

the PHILATELIC EXHIBITOR



The Journal of the American Association of Philatelic Exhibitors



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C.G.

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

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

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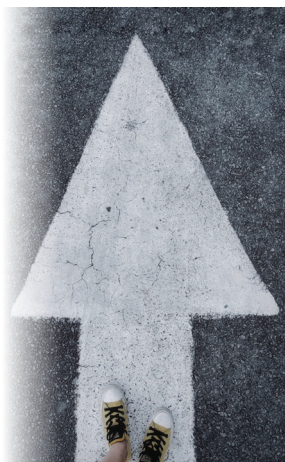
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AAPE Mentoring Services

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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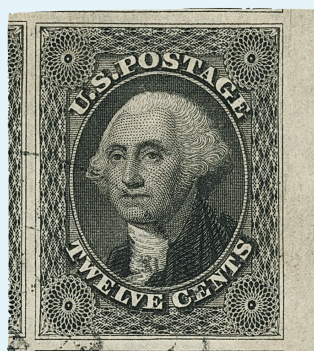
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The Guard Has Changed...

The guard has changed after four years under Mike Ley's capable leadership. This is my chance to publicly thank Mike, Kathy Johnson, Pat Walker, and Bob Zeigler for their years of service. Kathy and Mike will continue on our board as director and immediate past president, respectively, so their counsel will be available to us for a while longer. My first goal is to do at least as well as Mike has.



A view of the bourse at the Garfield Perry March Party.

Looking forward, we face some challenges as exhibitors. Will World Series of Philately shows continue? Will they continue in their current format? If there are changes, what will they be? Since we are both leaders and followers in the world of philatelic exhibiting, how can we influence the changes? Can we agree amongst ourselves on the proposed changes?

I have attended two shows this year, South-eastern Stamp Expo and my home show, the Garfield Perry March Party. Both shows were successful using the traditional WSP format. There were enough dealers to support the shows financially; there were enough buyers so that the dealers generally made enough money to earn a profit. Neither show needed to appeal for exhibits. This is a good sign of how our hobby is returning after the difficulties of the past several years.

Nonetheless, there is an undercurrent of change. The dealers I talked to at both shows (and several at 2022 shows) mentioned that the current crop of show attendees was generally looking for inexpensive bargains. None of the dealers offered an explanation, although one can probably come up with several factors: reduced disposable income, lower prices on the internet, attempts to benefit from apparent reduced demand and more.

A change more important to exhibitors is virtual exhibiting. Amongst philatelic leaders on CANEJ (of which I am a member) and our board, there is a sense that stamp shows are important. Virtual exhibiting converts a stamp show into a bourse. Is this a good future for philately?

My answer is that any activity's social and learning aspects are very important. We stand to lose quite a bit without exhibits to draw attention to our shows and hobby. Whereas we formerly could walk into a retail stamp store in, say, the top 100 American cities and learn a great deal about philately, those places of learning are all but gone. Talking with fellow collectors and dealers at stamp shows (and clubs) is the current replacement for that face-to-face experience.

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That isn't to say that stamp shows are the only place to learn. Prior to COVID causing us to stay at home for a while, there were already learning opportunities on the internet. These exploded with the advent of Google Meet, Zoom and other platforms where we could gather online to hear informative speakers and engage in a dialogue about collecting.

We also watched shows try virtual exhibiting to make things feel like they were the same as an in-person show. I judged two virtual shows and found the experience interesting. However, it didn't feel like a show. It was more like a pure critique, although nowhere near as detailed as our AAPE critique service. The feedback forums were pretty normal since the video meeting worked much like an in-person forum. However, there was no at-the-frames discussion where the exhibitor and judge could engage in a deeper conversation.

Without dwelling on the details of virtual and live exhibiting, there is a question that I have been unable to answer for myself, let alone for others. If our hobby decides that virtual exhibiting is a replacement for our current model, what is my motivation for putting all that effort into an exhibit? Fewer people will know that I exhibited, earned awards, improved my exhibit, and so on. The value of that virtual exhibit will be even more transitory than our current model.

It seems to me that I would be better served, as would the hobby, if I would spend that time and effort writing articles in which I can analyze my collection more thoroughly. Those following me could read deeper analyses of my collection, whether stamps or postal history. When I think about the publications that now offer short articles on "my favorite cover" or similar title, each one is several hundred words. Compare that to the 15 to 50 words we use in an exhibit, and you can see why I question the importance of virtual exhibits.

These thoughts should be enough things to consider for this quarter. I am glad our hobby is strong and changing. Thanks for your support as our new president. 🏠

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AAPE Critique Services

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

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

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



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Letters to the Editor

The Size and Cost of Exhibits

Although the subject of size and cost of exhibits has been the source of previous discussions, I would like to express my continuing concern about the topic.

I am in the middle of finalizing a single-frame, aerophilatelic display exhibit, which is of importance both historically and philatelically. It incorporates a number of stamp issues and a number of covers. My problem is trying to determine how big to make the exhibit. As a single frame, there is no doubt in my mind that knowledgeable judges will be quick to point out that it could be a three- or four-frame exhibit because of the quantity of mainly rare and scarce covers that I have omitted. The problem is that the omitted covers cost anywhere from \$2,000 to \$8,000 each, and some even higher. To enlarge the exhibit to say even a two-frame (for some reason this is a death zone) would require at least half of it to include these scarce covers. That would mean eight pages of two covers per page on average. Taking an average cost per cover of at minimum \$2,000, that would be 16 covers for a total of over \$30,000. Considering that this particular aerophilatelic subject is extremely popular with collectors, that means

that such covers only come on the market infrequently, and bidding is extremely competitive. I have concluded that there are two main problems. First, is it really worth putting out that much money in order to gain perhaps a slightly higher award? Indeed, can it even be done within my remaining life? Would it ever have the potential for a gold award? Second, how do I educate judges about this? Is an explanation in the synopsis enough? I should point out that I have done the best I can to incorporate a number of rare and scarce covers already in the single frame. I wonder if they will be recognized as enough.

Comments by more experienced exhibitors than I would be welcome.

Doug Matthews

Port Moody, BC, Canada

Several Years of TPE Available

AAPE Member Richard Bennink writes that he has issues of the first twelve years of *The Philatelic Exhibitor* which he would be willing to ship to anyone willing to pay the postage. He notes that there are a couple of issues missing. Anyone interested in these journals may email Richard at rlbennink@hotmail.com.

Nebraska Urban Indian Health Coalition

www.NUIHC.com has given access to their Wednesday evening youth program (Project Upstream) to share the enjoyment and educational benefits of stamp collecting. As part of regular programming activity, I want to start off with these students (mostly middle school but also some high school) something on the order of a stamp treasure hunt. The reason for inaugurating the project request with our AAPE membership is that the ultimate focus is to grow the student interest in exhibiting, appealing to our students educational/competitive promptings. Consider sharing any excess Indigenous related stamps/covers, tongs, magnifying glasses, etc: Edgar Hicks, c/o NUIHC, 2226 "N" Street, Omaha, NE 68107





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Hering, Hotchner claim top honors at 133rd Garfield-Perry March Party



James Hering earned the multi-frame Grand Award at the Garfield-Perry March Party.



John Hotchner was the single-frame Grand Award winner at the Garfield-Perry March Party.

James Hering received the Grand Award for his multi-frame exhibit *The Two Cent Hardings* at the 133rd Garfield-Perry Stamp Club March Party.

In the single-frame category, John Hotchner claimed the Grand Award for his exhibit *The Mid-19th Century Start of Perforating in Great Britain and the United States*.

Hering's exhibit will return to Cleveland later this year as part of the annual Champion of Champions competition during the Great American Stamp Show 2023, set for August 10-13.

The exhibit also received the Garfield-Perry Award for the best US Exhibit and the American First Day Cover Society Award.

Hotchner will be invited to enter his exhibit into the American Association of Philatelic Exhibitors' annual single-frame Champion of Champions competition during CHICAGOPEX 2023, set for November 17-29.

Emory Toops received the Reserve Grand Award for his multi-frame exhibit *The Development and Use of the Provisional Issues of South Vietnam*. His exhibit also received the APS Medal of Excellence for 1940-1980, the American Association of Philatelic Exhibitors Award of Excellence – Treatment, and the Dale Pulver Award for the Best Foreign exhibit. 🇺🇸

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

"I would like to tell you how happy I was with the buyer from your main office. He came to my home and spent a considerable amount of time going through my stamp collection.
"Not only did he buy it for a more than fair price, but it was double that some other buyers previously offered me.
"Thanks for a pleasant experience. I would recommend your fine Company to anyone who is thinking of selling or consigning their collection."
**Steven Gray
New York**

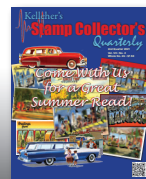
"In closing, I'd like to thank you, and your staff at Kelleher Auctions, for your professionalism and success in handling my father's collection. It was a very difficult thing to do to give up the collection after so many years. But your organization has handled the process beautifully. Thank you so much, again!"
**Stephen E. Backhus
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AAPE Treasurer Institutes 1st Annual Renewal Envelope Competition

One of the most challenging objectives for philatelic organizations, especially those individuals who have committed to leadership responsibilities in the organizations, is membership retention and the collection of membership dues. AAPE Treasurer, Steve McGill has developed an innovative way to encourage members to return their dues promptly. Late in 2022, Steve invented the AAPE Annual Renewal Envelope Competition. Read on to discover this fun philatelic approach to a challenging responsibility. Let's hope for a reprisal for 2023 and maybe a set of published guidelines.

The First Annual Renewal Envelope Competition

by Steve McGill, AAPE Treasurer

Hello to all of the "First Tranche Renewers," that is, those of you who have sent in your renewal dues before the end of the year.

I have received posted renewals with an extensive range of franking this year, and thanks to all of you for using stamps ranging from the 1940s through the most current releases. Some of you have produced envelopes that are particularly attractive, so I am introducing the first Renewal Envelope Competition. The rules are:

- Renew before the end of the year
- Be creative with postage

I have arbitrarily chosen the following classes and recognition awards (i.e., no cash, trophies, certificates, free lunches, etc.) for this first batch of renewals. Note that the jury (me) has deliberated with utmost care and was accompanied by a single-malt scotch to arrive at the winners.



Grand Award – chosen for maximum variety and attractiveness



AAPE Treasurer
 P.O. box 10309
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80129-1800



Reserve Grand – chosen for best use of available space – front & back.



