were significantly affected for the next few months.

 **Placing an important item on the Title Page is a best practice in single-frame exhibiting, so as not to waste any space in the development of one's story.**

Donen's exhibit then tells the story of the earthquake, describing with relevant material postal services immediately preceding the earthquake, provisional postal services in the immediate aftermath, and the resumption of normal postal services sometime later. According to specialist information, there are only about 170 known Quetta covers from this period, with fewer known

(The Canadian Philatelist, Jul-Aug 2019)

Let's Talk Exhibiting

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we must clearly explain on the title page what we are attempting to do and the types of material we will include to tell our story.

He first mentions our organization on page 2, although he calls us the American Philatelic Society of Philatelic Exhibitors but uses the AAPE acronym. At the end of the book, there is a two-page selected bibliography, half a page of which is devoted to our website, aape.org, and he uses our correct name. David is a long-time member of AAPE and has been rewarded for his contributions to *TPE*. His "The Power of Change in Transforming One's Exhibiting Style," which appeared in the Summer 2013 issue, won the 2013 Clyde Jennings Award for best article by a first-time contributor. His "Personal Study and Research in Exhibits" in the January 2016 issue won the 2015 (not a typo) Randy Neil Award for the best article in 2015. One of our quirks is that the January issue is considered the final issue of the previous year.

This book will make a fine addition to any exhibitor's library. Initially, it was only available at CAPEX 22. However, now that the show is over, it can be ordered online at www.coinstampssupplies.com or by calling Canadian Stamp News at 1-800-408-0352 Monday to Friday between 8:30 am – 4:30 pm. The price is C\$60 plus postage. Tax is added if shipped to a Canadian location. RPSC member price is C\$45. 🌟



Youth Qualifying

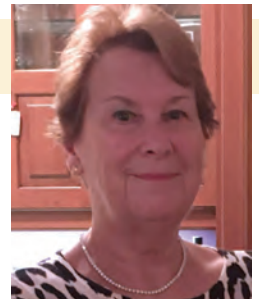
The AAPE Youth Championship is shaping up nicely and being held at the GASS in Sacramento at the end of August. Despite the lull in opportunities to show their exhibits during the pandemic, youth exhibiting appears to continue at a consistent pace. Clearly, there is a thriving interest in India! Whoever the mentors are, the philatelic world is thankful to have them.

The following is the list of those exhibits and exhibitors who will be vying for the Grand Award and Reserve Grand winners at the Championship. Both awards are very prestigious. It is wonderful to know that almost half of the participants will be present in Sacramento to enjoy the event. Several entrants had exhibits that participated at LONDON 2022 and CAPEX 2022. Three exhibits will find their way from Canada and India to Sacramento. It is exciting to know that youth exhibiting is thriving in India. Twenty-one frames will be filled with youth exhibits. The quality of exhibits participating is high this year!

AAPE Youth C of C Qualifiers

The following exhibits have qualified for the AAPE Youth Championship to be held at the Great American Stamp Show in August 2022.

Exhibitor	Representing	Exhibit Title
Kaitlyn Zhang	SESCAL	<i>Man's Best Friend</i>
Jack Nixon	CANPEX and Royale/Royale Virtual Show	<i>Canadian 1988-91 Wildlife Series - Medium Value Mammals</i>
Ayushmaan Sinha	CHICAGOPEX	<i>My Life as a Kingfisher</i>
Christina Esbeck	St. Louis Stamp Expo 2020	<i>Cupcakes</i>
Adhyatman Agarwala	CANPEX	<i>Ecuadorian Slogan-Based Covers Related to the Ecuador-Peru Border Conflict of 1941</i>
Jared Gazin	WESTPEX	<i>Exploring French Architecture Through Stamps</i>
Li Hicks	OMAHA 2021	<i>The Life and Times of Abraham Lincoln</i>
Mia Fillion	Philatelic Show 2021	<i>The USDA My Plate Food Plate - Mapping Out the Foods</i>
Jason Teh-Mitchell	San Diego Stamp Show	<i>Love Letters</i>
Sjon Brejtfus	ARIPEX	<i>Railroad Perfins Used on Cover</i>
Amelia Kelbert	PIPEX	<i>The World of the Monarch Butterfly (Donaus Plexippus)</i>
Jaagruthi Nithin Adka	SEAPEX	<i>Bird's Eye View (Olympics)</i>
Jaagruthi Nithin Adka	by invitation	<i>Bird's Eye View (Olympics), and Heraldic First Day Covers</i>



My Last Column

In this my last column as Chairman of CANEJ (Committee for Accreditation for National Exhibitions and Judges), I would like to thank all of the committee members, present and past, for their sterling support of the hobby and the committee as a whole.

Education: Ken Nilsestuen, Kathy Johnson, Mark Banchik and earlier Ed Andrews.

Recruitment and Retention: Peter McCann, Steve Reinhard and Mark Schwartz.

Shows: Darrell Ertzberger, Ken Martin and, earlier, Tom Fortunato.

Literature: John Hotchner and Bill Dipaolo.

A special thanks to David McNamee, the previous chairman, for his wise words of support.

