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The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors
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On Our Cover: Have you ever noticed that, whenever one walks into a stamp show and there is no dealer selling stamp albums, catalogs & myriad supplies, something is really missing. Therefore, we ask: What would this hobby be like without Bernie Bernstein of Branson, Mo.?

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The date was September 27, 1936, when this photograph was taken at the American Philatelic Society Convention being held at the Fontenelle Hotel in Omaha, Nebraska. It was a three-day event and was attended by exactly 167 members and 79 guests of an organization that, at that time, had 4,526 members as of Sept. 30, 1936. For all practical purposes, the impending APS convention and StampShow on August 1-4 this year is the first time the Society has returned its annual key meeting to somewhere in the Midwestern states (North Dakota south to Oklahoma, Colorado east to western Missouri). Today, APS has just under 27,000 members. In 1936, 3.7% of its members (or 167) turned out for the annual convention. One might ask if 999 (or 3.7%) of APS membership will turn out again 83 years later! We'd bet on it!

World Famous Stamp Dealer Eugene Klein Came to Nebraska *Yes, even America's #1 stamp dealer was on the APS Show Bourse in '36!*

The year 1936's biggest philatelic event—*outside, of course, the jumbo TIPEX, the Third International Philatelic Exhibition staged that year at the Grand Central Palace in New York City*—was the American Philatelic Society's 51st annual convention held in the Missouri River city of Omaha, Nebraska, home of the great Union Pacific Railroad. The APS had decided to place their most important annual meeting smack in the heart of the country as a major promotional gesture to bring more attention to stamp collecting as an area of America not particularly known for philatelic activity.

In doing so, they knew that major national events had had some well known successes in the past—such as the Trans-Mississippi and Omaha International Exposition



in 1898 where the famed Trans-Mississippi set of nine commemorative stamps were issued. Omaha had, for years, been a pretty well known "philatelic town."

Presiding over that 1936 convention was APS president Eugene Klein (at left), the Philadelphia dealer who purchased the full sheet of the 24c "Inverted Jenny" airmail in 1918.

APS was roundly saluted in 1936 for this bold gesture of taking their convention into an underserved territory. This summer, countless thousands of us should do the same. A grand stamp exhibition—replete with our hobby's highest honors and exhibits—belongs just as much in Omaha as any other city in America. The word and the great "gospel of philately" needs to be spread **EVERYWHERE**.

There wuz a time...

...when philatelic literature exhibitions/competitions were held at numerous national shows. Colopex, Midaphil, and Napex immediately come to mind. One must wonder why, when the printed word, as well as the airborne one continue to publish every conceivable kind of publication, these very useful events seem to be waning. They're not hard at all to administer, the costs are generally 100% covered by entry fees—and they are a major service to philately. What's goin' on here? What are **your** thoughts about this?

Another cool APS idea!

Now that the new separate dinner strictly for APS and show major awards has enjoyed a successful test run at their annual StampShow conventions lately, it's time for us to chime in about it.

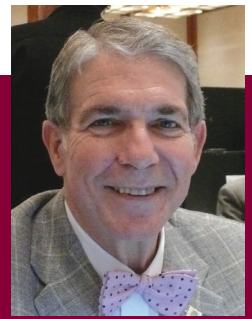
It's among several innovative show ideas they've come up with under executive director Scott English. For those of us who've endured unimaginative show banquets (not to mention goofy food and speeches by early Dickens imitators) lo' these many years, the bold and efficient "special awards only/no speakers" affairs are like a new candy from Hershey's!

What'll they think of next?

Our hobby's first philatelic literature competition that features entries of published articles and columns rather than whole books, magazines and other forms of bound publications took place at one of the most innovative shows in the country—one of our favorites, too—the Sarasota National Stamp Show. With leaders like Jim Mazepa and Peter McCann helping to spearhead this newly-created event, it couldn't help but be a success!...and it very much was! Every writer in philately should mark their 2020 calendars now!



First there was Edgar Hicks and then a committee was formed, & then there was a miracle! ViewPoint



Randy L. Neil
Editor
neilmedia1@sbcglobal.net

In the era of the big American Philatelic Society StampShows since the late 70s, there has never been an APS annual national convention in the vast midwest. *Strrrrrrange*. Even kind of surprising, sort of. That vastness has MLB baseball teams, Nordstrom department stores, the biggest state fairs in America, great giant universities, some with powerhouse football and basketball (Kansas??) teams, even WSP stamp exhibitions. It has stamp collectors, too; maybe not as many as Ohio, Arizona, or Oregon—*uh, wait a minute*, sparsely populated Oregon has had *two* APS StampShows—then why not a place like Nebraska, the beating heart of the Midwest?

Well, you see, the vast Midwest (from Colorado to Missouri, from Minnesota to Oklahoma) supposedly doesn't have enough stamp collectors to support an APS monster event. That's what people "have been saying" for years. Heck, it was a rare event going clear back to the late 70s if the APS board ever heard even so much as a whisper of a suggestion that, for once, said, "let's take a hard look at some places like Denver, Kansas City, or Omaha!"

Huh?? **OMAHA??** Yessiree, Omaha!

Suddenly, avid philatelist, member of the Omaha Philatelic Society and, fortunately, a key civic leader and promoter of his home town—one **Edgar Hicks**—ran for a spot on the APS board of directors and was elected. The Great Midwest now had one of its finest boosters in the same hall where the buttons are pushed in our equally great hobby!

Knowing Edgar as so many of us do, we were not surprised at all that, in 2015, the APS board (by that time Edgar was no longer on it) voted to bring **StampShow 2019** to Omaha. At that board meeting, he had come loaded for bear...with a commit-

ment of \$30,000 in show financing offered by the Omaha-based Union Pacific Railroad! That tipped the scales—a man whose works are no surprises to us in the Midwest, had sent shock waves across the hobby with his tenacity, his civic network in Omaha, and his jumbo love for stamp collecting.

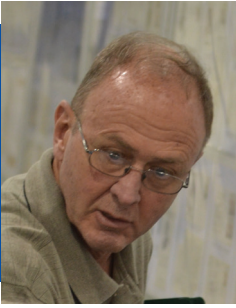
How do you explain such a man? Here's a little of what *Omaha Magazine* had to say for him in 2017:

"I had a good father, good mother—they took care of me," Hicks says, adding that in spite of racial segregation in Louisiana where he grew up, he remembers a stronger sense of community than what he sees available for young people in Omaha. "It caused you to know your neighbor."

He now works to encourage community bonds among Omaha youths by teaching agricultural skills to the next generation.

Hicks graduated from Pace University in New York, where he studied finance. His first job out of college was as a floor clerk at the Chicago Board of Trade in 1971. He subsequently worked with various aspects of agricultural commodities. In 1985 he moved to the middle of Nebraska for a grain merchant job at a Merrick County cooperative (in Clarks, Nebraska), where he was eventually promoted to general manager. Risk management consulting work for a Fortune 500 company brought him to Omaha in 1989. He also serves on the board of directors for Friends of Extension & 4-H, Douglas-Sarpy County Foundation and 100 Black Men of Omaha. He was a founding member of 100 Black Men of Omaha, and he is currently mentoring three high school students through them.

Omaha is where America's 1898 Trans-Mississippi set of stamps was issued! Those were glory times for philately. They return to Omaha on August 1-4. Hope you're there. Go shake hands with Edgar!



From Your President

By Mike Ley
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The 2019 AAPE Brett Cup Competition was held at Rocky Mountain Stamp Show May 24-26. This is the only show outside of StampShow and AmeriStamp Expo where AAPE has a table. I want to thank all our members who volunteered to take a turn so the table was always staffed. Rick Gibson oversaw keeping things running smoothly and his wife Debbie took the shift on Saturday while the judges feedback forum was taking place.

I imagine many of you are finalizing your plans to attend StampShow in Omaha August 1-4. I am excited that APS is coming to my home state for the first since 1936. There will be plenty to see and do. When you look over the schedule of events you will notice that there will be five different exhibiting seminars given by CANEJ or AAPE. You will also see scheduled two different panel discussions conducted by AAPE Education Director Michael Zolno. ATA and others are giving presentations on a wide variety of collecting subjects.

AAPE will have booth at the show so be sure to stop by and say hello. The AAPE Open Forum for all members will be held at noon on Saturday. At that meeting we will announce the winner of The Herdenberg Award, named in honor of Ralph and Bette Herdenberg of Chicago who were founding members and early workers for AAPE's success, is given once each year to a member who has given long and distinguished service to the Society. It is an annual award given since 2000 and twice there have been two winners in a year.

At the Forum I will also have the pleasure of presenting two Sapphire Pins, only the third and fourth given. It quite fitting that one of them will be given to Kathy Johnson as she is the one who came up with the idea for this award, and the other will be given to Sam Chiu who becomes our first winner from Canada. To qualify for this award an exhibitor must enter a multi frame exhibit in twenty different WSP shows

in the United States or Canada in a ten-year period. There is no medal level requirement and it does not have to always be the same exhibit. The full list of rules is on our website. This award is not easy to achieve but is doable. I am up to twelve shows, so I have some work to do.

StampShow will have many dealers we can visit and hopefully find those elusive items we have searching for, and many exhibits for us to look at. It is always enjoyable to view the high-quality interesting exhibits that have qualified for the Champion of Champions competition and it is so exciting when the winner is announced at the Saturday night awards banquet. There is also the Youth Champion of Champions competition sponsored by AAPE and ably run by Vesma Grinfelds.

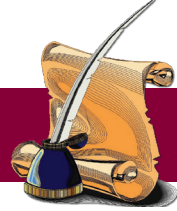
The AAPE website now has some additions as a result of AAPE taking over the management of AmeriStamp Expo. The show will be held in conjunction with St Louis Stamp Expo March 27-29, 2020. The Single Frame C of C was first held in 2000 at ASE under APS management but AAPE has always furnished the award. Our site now lists all the previous winners, including the 2006 winner missing on the APS website listing as they were not involved that year, and has a continually updated list of qualifiers for 2020. The site will soon have the prospectus and entry applications available.

The AAPE Single Frame Team Competition was first held at AmeriStamp Expo in 2006 and AAPE has always made the rules and furnished the awards. Our website lists all the winning teams, but we were missing some information. The winning team in 2006 was the Collectors Club of New York and in 2007 it was the Portuguese Philatelic Fanatics. For those two years we were not able to list the individuals on those teams. Thanks to Charles Verge and Tony Dewey for furnishing the missing information so our listing is now complete.

Have you recruited a new member recently?

In the past 12 months, AAPE membership has experienced a growth in membership. That's nice... but even nicer would be our growth if every member recruited a new member. Why not give it a try? Show your exhibiting friends this magazine and tell 'em where it came from! AAPE, of course!

Your 2¢ Worth



I was a grand award winner . . . for 3 minutes.

Dear Editor.

As an exhibitor since 1983, with some success, and a member of the AAPE since 1986, I have never before written to the Editor. But I do have something to say now, perhaps a bit longer than most, so please I attended and exhibited at AMERISTAMP EXPO/ ARIPEX in Mesa, AZ in mid-February 2019. I showed a 10-frame exhibit for which I had been accumulating material since 2001. I had high hopes for its performance, as it had first debuted at SESCAL in October 2018, where it had achieved a large gold, and the reserve grand award. On the Saturday of the show, I was pleased to see that it had won a large gold, as had six others. I thought it was in the running for the grand, although predictions on that score are perilous at best. (I am not trying to boast here, just give some facts whose relevance to the story will become clear.)

Because this show also included the APS Single Frame Champion of Champions competition, in addition to the open competition, the awards banquet was very well attended, with perhaps 200 people present, including several friends from my home area in southern California, many philatelic acquaintances, and many philatelic luminaries. I have attended dozens of such awards dinners, but this one turned out to be different from any I had ever seen or heard of.

After the dinner, Liz Hisey began reading off the names of the winning exhibits from the podium. As usual, each winner rose to applause, walked to the podium, shook hands with APS President Robert Ziegler (I hope I got this right, but cannot tell, because I have not met Mr. Ziegler), and some posed for photographs, before returning to their seats with their awards. Ms. Hisey worked her way through the list to the point where only the open competition grand award and the Single Frame C of C remained to be announced. Because of my exhibit's past performance and current large gold, the grand award seemed within range, although not likely, for me.

To my surprise and delight, and the (seemingly) thunderous applause of the southern California contingent, Ms. Hisey announced that the winner of the open competition grand award was my exhibit, and read off my name. I rose, walked to the podium, shook hands with Mr. Ziegler, posed with him for the official photograph of me receiving the award from him, and walked back to my seat, dazed, but elated

and proud, especially in front of my friends, further applause ringing in my ears.

After returning to my seat clutching the grand award (a carved wooden kachina figure, befitting the Arizona venue), I heard Ms. Hisey announce to all that an error had been made, and I would have to return the grand award so that it could be awarded to the true winner. Disbelief swept the room. But she repeated that it was true. I asked if she were kidding. She said no.

At this point, one thought going through my head was that I should simply walk out of the room with the kachina figure, and disappear into the night. Why not? I rightfully had possession. It had been officially awarded to my exhibit. Another thought was that I should break it in half over my knee, and hand in the pieces. But I did not, largely because a kachina figure represents a spiritual being, sacred to some of the native peoples whose legal needs I have made a career of serving. Had it been a crystal bowl, I would have been sorely tempted to drop or toss it. But I did not. Instead, I returned the kachina figure, to the audible disapproval of many in the room. I listened as the award was presented to another, and left promptly. I felt embarrassed and humiliated, and mad, especially in front of many friends and acquaintances.

I did not sleep well that night, and skipped all the Sunday events at the show, reappearing for take-down to retrieve the exhibit. I find no fault with Ms. Hisey, who is a gracious lady and who later delivered a heartfelt apology, which I immediately accepted, for the embarrassment and humiliation. She was just reading what was put in front of her. Nor do I find any fault with the eventual winner of the grand award. I had examined his exhibit that Saturday in detail, and found it to be truly outstanding. It was clearly deserving and its owner is without blame.

But I do find fault with whatever process allowed my name and exhibit title to be announced as the grand award winner, for the about three minutes during which I walked to the podium, shook hands, posed for the official photograph, and returned to my seat. All the judges were in the room. Surely one of them could have immediately spoken up and spared me the indignity of briefly being the grand award winner in front of everyone, only to have it yanked back. Instead of being just a quick and funny slip, had it been caught immediately, it became an extended humiliating and embarrassing episode. Imagine if the same error and delayed response had

Your 2¢ Worth

occurred with the announcement of the Single Frame Champion of Champions award at the same dinner.

The fault was in transmitting the awards list from the judges to the podium. Getting the awards list right is not hard. I perform this service for another WSP show. My procedure is to provide the judges on Thursday evening with a matrix listing every exhibit, with blanks to be filled in for the recipient of each award. The chief judge fills it out and returns it to me. I then make up the draft palmares and show it to the chief judge, who makes any final adjustments before I finalize and copy it, and hand a copy to the person announcing the awards from the podium at the awards banquet. This process has never failed me.

The Sunday after this fiasco I holed up away from the show to avoid encountering anyone I know, and suffering more humiliation and embarrassment. I kept reminding myself of the third thought that also ran through my head when Ms. Hisey announced the error: this is a hobby, this is supposed to be fun. If not, what are we doing? Perfection is elusive. We all screw up. Let's have fun despite the inevitable screw-ups. I write this only in the hope that it will motivate all show management to use procedures that double and triple check the awards list before it is announced. We are better than the Oscars.

Sincerely,
Art Bunce
vfognh@aol.com

Rob Faux's article on exhibits in progress

Dear Editor.