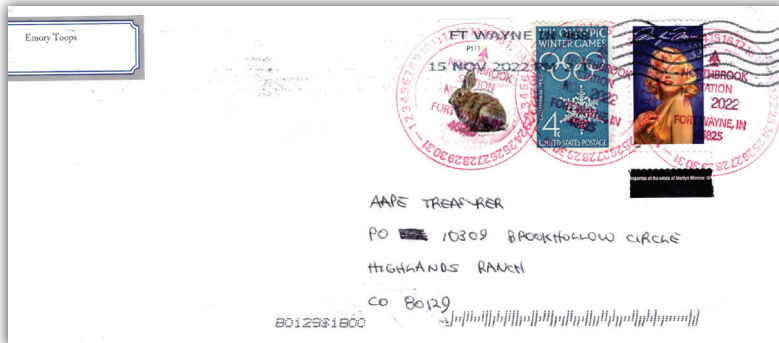
Steve McGill
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80129-180009

Best Cachet – “Collect Stamps” – Hear, Hear!



Best Aerophilately – chosen because of the use of an airmail plate block.

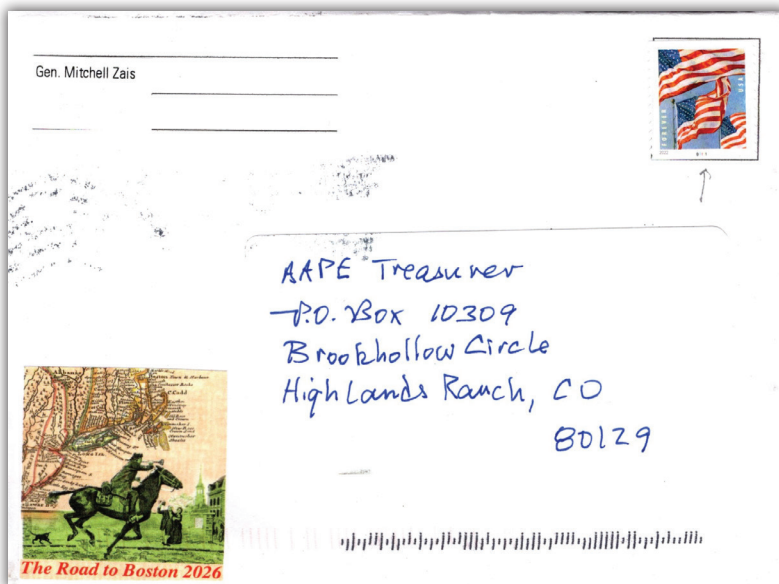


Best Cancellation – nothing like a good hand stamp at the counter.



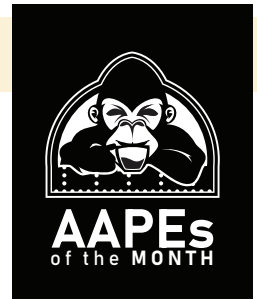
Best Topical – looking for Spring to arrive sooner than later, so birds on flowering trees wins. It is -22°F here in Colorado as I write this.

And finally,



Best Philatelic Content – A plate number coil stamp with an arrow pointing to the number.

There were many great runners-up, and I want to thank everyone who has sent in their renewals either posted or through PayPal. Your participation in the AAPE is very much appreciated, and I look forward to seeing many of you while exhibiting at 2023 stamp shows. The stamped envelopes have certainly brightened up my holidays. 🍷



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:

January, 2023: Our members who have stepped forward to participate in the great post-COVID re-awakening of in-person exhibitions, by volunteering to run or staff show committees, exhibit, attend, buy from the dealers, or participate in specialty society events. Kudos also to those brave souls who are experimenting with virtual exhibiting. Those waters are largely uncharted, but change is being forced on us, and we are responding; but from a firm base. Thanks to all!

February, 2023: Darrell Ertzberger, who has succeeded Liz Hisey as Chair of CANEJ, and has waded into a wide range of issues with the object of managing them before they overwhelm us.

March, 2023: Martin Kent Miller, for his editorial skills that brought *The Philatelic Exhibitor* a Large Gold medal in the CHICAGOPEX '22 Literature Competition. And let us not forget the AAPE member authors who provided, and continue to provide, the excellent content for our magazine. 🏆



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Boston 2026 Update and Garfield Perry March Party Recap

Boston 2026 – May 23-30, 2026

With over three years to go before America's next international opens its doors, progress on several fronts is ahead of schedule according to the Boston 2026 Leadership Team.

One month into the formal booth selection process sale of dealer booths have been stronger than expected according to Mark Butterline, show executive director, "All 10 ft x 30 ft booths are now sold out, with several other popular sizes expected to sell out soon." USA/Canada Bourse Manager Mark Reasoner encourages prospective dealers to reach out to him as soon as possible to avoid disappointment in getting the right size booth for their business. Dealers from other parts of the world may contact International Bourse Manager Sandeep Jaiswal to facilitate their arrangements.

"Philatelic organizations and individuals have been generous in their support of Boston 2026," says Yamil Kouri, show president. "Our efforts in quietly seeking financial support from a variety of sources are paying off thanks to the behind-the-scenes assistance of many Boston 2026 supporters." Information on making donations can be found on the Donor page of the show's web site at www.Boston2026.org.

Schuyler Rumsey Philatelic Auctions of San Francisco has become the first auction house to confirm their staging of live auctions at Boston 2026. Each of the show's eight days offers auction firms the opportunity to host an exclusive live auction. Schuyler Rumsey has chosen Tuesday, May 26 and Wednesday, May 27, 2026 for their events.

Boston 2026 World Expo takes place May 23-30, 2026. Full show details may be found at www.Boston2026.org and on Twitter and Facebook.

Garfield Perry March Party Recap

Show attendance paralleled that of the 2022 March Party. Collectors lined up as much as an hour before the show opened on March 17, with steady attendance throughout, including Sunday.

The show featured 23 multi-frame and 11 single-frame exhibits that filled 170 frames. Of the exhibits, 10 received large gold awards;



John Hotchner and Jean Wang discuss their exhibits.

there were nine gold awards, four large vermeil awards, three vermeil awards, and two large silver awards.

The show jury included Elizabeth Hisey, chief judge, Guy Purington, Mark Schwartz, Stepen Suffet, Ken Trettin and Gregg Redner, apprentice.

The March Party also hosted the annual meeting of the Ohio Postal History Society and several presentations by members during its three-day run.

At the awards dinner Saturday night, several club members debuted the “Garfield-Perry Players,” with a humorous skit about collecting and the actions of collectors to justify their purchases to spouses. The performance took the place of a formal speaker. It was based on a news item on the annual exhibition and bourse of the Rubber City Stamp Club of Akron, Ohio, that appeared in *The American Philatelist* magazine in 1936.

The “actors” kept the skit a secret, going so far as to include the name of “Dr. Nancy Lincoln” as the dinner speaker addressing “The Psychology of Collecting” in the show program.



Showgoers at the booth of Double J Stamps.



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



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This year's March Party served as a prelude to the Great American Stamp Show, for which the Garfield-Perry Stamp Club serves as the local coordinating committee. GASS is set for the Huntington Convention Center, 300 Lakeside Ave., in downtown Cleveland. Information is online at <https://stamps.org/great-american-stamp-show>.

March Party 2024 is scheduled for March 15-17.

More information about the Garfield-Perry Stamp Club is on the club's website at www.garfieldperry.org and on Facebook at www.facebook.com/GarfieldPerryStampClub/.

Cuy-LorPex 2023 – October 28 - 29, 2023

Cuy-LorPex 2023, the 64th philatelic show and bourse sponsored by the Cuy-Lor Stamp Club, will take place October 28 & 29 at the Rocky River Civic Center's Memorial Hall, 21016 Hilliard Boulevard, Rocky River, Ohio.



The Rocky River Civic Center will be home to Cuy-LorPex 2023 in October.

Memorial Hall has been the location for the show since 2010 and is a modern facility with:

- grade level access and no stairs
- large amounts of free parking
- good lighting
- no admission charge

Cuy-LorPex 2023 will include 32 frames of exhibits, 14 dealers with US and foreign stamps and covers, a US Postal Service substation, and a "New Collectors" area for young and old alike.

Special show postmarks will be available both show days on souvenir covers. The five show souvenir envelopes each have a USPS Classic Railroad Station stamp and a cachet showing a streamlined passenger train leaving the Cleveland Terminal Station. The cost is \$3 for each souvenir cover; if ordering, please include a self-addressed, stamped envelope.

For more information, please contact Stan Fairchild, Show Publicity Chair at (440) 333-2536. The club can be reached via mail to Cuy-Lor Stamp Club, P.O. Box 161064, Rocky River, Ohio 44116, or email to cuylorclub59@gmail.com.

The Cuy-Lor club is a chapter of the American Philatelic Society and draws members primarily from western Cuyahoga, eastern Lorain, and northern Medina counties.

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. 📧

Inside the First WSP Virtual Feedback Session for Philatelic Literature

by **Norman F. Jacobs**



The recent establishment of philatelic literature exhibitions limited expressly to individual articles has allowed more authors to enter and achieve medals at literature competitions. In-person judges' feedback sessions for literature in open competitions (where all categories of literature compete in the same show) have often been sparsely attended, according to judge Bill Di Paolo, leading to missed opportunities for writers to learn how their work is evaluated.

Since 2020, SESCAL has sponsored an articles-only virtual literature competition each year. In October 2022, SESCAL provided the first virtual feedback session for philatelic literature at any WSP show. Did the authors of individual articles show up? Amazingly, the writers of 19 of the 41 articles participated in the session! According to Webmaster Lois Evans, many participants (myself included) sent messages of appreciation for this new format.

At present, both SESCAL and Sarasota National Stamp Exhibition hold articles-only literature competitions, and GASS includes articles in its open literature competition. CHICAGOPEX formerly included articles, but as of 2022, it accepts only monographs of greater than 8,000 words.

Since most authors of articles in our philatelic journals have not attended a feedback session, I've summarized the key points brought out by the judges who studied the 19 articles discussed at SESCAL's virtual session with some suggestions from my experiences entering philatelic competitions.

1. **Include a synopsis.** Just as in a philatelic exhibit, this is your chance to tell the judges why you think this topic is worth writing about, how you structured the



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story, what new research and information you discovered, and its significance to other philatelists.

2. **Does your title match the article you wrote?** Several entries had very general titles, followed by articles that covered only a fraction of what seemed to be promised by the title.

3. Remember that this is a competition for **philatelic articles**. Personal memoirs or stories of how you collect may be interesting to your friends but less appropriate in an exhibition. An article that provides some objective criteria and analysis for how to do something will fare better than one that only describes what you do.

4. **Take full advantage of the philatelic items you include.** They should connect with the story and be integral to the development. Do you analyze rates and routes of covers? Do you include philatelic examples of all the topics you write about? Have you provided interesting philatelic examples that are not easily found? Have you discussed technical aspects of stamp production when appropriate? If your article refers to places, would a map help the reader visualize your subject?

5. An article containing a detailed nonphilatelic story, illustrated by stamps and postmarks, will not do well in competition if the illustrations do not form an integral part of the development of the story and if they serve only as pictures without philatelic analysis or discussion. Chief Judge Nancy Clark stated it well: **“The story should not overwhelm the philately** when you enter it into a philatelic literature competition.”