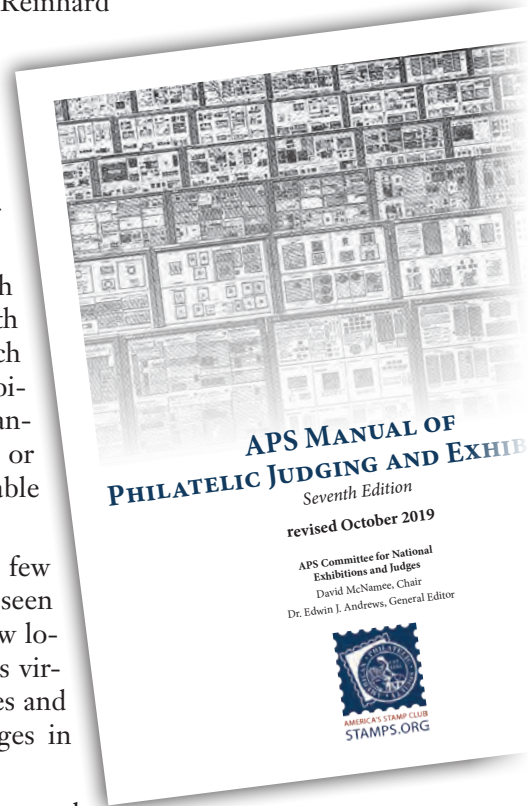
Looking back, it has been a very fast six years, and so much has been accomplished during those years. We have put the 7th edition of the manual into effect, this has resulted in a much clearer understanding of exhibiting for both judges and exhibitors. We survived the pandemic, so many exhibitors took advantage of the downtime and either put together new exhibits or remounted older ones. We embraced Zoom, and we are now able to take part in society meetings in any part of the world.

Most shows are back in their regular venues and times, a few have lost or been priced out of their venues, and others have seen new committee members step to revitalize their shows in new locations. Meanwhile we have seen others holding their shows virtually. Virtual shows have given us so many new opportunities and have challenged our exhibitors, show committees and judges in many new ways.

Sincere thanks to all the exhibitors and judges who have stepped up to the plate in supporting shows and judging shows, often on short notice. These are difficult times with complexity and uncertainties of travel, costs continually rising, and concerns with mailing exhibits.

I hope you will all continue to support our wonderful hobby with your exhibiting and judging, and you will welcome the incoming Chairman and CANEJ committee members. Please continue to raise the issues that help us improve the many aspects of our hobby.

Liz Hisey
CAN EJ Chairman





Secretary's Report

Membership - May 31, 2022

US MEMBERSHIP

Regular Members	376
Life Members	160

FOREIGN MEMBERSHIP

Regular Members	93
Life Members	15

TOTAL MEMBERSHIP	644
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Welcome to new members – March 1, 2022 to May 31, 2022

Apratim Bhattacharya, White Plains, NY

John (Mike) Blankenship, Knoxville, TN

James A Buckner, Athens, GA

Lawrence Gow, Greenfield Park, QC

Brenda Hoyles, Blenheim, ON

Susan Martin, Murfreesboro, TN

Jack R. Perry, Canton, OH

R. Steven Saks, Highland Heights, OH

Michael Smith, Winter Garden, FL

Martin Tatuch, Arlington, VA

Carol Thatcher, North Canton, OH

Jean Benninghoff Award Winners

Nigel Moriarty, Lafayette, CA

Raymond Wysocki, Westlake, OH

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Respectfully submitted,

Kenneth R. Nilsestuen

AAPE Secretary

✉ knilsestuen@gmail.com

About Membership - an AAPE membership application is available on page 48. This application can easily be photocopied and shared with prospective members.

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

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Back Cover	7 x 10 + 1/4" bleed	\$425	\$390/issue
Center Spread	13 x 9	N/A	\$600/issue
Full Page	6 x 9	\$310	\$275/issue
Half Page	6 x 4-1/8	\$165	\$150/issue
Third Page	6 x 2-3/8	\$90	\$75/issue
Eighth Page	2-3/4 x 2	\$60	\$50/issue

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Production Schedule

Issue Date	Articles & Columns Due	Advertising Order Due	Advertising Art Due	Production Closed
Fourth Quarter 2022	August 22, 2022	August 22, 2022	September 2, 2022	September 9, 2022
First Quarter 2023	November 21, 2022	November 21, 2022	December 2, 2022	December 9, 2022
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

Membership Application

American Association of Philatelic Exhibitors

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

Membership Application

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

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

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Gold Medal and Grand Prix Winners have ONE NAME in common



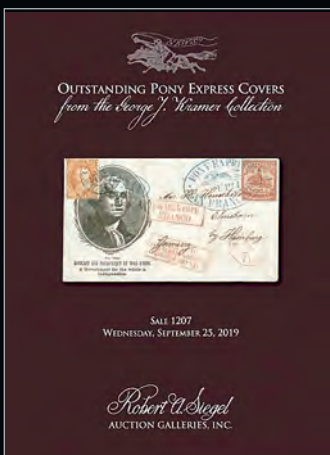
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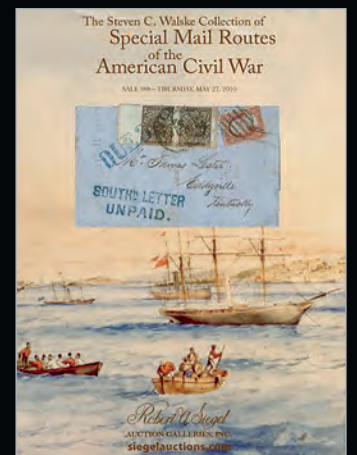
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