I enjoyed Rob Faux's article on The Exhibit as a Learner's Tool in the Second Quarter 2019 issue of *TPE*. What he said about "in-progress" exhibits struck a chord with me.

As a relative novice (exhibiting for only 2 years) I am trying to determine when is the best time to enter an exhibit on a certain topic (I am planning an aerophilatelic display exhibit). The topic is fairly well-known in aerophilately but I have seen no exhibits to date although have been told there was one many years ago. I suspect that it is because the necessary material is so expensive. For example, a complete exhibit would include 20 sets of separate overprinted stamps (6 per set) and each set costs in the order of \$400 to \$500. As well, there are a number of necessary first day covers of which a top-notch exhibit would probably require 6 to 8 of them. Again,

the problem is that each one costs in the order of \$1500 or more. At these costs it would take me at least what remains of my life to eventually mount a winning exhibit that I would think may win a gold medal. I already have 6 of the overprinted stamp sets and a couple of FDCs and enough other material to maybe produce a single frame, but am still a long way from a perfect exhibit. I am wondering if any experienced members and/or judges have advice as to when - if ever - is a good time to make a first attempt at exhibiting the existing material I have so far accumulated?

Doug Matthews
gear6@shaw.ca

Bright Idea

Dear Editor.

While I was staffing the AAPE table at the Rocky Mountain Stamp Show in Denver (May 24-26, 2019), one of our many astute members (B.T.) proffered me a bright thought. Given the difficulties of our increasingly older membership in standing while reading and studying a multiframe exhibit in detail, wouldn't it be nice to have it posted on line? Of course many do so but it's still only a small percentage. Solution?

Adjust the judging point system by granting one extra point for having the exhibit online. What exhibitor wouldn't want an extra point? Yes, it may not be the same as what's in the frame that day but who doesn't have a standard text which is in its 3rd or 4th edition? and No, the judges do not have to read the online exhibit.

What say you all to this proposal?

K. David Steidley, Ph.D.
david@steadley.com

And more...

Could I ask your readers for any comments they may have regarding the judging of Condition and Storyline?

Does the Organization and Development ("Golden Thread," Principal Storyline) always trump Condition? Is the Storyline/Thread more important than Condition?

If you have an item (or maybe items) that is/are in poor condition but seem to truly be part of the story would it be better to leave the item, or items, out of the exhibit in case the judges overall impression of the exhibit is compromised?

Robert Bell
rmsbell200@yahoo.com

As I See It..How About You?



By John M. Hotchner
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Are you generally pleased with the concept of judging with points, with the point breakdown being available to the exhibitor?

Our 2018 questionnaire on the implementation of judging with points drew a great many interesting comments about the state of exhibition judging. There were many helpful observations and suggestions, which have been passed on to the APS Committee on Accreditation of National Shows and Judges (CANEJ) as they are the rule-making body that governs judging.

Other comments were like a punch to the gut; leaving me wondering what situation had given rise to the opinions presented. In the aftermath, I agreed to do a series of columns addressing these comments. We began in the last issue, and continue here.

The comment for this issue was in response to Question 1: “Are you generally pleased with the concept of judging with points, with the point breakdown being available to the exhibitor?” Member response were Yes 53, No 4, Yes & No 2. Among the many comments was this: “OK, but judging is now more political, based more on the person, less on the exhibit.”

Stunning! The respondent did not provide information on why he or she felt this way, so it is difficult to address this in detail. But it is important to understand that it has been drilled into judges from the time of their first apprenticeship (and going back to at least when I was apprenticing in 1985) that the exhibit AND NOT THE EXHIBITOR is to be evaluated.

If there were any room under the old system for judges’ opinions of exhibitors to enter into the evaluation, it is much harder to do that with points, as the points given or subtracted MUST relate to the

exhibit in the frames. There is no category of evaluation that evaluates the exhibitor; only what the exhibitor demonstrates in the frames. And when points are subtracted as the evaluation takes place, the judge making that recommendation has to justify it to the other judges on the panel, and be prepared to justify it to the exhibitor.

This is not to say that no individual judge has ever let his or her opinion of an exhibitor color an opinion. My point is that it is very far from routine practice, and doing so is explicitly prohibited by the judging manual, and can be the basis of disciplinary action by CANEJ

There is one situation I can identify where an exhibitor might feel he or she is being personally “attacked”. And it is worth mentioning. Judges will frequently see an exhibit multiple times in a given period, and know that one or more problems with or in the exhibit have been critiqued to the exhibitor to be resolved going forward. If, in a subsequent showing, the problems have not been resolved or addressed, a judge may well say something like, “You have been told that X is a problem, and you have not fixed it.”

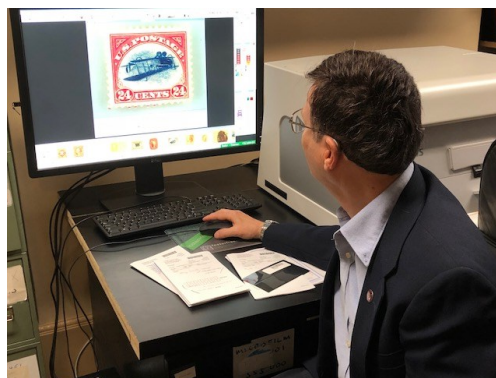
Easy enough to take that as a personal affront, and for the exhibitor to feel evaluated. But think it through and it is still the exhibit as shown in the frames that is the basis of the criticism. If I make that observation to an exhibitor, it has absolutely nothing to do with personal like or dislike. It has everything to do with whether the exhibit is the best it can be.

Responses are welcome, either directly to the author at jmhstamp@verizon.net, or in the form of a Letter to the Editor.

Tell it like it is!

If you’re one of the great people who serve the AAPE—whether as an elected officer or director, or the chairperson of one of our committees, the head of one of our services, or a volunteer who represents and/or helps the AAPE throughout the country—tell us about some of your experiences. You will be helping your AAPE by doing this. By having them in TPE, it’ll encourage others to help the AAPE, too! Drop us an email at neilmedia1@sbcglobal.net

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Q&A

By Patricia Stilwell Walker

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This column is a refresher on Rarity; it was inspired by fellow judge Ed Kroft at the AAPE meeting at NAPEX recently. I am going to attempt to cover considerations from the basics to more subtle/specialized circumstances.

Question: How many items should I highlight? Does where they fall in the frames matter? Particularly what do I do if they cluster?

Answer: The simplistic answer to this is a percentage – you will often hear something like “No more than 10%”. What matters is the number that fall within a frame – you want to strive to have marked items throughout your exhibit with perhaps three in each frame; this isn’t easy to do with many subjects where the scarcest items are the oldest and tend to cluster in frame 1. Themed exhibits have an advantage here.

The approach I suggest is to go through your exhibit and locate all the items that you have highlighted, are tempted to highlight or wonder if you should highlight? Before doing anything else, ask if the item’s rarity matches the purpose of the exhibit – of it doesn’t, then it shouldn’t be on your list. Figure

the percentage – see above “rule”. If it’s higher than 10%, first attack a clustering problem if you have one – select the few items that are the superstars and omit highlighting the rest. The ones you don’t highlight won’t be overlooked, more likely the judges will be impressed that you have better stuff. Then look at the rest of your list and attempt to select those that populate the frames evenly. And by the way, it’s always a good thing if you can have at least one highlighted item in the last frame.

As you keep reading some of the rest of the questions/answers here you might find reasons to take things off or add thing to your highlight list.

Question: How should I highlight them?

Answer: Some basic methods are: colored mattes, borders that differ from non highlighted items, colored dots or stars, mounting an item alone on a page when all others are full. The choice of highlighting method is dependent on the material; you want a highlighted item to be easily spotted by the reader/judge at some distance – the next show you attend, walk through the exhibits and see how easily you can locate the items, paying close attention to those exhibits whose type of material matches yours. If you are exhibiting stampless covers you have a wide range of possibilities; in contrast if your covers are colorful with airmail borders, certain methods won’t work at all, such as red dots or borders which will tend to blend in and get lost.

A couple of warnings: if you choose to use colored mattes – make sure the color you choose isn’t jarring (lime green or screaming blue for example) and don’t make the borders too wide. If you are using dots or stars try to avoid the “measles effect”.

Whatever you choose, I suggest putting a statement on your title page about your selection. See next question.

Question: What should I call my highlighted items? Rare? Important? Significant?

Answer: I’m glad you asked! Rare implies to me a quantitative answer. However, what important or significant mean to you as the creator of the exhibit and what they mean to me as the judge can vary a great deal. And when they are mixed, I get confused. I tend to interpret significant/important to mean that items so marked are important to the story of the exhibit. Such an item might range from howl-

July 1, 1851 - March 31, 1855

Less than 500 miles - 1¢, printed matter
1¢ printed matter - no distance limit

March 1, 1852
February 1, 1855

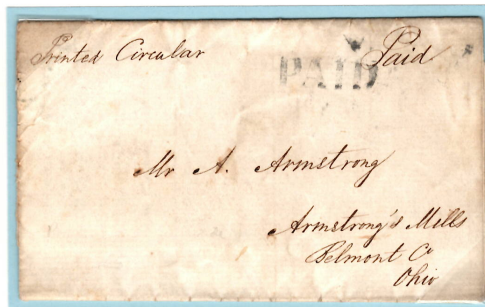
According to the Act of March 3, 1851, postage for other papers and circulars... periodicals... books... and all other printed matter, of not more than 1 ounce in weight, conveyed not exceeding 500 miles, 1 cent; exceeding 500 miles and not exceeding 1,500 miles double said rates... [9 Stat. 587-589]

Printed notice of the formation of a partnership of Messrs Carr, League, and Giese for the purpose of transacting the PRODUCE, COMMISSION AND FORWARDING BUSINESS.

Franked with a 1c 1851—triple transfer, one inverted



APEX certificate



Printed circular relating to the tobacco market, dated Baltimore, February 1st, 1855. Large handstamp PAID not listed for Baltimore through 1855.

The Act of August 20, 1852 eliminated the distance scale for printed matter and increased the weight allowance as follows: Each newspaper, periodical, unsealed circular, or other article of printed matter, not exceeding 3 ounces in weight, to any part of the United States, 1 cent. [10 Stat. 38].

ingly rare to fairly common. I strongly recommend against using rarity highlighting for “important” items – unless you are lucky that the item is actually rare.

Now ask yourself the question – why do I think I have to mark items important to the story? Every item you select should be advancing your story. Shouldn't your headings and sub-headings be calling attention to the important steps in the story? If you really feel that some items need story related highlighting, then chose a totally different method from what you selected for rarity.

Question: What should my rarity statement say? And what shouldn't it say? What about formatting.

Answer: First things first – if you have highlighted an item you MUST have a statement near that item as to why. The best ones are quantitative in some way: one of three, less than 10, earliest recorded use, or similar statement. Try to avoid say-

ing “Only a few of X are known” “Seldom seen” or other vague opinion.

How you establish quantities for making rarity statements is somewhat complex and can be a subject for a future column. If you have been collecting an area for a long time, you should be aware of any census data and perhaps are keeping some yourself, either alone or with fellow specialists. For US Classics, the Seigel Auction Galleries archives are an excellent source. I recommend putting some type of “Credential” statement in your synopsis. I would be interested in hearing from exhibitors what methods they use.

Your rarity statements should be in a different style than the rest of your body text – I tend to use bold dark red italics. Whatever choice you make be consistent! Also see next question.

Rare items in Themed exhibits may not lend themselves to quantitative statements, however I definitely recommend using a special style within the



Figure 2.

philatelic text to call attention to what makes an item special e.g. an imperf or color missing for a stamp.

I highly recommend taking advice from Kathy Johnson who told me she found it eye opening to extract all her rarity statements from one of her exhibits and look at them in isolation, only to realize she was not being consistent: either in what she had selected to highlight (see answer to the first question) or how she was saying it. The exhibit in question was oriented totally about mail routes, yet she found that she had chosen to highlight special rates. Another case: I have a one frame exhibit on Irish Ship Letter Rates. I have gone to great pains to emphasize in multiple places that the exhibit is NOT about the markings (which is an eight-frame exhibit) but about the rates. So although the exhibit contains one of three early straight line SHIP markings and a very striking fancy marking from the port of Newry known as the Spider, neither are highlighted. The only highlighted cover in the frame is of a discovery copy of a 6d rate marking.

Question: Can I highlight at multiple levels?

Answer: Absolutely, yes you can. For items that you have not selected for first level highlighting, (that is they don't have a border or dot) it is still appropriate to make a rarity statement about that item using the same style of font/color that you

employ for first level items.

Another consideration especially for postal history and traditional exhibitors. We often seek out rare items from the opposite specialty to add rarity and knowledge to the exhibit. A traditional exhibitor will try to find his rare plate position on a cover with significant postal history interest. Similarly, I look for covers with interesting stamps to illustrate rates. Figure 1 shows a 1¢ Printed Matter rate for less than 500 miles – the cover has a 1851 1¢ stamp with a triple transfer, one inverted. I use my standard rarity style text, but the cover itself is not highlighted.

Question: Which rarity should I acquire?

Answer: I am now going to assume that 1) you don't have all the rare items you would like, 2) some of them are available on the market, and 3) you don't have the funds to get all of them!

The answer is: you should acquire the one the judges "expect to see" based on your chosen subject – even if it isn't the rarest item. When I was forming my Irish Postal History exhibit, the item I needed was a Dublin Penny Post "Dockwra style" rate hand-stamp – there are eight known; none was on the market. However a fellow collector had three of them – he was persuaded to sell one to me, because I then owned a unique hand stamp from the Irish county he specialized in. I traded that unique example (plus

Here's a very nice opportunity for you...

More often than one might imagine, we see a new member welcomed onto our rolls who is an active exhibitor and has been for quite a while. This means, of course, that there are many exhibitors out there who have yet to join our ranks. Do you know someone like this? Why not give this person a membership application? They're on our site: www.aape.org

Ever Used This?

www.aape.org/docs/AAPEApplication.pdf

Why not take a minute now and go there and print out the membership application you find there? And then, keep it handy for signing up a new member. How convenient!

"Hanging Lincoln" Cartoon Patriotic Envelope



Elaborate, detailed cartoon of President Abraham Lincoln hanging upside down from a tree limb with his symbolic axe and fence rail tied around his neck.

The underlying caption reads "Abe Lincoln the destroyer. He once split rails. Now he has split the Union."

The captions to the left and right read "The penalty of disregarding the constitution. Impeached, deposed, Tried and convicted." Standing beside Lincoln is a mustachioed Winfield Scott labelled "Old Fuss n Feathers" dropping his sword and exclaiming "My glory is gone forever".

The Union flag is on the ground, captioned "The stars and stripes lie in the dust, Never to rise". A star at the left has the caption "The southern star is rising" and the Confederate 11-Star flag towers above with the caption "The stars and bars shall forever wave triumphant."

January 1 (1862) Nashville TN to Chattanooga TN franked with 5 cent adhesive.

One of only 12 recorded genuine examples.

cash) for the cover that was one of eight – most judges didn't know about the unique item, they did expect to see the Dublin penny post cover.

Daniel Knowles was the Grand Award winner at NAPEX this past June with his exhibit: The Development of the Confederate States Postal Service from Secession to Appomattox. If you are showing a serious postal history exhibit about the CSA – what are judges expecting to see? A "Hanging Lincoln" illustrated envelope. Dan recently added it to his exhibit – See Figure 2 where it is properly highlighted and annotated as 1 of 12. I'll wager that Dan has items in his exhibit that are rarer, but judges don't wonder if he has them!