6. The article needs **an introduction and a strong conclusion**. In between, the sections of the article should follow an understandable sequence without jumping around from one subject to another. Surprisingly, some of the entries lacked a bibliography, which would have been helpful to document sources of information as well as point to further study opportunities.

7. A surprising amount of the discussion revolved around **technical aspects**. This may be frustrating to authors, as their control of these features varies depending on the journal and the editor. The judges pointed out several articles with illustrations located far from the relevant text, including two articles from *The American Philatelist*. Some authors indicated they had no input into the layout and had not seen proofs prior to publication. Several articles needed internal headers, or the headers were in a small font, making it harder for the judges to see the story’s development. Articles that use a single-column format with small type can be challenging to read. The judges recommended the use of two columns for full-size pages.

8. From my experience, I would add several suggestions:

- First, read and study the *APS Manual of Literature Judging and Exhibiting* (August 2021). Like any sport or competition, you must understand the rules of the game and the scoring system.

- Second, request that your journal's editor provide proofs, including captions and layout, before the article is finalized. I am fortunate that Mark Maestrono, who edits the *Journal of Sports Philately*, for which I have written over 30 articles, involves authors at each stage. Together we can improve the article, catch typos and ensure accurate and complete captions.

- Lastly, have a nonphilatelic friend read your article. My wife reads and proofs my articles before the editor sees them. With her English major background, she helps with organization, clarity, developing interest, and ending with a strong conclusion.

I want to finish by thanking the SESCAL committee and judges for their innovative work this year, establishing a new standard for articles-only literature competitions. Webmaster Lois Evans and the judging team of Nancy Clark, Roger Quinby, Bill DiPaolo and Peter Martin gifted the exhibitors with their insight and knowledge. You can still go to the SESCAL website (www.sescal.org/literature-exhibit/) to see every one of the 41 articles from 2022, as well as those from 2020 and 2021. Look at them carefully at each medal level with the judges' comments in mind, and you will be on your way to developing your entry for next year's article competitions. Good luck! 🏆



The SESCAL website contains several years of competitive literature entries.

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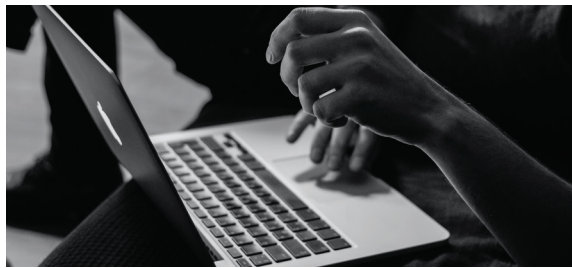
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www.rockymountainstampshow.com

Celebrating the Birds of Colorado

Using Internet Sources in Your Exhibit

by Dr. Norma L. Nielson



In the 1980s, scholars in all disciplines tackled the challenge of how to incorporate information found on the internet into their research publications. That citation process has evolved, with these being the top two styles currently recommending the following:

APA Style	Author last name, first name. (Year, Month Day). Page Title. Website Name. URL
Chicago Style	Author last name, first name. "Page Title." Website Name. Month Day, Year. URL.

Following the trajectory of academic research, philatelic exhibitors increasingly find important sources of information online that they then proceed to incorporate into their exhibits. Until relatively recently, however, most of the philatelic research online has been the uploaded publications that either were in print or could have been printed but for the economies of online sharing. Our collective experience, supplemented by the generic advice from the publishers of style guides, served us adequately.

More recently, however, the online information available to philatelists has evolved. Increasingly what is published there are databases of information and images. I hesitate to call any of these a census because the term census implies the accumulated information is complete. However, as with most things on the internet, they are constantly being expanded and improved. It would be giving too little credit to those developing the databases to use that term. So I shall simply continue to refer to databases.

One of the most comprehensive efforts is the catalog of meter marks that has grown at wiki-books.org. Details of that effort, as several other examples, are offered below:

Topic	Sponsor/ Author	URL	Notes
Censor covers	Civil Censorship Study Group	www.c-c-s-g.org	over 33,000 entries
Disaster Covers		wrecksite.eu	requires registration
Hawaii stamps & postal history	Post Office in Paradise	www.hawaiianstamps.com	
Postage Meter Catalog		en.wikibooks.org/wiki/International_Postage_Meter_Stamp_Catalog	Over 250 countries
Stamp database	UPU	www.wnsstamps.post/en/Stamps-Search	All UPU Countries

A couple of quick notes about the listing above on disaster covers. Unlike the other listings, most of the information on this site is not designed for philatelists. However, it can be useful and could be enhanced for use by philatelists. First, it can offer everything you need when the judge says, "Perhaps you could incorporate a few details about the ship." Importantly, however, the site does include a category for *artifacts*. I have uploaded disaster covers in that category and take advantage of the wonderful feature that allows the person uploading to identify the copyright owner. By including

yourself as the copyright owner, you have a way to support a later claim regarding discovery copy, etc.

Recommendation for All Collectors

One reason we enjoy philately is the opportunity it affords us for continuous learning. For that reason, my first recommendation is that all exhibitors check out these databases.

Then, if you have information or images that improve the quality or comprehensiveness of the data offered, please contribute. I believe that the hobby will benefit greatly if we all share our accumulated information and items from our collections. Normally all that is required is the ability to do a simple scan and click a few buttons.

Recommendations for Exhibitors

For exhibitors, my primary recommendation is to improve how we use and present information from one of these real-time databases. Our practices need to evolve to recognize that such databases change constantly. Whether in a synopsis or exhibit, all of us should begin to include in the reference the date when we accessed the information. I note that terminology like “accessed online mm/dd/year” is no longer incorporated in the recommended format of either of the style guides.

Recommendations for Philately

Undoubtedly exhibitors who have done research in areas where my work has yet to go. Certainly, they know about databases I have not included here. In order to assist everyone, it should be easier to find such research. In a perfect world, they would and should be incorporated into key searchable locations (such as the *David Straight Memorial Philatelic Union Catalog* hosted by the American Philatelic Society). I understand that the curators of each catalog will want - and should - check each for accuracy and for long-term viability before adding to their respective catalogs. Similarly, permission would need to be obtained from each publisher to incorporate in a formal catalog.

All of that will take time. In the interim, I recommend that AAPE or some similar organization consider adding a simple listing of the databases provided here and a way for members to suggest additions to the list. This will assist and encourage consolidating important research in a single location.

Conclusion

During my forty-year academic career, libraries became less and less about printed material and more about digital access. My experience with those evolving research sources undoubtedly has aided me in exhibiting. Most of the work on exhibits has been with thematic and display classes, which I have often described involving research that is “a mile wide and an inch deep.” I have been gratified that almost all philatelists are willing to share their knowledge freely. Indeed, some give the impression of being delighted someone cares about what they know! Let’s embrace the opportunity and do more. 🌟

The Philatelic Exhibitor



Needs Your



Manuscripts



The Philatelic Exhibitor

depends on member-submitted content to maintain high-quality and diverse articles on the various aspects of philatelic exhibiting.

While several authors contribute regularly, and other authors are still in the publication queue with future articles, the current backlog of material is very low. Consequently, I am appealing to you to submit story ideas, working manuscripts, and, especially, completed articles to be considered for publication.

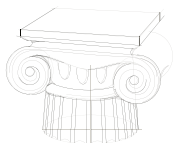
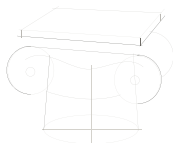
My goal for the journal is to maintain a balance between longer feature articles, short vignettes and experience stories, and more how-to articles. Any manuscript submitted needs to be based on an aspect of exhibiting and requires a compelling narrative. Exhibiting is a rich personal experience for most exhibitors and judges; therefore, it is appropriate for manuscripts to convey a range of observations and impressions. Articles that generate conversions contribute the most to the hobby. All materials submitted are subject to peer review and comment prior to acceptance for publication. Once a manuscript is accepted, the article is edited and then composed for production. Authors then receive a link where they can view an online proof of their work.

The fourth quarter 2021 edition of *The Philatelic Exhibitor* contains guidelines for preparing your text and the ever-important supporting images. If you are interested in writing and need a copy of these guidelines, please email me at exhibitor@philatelicpress.com. If you have materials ready for submission, please visit the web page at: www.philatelicpress.com/file-transfers. This simple-to-use web form will allow you to submit manuscripts and images directly to me without the challenges of emailing large files. If you have any questions or issues, please feel free to contact me directly.

I am grateful for the materials that have been submitted and the work that many of you are continuing. If you have contributed materials, thank you! If you have submitted material and haven't heard back from me, please email again. If you haven't submitted anything for review, please consider preparing a manuscript soon. In the world of non-profit organizations, it is often said that many people are willing to contribute if they are asked to get involved. So, with this, I am officially asking for your help.

— *Martin Kent Miller*
Editor

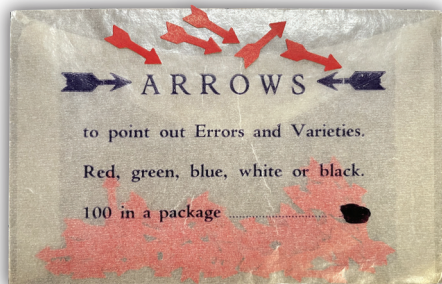




How-To



EXPLORING THE MECHANICS OF EXHIBITING



Creating Tracing Paper Masks to Highlight Material in an Exhibit

by Jean Wang

Figure 1. Gummed arricators for pointing to small details.

Exhibitors can use various methods to focus the viewer’s attention on specific aspects of their material. Gummed arrows (or “arricators” as they are sometimes called) (Figure 1) are effective for pointing out smaller features, such as printing flaws or specific design elements on a stamp. However, a pointing arrow is less suitable when you want to highlight a larger area, for example, in a thematic exhibit where the thematic text is illustrated by one advertisement among many printed on postal stationery (Figure 2). The rules for thematic exhibiting require that postal stationery items be shown in their entirety. Here I will show you a simple and effective method to direct the viewer’s attention to the desired area by creating a “blur mask” using tracing paper. The translucency of the tracing paper allows the entire piece to be viewed but, at the same time, obscures the irrelevant parts of the item so that the connection between the material and the text becomes readily apparent.



Figure 2. France postal stationery lettercard with 15c Sage Type indicium, sold for 5c, subsidized by the multiple ads printed on the inside and the back cover. The thematically relevant ad is the one for Fer Bravais, an iron tonic, but it gets lost on the busy page.

Supplies

1. **Tracing paper** - Look for heavier-weight (56 lb / 90 g/m²) tracing paper (Figure 3), which is smoother and easier to work with than lighter-weight paper. I bought a pad of 30 sheets many years ago and have only used a few sheets. The larger size (9×12 inches) allows for coverage of large items such as advertising lettersheets.

2. **Ruler**

3. **Pencil and eraser**

3. **Cutting mat, X-ACTO knife and metal straightedge**

4. **Corner mounts**



Figure 3. Heavyweight tracing paper pad.