Question: Does the quality of the item I want to highlight matter?

Answer: Maybe. Are there others out there in better condition? Are they well known? Is the item important to your exhibit story? If all the known copies are ratty – then that answer is, of course you

do want to highlight it. If yours is the only ugly duckling but it is important to your story and there are less than 5 known, I'd likely recommend that you highlight it – otherwise, maybe only put secondary rarity text.

The second point to make is that sometimes an item is not particularly rare, in general, but in superb condition whether an adhesive stamp or a marking it is rare. Such an item can be highlighted. As an example the Mermaid datestamp was used in Dublin from January 1808 through late 1814 which means it is pretty common. However suburb strikes exist for only the first month of use, after which the detail becomes very blurred. Figure 3 shows an average example from 1819, a good example from July 1808 and a superb example from January 1808.

I'm always interested in hearing from my readers; in this case I'm especially interested in methods that you use to track number of rare items in your areas of interest,

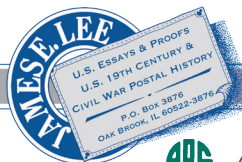
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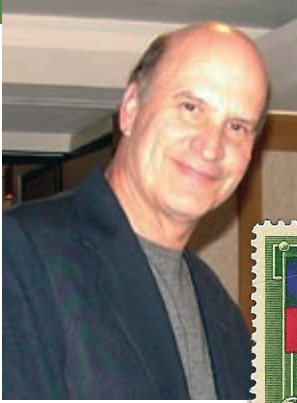
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Exhibiting Chinese Philately



by H. James Maxwell



Beginning exhibitors have the most trouble in choosing the subject matter. This dilemma breaks down into several distinct concepts.

The Story

You cannot just show some of your favorite stuff. An exhibit must tell a story and that story must be philatelically significant, not merely historically significant. Since China has been the victim of so much turbulence, it is very tempting to grab hold of something that is historically important and then try to make the stamps tell that history. You can use history to help define the scope of the story or as an explanation of why your exhibit makes a significant contribution to philately, but the historical implications should take a back seat to the philately. The exhibit should showcase philatelic material, show some originality in the presentation and treatment of the stamp subject matter, and only incidentally explain the historical context within which the stamps were issued or the covers carried.

It must tell a story and the philatelic material must be germane to that story. This may all sound rather abstract and hard to grasp. What does philatelically significant mean? It does not necessarily mean expensive or scarce. It is easier to understand if we look at examples at the opposite extremes. At

one extreme would be an exhibit where the collector shows all his favorite stamps or covers or all his most expensive or scarcest stamps or covers. This is not “exhibiting,” it is merely showing off items from a collection. While a collector is perfectly entitled to do this, he should not expect a high medal level or any special awards. At the other extreme are exhibits that chronicle the evolution or development of something such as a particular mode of mail delivery, a new airmail route, the stamps and mail service in a given town or community, a railroad route that better facilitated the movement of mail, etc. Each of these is an example of a good exhibit subject. Most exhibits fall somewhere between these two extremes. Frequently the exhibitor is drawn to a particular subject matter, has collected it for some period of time, and wishes to show off what he has assembled.

The key concepts are evolution and development. The exhibit should start at some point in a continuum of change or chronology. That way it has a “beginning” – typically a point in time where something happened or changed and what followed was new or different from what had come before. Judges will tell you an exhibit should have a good beginning, a good middle and a good ending. What they are really saying is that the beginning should be a point of departure that signals something new,

should then trace that something through its evolution or development, and should then culminate in a big finish. What they are asking for is theatrics. Something that grabs their attention, keeps them interested, and concludes with something that gives them a satisfied feeling and makes them feel they got their money's worth. This is really what philatelic significance and story telling is all about. It does not require expensive stamps or covers but does require powerful and dramatic philatelic items. They can be important covers franked with stamps that catalogue 25¢, as long as they are philatelicly significant. A subject should be chosen that gives you an opportunity to show off such items and your exhibit must contain some of them. Of course it never hurts to have scarce or expensive stamps and covers as they add to the theater.

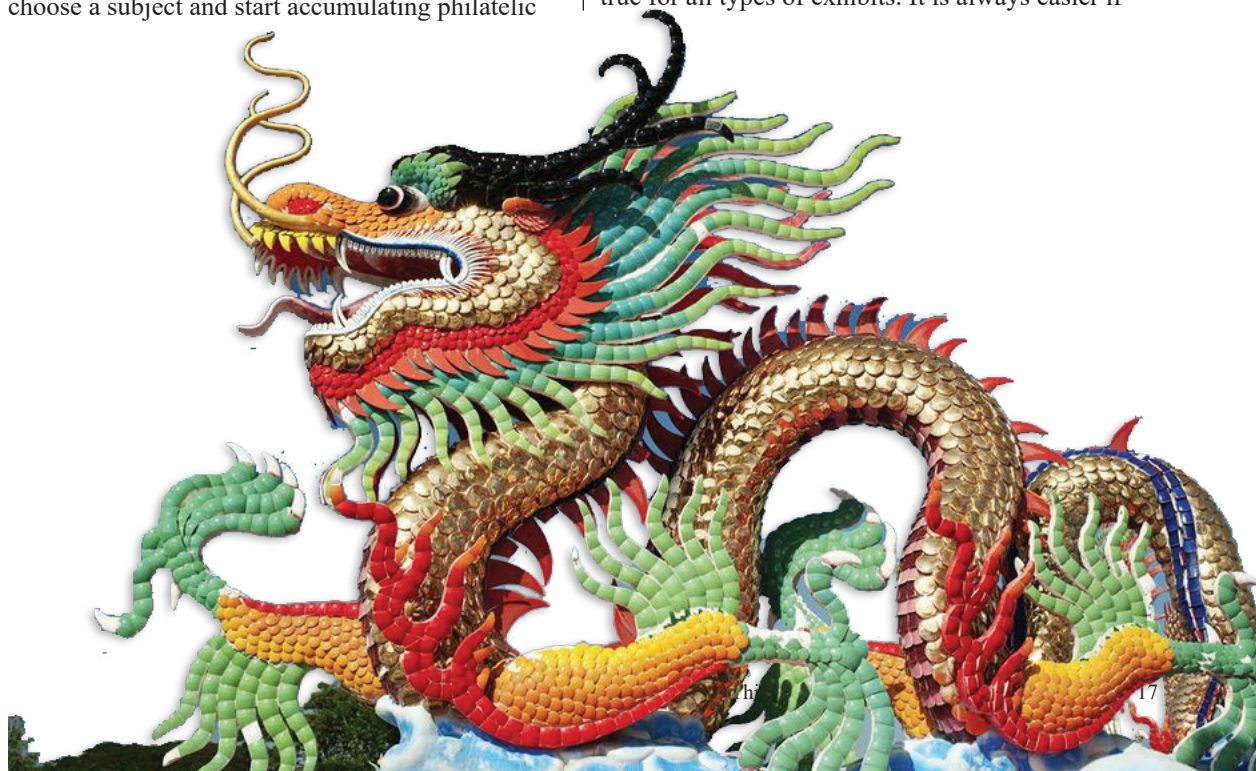
To do well an exhibit must have "rarity," something that is challenging and difficult to acquire. This can, but does not necessarily translate into "expensive."

Subject Choice

In this day in age it is possible for a collector to choose a subject and start accumulating philatelic

items relating to that subject. Club meetings and stamp shows are plentiful, there are a large number of firms holding auctions that emphasize Asia, and eBay is at your fingertips. This has not always been the case. The strength of the market for Chinese stamps has increased the number of stamps and covers on the market, drawing out items that might otherwise have sat idle in collections or accumulations. Higher prices always have this effect. All of this benefits the exhibitor.

However, I always recommend that when casting about for a subject for an exhibit you should start by selecting an area or category where you already have a great deal of material. This may sound strange but as you get into the preparation of an exhibit you will find that it takes a great deal of material, more than you would have initially imagined. Think about it in the simplest of contexts. If you are going to do a single frame postal history exhibit with 16 pages and an average of two covers on each page other than the title page, you will need about 30 covers. Extrapolate this to a ten-frame exhibit and you will need about 318 covers. The same holds true for all types of exhibits. It is always easier if



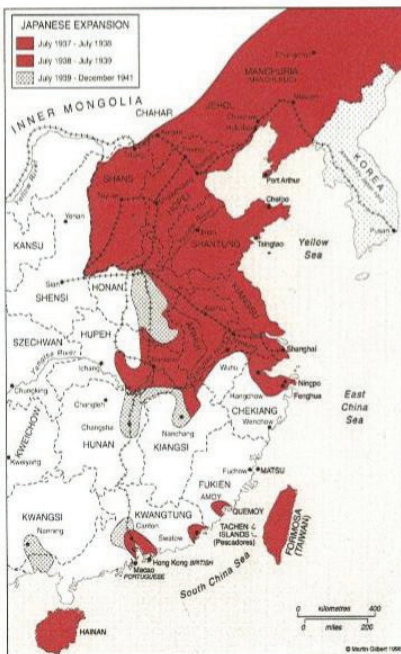
China's U. S. Constitution Commemoratives: Through-the-Line Usages

On July 4, 1939, China issued four stamps commemorating the 150th anniversary of the U.S. Constitution. The Japanese attempted to prohibit their use in the occupied areas and, after Pearl Harbor, even visited stamp shops and collectors to confiscate the stamps. In 1931 Japan had conquered northeastern China and created the puppet state of Manchukuo. The Japanese were angered by the map on the stamps which still showed Manchukuo as part of China and by the presence of the United States flag next to China's flag.

Japan had invaded China in 1937, but the Japanese let the Chinese continue to produce the stamps. Shanghai fell in November 1937, and Canton, the last remaining seaport, fell in October 1938. Thereafter, China was almost completely isolated from the rest of the world. By 1939 China was divided into "Occupied China" and "Free China."

These covers were mailed from within, or evaded or transited, Occupied China. Most covers are international because this did not endanger the recipient.

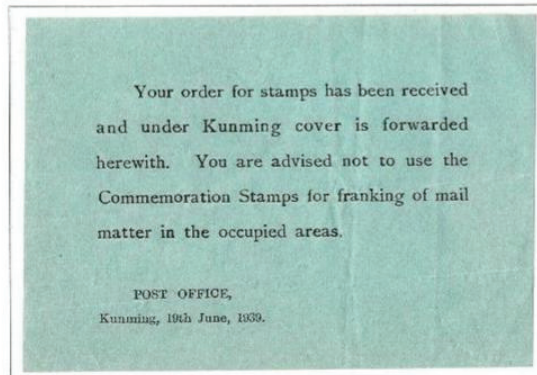
To circumvent the blockade, Hong Kong provided international airmail connections until it fell in December 1941. Surface mail from western China went by rail through Indo-China, until the Vichy French agreed to close that route in June 1940. Some mail from Free China went via cities in Occupied China. Various deceptions were used to send mail from Shanghai. Some mail went west on the Trans-Siberian Railroad. In the south, the coastal province of Fukien, with its many estuaries, was ideal for smuggling to Hong Kong. Some mail was hand carried by individuals and posted at sea. In the spring of 1940 the Burma Road was reopened.



One by one all the seaports fell.

PLAN OF ORGANIZATION

- Background 1-2
- Via Hong Kong 3-4
- Via Indo-China Route 5-6
- Via Occupied Cities 7-8
- Occupied Shanghai's Defiance 9-11
- Via Trans-Siberia Railroad 12
- Fukien Province Smuggling 13-14
- Posted At Sea 15
- Via the Burma Road 16



Instructions from Kunming advised against use in Occupied China.

Issue Date:
Sale suspended:
Demonetized:
Without plate number:
Printing process:
Printer:

Date	
2/1/36	
9/1/39	

An airmail surcharge

you start with a subject where you have a great deal of material on hand as you will be launching your project with a good head start. You can then fill in gaps and supplement your holdings with additional purchases. The Stamp & Cover Sales area of the CSS website and the CSS Auctions are yet another excellent source of additional material.

There is no such thing as starting with too much material. Inevitably there will be numerous items in your collection or accumulation that cannot appear in your exhibit. You may have several covers franked with a given stamp and want to use all of them to show the proper use of that stamp. Unless, however, there is some philatelic difference or reason

to justify including more than one, the addition of others could well be what is called "padding." This is bulking up the exhibit without adding anything that is substantive. Another example would be putting several different covers from one rate period in a rate study exhibit. You could include an ordinary letter, a registered letter, a registered express letter, an ordinary express letter, etc., but to include two registered letters without the additional one adding something philatelically different could constitute padding. The same sort of thinking applies to padding with stamps. Hence, you may start out with a great deal of material on your chosen subject only to find that much of it may not be usable. You can-



Die Proof of engraved portion of design

July 4, 1939	Quantity	2,000,000 each
March 31, 1940	Sheet size:	100 (10 x 10) with gum
May 1, 1940	Perforation:	Gauge 12

Numbers or printer's imprints
 Engraved, with flag by offset lithography
 First Chinese stamp printed using two processes.
 American Bank Note Co. (appears below frame in Chinese)

INTERNATIONAL RATES DURING THIS TIME FRAME

Postcard	Letter		Fees to UPU Countries			
	First 20g.	Succ. 20g.	Registered	A.R.	Express	Reg. Exp.
.15	.25	.15	.25	.25	.50	.75
.30	.50	.30	.50	.50	1.00	1.50

Rate was applied based upon the route taken, airline(s) involved, and destination.

not put it in just because you like it; each item must add something to the exhibit.

Tools

Before starting work on a new exhibit I recommend putting together certain items to have with you when accumulating material. Even if you are not doing a postal history exhibit, construct your own rate table so that you are aware of the duration of various rate periods and will spot a cover that is from a short rate period to use as your example for the use of a given stamp. It is always nice to have two or more things to talk about when describing a cover. Look for such covers. A double

or triple whammy is much more interesting than a normal cover. The “perfect” cover might have a fantail perfin being used to pay a two-day printed matter rate to the Canary Islands! You get the idea. Prepare a table of dates of issuance, earliest known uses, dates of withdrawal from use (if applicable), uses restricted to certain localities, known special uses (regular issues used as revenues or for postage due), etc. Also be aware of known varieties, errors, freaks, and oddities (EFOs) so that you will notice any previously unrecorded varieties. A word of caution with respect to EFOs – limit the inclusion of misperforated or paper-fold varieties as they may lessen the impact of the more significant varieties you need to include. Stamp errors work better than freaks and oddities.

Personal Experiences

By way of example, I have always been fond of the 150th Anniversary of the US Constitution Commemoratives of 1939 (Scott 364-7, Ma 425-8) and, over the years, I have acquired a large number of covers and interesting stamp items. In 2001 I was casting about for a subject for my first exhibit. That set seemed to be a logical choice. My goal was then to fill in my gaps. I started out preparing a traditional exhibit, a type of exhibit that should include several distinct categories of material: (a) pre-production items (if any) such as drawings, essays,



proofs, and specimens, (b) the stamps themselves, (c) varieties and EFOs, and (d) items establishing and explaining the use of the stamps (typically done with covers and used examples with significant cancels). For a more detailed explanation of these requirements read the pertinent chapters in Ada M. Prill's third edition of Randy L. Neil's book, *The Philatelic Exhibitors Handbook*. I did not have any pre-production items of the US Constitution set and had to acquire some.

I first showed the exhibit in ROMPEX 2001 and received a Silver Medal. Because single



Via Hong Kong — several airports in Free China had flights to Hong Kong Chengtu, Chungking, Kunming, Kweilin, Kweiyang, and occasionally the military airports in Y had flights, or connecting flights, to Hong Kong. Mail traveled by rail to airports with a connection to Hong Kong was a major international aviation center until it fell to the Japanese in December 1941.



Aug. 30, 1939, Kiangling, Hupeh Province, \$1.50 airmail to USA, by surface to Chungking, then air via Hong Kong Sep. 10.



Nov. 13, 1939, Chungking, Szechwan Province, \$4.50 airmail to USA, via Hong Kong Nov. 17. Flown on CNAC, intending to connect with Pan American Airways China Clipper flight via Manila, Guam, Wake, Midway, Hawaii, and San Francisco.

frame exhibits were initially conceived to be a point of beginning for new exhibitors (no longer true) they have always received a written comment sheet prepared by the judges explaining the award level and critiquing the exhibit. This is one of the reasons I suggest a beginning exhibitor start with only a single-frame exhibit. I was fortunate because the judges, either out of pity or because they felt the new exhibit had promise, gave me a rather

detailed comment sheet. I made many changes in response to their comments and received a Vermeil Medal at SESCAL 2001. Many items had come out of the exhibit and other things went in. This is why it takes a great deal of material for an exhibit. If you start out with only enough material to cover the 16 pages you will quickly be in trouble when the judges suggest that certain items be removed and that you should have more of some other types

Wuchow and Namhung,
 ating flight.
 941.



In August 1938 the Nationalist Government moved from Hankow to Chungking.

Eurasia Aviation Corp. had routes to Hong Kong via Chengtu, Chungking, and Kweilin, or via Kunming, Chungking, and Kweilin. Flights shown with solid lines were terminated when Hankow fell in October 1938. Lines shown with dashes continued in operation. Hostilities terminated service in September 1939, but it resumed in early December 1939. The route to Hanoi was not reopened until June 1940, after these stamps were invalidated, and was abandoned in September 1940.

Chinese National Aviation Corp. (CNAC) flew from Chengtu via Chungking, Kweiyang, Kweilin to Hong Kong. It also flew from Kunming via Kweiyang, Kweilin to Hong Kong. Service from Chungking via Kweilin was twice weekly and the planes took off at night to better avoid the Japanese. This was increased to four times per week in January 1940.



Dec. 14, 1939, Shasi, Hupeh Province, \$8.50 airmail to USA, by surface to Chungking Dec. 21, then by air via Hong Kong Dec. 24.



Mar. 19, 1940, Chungking, Szechwan Province, 75¢ airmail only to Hong Kong, arriving there Mar. 21, then by surface to USA. Flown on either Eurasia or CNAC.

of items. Again I received a comment sheet from the judges at SESCAL and this time I was able to attend the exhibitors' critique (now called "judges feedback"). At such critiques you will learn not only from the judges' comments on your exhibit but also from what they have to say about the other exhibits. Again, in response to the comments, many items came out of my exhibit and other things went in. My next foray was at MIDAPHIL 2001 where

the exhibit received a Gold Medal (then the highest medal level). But, most importantly, by this point in time the exhibit had evolved from what I originally conceived to be a traditional exhibit of the stamps into a postal history exhibit consisting primarily of covers, and the title had changed twice.

Several lessons are immediately apparent: (a) your first concept for the exhibit may not end up being your final concept, the story line or concept may



dramatically change or at the very least evolve, (b) you can never have too much material relating to the exhibiting subject, (c) your first attempt will not necessarily yield you the reward you think you deserve, (d) feedback from the judges is important and making changes in response to that feedback will be rewarded, and (e) most importantly, you will have learned how to be a better exhibitor and will have had fun preparing and changing your first exhibit. For these reasons I do not think it is important to have the perfect story the first time you show your exhibit - what is important is to start making pages. Also, you are going to make mistakes and it is best to keep your first exhibit small. It is a lot easier to completely redo a single-frame exhibit than a five-frame one.

What is important is that you start putting together that first exhibit. You will probably find that after you have done five or six pages you will wake up in the middle of the night with a great idea and decide to change the entire approach of your exhibit. I go through this process each time. Years ago I created a single-frame exhibit of the last three commemoratives issued by the Nationalists while still in control of the mainland, the Silver Yuan issue of 1949 for the 75th Anniversary of the UPU (Scott 988, CSS 1415) and the Peking Scenery issue (Scott 989-90, CSS 1413-14), popularly known as the Peking Views. For years I struggled with this exhibit, never receiving a medal level higher than Vermeil. Again, I awoke in the middle of the night realizing what had always been wrong with the exhibit and I

began making revisions. By the way, the revisions included a new title. Since then it has received numerous Gold Medals (then the highest medal level) and two Grand Awards.

I had always found these stamps both attractive and interesting and I started with a substantial holding of stamps, varieties, and covers. They also present a profusion of varieties and interesting usages, some of which are quite dramatic with transposed characters, imperforate examples, stamps without overprints, plate varieties, etc. This is the stuff of which an interesting traditional exhibit is made. To supplement my original holding I continued to acquire items for the exhibit as I went along.

China – good or bad

Because of China's turbulent history, Chinese philatelic material lends itself to exciting stories. But exhibiting Chinese material also poses some problems. You know a great deal about the subject of your exhibit – but the judges don't. They are prepared to judge an exhibit of US Prexies, having probably seen several such exhibits and been brought up in a tradition of understanding such subjects. But Chinese material presents an entirely different problem which can best be understood by realizing that the average American judge knows just about as much about the Chinese Revolution as the average Chinese judge would know about the US Civil War. This presents you with both advantages and disadvantages.

While it is an advantage that the material is exotic, at the same time it is a disadvantage because



you will have more explaining to do. In choosing your subject it is probably best to break some new ground. Do not choose a subject that you recently saw exhibited at a major show. This way, while the judges are probably unfamiliar with your material, it is equally likely they have never seen a better exhibit on your subject. No one else's exhibit has set a high standard for your subject and you will be the first one and get to set the bar.

It is very important with Chinese items to be careful to explain any chops and marks in Chinese that the judges would not understand. This applies to not only to those having philatelic significance but also to those not having any significance such as agency chops, carrier chops, return address chops, etc. If you do not tell them what it is, they may think you are trying to hide something – either that you do not know what it is or, worse yet, that it is philatelically significant and you failed to explain it. Likewise, for those years after the founding of the Republic you must explain that it is necessary to sometimes add 11 years to the year shown in the cancel to get to the Gregorian calendar equivalent. For terminology you should scrupulously follow the definitions contained in the APS handbook, *Fundamentals of Philately*. You simply must be absolutely correct in your use of philatelic terms. Terms unique to China, such as “double registered” or “special issues” should never be used.

Presentation

Since an exhibit is intended to tell a story, more descriptive and explanatory text is needed than you

would use when preparing an album page. You will be told over and over to keep it brief – judges do not like to read wordy text. What they really mean to say is keep it concise and succinct. You still need to explain the who, what, when, where, why, and how, but avoid verbose or flowery language. You are often cautioned to write as if you are composing a telegram where you will be charged so much for each word. Do not overuse unnecessary articles when composing your sentences. Keep them concise and to the point. Rather than “This cover was mailed from Toishan, in Kwangtung Province, to the United States of America on November 26, 1948, and was franked with a \$3 million stamp paying the then current printed matter rate.” try, “\$3,000,000 Printed Matter Rate – Nov. 26, 1948, Toishan, Kwangtung Province, to USA.”

Make sure every word is absolutely necessary. I like to use a journalistic style. It is concise and to the point but at the same time dramatic. When you need to explain several points consider the use of a list of bullets, short concise phrases that communicate – they need not be complete sentences. Keep the blocks of descriptive text small in relation to the size of the philatelic items so as not to detract from the impact of the item. Proofread, proofread, proofread! Oh, did I mention proofread. Do not describe things that are obvious to the viewer but, by the same token, describe those things that may be obvious to you but may not be apparent to someone viewing the material. Hopefully you will be blessed with a non-philatelist who will read your text. If

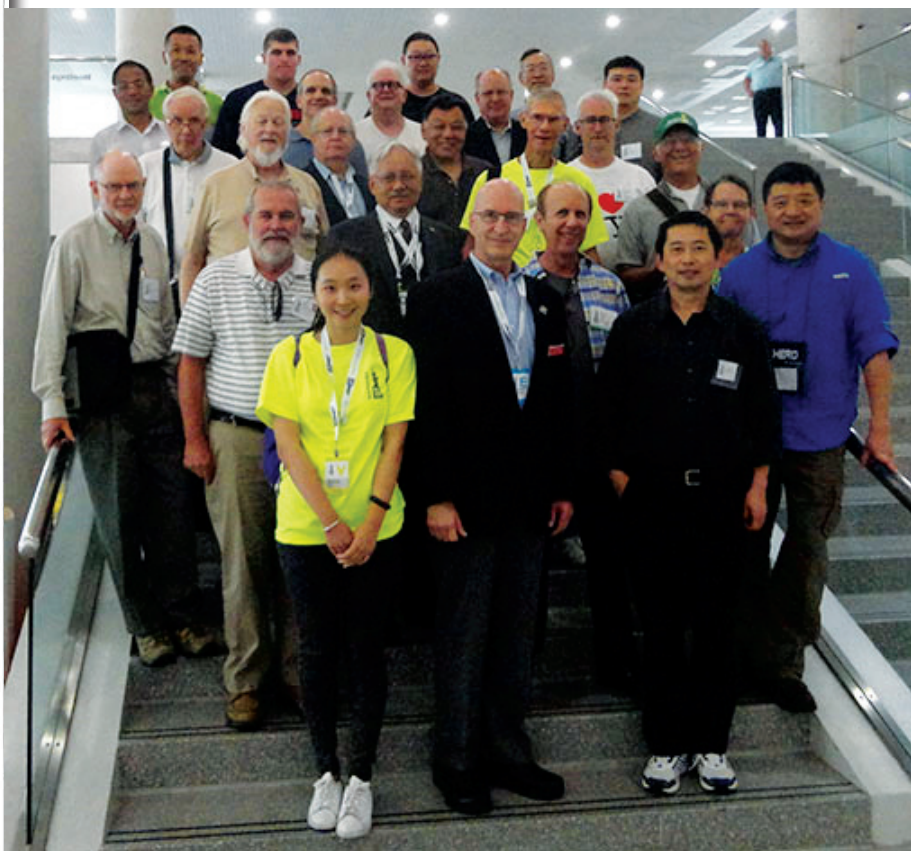
g and Kweiyang were connected to Kunming by road.



31, 1939, Kweiting, **Kweichow Province**, 25¢ sur-
 to New Zealand, via Kunming Sept. 4 and Hanoi R.R.
 7. New Zealand purple censor's mark.



an Province, \$1 (50¢ surface + 50¢ registration)
 ming Feb. ? and Hanoi R.R. Feb. 8, rec'd. April 11.



The China Stamp Society's 2016 convention was held at WORLD STAMPS SHOW NY 2016 at the Javits Convention Center in New York City from Saturday, May 28-Saturday, June 4, 2016. Well over fifty CSS members attended NY2016 and 47 came to the Annual Membership Meeting at 1 PM on Saturday May 28. The author's ten frame *Keeping Pace With Inflation: The Post-War Chinese National Currency Issues* received a Gold Medal and his single-frame *China's U.S. Constitution Commemoratives: Through-The-Line Usages* received a Large Gold Medal (pages from this major one-frame large gold exhibit are shown illustrating this article). The author is shown above front row, center.

Having a strong middle is also important. The exhibit should flow and be interesting throughout. If it appears to contain pages and pages of seemingly redundant material, the judges may not pause long enough to see what really great material you presented and others viewing your exhibit will quickly get bored. Your subject should contain enough variation or drama that the judges and the viewers will want to look to see what you have next. This can be helped by advantageously positioning certain important or striking items within the frame or frames. The most important row is the second row and the most important pages are the two middle pages in the second row. Try, if possible, to position important or striking items there. The second most important row is the top row, and I personally think the most important pages are the first two on the left. This is where I frequently finish up with something

important from the previous frame or introduce the next sub-part of the exhibit. People seem to expect to see sub-parts of a multi-frame exhibit begin near the top left of a frame. This probably stems from the fact that exhibits begin with a title page in the top left position of a single-frame and the top left of the first frame in a multi-frame exhibit.

Bunching

Another element of presentation is balance – balance in presenting and positioning material within the page, frame, and exhibit. A simple illustration would be a multi-frame traditional exhibit with some covers to show uses of the stamps. If the exhibit has five frames it would not be appropriate to have 12 covers in the first frame, 11 in the second, 26 in the third, 12 in the fourth and 25 in the last. It would be weighted down in frames three and five and would appear out of balance. The

Posted At Sea (Paquebot)

People could take mail aboard ships and post it at sea.



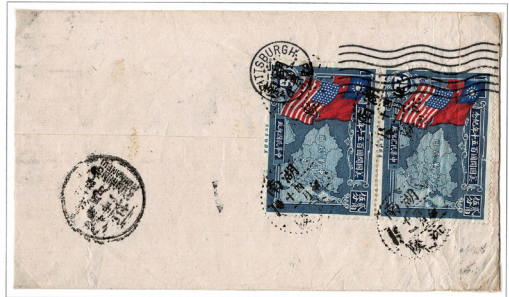
Oct. 12, 1939, posted onboard a U.S. Navy vessel with a 3¢ U.S. commemorative. Short 2¢ for the proper rate, it was "Returned For Additional Postage" to Shanghai where the 50¢ Constitutional Commemorative was added on Oct. 13. It could have originated in Foochow since that is the sender's return address.



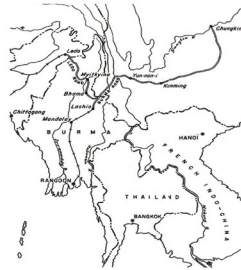
Sept. 27, 1939, U.S. Trans-Pacific Seapost, S.S. President Coolidge, East, vessel 30 cancel on 50¢ surface to USA. By 1939 the Japanese held all the major seaports. Probably taken on board at Shanghai since that is the sender's return address.

Via the Burma Road

After the last seaport fell in 1938 the decision was made to repair and upgrade the Burma Road for a connection with the West. The first convoy was in 1939 and regular service was established by 1940.



April 11, 1940, Yuanling, Hunan Province, 50¢ surface to USA, via Kunming, Yunnan Province, April 21, via the Burma Road, received July 25, 1940.



Completed in 1938, the Burma Road connected Chungking, through Kweiyang, to Kunming, China, to Lashio, Burma, and by road or rail to Rangoon, Burma. From there mail went by sea to India and onward.



May 23, 1940 (stamps were demonetized May 1), Tsonyi, north central Kweichow Province, 3¢ registered surface to USA, via Kunming, Yunnan Province, May 28, via the Burma Road, received July 5. Not all China mail received censor marks.

same sort of problem can come up in a single frame exhibit with lots of covers in the top two rows and very few in the bottom two rows – it would be out of balance. Of course, this problem of presenting too much of one thing is not just limited to covers and could apply to any sort of philatelic item. You must be cognizant of the frequency in which items appear throughout the exhibit and the positioning of them within the frames. Early on in planning your exhibit, and as you accumulate items, be aware of balancing and do not be tempted to load up on items for one sub-part just because they are readily available or inexpensive. I am finally getting around to putting together a multi-frame exhibit of the Japanese Occupation issues of China. At first I found myself incorrectly accumulating covers with the Shanghai-Nanking issues of Central China (Scott 9N1-114, 9BC1-7 and 9NJ1-4; Ma SH 1-129, SH Air 1-7 and SH PD 1-4) because they are readily available. Since only the covers of North China and the District Overprints for Hopeh are also readily available, and everything else is hard to find, I was creating a bunching problem. Physician – heal thyself.