Step-by-Step Instructions

1. Measure the item to be masked and cut a sheet of tracing paper to the same size.

2. Lay the tracing paper over the item and use a pencil to mark the boundaries of the area to be highlighted (the “window”) (Figure 4).

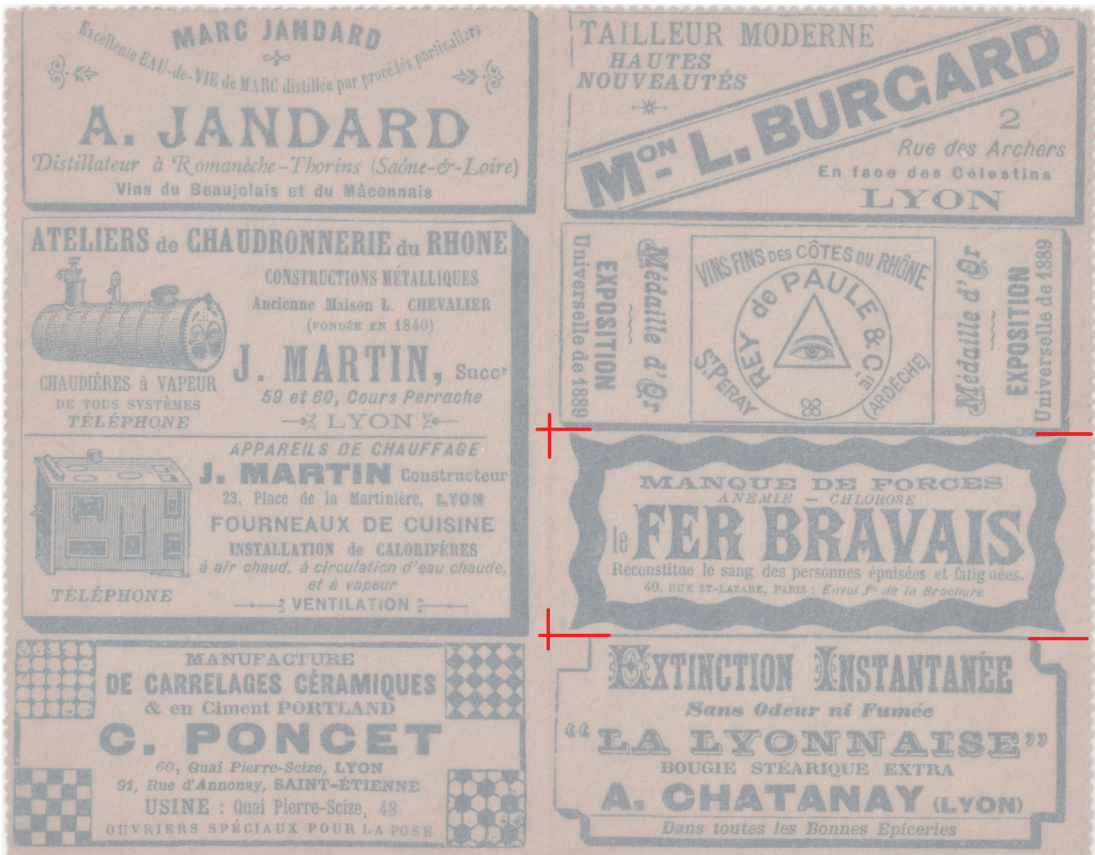


Figure 4. Lay the piece of tracing paper (cut to size) over the item and use a pencil to mark the boundaries of the area to be highlighted. Here I've drawn the lines in red for better visualization.

3. Transfer the tracing paper to a cutting mat and use an X-ACTO knife and straightedge to cut out the window. Erase any pencil marks remaining on the tracing paper (Figure 5).

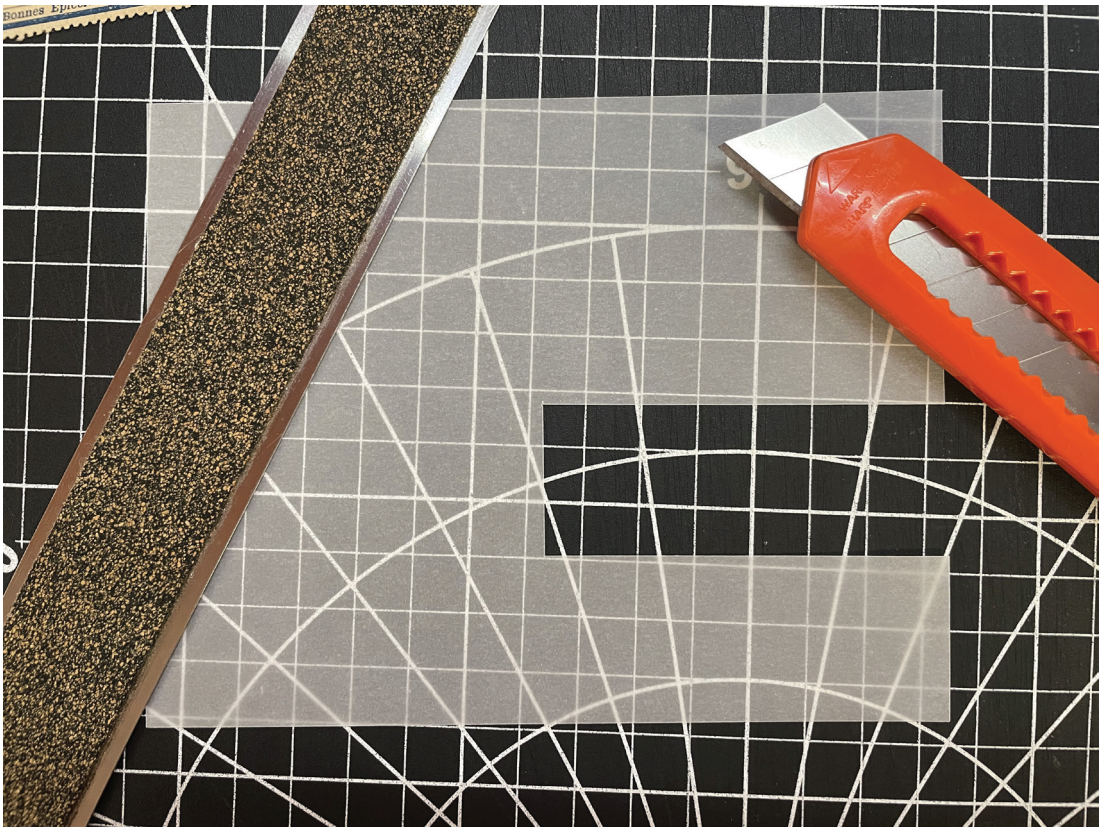


Figure 5. Cut out the window using the pencil marks as guides. Erase any pencil marks remaining on the tracing paper.

4. Mount the item on the exhibit page using corner mounts and insert the tracing paper mask into the same mounts (Figure 6). If cutting the window has removed one corner of the tracing paper, use mounts on the adjacent corners to hold the tracing paper in place (Figure 7).



1890 folded French postal stationery card with printed 15c Sage Type stamp, sold for 5c, subsidized by the advertising. Lack of force | Anemia - Chlorosis | Fer Bravais reconstitutes the blood of exhausted and tired people.

Figure 6. Mount the item on the exhibit page using corner mounts and insert the tracing paper mask into the mounts (outlined here in red for better visualization).



Figure 7. For this piece, cutting out the window has removed the lower left corner of the tracing paper, so I used mounts at the upper left and lower right corners to hold the paper in place.



Figure 8. French advertising booklet with tabs touting the many beneficial properties of Bussang mineral waters. I've used a tracing paper mask to show one stamp plus the four advertising tabs relevant to my thematic text (treatment of anemia).

In my exhibit, I have also used this method to highlight specific advertising tabs in a complete stamp booklet where only some of the tabs were relevant to my thematic text (Figure 8).

Sometimes the combination of a tracing paper mask with arricators to point to specific parts of the windowed area(s) gives the best effect (Figure 9).

This technique is easy to adapt for any philatelic item that needs to be shown in its entirety where the exhibitor wants to focus the viewer's attention on a larger area that can't be captured by pointing with an arrow.

About How-To

This installment of "How-To" focuses on one specific technique and how to use it in your exhibit work. Thanks to Jean Wang for sharing her technique.

What tricks do you want to learn? Do you have questions or methods that you are willing to share? If you have mastered a tool or a technique, please consider sharing it with fellow exhibitors.

Please write up your process, provide examples and illustrations, then email your manuscript and images to exhibitor@philatelicpress.com. I'll get back to you with the next steps.

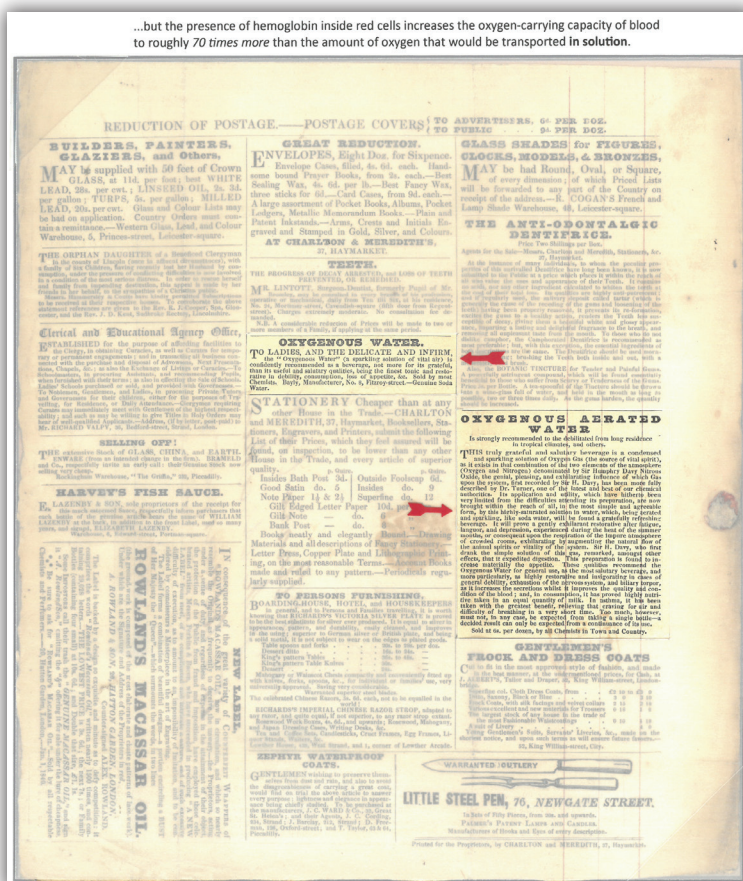


Figure 9. Here I've used a tracing paper mask with windows for the two oxygenous water ads on this Mulready lettersheet, as well as arricators to point out the relevant line of text in each ad to make the thematic connection easier to find.