However, I do plan to test the Japanese Occupation subject by starting with a single-frame exhibit of the Central China issues. I have seen several re-

ally excellent Japanese Occupation exhibits in Japan and at other shows in Asia, but I do not recall seeing one here in the US. Accordingly, I think this may be a good subject for an exhibit, but I am going to test it before I commit to a major multi-frame exhibit.

Get Started!

The next article in this series will be on how to prepare a title page. But don't wait – get started making pages! The last page you will want to make is your title page. Begin working with page two. Read up on Microsoft Publisher and pick a Saturday morning to sit down at the computer and try to make a page.

Lay out some stamps, covers, etc. on some Vario (or other) pages in a way that seems pleasing to you and then use Publisher to create pages on which to mount the material the way you laid it out. As you make pages, ideas will start to pop into your head. My very first page took about an hour and a half to create. I can now create a "first try" of a page in just a few minutes.

Also, as you save each page that you create you are building a library of formats. You will find that other pages are similar and you can start with one of the pages you have saved and simply revise it to make the new page.

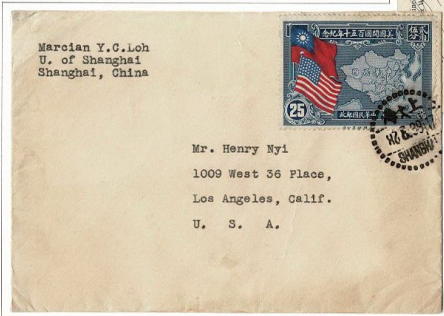
Just be sure to do your revisions on a copy of the

Occupied Shanghai's Defiance

The city's defiance was easier because international mailbags were taken directly from the post offices to a ship at a pier or to an airplane at an airport. Sometimes plain bags and plain trucks were used to disguise the contents.



April 6, 1940, Shanghai sub-office 11 on Fukien Rd. in the British settlement (center characters at top denote sub-office), \$1 registered surface to USA, received April 30.



Earliest Shanghai Use—Aug. 28 (inverted), 1939, sub-office 18 on Avenue Joffre in the French settlement (center characters at top denote sub-office), 25¢ surface to USA.

Existing covers prove that the Constitutional Commemoratives were available at the philatelic and some regular windows at some post offices in Shanghai.



Feb. 12, 1940, Shanghai main post office in Chinese area, \$1.30 registered surface overweight to Switzerland, received Mar. 5.



Feb. 10, 1940, Shanghai sub-office 26 on Seymour Rd. in British settlement, \$2.25 airmail to Switzerland, first by sea to Hong Kong, received Feb. 17, and Imperial Airways beyond.



Postcard—Nov. 7, 1939, Shanghai main post office in Chinese area (center character at top denotes philatelic section), 50¢ surface to Yugoslavia.

Prior to December 1941, foreigners in the international settlements openly defied the Japanese. Outside the settlements the Japanese dominated the life of the Chinese. Shanghai's main post office was in the Chinese area.

original page, not the original page itself, and save the new page with a new number or name. The text on the pages will no doubt change as you proceed to put together your exhibit and the title may also change, perhaps several times, before you are finished. So do not be in a hurry to mount the stamps on the pages.

Make the pages, print them on regular paper and lay out the stamps in mounts that are not affixed to

the page. This way you can see how it looks before you commit to printing on thick paper. When you have all 16 pages ready, lay them out on a table to make sure you are happy with everything before you start mounting.

An excellent article by APS President Mick Zais on how to get started in exhibiting appeared in the January 2018 issue of the American Philatelist.

Happy exhibiting!

(Dr. Robert Bell—continued from p. 37)

would seem that surveys could be done fairly easily with correspondence, electronically on-line, and with interviews at stamp shows. Some cost and time investment would be necessary.

One aspect of the question, is exhibiting FAIR to all, is the intrinsic bias against those interested in modern material. Can that be rectified? One would ask are well-designed surveys worthwhile? Could these be funded by donations in cash or philatelic material to a research fund? It would seem this could be done fairly easily with correspondence, electronically on line, and with interviews at stamp shows. Some cost and time investment would be necessary.

Additional questions to ask might be:

- Is the word PHILATELY past its sell-by date and now counter-productive to recognizing and understanding our hobby?

- What percentage of the general population knows the meaning of the word philately? Would another descriptor be beneficial?

- Is the image of a fuddy-duddy elderly male with tongs now relevant?

- What is the impact of the Internet on the profile of philatelists?

- Do we fully understand all the reasons for the changes occurring in philately?

- What things in other countries are working?

- If Albert Einstein is correct, what are the other 55-minute philatelic questions to ask?

References

1. <https://beleaderly.com/to-become-a-better-leader-turn-statements-into-questions/>
2. *The Future of Philately As Seen in 2018* Version 15.1 (Final) (02/04/19)

Observations from Mesa

While taking part in various meetings and seminars it occurred to me that there are three parts to exhibiting. Expectation, Communication, and Marketing

Expectation:

This is worthy of mention on both sides of the fence, from the exhibitors point of view and the judges. The exhibitor plans their exhibit around three parameters: showing their knowledge and development of their subject; sharing the passion of their subject and hoping to educate those viewing the exhibit; and also entering into a competition. The first two parameters are the responsibility of the exhibitor and the third parameter is the medal level that each exhibit receives.

This latter parameter can lead to disappointment in some cases, as the exhibitor feels that their exhibit is worthy of a higher medal than they get. So what do we do? On the exhibiting side with the new edition of the Manual, all classes have been compressed, so it is up to the exhibitor to decide what their subject is and how they are going to develop it. Exhibiting is a technique, and there are guidelines on how to do this in the manual. There is a lot of talk that there are hard and fast rules, but this is not so, they are suggestions on how best to exhibit the material. On the judges side – they receive the title page and synopsis of each exhibit that is entered into the competition, as these are read certain expect-

tations come to the forefront. If the judge is well versed in the subject, these expectations are usually correct. But expectations leads into the next part....

Communication:

With the new manual as stated above, it is up to the exhibitor to communicate to the viewer and the judge as to why they are showing and how they are planning on showing it. This means a clear and concise title page with a statement of intent. A plan on the title page and chapters and headings throughout the exhibit also help with communication. On the judge’s side, communication comes in the form of concise comments in the appropriate sections of the Exhibition Evaluation Form (EEF). With points now being used, there is no reason why there should not be comments on how to improve each section that requires help. Communication also leads into the next part.....

Marketing:

The Synopsis for an exhibit is the second most important part of an exhibit after the title page. This is where the exhibitor can educate the jury, give more extensive background than that which is on the title page. It is an opportunity for the exhibitor to indicate personal research, challenge of acquisition, and an explanation as to why the exhibit is developed in such a way. A well written synopsis is also an indication to the jury as to how well the actual exhibit will show, which all leads back to Expectation and Communication!

We have member applications on our website.

Printable Application Blank at <http://aape.org/docs/AAPEApplication.pdf>

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Stamp Show Administration

By Tim Bartshe, Past President

Exhibits; where are we now?

News flash! There is trouble in River City. Our shows are having aging pains, what with increases of venue costs, trying to get enough exhibits, the graying of dealers. What's next? Judges you say??

Yes, judges and juries. The APS has been losing jurors steadily over the last 15 years from over 150 to now under 90. The number of shows has not really changed so the "workload" has now increased for those who are still in the pool.

Many reasons have been stated for this loss and all are probably valid and cumulative; new divisions, new "stuff" in the frames, getting old, costs of travel and rooms. The list is unimportant, but the facts are; there are fewer jurors and they are getting tired and worn out.

The old adage holds true here: be careful what you ask for as you might just get it. Some ten years ago we as exhibitors said we wanted more feed back from the juries, we wanted written recommendations and we wanted to know our points. Well we have that now but something happened on the way to the forum.

The quality and consistency of the judging output required more at-frame deliberations once points were included and the time to write up a meaningful UEEF increasingly sucked the hours of the day away on Saturdays. Sundays were frequently spent at the frames with the exhibitors.

OK when you stop laughing about the quality and consistency of judging output, let me tell you the difference between 5 medal levels and 8 and the points now being assigned to the "big four". With 10 points between medal levels (vermeil 75 to 84)

one could swim around in that water for a long time and not get caught up in the fine points of what side of the pool you were in. One jury could assign you a vermeil minus and another a vermeil plus and the exhibitor would never be the wiser. Other than "why didn't I get a gold" no questions were really apparent. The Gold range is even more problematic; it was 15 points and short of winning the Grand, you had no idea of where you were; an 85 or a 95! Well now you have points and the dissatisfaction is coming to the top of the beer mug foam, people now can see the "human" side of a judge or a jury. "I got a 78 vermeil this time and last time I got an 82 large vermeil". Are these guys on drugs? What are they doing, can't they see how good this is?

I will tell you that the consensus which is reached at the frames (not in the jury room as before) takes time and if you want discussion and thought put into your exhibit, it will take a jury between 7 and 10 minutes for each exhibit to come to that point. Pardon the pun.

50 plus exhibits and you have a lot of time on one's feet, around 8 to 9 hours. I say that not for sympathy for the devil but an understanding of what is going on now at our shows. This is my opinion and not representative of the judging corps' thoughts nor of CANEJ's position. I can think of some potential remedies to help alleviate the situation, but understand that the backbone of competitive exhibiting outside of the exhibitors themselves are the judges.

I have been on 6 juries in the last 18 months and we have not finished our jobs on Friday before 6PM and one jury last May finished at 10:30PM. Wore out I say!

Here's a viable opportunity for you...

More often than one might imagine, we see a new member welcomed onto our rolls who is an active exhibitor and has been for quite a while. This means, of course, that there are many exhibitors out there who have yet to join our ranks. Do you know someone like this? Why not give this person a membership application? They're on our site: www.aape.org

Yes, there's still time for you to do it..

Have you been thinking of writing an article for *The Philatelic Exhibitor*? We encourage every member to write about your experiences and opinions on exhibiting. Deadline for the next issue: Jan. 1st! You pick the subject matter. Contact Randy Neil @ neilmedia1@sbcglobal.net

MEET TYLER KELLEY - FIRST TIME QUALIFIER FOR THE AAPE YOUTH C of C

“I collect penguins on stamps, Belize, and other things that catch my eye (I especially like revenue stamps and postage dues.) Collecting combines my favorite animal (penguins) with joy of hunting for things for my collection.

I started collecting stamps about three years ago. I really got started when my Dad took me to the Rocky Mountain Stamp Show and I realized that I could form a big collection of penguin stamps. I was further encouraged by the Denver Young Philatelists club at the Rocky Mountain Philatelic Library. (Thanks to Dan, Don, and Charlie for supporting me and encouraging me to exhibit!) I also joined the Penguins on Stamps Study Unit. They have been a great help too. It would be almost impossible to collect penguins without their checklist.

My stamp club and my Dad have given me the most help with my exhibit. (My Dad was a successful youth exhibitor when he was young). I rely on my Mom to help me make sure that the stamps and covers are mounted straight.



There are two things that I find hard about collecting: (1) there are a lot of penguin stamps!; (2) finding unusual items that are not just penguins on stamps.

I will be in the eighth grade next year. Outside of stamps I like to play basketball, collect other things (fossils, lapel pins, etc.), and do all of the “things that kids by age do”.

Qualifying for the 2019 AAPE Youth Championship has concluded. The Champion of Champions event will take place at the APS Stamp Show being held in Omaha, Nebraska August 1-4, 2019. The new season began as of July 1, 2019. The current season yielded 10 qualifiers by their winning the Youth Grand at an APS World Series of Philately Show; several having multi-frame exhibits!

The following is the list of Youth C of C Winners who have qualified for the Championship:

Darren Corapcioglu (Stamp Show 2018) “The First Viewcards of Turkey”

Ramprasad Mahurkar (BALPEX) “A Dialogue with the Flying Jewels (Butterflies and Moths)”

Dylan Staecker (CANPEX 2018) “Post Cards and Envelopes With View of London, Ontario,

Canada. Now and Then” (Note: Dylan was featured in our Youth CofC report last issue.

Tia Kapil Gogri (Sarasota National Stamp Expo) “Beyond Imagination”

Amelia Kelbert (Edmonton Spring National Show) “The World of the Monarch Butterfly”

Madison Gordon (WESTPEX 2019) “Canine Kindness”

Josiah Brown (PIPEX) “Candid Philately”

Jacob Liebson (ROPEX) “What is Pokemon?”

Tyler A. Kelley (Rocky Mountain Stamp Show) “Penguin Species and Popular Culture”

Rebecca Liebson (OKPEX) “The 8.4 Cent Americana Piano Coil”

An additional 3 exhibits have received invitations based on their Award levels received in Shows where they participated.

Have you recruited a new member recently?

In the past 18 months, AAPE has experienced a growth in members of over 10%. That's nice... but even nicer would be our growth if every member recruited a new member. Why not give it a try? In all cases, our continued good health is always due to people like you. Thank you!

Importance: Working Toward Guidelines

By Michael Mahler

[Note added in proof: trusted reviewers opined that attempting to define “philatelic importance” is an exercise in futility; that its meaning (and perhaps all of philatelic judging!) is entirely subjective; or that, like pornography, “I know it when I see it.” The realist in me acknowledges that this may be so, but the rationalist and ex-scientist wanting to measure as much as possible, rejects the notion that it should be so.]

In a contribution to this journal, Ron Leshner suggested that in assessing importance of revenue exhibits, one ought to consider factors like land area and population of the stamp-issuing entities. This prompted two reactions. The first was that a formalized framework along these lines would be very useful. I propose to generalize it as follows:

1. “Postal Importance”; “Fiscal Importance”

Postal importance: a measure of the volume of mail carried by a given stamp issue, and of the complexity of the underlying rate structure and postal routes.

Fiscal importance: a measure of the amount of revenue raised by a given stamp issue, and of the complexity of the underlying rate structure and collection system.

I first encountered this reasoning years ago, used in an attempt to increase the status of the U.S. 1938 Presidential series, then widely considered minimally important. It rang true then, and I propose that these terms now be added to the lexicon of judging. With a little flexibility these measures can be applied to postal or fiscal history exhibits as well. Using them, the relative postal or fiscal importance of any exhibits can be compared.

This standard makes no mention of geographical boundaries. A province, state, or even a city can have greater postal or fiscal importance, as defined here, than some countries. For example, even without knowing exact figures it can be confidently stated that New York’s stock transfer tax, initiated in 1905, generated more yearly revenue than the stamp taxes of most counties, and by the standard defined here, had greater fiscal importance. Similarly, as demonstrated by Steven Walske’s Heart of the West: San Francisco as a Postal Hub from 1849 to 1869, by the standard at hand, during those years that single city had greater postal importance than most countries.



My second reaction to this method of assessment was that, while useful, it is often inconsistent with traditional interpretations of importance, sometimes spectacularly so. Let’s choose some extreme examples, a useful device in making a point. By this definition, Canada’s 1851 twelve pence black had virtually no postal importance. In fact it was an abysmal postal failure. It was intended to pay the letter rate to Newfoundland, Bermuda and the West Indies, also double the 6p rate to the U.S. and some other countries. Perhaps not surprisingly, it saw limited use. Of 51,000 printed only 1,450 — 2.8%! — were sold. However its beauty, rarity and pride of place as one of Canada’s first issues have made it the iconic stamp of that country, and Ron Brigham’s Canada: The Twelve Pence of 1851: From Production to Forgery was the APS 2016 single frame Champion of Champions. Presumably most would consider that exhibit to have been maximally important, but by what yardstick(s)? Similar remarks apply to, say, the Mauritius “Post Office” issues, or early British Guiana. Even the vaunted Pony Express carried only about 40,000 letters in the course of a year and a

half, roughly the number handled in a few days in the largest cities, and primarily over just a single route. Strictly by the numbers, it had little postal importance. My aim is not to disparage these iconic issues, merely to point out that the measure defined above does not adequately assess their importance. So why, precisely, are issues like these considered “important”? At least three reasons can be cited.