LONDON2022 Trials & Tribulations of an International Commissioner

by Jack Harwood



In late 2017 when I was appointed US commissioner to London2020, little did I realize the appointment would extend over more than four years. As you know, the pandemic forced a show postponement to February 2022. Dr. James Mazepa, Chairman of the APS International Committee, asked me to write this article, as he believed the number of unusual situations merited recording.

What follows are my recollections of events and a few suggestions and opinions. I have tried to organize everything into several sections, including Suggestions for Exhibitors, How to Help Your Commissioner, Suggestions for International Show Committees, and Other Things.

Suggestions for Exhibitors

First and foremost, do some reading. Begin with the IREX, the general instructions for exhibitors at the show where you will enter your exhibit. This document is always found on the show website and should be easily located. Many exhibitors (most??) assume the IREX is the same for every show. Not correct! Each IREX is different. After you have read the IREX, go back and read it again. You may want to print any page or pages that directly affect you—for example, where and how to note that an item has a certificate. Most London exhibitors failed to do this correctly, if at all.

Next, I suggest you read “Guidelines for Commissioners to International Exhibitions” found on the APS website (under “Events” and “Show Preparations”). This important document will help you understand the commissioner’s responsibilities and what your commissioner can or cannot do for you. Obviously, your commissioner should have read this document, too.



In preparation for the exhibition, you will receive several emails from your commissioner. It will be helpful to read them and respond, if appropriate. For London2022, I received some questions that had been covered in either the IREX or individual emails, or both.

Shipping your exhibit to the commissioner is a problem for some. It need not be if you take a few basic precautions. First, obtain a sturdy reusable box for shipping. Your commissioner would like to use the same box to return your exhibit.

In preparing your exhibit, consider page size as it relates to ease of shipping. I suggest all pages within a single frame be the same size. If you have one double-size page in the frame, use double pages for the entire frame. I am aware this is not always possible, but it is highly desirable for shipping. The APS-owned exhibit shipping cases are designed to hold either single-size pages or double-size pages. Having only one or two double pages intermixed with single pages increases the potential for damage. Your commissioner will take extreme care to pack exhibit cases carefully, but you can help.

Anything other than single or double pages creates other problems. One London exhibitor submitted one triple-wide page with his exhibit. This size page will not lie flat in a shipping case and must therefore be curled at one end. Obviously, that is not ideal. Another exhibitor submitted quarter-frame size pages (four pages, in “blocks of 4” to a frame). These will not fit into an APS exhibit case. In fact, the assistant commissioner agreed to transport this 8-frame exhibit. It required a separate carton which was charged as an individual item of airline excess baggage. This item of “baggage” was heavy and had no handles or wheels, making it very difficult to manage. Not ideal. Another exhibitor used pages 133% of the normal width (i.e., three pages across equaled four standard-size pages). That works fine in the frames but does not fit well in the exhibit shipping cases.

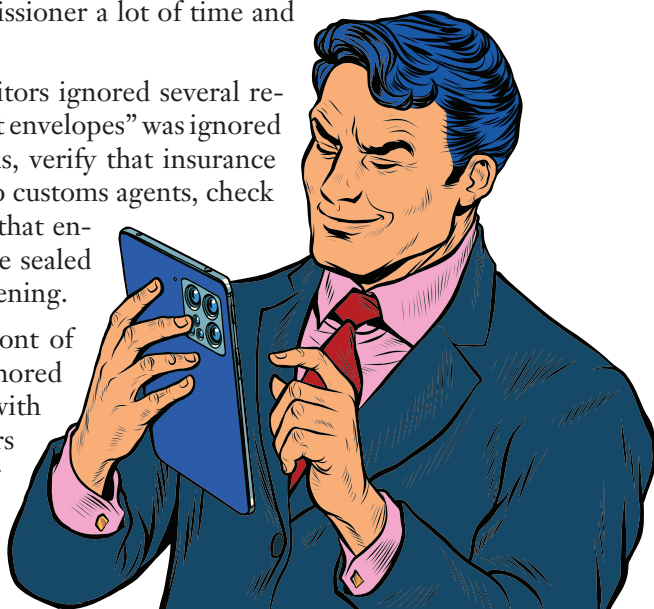
Keep a scan of your exhibit. Among the items required to accompany each London exhibit was an inventory form. One exhibitor neglected to prepare or include it. When I requested it, I was told the exhibitor hadn’t prepared the form and didn’t have a scan of the exhibit, so could I please prepare the inventory and sign it on his behalf. Really?

How to Help Your Commissioner

Read the IREX. This is a repeat of the first item in the previous section. That is how important it is. Something as simple as reading the instructions can save both you and your commissioner a lot of time and trouble.

Following directions can also help. Exhibitors ignored several requests. For example, “Please do not seal exhibit envelopes” was ignored by several. In order to verify inventory forms, verify that insurance forms are included, make material available to customs agents, check exhibits into the bin room, etc., all required that envelopes remain unsealed. Envelopes that were sealed were damaged to one extent or another in opening.

“Please fill out the information on the front of exhibit envelopes” was another widely ignored request. Each envelope had a small label with partial information. A number of exhibitors assumed the tiny label meant that the other information on the envelopes did not need to be filled out. Not a good assumption and not correct!



Please complete the required forms using the forms supplied by the show. One London exhibitor included an inventory form from “Brasil 2017.” More than half of the submitted London inventory forms had errors. Some exhibitors didn’t read the definition of an “item” (i.e., is a pair of stamps one item or two? Are two archival items attached to a single page one item or two? Is a photocopy an item?).

Try to number your pages in the manner suggested in the IREX. Each show suggests a numbering system, sometimes on the back of pages, sometimes on the front. Most London exhibitors ignored the system suggested for London (small clear stickers on the front of pages, lower right corner). Some exhibitors didn’t read the instructions on numbering pages, even though their pages were specifically re-numbered for London. One exhibitor used post-it notes on the back of each page. Not a problem, except that the same Post-it notes had been used several times before, with numbers crossed out or scribbled over. It was merely a guess to decide the order of pages. If you are going to use Post-it notes, please use new ones.

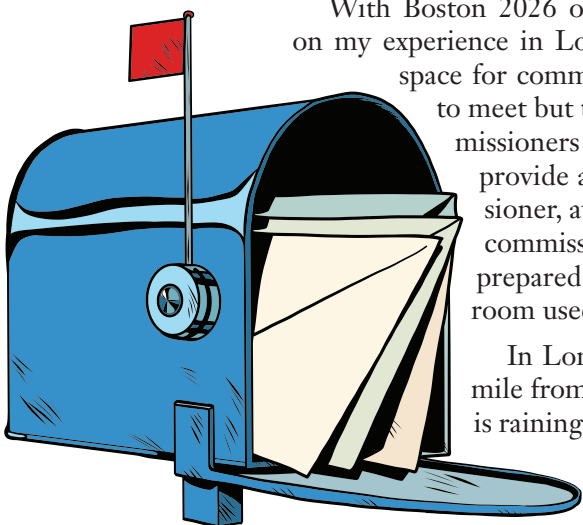
One thing that can significantly help your commissioner is to include a return shipping form or label with your exhibit. When I returned from London, I had about 30 exhibits to pack and ship. Those accompanied by a return shipping label, either USPS or FedEx, were the first to get sent. If I needed to obtain a new box or fill out a shipping label, the exhibit waited a few days for attention.

For a large show such as London, the two commissioners had to deal with a large number of exhibitors. We were each asked for several special favors, some of which were difficult or impossible. Five different individuals asked me to transport books one way or the other. One book weighed more than 5 pounds. Since my baggage was tightly packed and already weighed more than 300 pounds, I found it necessary to decline the requests. Do your commissioner a favor and try to avoid asking for special favors. Most commissioners will try to help, but they must concentrate on more important things, such as attending to your exhibit.

Suggestions for International Show Committees

With Boston 2026 on the horizon, I offer a few suggestions based on my experience in London. Any large exhibition requires a meeting space for commissioners. They need a designated area not just to meet but to store coats, briefcases, etc. Traditionally, commissioners exchange small philatelic gifts. Most exhibitions provide a labeled “cubbyhole” mailbox for each commissioner, available to receive or leave gifts or messages. The commissioners’ meeting room should have mailboxes prepared in advance and the space should be a dedicated room used for no other purpose.

In London, the commissioners’ hotel was about a half mile from the show venue. That is not a problem unless it is raining (which it often was in London). A shuttle should have been available for use on rainy days. Transportation also needs to be provided for any off-



*The Twelfth International Philatelic Exhibition
of the United States proudly presented by*

Boston 2026 World Stamp Show, Inc.

May 23–30, 2026

*at the Boston Convention & Exhibition
Center at the Boston Seaport*



- The Boston Convention and Exhibition Center is located fifteen minutes from Boston Logan International Airport. It is ten minutes from South Station and Amtrak Acela Express to New York City and Washington DC.
- All show hotels will be within walking distance.
- In a 352,000 square foot contiguous exhibition area, BOSTON 2026 WORLD EXPO will be hosting a large dealer and postal administration bourse, as well as a large society presence and hundreds of meetings/events.
- There will be a competitive exhibition of approximately 3,500 frames, plus other special/court of honor exhibits, as well as a large literature competition.

World Stamp Show



NY
2016

Boston 2026 Seed
Funding Provider



Boston 2026
Founding Funder



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See You in Boston!



site events. The awards ceremony in London was held at the Guildhall, a long subway or taxi trip from the venue. No transportation was provided, so more than a few commissioners did not attend.

The exhibition hall in London was attractively decorated with flags of participating nations hung from the mezzanine railing overlooking the main floor. Unfortunately, on the show's opening morning, one flag was destroyed by a person or persons unknown. Show security needs to be alert to such problems. Also, even though the Chinese delegations chose not to attend, someone pointed out to the committee that the FIP has agreed that only the flag of mainland China shall be displayed at international exhibitions. The flag of Chinese Taipei is not to appear in the venue, the show program, or other show publications. So it was removed from the mezzanine railing and "deleted" in ink in show programs.

The Unusual

A wide variety of things happened over the course of four years, some of which had me scratching my head. Here are some examples. One exhibitor recalled that the jury at a previous exhibition had told him a certificate was required for one of his covers. But he couldn't recall which cover. Could I find out from the FIP? Unfortunately, no. The FIP evidently does not keep records of such matters. Another exhibitor sent his 8-frame exhibit with page 59 blank (no stamps attached). A quick phone call revealed that he had inadvertently included the blank page and the correct page 59 with stamps attached was still in his album. Wow! Big sigh of relief. I received the correct page two days later by FedEx.



One person who had not even applied to exhibit filed a complaint. He believed that my request to receive exhibits two weeks in advance of my departure date was excessive and that I should never again be appointed a commissioner. I'm not sure why my request annoyed him, but evidently, it did. As it turned out, several individuals requested a few extra days before delivering their exhibits. This was not a problem. One unexpected call came from a Colombian exhibitor. The Colombian commissioner had been diagnosed with COVID and could not travel. Could I carry the three Colombian exhib-

its? A quick call to the APS verified that an additional exhibit shipping case was available, and it was shipped to me the same day. Those exhibits arrived at my door the day before my appointment with the local US Customs office. That, by the way, is another thing commissioners must complete shortly before departure: customs forms. They need to be com-

pleted in some detail, and an appointment must be made for a customs officer to verify the contents of shipping cases. The forms are then signed and stamped. Local customs officers vary considerably in their desire to view any or all of the contents listed on the forms. Fortunately, our local officers are friendly and helpful.

Several London exhibitors decided to hand-carry their exhibits. This can be a problem at some larger exhibitions, as the show committee may require (as London did) that the commissioner submit all exhibits. The handful of US exhibitors who brought their exhibits was very accommodating in delivering everything on time. One needed to adjust her flight schedule to fit exhibit mounting and dismounting schedules, something to consider if hand-carrying.

One exhibitor telephoned a few days before my departure, saying he had either misplaced his exhibit or been burgled! So he wouldn't be sending the exhibit to me. Really? Another exhibitor was notified two weeks before my departure that his exhibit had been determined to be ineligible and must be withdrawn. And finally, there was a lengthy discussion concerning the sole US youth exhibitor. Between May 2020 (the original show date) and February 2022, he had attained age 21, so he was no longer a "youth." Initially, the show ruled him ineligible. But FIP officials huddled and determined that the original application was as a "youth," acceptance of the exhibit was as a "youth," and therefore, the exhibit should be retained as entered. To expect a youth exhibitor to expand his exhibit from four frames to five (the number required for adult entries) without considerable time would be unfair.

Suggestions for Future Commissioners

First, expect the unexpected. Read the IREX and the APS Guidelines for Commissioners. You should also read the GREX (General Instructions for Exhibitions) found on the FIP website. Plan ahead. Keep in contact with your exhibitors. Allow extra time for some things. I chose to arrive in London 24 hours before exhibit mounting was scheduled to begin. That allowed me to get some rest before helping mount exhibits. As it turned out, the severe storm that arrived the day before the show opened meant several commissioners' flights were canceled or delayed. Some exhibits did not arrive until the third day of the show. Arriving a day before necessary turned out to be very useful. There is no reason to stay beyond a normal departure date when planning your departure. The show committee wants to wrap up and go home. If you stay an extra day or two, you are merely causing a problem for a committee member.

Exhibiting is expensive. Each exhibitor pays several fees. The show charges a per-frame fee. Commissioners typically charge a small administrative fee and a per-frame transportation fee. Excess baggage charges (which the airlines have increased dramatically) are also passed along to exhibitors. For London, frame transportation fees were \$25 per frame, and excess baggage charges were an additional \$14 per frame. The frame transportation fee helps defray the cost of a commissioner's airline ticket and various miscellaneous expenses.



In most cases, fees do not cover expenses. A loss is much more likely. I suggest combining the transportation fee and excess baggage fee so that exhibitors know the total costs in advance. For most shows, in addition to the show entry fee, exhibitors should expect to pay about \$40 per frame for transportation. One exhibitor wanted to negotiate the small administrative fee. He believed I had little to do to earn it. I informed him as politely as possible that the fees were not negotiable, and he was free to enter his exhibit or not.

A few suggestions: prepare a small “repair” kit. One US exhibit had poorly attached covers. The corner mounts were old, and several covers had slipped off the page. A few extra self-adhesive corner mounts solved the problem. A few other basic supplies might be included in the kit.

Take extra shipping case locks. These are the special combination locks approved by the TSA. The exhibit shipping cases each require two locks. My experience is that a few locks will be lost or broken, probably by baggage handlers. The cases are heavy, so don’t always get gentle treatment. TSA-approved locks can be found with either 3-number or 4-number combinations. The 3-number locks seem to have a better survival rate. They are slightly smaller and less subject to loss or damage. I suggest carrying one extra lock for each case.

Finally, think about your ability to manage your luggage. If you are transporting three or more exhibit cases in addition to your personal luggage, it may be helpful to travel with someone (a spouse, friend or fellow collector), somebody capable of pushing a cart. The pandemic seems to have eliminated airport baggage handlers. Arriving in London with five exhibit cases and a personal case, I found no help available. The only “trolleys” available were the size you see at a grocery store. With three cases on each trolley, getting everything to the customs counter and beyond was difficult. The show had transportation waiting for me, but it was waiting well outside the customs area.

My experience was completely and totally worthwhile. I was able to view some fabulous exhibits and meet some delightful people. Would I do it again? Absolutely. Perhaps with better preparation! 🍷



Forgeries, Maps & More

Follow-Ups

On speed reading exhibits

A while ago, I got a follow-up suggestion from Bruce Marsden triggered by the column featuring Laurie Anderson's exhibit on Women Olympic Gold medal winners. He said: "Many of the gold boxed legends close with a form of "(subject) ... not represented on any postage stamp." I understand the usefulness of the message to alert the readers and judges to stop searching the page for the non-existent stamp. But it seems like a lot of repetitive language that appears in many of the boxes. Might a valid approach to tightening up the verbiage be to adopt a symbol or abbreviation that could be defined once at the beginning of the exhibit and then used in place of the more long-winded phrase each time it is called for?"

This is an excellent suggestion that can apply to a wide range of exhibit types – For example, in a post card exhibit where most cards have the same publisher – the phrase "unless otherwise stated the card was published by XYZ." Can appear prominently on the title page and also in the synopsis.

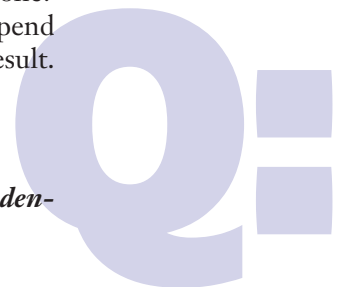
Online census data and associated information

In my last column, I emphasized that establishing your credentials for making quantitative statements was essential. This elicited a question about the appropriateness of including your name as the exhibitor in the synopsis. It is absolutely okay to do this; it is even more important if you have authored some of the references you cite. In the dim and distant past, it was a myth that judges shouldn't know who owned the exhibits they were judging.

A while back, AAPE member Eddie Hackstaff sent a question that asked about having a copy of his exhibit on the same website where his census data exists – and would that be a problem? There are a couple of things to consider – most importantly, is the exhibit about to be judged an updated version of the online one? And if so, how much updating has been done? The synopsis should make this clear. Note that some judges will spend extra time with the online version, which may or may not help your result.

Question

Is it acceptable to include forgeries in an exhibit if they are clearly identified as such?



Answer

The simple answer is – yes. The complicated answer is yes—but.

When forgeries are included, judges typically ask themselves something along the lines of “What genuine material could be included instead?” We tend to think of forgeries as “filler” or “padding.” There are exceptions, of course, as it depends on why the forgery was made. Forgeries made to cheat the post office out of revenue are (or easily can be) part of the story of a stamp issue. Forgeries made to deceive collectors are usually only a side track to your exhibit’s main story – unless it is what I would call a “teaching exhibit.” A word of warning – most teaching exhibits get comments from judges along the lines – this would make a good article!

Question

Could you please offer some advice on using maps – I often hear comments like “maps detract” or “good use of maps.”

Answer

I’d be happy to.

Do you need a map on your title page? If the subject of your exhibit is a geographic area: from an entire country to a small town that won’t be familiar to the viewer, then I recommend a map. I’d wager that most readers won’t have heard of Soruth – my husband Dan has an 8-frame exhibit of its stamps. Figure 1 is the title page. I exhibit a county in Maryland – my title page is 11 by 17, and the middle is filled by a map from the 1870s, which is eye-catching, and shows where the towns are but in no way tells the reader where the county is. When I give a talk, I use this image (Figure 2) from the internet, which I wouldn’t put on the title page because it’s too modern.

I mention this because a common problem with exhibit maps occurs when they are taken from a relatively modern and detailed map where the extra information is distracting from the point you are trying to make.

When maps are essential: when the subject of your exhibit is postal history, where the route traveled is a key part of the discussion: whether horse-drawn or airmail and anything in between.

Maps are also helpful, although not as essential, when the subject matter involves military campaigns, and you are discussing troop movement or where military postal services were located. For example, using a map when you change sections/chapters makes the section start more obvious, al-

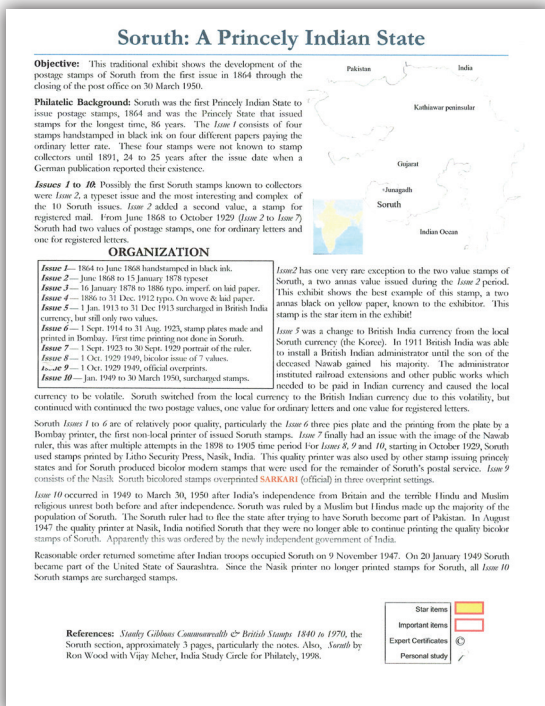


Figure 1. Dan Walker’s title page with map showing the location of Soruth.

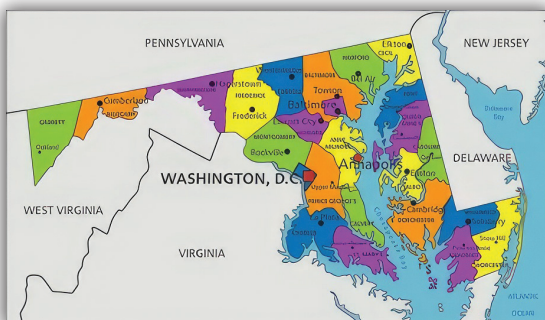


Figure 2. This map contains too much detail to be effective in the author’s exhibit.

though the information on the map isn't essential.

Maps that are distracting: any use of maps where their color, size, placement, or frequency dominates the exhibit to the detriment of the philatelic material.

This gets a bit tricky when your exhibit is about the markings of the post offices in your "area" - your instinct is to have an outline of the state/county/area with a dot indicating the particular post office being shown on that page - you want to have a map per PO - that can get very distracting if the maps have too much detail and not particularly helpful if they don't. How you solve this dilemma depends a bit on what organization you have chosen. For example, if you show the towns in chronological order of when the post office opened, you might decide to have one map for a group of years; alternatively, if there are geographic sections of your area - one map per section.