2. “Importance to Philatelists”

My introduction to exhibiting came some two decades before my first exhibit in 1992, in conversations with individuals who had achieved the highest national and international honors. In those days, the rule of thumb as to importance was, the earlier the better, with first issues the most prestigious, especially if imperforate. At the highest levels there was little consideration of anything but classics. “Philatelic importance” was understood to mean “important to philatelists,” or to be perfectly vulgar, simply “popularity.” Factors like rarity, beauty, and exotic appearance (think Cape triangulars or California revenue “circulars”) were primary determinants. By this measure Mauritius, British Guiana and the Pony Express have always been, and will always be, maximally important.

3. “Importance for Philately”

Apart from postal or fiscal importance, or past or present popularity, some stamps or exhibits are important for philately as a whole. Generally speaking, the first postage or revenue stamps of any country, at least through, say, 1880, are significant milestones not just for that country, but for philately itself. Speaking for myself, if I know little else about the philately of a given country, I am probably aware of its first issues, and I suspect it is the same for many others. These first issues are especially significant threads in the tapestry of classics. Twentieth century collectors presumably feel the same about pioneer issues for airmail, special delivery, and other postal innovations.

The relative importance of these stamps depends, not just on themselves, but on what followed. The Penny Back and Tuppenny Blue are important, not just as “the first of the first,” but because of the remarkable array of worldwide issues that followed. If the idea of prepaid postage by stamps had largely fizzled, the aura of those 1840 issues would be considerably less. Similarly, the status of the first postage stamp of the U.S., the 1842 City Despatch Post 3¢, is enhanced by the prestigious procession of U.S. stamps that followed it; and that of its first revenue stamps, California’s “Gold Rush Revenues” of 1857, is magnified by the marvelous sequence of U.S. revenues that came after, including the celebrated Civil

War issues. Among firsts, it matters what you are the first of!

Importance to philately can also manifest itself in new discoveries. Allow me to now shamelessly mount a soapbox. This article is the result of my efforts to understand the scores for “Importance” of my own exhibits. We write about what we know about! Recently I had the pleasure of bringing to light a subfield of U.S. fiscal philately, New York’s 1910–20 stamp taxes on bonds. For a century these bonds, and the stamps they bore, were virtually unknown to philatelists. For decades they were held as investments, the great majority maturing only after 25, 50 or more years, passing then into company archives, then into the holdings of dealers in collectible stocks and bonds, who were oblivious to the presence of stamps on a small fraction of the bonds. Here is a complex branch of fiscal history with a broad range of taxes, based on five basic rates and a thousand-fold range in bond amounts; an array of 33 engraved stamps in denominations from 1¢ to \$100 and a rainbow of colors; the option to pay for one, two, three, four or five years; dozens of distinct cancels; and more. From my highly subjective perspective, the emergence of a complex subfield of century-old material, and an exhibit based on it, is important, not just for the philately of New York state or the U.S., but for philately in general. Would that a hundred more such finds might be made! Certainly the geographic analog, the discovery of a developed society in some remote jungle or mountain fastness, would stop the world’s presses. But the judging community appears to have sleepwalked right past this.

Even decades from now, when the newness of discovery has faded, this subfield will still be important for philately. Why? Because it brings under the philatelic umbrella what are arguably the most beautiful items ever to bear stamps. Collectors of handpainted or otherwise spectacularly illustrated covers will beg to differ, but these bonds are certainly in the conversation. Please see the example below.

A select few exhibits rank as important to philately simply because they bring together remarkable rarities never before assembled, and unlikely to be ever shown together again. Consider the aforementioned Canada 1851 12 pence black exhibit. The sheer audacity of the title is striking. Those even slightly familiar with the “Black Empress” are bound to wonder how filling a frame with relevant material was even possible; a frame of Hawaii Missionaries seems more likely! But here they are: proofs, specimens, then a procession of world rarities: mint, used, used pair, covers, filled out with postproduction material. On an even more exalted level, the preservation of

Erivan Haub's "unexhibited exhibit" of covers bearing U.S. postmaster provisionals in an Edition Speciale of the Global Philatelic Network, to my mind transcends national boundaries and enriches all of philately.

4. Historical Importance

A relatively few stamps, covers and documents have a historical importance that deserves to be rewarded. At the highest levels, think Britain's 1765 tax stamps for America [The Stamps That Caused the American Revolution (Koepfel, 1976)]; Pony Express stamps and covers; or Steven Walske's *Mails of the Westward Expansion: 1803 to 1861*. Remounting my soapbox, the aforementioned New York bond exhibit includes an example of "The Bonds That Sparked the Chinese Revolution" (Mahler, 2010), illustrated here a worthy addition to this list.

To summarize, I propose that "philatelic importance" be assessed using these four components:

- postal or fiscal importance;
- popularity ("importance to philatelists"), past or present;
- importance to philately;
- and historical importance.

And that high marks on any one of these yardsticks are sufficient for a high overall score.

5. "Subject Importance"

Even with these four opportunities to impress the judges, in my opinion, without meaning to offend, many exhibits fail to rate higher than 1 or 2 points on a scale of 10. This is discouraging for those not rich enough, or fortunate enough, to collect the classics or other "important" topics, or who simply choose not to. No one wants to be told their exhibit is not important, or to do the telling. While I don't recall seeing it discussed in print, the relatively recent invention of "subject importance," whereby an exhibit is compared only to past, extant or theoretical versions in the same field, clearly appears to have been an attempt to level the playing field and encourage more exhibiting. Hopefully all applaud this.

At the same time, though, this penalizes traditionally "important" exhibits. The current APS Exhibit Evaluation Form breaks "Importance" into "subject importance" and "philatelic importance." Assuming 5 points are allotted for each, nearly every serious exhibit will score 5 for "subject importance." The 10 points previously allotted for "philatelic importance" are now collapsed into just 5, and because of widespread confusion over its meaning, nearly all exhibits wind up scoring 6, 7 or 8 on "Importance." Exhibits that deserve 8, 9 or even 10 out of 10 on the old scale by the four-fold definition of "philatelic importance" proposed here, and those deserving only 1 or 2 of 10,

often receive the same scores under the current system. As one who crafts classic exhibits with the goal of maximizing importance, I find this disappointing. Let us retain at least 5 points to be allotted by well defined standards, perhaps the ones defined here.

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Endnote:

1. Circa 1900 virtually all Chinese railways were controlled by Europeans. The contract for construction of the Hukuang railway had been awarded to J. P. Morgan's American China Development Co., but in 1905, with the active encouragement of the provincial governor of Hunan and Hupei, a consortium of Hukuang gentry, officials and businessmen lobbied successfully for cancellation of the construction rights of the American company, and awarding the contract to the native Kwangtung Co., whose entire capitalization of 44 million taels (some \$60 million) was enthusiastically subscribed by Chinese investors rich and poor. After years of mismanagement and massive embezzlement, in May 1911 the Qing government re-awarded the contract to a consortium of banks in London, Paris, Berlin and New York, which issued bonds like the one illustrated here. Rioting in Szechuan by the Defend Railways League in defiance of this Hukuang Railway Loan led to the dispatch of two regiments to quell it from the Wuchang army garrison, a hotbed of revolutionary activity. On October 9, 1911, a rebel bomb maker in Wuchang accidentally exploded one of his products. The ensuing police investigation uncovered a membership list of the Literary Society, whose innocent name belied subversive goals, that included soldiers at Wuchang. Alerted to their impending arrest and probable execution, they staged a successful coup at the weakened garrison the following day. The revolt spread rapidly; by October 16 the Prince Regent had proclaimed the abdication of the boy emperor from the throne, and within six weeks, fifteen provinces had seceded. Three millennia of dynastic rule now gave way to a republic.

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Update By Mike Ley

The 2019 AAPE George Brett Cup

The 2019 George Brett Cup Competition for invited exhibits of 20th century material was held at the Rocky Mountain Stamp Show May 24-26. To be invited an exhibit had to win a WSP Grand or Reserve Grand during the 2016 season or achieve 93 points or more during the 2017 or 2018 seasons. A total of 27 exhibits were entered filling 211 of the 400 frames at RMSS. This made it the largest Brett Cup event to date.

The viewers had the opportunity to look at much interesting material, including those exhibits in the open competition, and the seven-person jury, of which I was privileged to be a part of, had the challenging job of deciding who should win the 2019 George Brett Cup.

The entry selected was the sweeping Santiago Cruz exhibit *Colombia - The 1917 Perkins Issue*. It qualified when it won the Grand Award at Westpex in 2016.

Santiago showed he had the “collecting” gene at the age of 12 when he began with world coins and paper money. He began collecting stamps in 1995 and his first exhibit ready for a national show was in 2003. His first international show was Washington 2006 and that was the year he joined AAPE. He added to his resume by becoming an accredited APS judge in 2009 and has also become an FIP level judge.

Santiago lives in Bogota but travels to the United States three or four times a year. He tries to at least exhibit at Sarasota, Westpex, and StampShow every year. He has developed at least four fine multi-frame exhibits of 20th century Colombia material. The “Perkins” exhibit has been shown successfully since 1914 but 1917 turned out to be a fortunate year. Some well-known collections of Colombia were sold at European auctions that had not been available for years or even decades. He took advantage of the opportunity, bid successfully, and remounted the entire exhibit on double pages incorporating his new treasures which elevated it to an even higher level.

The 2020 George Brett Competition will again be held at RMSS but in new location. The show had been held for many years at the Crowne Plaza Hotel and Convention Center and even before that when the facility was a Holiday Inn. The hotel informed RMSS that they were planning to quadruple the amount of money they wanted for 2020! The committee was quite sure dealers and exhibitors would not want to pay quadruple table and frame fees, so they had to look elsewhere.

The 2020 show will be held at the Arapahoe County Fairgrounds Event Center in Aurora, Colorado. This space is even larger and much more affordable. We look forward to the new location.



Our AAPes of the MONTH

Our Founding Editor, John Hotchner, initiated the tradition of honoring our “AAPes of the Month.”

April, 2019: Paul Goodwin, for the enormous amount of work he did in retrieving and sorting all the TPE back issues from the Bill McMurray estate. Our stash of back issues is part of our heritage!

May, 2019: Bill Johnson, who has allowed AAPE to store unsold books in his basement, thus saving us substantial storage costs.

June, 2019: Jerry Eggleston, the exhibits chairman at RMSS, who also supervised the AAPE Brett Cup process. His communication about deadlines was great, and he went out of his way to accept additional exhibits as space allowed.

In Philately, Including Exhibiting, Are Questions More Valuable Than Statements?

“If I had an hour to solve a problem and my life depended on the solution, I would spend the first 55 minutes determining the proper question to ask.”

Albert Einstein.

Statements to others of what should be done with almost any particular problem, often draw responses with a degree of negative content. That negativity often extinguishes the idea or statement proposed.

On the other hand constructive questions directed to the problem would encourage creativity, involve the recipient, being less challenging and more likely to be accepted, or elicit a further idea. And one would expect the creativity occurring increasing dramatically with the numbers of people involved.

Large companies, research laboratories, academic institutions, and other successful endeavors (even putting a man on the moon) seem to survive by delegating authority to others who then ask more questions and develop solutions. These in turn lead to ideas that are developed into valuable and useful advances, and often then become successfully marketed products.

Many clubs, societies, and organizations that rely on subscriptions do not have the income or resources to mount significant research initiatives for long-term survival. Speculating, it may need 10 – 20 good ideas for one or two of them to keep the organization/endeavor alive, particularly with changing circumstances. This is where we are in philately. Further, it is often said that most significant advances in a country come from movements involving large numbers of citizens. Extrapolating this, it would seem that questions to larger groups of people, working in any organization, would be more rewarding.

In his book *Leading With Questions* Michael J. Marquardt writes, “Good Questions wake people up. They prompt new ideas. They show people new places, new ways of doing things. They help us admit that we do not know all the answers” (1).

Liz Wiseman author of *Multipliers: How the Best Leaders Make Everyone Smarter* said: “A bad leader will tell people what to do. A good leader asks the questions and lets his or her people figure out the answers. A great leader asks the questions that focus the intelligence of their team on the right problem.”¹



by Robert M. Bell, M.D.
rmsbell200@yahoo.com

For many years the philatelic industry has been “stressed.” Memberships of nearly all societies are falling, stamp shows are disappearing, and volunteers to run societies are not available. Do we know the main drivers of all the changes occurring?

There have been many reports and meetings over the last 10 – 20 years that have analyzed and discussed the growing problem. Just recently the W4 Group in the UK has issued a report² in much detail about the current challenges of philately. With these reports interestingly little attention has been devoted to exhibiting, which it can be argued is the “Face-book” of our hobby to the world.

If we believe that philatelic exhibiting attracts participation in our hobby, and if it is dwindling participation that is at the heart of the current problem, then what can be done to improve matters?

It is 50 years since the initiation of the Champion of Champions award in 1968, and no modern multi-frame exhibit has ever won. How can a low budget, one (wo)man’s well presented exhibit of extremely rare modern material, with significant importance, a fine story-line, ever hope to compete? Such an exhibit has a nemesis with an expensive exhibit of classical material that may have items that are repaired at considerable expense, and with additional support persons providing professional mounting, detailed research, sourcing, and even the purchasing of material. Can that be rectified?

One aspect of the question, “is exhibiting FAIR to all” is the intrinsic bias of those interested in modern material. Would answers to questions help clarify the reasons why collectors are not exhibiting as they used to? Do we know if exhibitors drop out from exhibiting because of lack of fairness? Is there a need for any change might be the next question?

One could also ask if well-designed surveys would help, with these being funded by donations either in cash or philatelic material to a research fund? It

(Continued on page 27...)



Multiple Taxation Authorities

By Ronald E. Leshner

Some readers of this column will recognize that I have long developed exhibits that are on subjects outside the normal boundaries of traditional philately. My first exhibit in the 1970's was entitled "It's Not Easy Being Green." One would never guess that it featured U.S. Wine stamps which are all green! Looking back today I am embarrassed that I ever chose that as a title for an exhibit. Even though all U.S. wine tax stamps are indeed green, the title gives no hint of what was to be seen in the exhibit. By the way that exhibit over several decades eventually earned a Grand Award and a place in the Champion of Champion competition.

Several exhibits that I have entered into competition have included both state and federal revenue stamps. For a long time I have had an interest in objects of taxation that have attracted simultaneously both state and federal authorities. Few exhibits have been developed around such subjects, although some documents have been shown of the Civil War era that have included documents from Nevada, California, and Oregon shown dual taxation.

In the twentieth century such objects of taxation abound and these have not been frequently encountered in the national level exhibitions. I am curious why the paucity of such exhibits. To consider just one of these subjects, the sale of real estate, a number of states who had real estate sales as an object of

taxation during the period when the similar federal tax was in force come to mind: Indiana, Mississippi, Pennsylvania, and West Virginia. These four are listed in Peter Martin's booklet Real Estate Revenue Stamps Catalog of 2006. Each of these began before the federal tax on real estate transfers was eliminated December 31, 1967. No documents are recorded from Mississippi.