To assess: layout a frame or two and stand back far enough so you can't read the text; what do you see? If it's your maps rather than your philatelic items, you have a map problem!

Mail Routes of Rupert's Land, British North America


This exhibit shows examples from each of the four routes used to move supplies, furs, and mail in the area known as Rupert's Land - 1.5 million square miles in central British North America that was granted to Prince Rupert, nephew to King Charles I and founder of the Hudson's Bay Company. HBCo's control of the territory made them the *de facto* government in this vast region. The exhibit begins in the 1820s, concurrent with the first waves non-fur trapping European settlers in the Red River area in what would become Winnipeg. It ends with the establishment of the Province of Manitoba in 1870.

The four mail routes to, from, and through Rupert's Land and the Red River area ran:

1. **Through Montreal** - Canoe relays using the rivers and lakes to and from Montreal to the Red River area and beyond.
2. **Through York Factory and Hudson's Bay** - Canoe and York boat relays connected vast areas with Hudson's Bay Company ships at York Factory on Hudson's Bay.
3. **Through Sault Ste. Marie** - Canoes, York boats, and toboggans carried mail to and from the Red River area to Fort William on Lake Superior and on to Sault Ste. Marie and Toronto.
4. **Through Pembina** - Ox cart trains through Pembina in the Minnesota (later Dakota) Territory to St. Paul connected with rail lines in LaCrosse to Chicago and the East.

In 1868, the British Parliament purchased Rupert's Land for Canada and in 1870, the Manitoba Act established the Province of Manitoba, ending the Hudson's Bay Company control of the area.


1. Through Montreal



Dated "Lagan Vale [Scotland], April 21st 1822."
 Private ship transport to Montreal.
 Rated 11¹/₂d due at Montreal (9d local postage plus 2¹/₂d incoming ship letter fee).
 Transported 2700 miles across the continent by Hudson's Bay Company's canoe brigade courier system (51 year total transit).
 Addressed to John Stuart, chief factor, in charge of operations in New Caledonia (present day British Columbia). He was stationed at Fort St. James, the administrative centre.

1. Through Montreal

St. Boniface (Red River Settlement) to France



Dated "St Boniface de la Riviera Rouge 7^e Juillet 1838."
 Hudson's Bay Company summer canoe relay to Lachine (±100 day transit to Québec).
 Red "Québec" / OC 17 / 1838 datestamp; "PAID 11"¹/₂ [Ct to border] and "PAID 18"¹/₂ [US to NY] Packet ship *Paland* to Le Havre, where received "PAYS D'OUTREMER / PAR LE HAVRE"
 (ship letter Le Havre) handstamp, manuscript "10" [grams] at upper left and "19" [decimes] collect. Smudged Havre transit datestamp and blue Paris, November 30 datestamp on verso (±147 day total transit).
 Private (Hudson's Bay Company) carriage to Lachine (Montreal) and Québec
 Canadian domestic postage rate, Québec to U.S. border (paid): 11d Cy
 U.S. domestic postage to New York (paid): 18¹/₂¢ U.S.
 Packet ship letter fee ("decime de mer") to Havre (collect): 1 decime Fr
 Plus French domestic postage, 10 grams, 500-750 km (collect): 18 decimes Fr

St. Boniface was the French-speaking settlement across the river from English-speaking Red River Settlement.

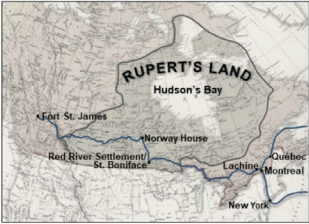


Figure 3. Chip Gliedman's title page.

An excellent example of both a title page map and delineation of routes is Chip Gliedman's Large Gold exhibit *Mail Routes of Rupert's Land, British North America*. When I asked Chip for an example, he provided this brief explanation of how he uses and makes his maps:

On the title page, I outline Rupert's Land and Label it as such.

On future pages, I leave out the label, as I've already "defined" it, and the big label both takes up space and would be distracting.

I use the same map (a piece of the one on the title page) and show a different route on each. I keep the scale and cropping the same so you can more easily show the different routes.

When it gets to the “Closed mail,” I leave out the interim US city names, as the mailbags crossed the US without being opened.

I make my maps by going to the David Rumsey Map Collection site - <https://www.davidrumsey.com/>

I find a date/geography/visual match for what I’m trying to show and download a high-resolution version of that map.

I import that map into a graphics program and adjust the cropping and tone (usually lightening it so it’s easier to see what I’m putting on top and so it’s less intrusive. Sometimes, changing it to greyscale and adjusting to contrast is the best solution when I add a colored line on top). For Rupert’s Land, I kept it as muted colors, as it was easier to see the borders of Rupert’s Land and the US.

I then add lines, dots, and names, save the whole thing, and include it on my exhibit page.

This often takes a bunch of trials to get everything to look good with the most minimal distraction.

Figure 3 shows the title page, and Figure 4 shows part of a page with a route map. You will note that although the basis map has quite a lot of detail, the distraction is minimized by the muting of the colors. The entire exhibit can be viewed at <http://redriver.cgpostal.com/>.

11th April 1844

Dated in "Township of Zone, County Kent, Western District, Canada West, April 12, 1844"
Entered the mails with "MOSA, U.C." handstamps with manuscript 11th April 1844 date
Mailing "PAID" and "76" handstamps for postage (to Windsor)
Red WINDSOR, C.W. / 12 APR 1844 two-line backstamp
Entered the U.S. mails with blue "DETROIT, Mich, APR 13"
datestamp and lines through "PAID"
Manuscript "1854" postage due to Sault Ste. Marie
Then by HBCo canoe relay to York Factory
Docketed with "August 8" receipt date (122 day transit)
Canadian domestic postage to Windsor (paid): 7d Cy
U.S. domestic postage Detroit to SSM (collect): 18⁵⁴ U.S.

13th February 1854

SAULT S^{TE} MARIE, C.W., FEB 13, 1854 datestamp
Red "36" datestamp
Manuscript docketing "Rec^d March 2^d 1854"
Canadian domestic postage rate, SSM to Toronto (collect): 3d Cy

York boat

23rd February 1853

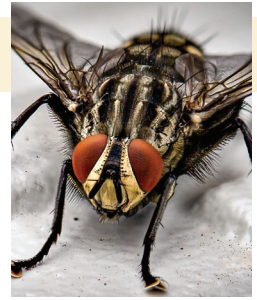
UXBRIDGE, U.C. 23 Feb 1853 datestamp
Black manuscript "36" rate mark
WHITBY U.C. FEB 25 1853 datestamp verso
KINGSTON U.C. FEB 27 1853 datestamp verso
TORONTO-CANADA FEB 28 1853 datestamp verso
BARRIE U.C. MAR 1 1853 datestamp verso
PENETANGUSHENE MAR 3 1854 datestamp verso
Canadian domestic postage rate, Uxbridge to SSM (collect): 3d Cy

Sault Ste. Marie Route
Overland from Uxbridge to Penetanguishene by way of Whitby, Kingston, Toronto, and Barrie.
Likely around Lake Huron to Sault Ste. Marie.
Likely around Lake Superior to Fort William.
Hudson's Bay Company sled/canoe relay from Fort William to Red River Settlement.

Some early mail was routed through outposts at Sault Ste. Marie and Fort William on Lake Superior. The Canadian government attempted to establish this as a regular route through British territories in the early 1850s, but it proved hard to provision and maintain. It was abandoned in favor of the longer but better established trading route through Pembina and St. Paul a few about a year.

Do you have a question?

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



So That’s What You Think of Me!

Responses are coming in slowly from our challenge: tell us what you think of the Fly and who she (or is it he?) might be. Here are some preliminary results.

Male	Old	Married	Retired	A Collector	Prominent
100%	50%	75%	100%	75%	50%

Delightful	Amusing	USA	Favorite	I Read	Agree With
100%	75%	100%	Chili dogs	75%	100%

Accuracy of Responses: 60%. Close, but no cigar. Whoops, I meant no honey.

Question 1. Why a fly and not a ladybug or human?

Answer: As I inherited this job, I am not sure. Ladybugs are too nice, and humans always mess things up. We flies are pesky and not afraid to observe when no one is looking and to point out things that may need changing to help improve the hobby without remorse or a deadly swat.

Question 2. What drew you to stamp collecting?

Answer: The Scout merit badge and an interest in geography (do they still teach that? If not, they should).

Question 3. Aren’t we all young?

Answer: Don’t we wish? Maybe young at heart.

Question 4. Why is it that exhibitors leave out the most important information in their synopsis? The first sentence should read multiframe (how many?) or single frame, followed by the type of exhibit and, elsewhere, recent awards for the exhibit.

Answer: I agree with the first part – that information should be right up front. Some synopses do not contain this critical information because of the need for more education. Some of us are just happy that a synopsis (the most important page not in your exhibit) is finally required to exhibit at most shows. The second part of your recommendation to reveal recent awards for the exhibit is controversial. Personally, I do not do this in my synopsis as I have been told the judges have this information from previous APS shows.

The Fly and editor would like to see more responses to the questionnaire and questions for the Fly, so please go to the directions at the end of this column.

Let's Have a GASS!

The Fly will attend the Great American Stamp Show in Cleveland in August. I heard it will be a GASS (Ha! Ha!). I hoped to have my exhibit on *The Mighty Fly* ready by the deadline but probably will not, as I am missing a key item that would take me to the next medal level. It seems like I have tried everything to find the missing piece. It would be helpful if readers would contribute to this wonderful journal by telling how they go about locating a critically missing piece for an exhibit.

All of the hubbub about grading the importance of an exhibit has me thinking of another fuzzy area for many exhibitors, especially new ones: *treatment*. After many years, I am still waiting to see a clear definition and understanding of the term, even in the guidelines for judges and exhibitors. Is *treatment* really how you organize and tell a compelling story? If so, the word *treatment* does not get it. It is a poor and unclear term. Let's change it to something we all understand, not just the judges. And that's my story, and I am sticking to it! Buzz, buzz.

The Fly does not like being critical of judges – their job is difficult and, for the most part, thankless. So, I prefer to discuss some of my wrong assumptions about judging exhibits.

Assumption 1. Every judge will read and remember or review my synopsis when standing in front of the title page of my exhibit, and therefore I do not need to duplicate what's in my synopsis on my title page.

Truth. I have been burned by this assumption (a guideline)

too many times. When discussing my exhibit at the frame with the responder judge, I have witnessed (several times) the responder judge saying I did not have this or did not do this. However, I did or did not have it, and the answers were in my synopsis, or the item was in my exhibit. Of course, nothing can be done – the horse is out of the barn as the judging has been done.

Assumption 2. According to the guidelines for judges and exhibitors, one should never put an eye-popping item on your title page if it is out of order (considered poor – here it is again – *treatment*).

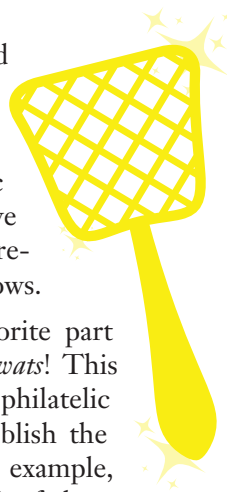
Truth. This is done all the time, and I have done it with no



Anthony Dewey's Grand award-winning exhibit (title page with an eye-popping item shown above) can be viewed on the AAPE website at www.aape.org.

points deducted. If the guideline is not being followed without penalty, it is invalid and needs retirement.

The *Golden Flyswatter* this month goes to all the stamp dealers who continue to support and lug their philatelic material to live shows. Without them, we would not have any full shows. As an exhibitor or show attendee, please remember to thank them for doing this when attending shows.



Goody! Goody! Now for my favorite part of this column – giving out *Fly Swats*! This month's *Fly Swat* goes (again) to philatelic journal editors who continue to publish the same things over and over again. For example, way too much each month about Confederate philatelic history, back-of-the-book stamps, and postal birth certificates (FDCs). Enough already! I understand you can only publish what is submitted, so we need to solicit new and fresh material by putting out calls for specific material and taking breaks from the “tired but true.” Sorry, SWAT!

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

Yours truly, The Fly!

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

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



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

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2023 Youth Championship

In 2023, the AAPE Youth Championship will be held at the Great American Stamp Show in Cleveland. In this 2022-2023 season which ends June 30, previous qualifiers have earned their Grand Awards and will be participating once again. Some are working on new exhibits as well.

Last year, Adhyatman Agarwala, won the Reserve Grand at the AAPE Youth Championship with the exhibit titled *Ecuadorian Slogan-Based Covers Related to the Ecuador-Peru Border Conflict of 1941*. In the following paragraphs, he writes about the importance of mentors and a support team in the building of an exhibit. His words apply to anyone wondering “how do I start to create an exhibit.” His closest mentor, Debbie Friedman, is a long time member of the AAPE.

How do I start to create an exhibit?

by Adhyatman Agarwala

I was about seven years old when I visited a stamp show for the first time. It was the ASDA stamp show that was held in New York City twice a year. There, in a bin of foreign postal covers, I discovered a slightly roughed-up and stained Ecuadorian envelope with a censor label. I found it to be a desirable oddity because it bore a slogan stamped twice above and below the destination address. It fit my budget - it was just a dollar. I purchased it and examined the envelope carefully at home. It was sent in 1942, and the slogan, in Spanish, was “Ecuador, Amazonian Country.” I asked my mother (who is from Ecuador) about its significance, and she hazarded that it probably had to do with the Ecuador-Peru war of 1941. I was intrigued and wanted to know more.

In the ensuing years, I read books about Latin American history and learned about the war. At every subsequent ASDA show, including the 2016 World Stamp Show, I sought similar covers. I searched for them online too. After a few years, I had an accumulation of slogan-bearing war covers that, while comprehensive, was not well-organized or well-researched. In 2017, I became a member of the Youth Club at the Collectors Club in New York, under the direction of Ms. Debbie Friedman and Mr. Bart Rosenberg. At one of our monthly meetings, I mentioned the slogan-bearing postal envelopes to them. They encouraged me to impart methods to my accumulation and prepare an exhibit on the subject.



Adhyatman Agarwala (right) with his mentor, Debbie Friedman.

I had never envisaged creating an exhibit and did not know where to begin. Ms. Friedman gave me copies of the AAPE magazine and helped me to start thinking methodically. Mr. Rosenberg loaned me catalogs. The prospect of assembling a sixteen-page exhibit was daunting. To advance beyond an accumulation to a collection was not an easy process. It took time and study. Ms. Friedman advised me to think in terms of a story that I wanted to tell. She made me first map the historical underpinnings of the covers in words on sticky notes that I could move around and then fill in the philatelic content from those cues. Surprisingly, I had more than enough material to create a full frame exhibit. While I was working on the exhibit, Ms. Friedman encouraged, and made it possible, for me to deliver a presentation at the Collectors Club about postal history related to the 1941 Ecuador-Peru War. Several members of the Collectors Club warmly felicitated me on my exhibit and presentation afterward, which provided encouragement for my continued efforts.



Debbie Friedman (left) shared copies of The Philatelic Exhibitor with Adhyatman as she provided guidance on his exhibiting journey.

Preparing the speech and accompanying slideshow taught me to effectively communicate the story that the covers held in their fold. It also brought me in contact with eminent philatelist Mr. Henry Marquez of Mi Oficina Philatelic Society, who leads an organization dedicated to the advancement of Latin American philately. He kindly provided me with valuable material from the Peruvian side of the 1941 conflict, which gave more heft to my collection. Prominent experts, Mr. Colin Fraser and Mr. Steve Reinhardt were generous with their time and advice based on their experience as a dealer and an exhibiting judge, respectively. I kept improving. In the years since, I have exhibited my collection on that topic in a number of shows, the first being a virtual competition held by the Collectors Club in 2020. I thoroughly enjoy engaging with audiences at stamp shows and answering their questions about my exhibit.

Working on this exhibit has made me a methodical researcher and an effective communicator. It cemented my passion for history and how it informs today's polity. Philately, and the wonderful people in that world, have provided me opportunities to expand my knowledge and share it effectively while teaching me life lessons. These benefits extend beyond the realm of philately to my school work and extracurricular activities, including debate. A journey sparked by a beaten-up envelope (one that I could afford!) that piqued my interest has rewarded me immeasurably over the years as I continue to improve and update my exhibit. 🌟

 The logo for Douglas Weisz Stamps & Covers features a circular emblem with a silhouette of a person's head and the name 'DOUGLAS WEISZ' around it. To the right, the text reads 'WEISZ STAMPS & COVERS' in a large, serif font, with 'APPRAISALS, BUYING AND SELLING' in a smaller font below it. Below the logo are two examples of stamps: one on a 'Soapine' envelope and another on a 'PAR AVION' envelope with various postal markings.

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Secretary's Report

Membership - April 1, 2023

US MEMBERSHIP

Regular Members	415
Life Members	162

FOREIGN MEMBERSHIP

Regular Members	101
Life Members	15

TOTAL MEMBERSHIP	693
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Welcome to new members – January 1, 2023 to April 10, 2023

Ronald Pavlak
Homosassa, FL

Jim Stollenwerk
West Bend, WI

Clemens A. Reiss
University Park, FL

Scott Zimmer
Woodbury, MN

Robert Jackson
Liberty Township, OH

Ann Dunkin
Washington, DC

Ron Wilson
Helena, MT

Joyeet Pakrasi
San Jose, CA

Robert "Bob" Crossman
Conway, AR

Patrick Durbano
Markham, ON, Canada

Blanton Clement Jr.
Yardley, PA

Jane Snowdon
Cos Cob, CT

Linda Collette
Central Falls, RI

David Biltek
Victoria, BC, Canada

Daniel W. Skelton
Metairie, LA

Jean Benninghoff Award Winners

Kenneth Miller, Tallahassee, FL

Respectfully submitted,
Vesma Grinfelds
AAPE Secretary

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

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Advertising with *The Philatelic Exhibitor*

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

Advertising Rates & Specifications

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

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Production Schedule

Issue Date	Articles & Columns Due	Advertising Order Due	Advertising Art Due	Production Closed
Third Quarter 2023	May 22, 2023	May 22, 2023	June 5, 2023	June 12, 2023
Fourth Quarter 2023	August 22, 2023	August 22, 2023	September 4, 2023	September 8, 2023
First Quarter 2024	November 20, 2023	November 20, 2023	December 5, 2023	December 19, 2023
Second Quarter 2024	March 1, 2024	March 1, 2024	March 11, 2024	March 22, 2024

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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| <input type="checkbox"/> Contributing Membership | \$45.00 | | |
| <input type="checkbox"/> Sustaining Membership | \$60.00 | | |
| <input type="checkbox"/> Patron Membership | \$100.00 | | |

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Vesma Grinfelds, Secretary

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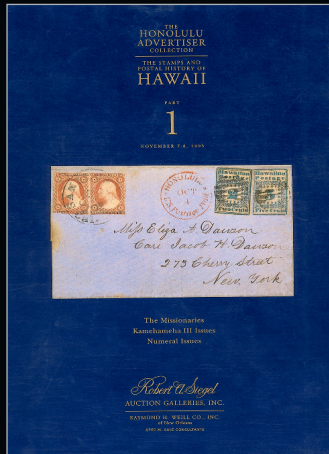
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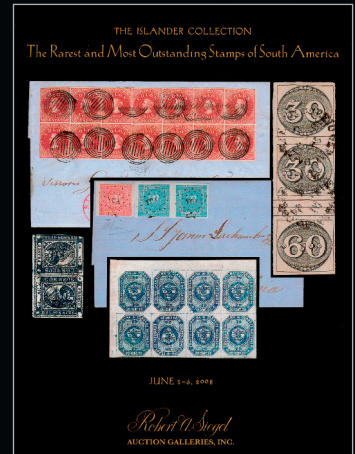
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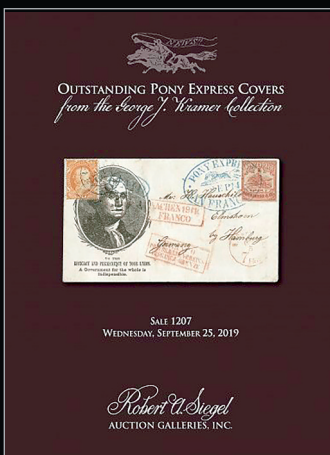
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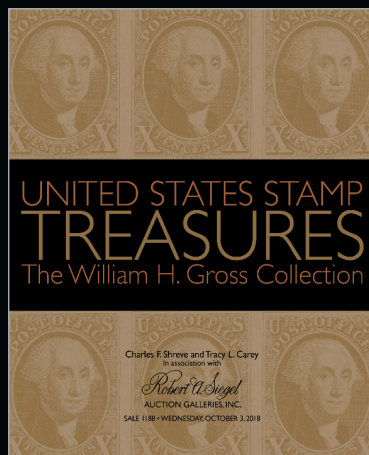
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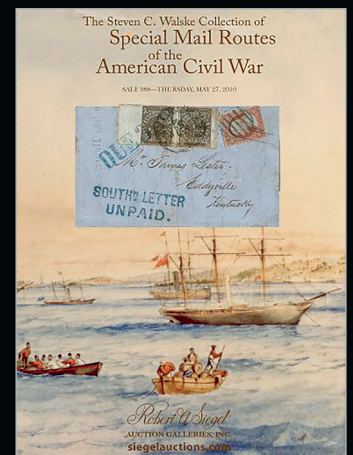
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