Pennsylvania could be very interesting to develop an exhibit. From 1935 to 1937 there was a state documentary tax on real estate transfers that can be found with both federal and state stamps (Figure 1). Beginning in 1952 one finds deeds with federal and state stamps beginning, but local municipalities and school districts were permitted to share an additional 1%. So it is possible to find deeds with a total of four sets of tax stamps (Figure 2).

Developing an exhibit of either of these period would be very challenging in terms of acquisition of material, but one would need to do some additional digging to establish the tax rates and to explain the presence of the stamps on the deeds. In some cases the analysis can be as much fun and challenges as analyzing postal history covers. Just because these are relatively modern issues does not lessen the challenge factor.

I also believe that these are important documents in tracing the history of taxation and the relationship among the various levels of government.

“Pennsylvania could be very interesting to develop an exhibit. From 1935 to 1937 there was a state documentary tax on real estate transfers that can be found with both federal and state stamps.”



Figure 1. Pennsylvania real estate transaction from May, 1937 showing both federal and state stamps.



Figure 2. Pennsylvania real estate transaction from June 1958 showing federal, state, and Harrisburg school district stamps.

A Re-Examination of Stamps and Covers of Revolutionary South Vietnam for Exhibiting Purposes

by Emory Earl Toops



What a difference 36 years make in restudying; revising; and reformatting an exhibit! Not only have exhibiting standards changed but so too has access to newly available philatelic information, thanks in part to the internet but also to better communication between collectors, exhibitors and judges. Nowhere is this cooperation more evident than in the study of the heretofore neglected topic of the labels, stamps and postal history pertaining to the National Front for the Liberation of South Vietnam and the Provisional Revolutionary Government of South Vietnam.

From November 1972 to the end of March 1973, I was a USAF junior officer stationed at Tan Son Nhut Air Base, Republic of Vietnam. As the Paris Peace Accords went into effect, I would on occasion share a table at the officers' club with a member of the International Committee for Control and Supervision and (from a distance) see Camp Davis which, beginning in January 1973, housed representatives of the North Vietnamese military delegation and the Provisional Revolutionary Government. Shortly thereafter, I discovered the existence of stamps issued by both the National Liberation Front (NLF) and the Provisional Revolutionary Government (PRG) and found a dealer in Hong Kong who had these items for sale.

My previous article "A Tale of Two Exhibits and Three Countries" in the October 2018 issue of *The Philatelic Exhibitor* recounted my initial efforts to turn this material into an exhibit, culminating in October 1987 with earning a "Philatelic Exhibitor" ribbon at the APS-sanctioned show at INDYPEX. One of the most salient comments from a judges that I remember to this day was "how do we know these items were even postally used?" Thirty-six years later, I had to admit that, even by the more relaxed standards of the day, my exhibit "The National Liberation Front" contained factual errors; was poorly presented; lacked in-depth research; and demonstrated an inadequate grasp of postal history. Yes, my exhibit truly deserved a "Philatelic Exhibitor" ribbon.

In truth, very little was known in the 1980's about NLF and PRG issues beyond what was in the journal of The Society for Indo-China Philately (SICP); the popular philatelic press; and foreign stamp catalogues. But even this material was mostly descriptive in nature. And so it would have stayed until researchers and collectors in the early 21st century began to understand the full import of the NLF/PRG issues and the role they played in reestablishing postal services in the conquered South after 1 May 1975. This article will discuss my efforts to turn a 36 year old "collection" into an exhibit and, along the way, focus attention on an otherwise neglected part of Vietnam's postal history. And yes, perhaps, get into the medal-class at INDYPEX 2019.

Research

The desire to up-date my old exhibit was in part motivated by my success at exhibiting a one-frame study of "The Trucial States Palm Trees and Dhaw Series of 1961." But it was also helped by an e-mail I received from a member of the SICP who, in response to my October 2018 article in *TPE*, alerted me to a book published by one of the foremost philatelists in Vietnam, Mr Ta Phi Long, which would be most useful to my research. His 2012 book, *Some Features of Postal History in the Period of Revolutionary South Vietnam*, is absolutely essential for a study of this area in determining the validity of postal use of the PRG issues and postal rates; identifying fake surcharges and overprints; and detecting contrived philatelic covers that did not go through the mail.

And best of all, it was available from the APRL! But the APRL also had other key information without which I could not have turned a "collection" into an "exhibit." This was an article entitled "An Introduction to the Viet Cong & Mien Nam Stamps of Vietnam" which appeared in The Congress Book 2002, Sixty-Eighth American Philatelic Congress and turned out to be the first comprehensive study in English of the purported "Viet Cong" stamps; First Day Covers; cancellations; genuine postal use before



Provisional Issues of South Vietnam and Their Use: 1963 - 1980



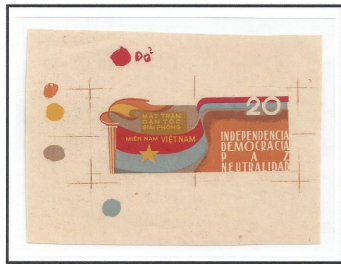
PURPOSE: A study of propaganda labels and stamps issued by the National Liberation (NLF) Front and the Provisional Revolutionary Government of South Vietnam (PRG) and their postal use after 1 May 1975.

BACKGROUND:

- On 20 December 1960, Communists in South Vietnam formed the National Front for the Liberation of South Vietnam (*Mat Tran Don Toc Gia'i Phong Mien Nam Viet Nam*). Twenty-two labels were issued from 1963 to 1969 to raise money and for a postal service that never developed.
- On 6 June 1969, the NLF formed the Provisional Revolutionary Government of the Republic of South Vietnam (*Cong Hoa Mien Nam Viet Nam*) to administer areas under their control. From 1970 to 1976, 48 stamps were issued.
- With the sudden and unexpected collapse of the Republic of Vietnam (*Vietnam Cong Hoa*) on 30 April 1975, the PRG issues were hastily pressed into use to meet the desperate need to restore civilian postal services in the conquered South.

IMPORTANCE:

- Propaganda labels and stamps which were later used in restoring postal services in a unified Socialist Republic of Vietnam.
- NLF/PRG being forgotten in the national narrative; only stamps and covers will remain.



Proof of First NLF issue,
Third Anniversary of the Founding of the NLF

EXHIBIT PLAN

1. NLF Issues
2. PRG Issues
3. Stamps Issued after Liberation Philatelic and Postal Use
4. Epilogue

GLOSSARY

1. *Mat Tran Don Toc Gia'i Phong Mien Nam Viet Nam* = National Front for the Liberation of South Vietnam
2. *Cong Hoa Mien Nam Viet Nam* = Republic of South Vietnam
3. *Vietnam Dan Chu Cong Hoa* = Democratic Republic of Vietnam [North Vietnam]
4. *Vietnam Cong Hoa* = Republic of Vietnam [South Vietnam]

1st draft of new title page using proof sheet of first NLF issue.

gone through the mail [lack of research]. And although I displayed a map of areas occupied by the NLF/PRG in 1973 as the “Third Vietnam,” I totally failed to mention the other “Two” Vietnams”—the Republic of Vietnam in the South or the Democratic Republic of Vietnam in the North. [I tried salvaging the map, albeit in a much reduced size, for use on the Title Page but quickly discarded it after an AAPE critique noted that it detracted from the philatelic material I wanted to show].

My original exhibit was essentially an act of solitary labor as I had no one to talk to about how to properly exhibit. But this is not the situation today because, whilst I have been competitively exhibit-

and after the collapse of the Saigon government on 30 April 1975; and important notes on condition. [This article has since been corrected and updated in the January 2013 issue of *The Indo-China Philatelist*]. With this information—information simply not available 36 years ago—I was now set to restructure the entire exhibit.

Silly but Egregious Mistakes

As I looked through my old exhibit, I remain amazed at how little I really knew about exhibiting and the mistakes I made [even the title was incomplete]—pre-production material such as proofs were placed after the stamp rather than before and covers were interspaced within the exhibit simply because of the stamp being shown [I didn’t know about the format of a “traditional” exhibit]; the backs of covers also containing stamps were not shown [I knew nothing about “postal history” and the importance of showing rates]; and I could not determine which covers were simply CTO’s and which ones had

ing only since June 2017, I have learned that judges are approachable; other exhibitors willingly share information and advice; and the American Association of Philatelic Exhibitors (AAPE) provides invaluable guidance and critique services.

Terminology and Orthography

The original title of my exhibit was “The National Liberation Front,” not the most descriptive nor accurate title as it neglected to include the creation of the Provisional Revolutionary Government of South Vietnam in 1969 which also had stamps issued in its name.

So the first order of business was to devise a more fitting title—and here is where I ran into problems of both terminology and orthography. Seeking to be scrupulous accurate to both the material and the Vietnamese language, my new title was *Stamps of the National Front for the Liberation of South Vietnam/ Provisional Revolutionary Government of South Vietnam: Their Issue and Use, 1963-1980*. How-



**Provisional Issues of
South Vietnam and Their Use:
1963 - 1980**



PURPOSE: A study of propoganda labels and stamps issued by the National Liberation (NLF) Front and the Provisional Revolutionary Government of South Vietnam (PRG) and their postal use after 1 May 1975.

BACKGROUND:

- On 20 December 1960, Communists in South Vietnam formed the National Front for the Liberation of South Vietnam (*Mot Tran Don Toc Gia'i Phong Mien Nam Viet Nam*). Twenty-two labels were issued from 1963 to 1969 to raise money and for a postal service that never developed.
- On 6 June 1969, the NLF formed the Provisional Revolutionary Government of the Republic of South Vietnam (*Cong Hoa Mien Nam Viet Nam*) to administer areas under their control. From 1970 to 1976, 48 stamps were issued.
- With the sudden and unexpected collapse of the Republic of Vietnam (*Vietnam Cong Hoa*) on 30 April 1975, the PRG issues were hastily pressed into use to meet the desperate need to restore civilian postal services in the conquered South.

IMPORTANCE:

- Propaganda labels and stamps which were later used in restoring postal services in a unified Socialist Republic of Vietnam.
- NLF/PRG being forgotten in the national narrative; only stamps and covers will remain.



Proof of First NLF issue,
Third Anniversary of the Founding of the NLF

EXHIBIT PLAN

1. NLF Issues
2. PRG Issues
3. Stamps issued after Liberation
4. Epilogue

GLOSSARY

1. *Mot Tran Don Toc Gia'i Phong Mien Nam Viet Nam* = National Front for the Liberation of South Vietnam
2. *Cong Hoa Mien Nam Viet Nam* = Republic of South Vietnam
3. *Vietnam Don Chu Cong Hoa* = Democratic Republic of Vietnam (North Vietnam)
4. *Vietnam Cong Hoa* = Republic of Vietnam (South Vietnam)



Map of Third Vietnam from old exhibit. (This is mentioned in the text).

Scan of new title page after AAPE review.

**THE "THIRD VIETNAM"
(THE REPUBLIC OF SOUTH VIETNAM)**



AREAS CONTROLLED BY THE VIET CONG
CEASE-FIRE 1973

ever, aside from using up the 25 words allotted for an exhibit description in most show programs, this lengthy title would not resonate well with judges, much less a dedicated or casual viewer. (It almost sounded like the title of a political tract). Fortunately, the AAPE title page and synopsis critique service suggested a much better alternative—*Provisional Issues of South Vietnam and Their Use: 1963-1980*.

Much of the early literature colloquially referred to the issues of the NLF and PRG simply as the “Viet Cong” issues, words I have avoided in my exhibit as the phrase (short for Viet Nam Cong San or “Vietnamese Communists”) was, in fact, a psy-ops term coined by the Government of Vietnam (i.e., South Vietnam) and later adopted by the US. Moreover, the term “Viet Cong” obscures fundamental differences between the issues of the NLF and the PRG. So, what to call the issues of the *Mot Tran Don Toc Gia'i Phong Mien Nam Viet Nam* (National Front

for the Liberation of South Vietnam) and the *Cong Hoa Mien Nam Viet Nam* (Republic of South Vietnam)? Originally, my exhibit plan listed them as “MTDTGP Issues” and “Cong Hoa Mien Nam Viet Nam Issues;” exceedingly accurate but making the same mistake as my original title—too wordy and not easily understood by the viewer. My solution was to use the readily recognized terms “NLF Issues” and “PRG Issues” throughout the exhibit but include a Glossary at the bottom of my Title Page to explain all the players. Since the NLF/PRG issues can only be understood in the context of their relationship with the Republic of Vietnam (Viet Nam Cong Hoa) and the Democratic Republic of Vietnam (Viet Nam Don Chu Cong Hoa), the Glossary included all four participants in both Vietnamese, English and their better known English abbreviations.

Finally, all words in Vietnamese are single-syllable, such as *Ha Noi* or *Viet Nam*, whereas English-

Stamps of the National Front For the Liberation of South Vietnam/Provisional Revolutionary Government of South Vietnam
Government of South Vietnam
Their Issue and Use: 1963-1980

Flag of NV

PURPOSE: A study of propaganda stamps issued by the National Front for the Liberation of South Vietnam/Provisional Revolutionary Government of South Vietnam and their postal use after 1 May 1975.

BACKGROUND: On 20 December 1946, Communists in South Vietnam formed the National Front for the Liberation of South Vietnam (*Mat Tran Don Toc Gia' Phong Mien Nam Viet Nam* [MTDTGP]). Twenty-six "stamps" were issued from 1963 to 1969 as propaganda labels and to raise foreign currency to prosecute the war in the South. On 6 June 1969, the MDTGP formed a Provisional Revolutionary Government of the Republic of South Vietnam (Cong Hoa Mien Nam Vietnam) to administer areas under their control. From 1970 to 1976, an additional 48 stamps were issued. With the sudden and unexpected collapse of the Republic of Vietnam (Vietnam Cong Hoa) on 30 April 1975, the Mien Nam issues were hastily pressed into use to raise the desperate need to restore civilian postal services in the conquered South.

IMPORTANCE:

- Originally propaganda labels with no postal validity to convey the appearance of sovereignty by the NLF and to raise foreign currency for the war effort.
- Played a critical role in restoring postal services in a unified Socialist Republic of Vietnam
- NLF/PRG being written out of the national narrative; only stamps and covers will remain.

EXHIBIT PLAN

1. MDTGP issues
2. Cong Hoa Mien Nam Viet Nam issues
3. Stamps issued after Liberation
4. Postal Use
5. Epilogue (and a warning)

GLOSSARY

1. MDTGP = National Front for the Liberation of South Vietnam
2. Cong Hoa Mien Nam Vietnam = Republic of South Vietnam
3. Vietnam Dan Chu Cong Hoa = Democratic Republic of Vietnam [North Vietnam]
4. Vietnam Cong Hoa = Republic of Vietnam [South Vietnam]

AAPE critique of the title page



SYNOPSIS

STAMPS OF THE NATIONAL FRONT FOR THE LIBERATION OF SOUTH VIETNAM/PROVISIONAL REVOLUTIONARY GOVERNMENT OF SOUTH VIETNAM
 Their Issue and Use: 1963-1980

Text: Postage stamps, besides carrying the mail, are symbols of state sovereignty and imply recognition by other countries (political legitimacy) and proof of governance and territorial control. Revolutionary organizations seek to upset the political status quo by showing that something has changed within a state's balance of power and one way of doing this is by issuing postage stamps. This study will show the stamps issued by the National Front for the Liberation of South Vietnam (NLF)/Provisional Revolutionary Government of South Vietnam (PRG) from 1963-1976 and their period of use between 1975-1980 in the occupied South after the fall of the Saigon government on 30 April 1975. This is not an exhibit of military mail during the Vietnam War; it is a study of how stamps originally issued for propaganda purposes and raising hard currency for prosecuting the war were hurriedly pressed into use in order to restore civilian postal services in the defeated South. Last use of these "revolutionary" stamps occurred in 1980, four years after reunification. Although colloquially known as "Viet Cong" issues, this term (short for *Viet Nam Cong San*) is now considered pejorative and will not be used in this exhibit.

Importance: When stamps of the National Front for the Liberation of South Vietnam (NLF) appeared on the market in the mid-1960's, initial speculation was that they were propaganda stamps produced by the CIA. Although purported to be issued by the NLF in the South, with the exception of one set printed in Moscow, all NLF/PRG issues were actually printed in Hanoi. The sudden and unexpected collapse of the Republic of Vietnam (Viet Nam Cong Hoa) in April 1975 forced North Vietnamese authorities to urgently restore postal services in a conquered country where mail was the primary means of long distance communication. Stamps of the conquered South could not be used, nor could stamps of the Democratic Republic of Vietnam (Viet Nam Dan Chu Cong Hoa) because of currency differences. The only alternative was to use the heretofore propaganda stamps of the NLF/PRG (*Mat Tran Don Toc Gia' Phong Mien Nam Viet Nam* or National Front for the Liberation of South Vietnam/*Cong Hoa Mien Nam Viet Nam* or Republic of South Vietnam). Finally, these stamps preserve a philatelic heritage as the role of the NLF/PRG is slowly being written out of the national narrative of the unified Socialist Republic of Vietnam.

Philatelic/Subject Knowledge: My initial study of these issues in the late 1970's/early 1980's was limited to what was in the Stanley Gibbons catalogue; the first comprehensive English-language study of these issues did not appear until 2002. Even so, no pre-production art work or numbers of stamps printed have been reported by collectors. During a visit to Vietnam in October 2018, I showed and discussed my initial exhibit with our guides and personnel in selected museums; although all expressed interest, none could provide new information. The tourist counters in the Main Post Office in Ho Chi Minh City sold the occasional stock card containing NLF/PRG stamps but no one I met in the South was knowledgeable about these issues. Several dealers in Hong Kong had a few NLF/PRG stamps for sale but no covers; neither could they provide new information.

Personal Study and Philatelic Research: Publication of my "how to" article in the October 2018 issue of *The Philatelic Exhibitor* led to contacts with the Society of Indo-China Philatelists and the noted Vietnamese philatelist Ta Phi Long who has done ground-breaking research into NLF/PRG postal history. Using his detailed book, I have "reverse engineered" postal rates on covers in my collection to validate legitimate postal use. Also, the Vietnamese post office was very careful in noting the correct weight and postage on out-going mail as well as noting underpayment and assessing postage due; this allowed one to readily identify contrived covers (a few examples of which are included in the study). Mixed franking using stamps of the NLF/PRG, Democratic Republic of Vietnam and the unified Socialist Republic of Vietnam was a common practice.

1st Synopsis (Note lengthy title--this is mentioned in the text).

language practice is "Hanoi" or "Vietnam." I decided that throughout the exhibit English-language names would be used and that Vietnamese orthography would be employed only if a word is quoted directly from the Vietnamese language.

An Exhibit Conundrum

Although I had arranged my exhibit along traditional lines, as I shared my draft with other exhibitors, I quickly noticed that I had a major conundrum—one that could heavily penalize my exhibit during judging. The first four NLF issues included no unit of currency and all eight NLF emissions lacked the words Buu Chanh or "Postage;" in fact, all 22 NLF "stamps" were never used for postage. Depending on one's perspective and location, these NLF issues were either precursor issues for a civilian postal system that did not actually develop until after the fall of the Saigon government in 1975 or were simply propaganda labels to raise money. But I have

enough exhibiting experience to know how judges would view my second attempt to exhibit NLF/PRG material—propaganda labels are not stamps and therefore do not belong in a "traditional" exhibit.

Yet one cannot fully understand the PRG issues without a full appreciation of the NLF issues which sought to convey images of both a fighting force and a government fully in control of its "liberated" areas. Fortunately, a judge at NAPEX 2019 and the *APS Manual of Philatelic Judging and Exhibiting* clarified the problem for me: I had a "display" class exhibit, albeit one physically arranged in a more traditional manner.

My new exhibit classification essentially mirrored the conundrum faced by stamp catalogue publishers when dealing with these issues. The German Michel catalogue lists all NLF/PRG issues although the values for "postally used" NLF issues has to be for items removed from First Day Covers. The French



SYNOPSIS

PROVISONAL ISSUES OF SOUTH VIETNAM AND THEIR USE:
1963-1980



Treatment: A 2-frame display study of propaganda labels issued by the National Front for the Liberation of South Vietnam (NLF) and stamps issued by the Provisional Revolutionary Government of South Vietnam (PRG) from 1963-1976 and their period of use between 1975-1980 in the occupied South after the fall of the Saigon government on 30 April 1975. It contains numerous archival proofs and printing and perforation errors. This is not an exhibit of military mail during the Vietnam War; it is a study of how items originally issued for propaganda purposes and raising hard currency for prosecuting the war were hurriedly pressed into use in order to restore civilian postal services in the defeated South. Last use of these "revolutionary" or provisional stamps occurred in 1980, four years after reunification. No other exhibit of this kind is known in the US.

Background Terminology: Although colloquially known as "Viet Cong" issues, this term (short for *Viet Nam Cong San* or "Vietnamese Communists") is, in fact, a psy-ops term coined by the Government of (South) Vietnam and later adopted by the US; it will not be used in this exhibit. Instead, they will be distinguished as either issues of the National Liberation Front (from *Mai Tran Dan Tac Gioi Phong Mien Nam Viet Nam* or National Front for the Liberation of South Vietnam), hereafter the NLF, or the Republic of South Viet Nam (from *Cong Hoa Mien Nam Viet Nam* or the Republic of South Vietnam), hereafter, the PRG.

Importance:

Postage stamps are symbols of state sovereignty and imply recognition by other countries (political legitimacy) and proof of governance and territorial control. Revolutionary organizations, such as the NLF and the PRG, sought to upset the political *status quo* by showing that something has changed within a state's balance of power and one way of doing this by issuing postage stamps. The NLF issues were intended to be used in areas "liberated" from the Saigon government although this use never occurred. The PRG continued this practice of issuing stamps to confer legitimacy and imply political recognition by other nation-states.

When labels of the National Front for the Liberation of South Vietnam (NLF) appeared on the market in the mid-1960's, initial speculation was that they were propaganda "stamps" produced by the CIA. Although purported to be issued by the NLF in the South, with the exception of one set printed in Moscow, all NLF/PRG issues were actually printed in Hanoi. The sudden and unexpected collapse of the Republic of Vietnam (*Viet Nam Cong Hoa*) in April 1975 forced North Vietnamese authorities to urgently restore postal services in a conquered country where mail was the primary means of long distance communication. Stamps of the conquered South could not be overprinted and used, nor initially could stamps of the Democratic Republic of Vietnam (*Viet Nam Danh Chu Cong Hoa*) because of currency differences. The only alternative was to use the heretofore propaganda stamps of the PRG.

Finally, these stamps preserve an historical and philatelic heritage as the role of the NLF/PRG is slowly being forgotten in the national narrative of the unified Socialist Republic of Vietnam.

Philatelic/Subject Knowledge: My initial study of these issues in the late 1970's/early 1980's was limited to what was in the Stanley Gibbons catalogue as the first comprehensive English-language study of these issues did not appear until 2002. During a visit to Vietnam in October 2018, I showed and discussed my initial exhibit with our guides and personnel in selected museums; although all expressed interest, none could provide new information. The tourist counters in the Main Post Office in Ho Chi Minh City sold the occasional stock card containing NLF/PRG stamps but no one I met in the South was knowledgeable about these issues. Several dealers in Hong Kong had a few NLF/PRG stamps for sale but no covers; neither could they provide new information.

2nd version of synopsis (Note changes)

Cover mailed from Bac Lieu to Ho Chi Minh City (13 Dec 1977)



Souvenir cover, 85th birthday of Ho Chi Minh.



catalogue *Yvert et Tellier* is more selective, mentioning that the NLF issued numerous stamps but without showing or listing them and includes PRG stamps starting in June 1974 [the first PRG issue was in 1970]. The *Scott Catalogue* is currently reviewing the status of both NLF and PRG issues for possible inclusion in the 2020 edition.

Restructuring the Exhibit

My NLF/PRG exhibit is not an exhibit of military during the Vietnam War (referred to as the "American War" by some Vietnamese); it is a study of how stamps originally used for propaganda purposes and raising hard currency to prosecute the war were hurriedly pressed into use in order to restore civilian postal services in the defeated South. Now that I had the proper exhibit class, I still arranged the material I had along the more traditional lines of proofs; stamps; errors; and covers—with both some contractions and expansion from its original version

of 36 pages and three frames (suitable for European standards of the 1980s but not for today's "World Series of Philately" shows). But even with a total re-arrangement of material, I instinctively knew that better lay-out and page arrangement would contract my 36 pages to about 24—which I would then have to re-expand to 32 pages to meet the 2-frame page requirement.

Having discovered the benefits of double-sized pages to mount covers in my Trucial States exhibit, I decided to use double pages throughout. Together, the NLF and PRG issued 22 sets totaling 70 stamps between 1963 and 1976; add in proofs; missing colors; missing perforations and a few significant printing anomalies (such as a block of four in which Ho Chi Minh has a halo on one stamp and a cowlick on the other) and just the stamp portion of my exhibit soon totaled 16 pages. This left me with another 16 pages to fill with covers.

15th Anniversary of the National Front for the Liberation
of South Vietnam (20 Dec 1975)



Ho Chi Minh with NLF soldiers



Cover mailed from Na Trang to Ho Chi Minh City (11 Dec 1977)

Ho Chi Minh with Elite soldiers stamps and cover. (Note mix of stamps and covers together instead of following the traditional exhibit format).



Front of 2 in-country covers showing 12 xu (or 60 dong) correct rate and voter/map stamp under-franked by 6 xu (note "T"). (Supports text narrative of how Vietnamese postal officials did check for correct rates plus poor condition of covers because of climate, etc).

Back of upper right cover showing machine back-stamps.



“How Do We Know These Items Were Ever Postally Used?”

My original “exhibit” contained 16 covers of which five were of the “highly suspect” category of not having gone through the mails as determined by being outside the period of normal use [usage of PRG issues generally ended in 1980]; complete sets of NLF issues on cover which met no local or foreign rate [the Vietnamese post office was very careful in annotating the correct rate and postage on outgoing mail, especially to foreign destinations]; and simply noting “suspicious” characteristics [no return address and sealed unopened envelopes with no contents]. Having to fill another 16 pages did make me go back and look at all the other covers I had in my possession. I remembered the First Day Covers I had as well as a philatelic souvenir cover that did not go through the mail but had an 85th Anniversary of the Birth of Ho Chi Minh circular red cancel dated 19

May 1975, only 12 days after the re-opening of the Saigon post office on 7 May 1975. But I also learned to “reverse engineer” postal rates on covers in my collection which helped confirm legitimate postal use as opposed to “hand backs.”

Many covers I possess have mixed franking with stamps from the PRG, the Democratic Republic of Vietnam (North Vietnam) and the unified Socialist Republic of Vietnam. This necessitated showing the backs (and, in some cases, the front) of a cover to show use of a PRG stamp as meeting the correct rate rather than being added for “window dressing.” Moreover, I began to look for (and found) machine cancel back stamps that further validated that my covers had, indeed, gone through the mail.

But as I again got caught up in the excitement of research and rates (the essence of postal history), I also noticed the commonality of shared addresses some of my covers had. Many, I suspect, were sent

1. NLF ISSUES • 1963 - 1969

- › All labels lithographed, perf. 11, in sheets of 100, except where noted.
- › Printed by Tien Bo Printing House, Hanoi, except where noted.
- › First 8 NLF issues no unit of currency and lacking word *Buu Chanh* or "Postage."
 - › Labels planned to be used in either liberated or contested areas – never occurred.
- › Printing histories unknown.

First Issue 3rd Anniversary of the Founding of the National Liberation Front

- Issued 20 December 1963.
- Not useable for postage.



English



French
NLF Flag and Slogan



Spanish



Remains of First Day Cover
Cancel "Third Anniversary of
the Founding of the National
Liberation Front"

Second Issue 3rd Anniversary of the Founding of the National Liberation Front

- Issued 20 December 1963.
- Not useable for postage.
- Stamps printed on white paper with clean perforations reported to exist (the "CIA Fakes;" Vietnam blamed the Soviet Union).



Attack on a Village



Attack on a US
Helicopter during the
Battle of Ap Bac
on 2 Jan. 1963

Scan of page 2 of exhibit
(Note much more information
than on 1983 version).

Philatelic FDC of NLF issue not available for postage. Note FDC cancel and probably basis for Michel's "used values" in their catalogue.



by a stamp dealer to friends, family or other collectors (especially in Hong Kong). This situation was perhaps unavoidable given the nature of material that was on the market in the late 1970's and early 1980's.

However, as pointed out by Joseph J. Cartafalsa and John P. Carroll, Jr in their *Philatelic Congress* paper, postal history in Vietnam is not as popular as stamp collecting for both cultural and economic reasons: Cultural in that before the Lunar New Year, households get rid of old paper (such as envelopes) because it is considered bad luck to retain old paper into the New Year (only important documents are kept); and economic because paper had too many

other uses such as note taking or fire starting. Not to mention both climate and animal life (mice and insects) that are deleterious to postal history. So, for the moment, I will have to accept this situation; be thankful for the covers I have; and accept a probable medal downgrade or two as I search for better material to more completely tell the story of these "Provisional Issues of South Vietnam and Their Use."

Conclusion

As collectors and certainly as exhibitors, recognition of revolutionary stamps can be a "hit or miss" proposition—some stamps make it into the catalogues, especially if the revolution is successful;



Airmail registered cover to Hong Kong with PRG Lenin stamp of 1970 used to pay part of the 4 dong 76 xu postage. Note postal clerk annotation of 80 gr 4.76 [this procedure is mentioned in the text].

others fade into obscurity with at most a philatelic footnote. Yet all these stamps are “witnesses to revolutions.” Philatelic covers are often the first examples to appear—sometimes they are almost the only examples; in other cases, such stamps do perform a valid postal duty. This was certainly true for the Republic of South Vietnam where collectors, dealers and the public sought from the outset to record the philatelic beginnings and end of a momentous era in the country’s history as well as use the post for its

intended purposes.

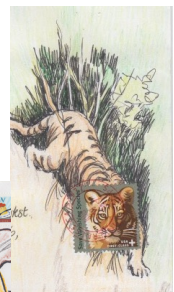
My exhibit still requires much work—especially locating new material to better reflect the extent of use (i.e., the routine, often daily, personal correspondence between family and friends).

But I know that other collectors, the AAPE and its services—and judges really are here to help. And finally, I can quite convincingly prove that my PRG covers were “postally used” and did, in fact, “go through the mail.”

Now’s your chance! It’s great fun to write for *The Philatelic Exhibitor*. Of course, you get your name out there, but best (and most) of all, you get to help, encourage and teach other exhibitors (just as Earl Toops has done here)—and contribute to your hobby. Want to write? Send an article or just a question or two to your editor: neilmedia1@sbcglobal.net. Do it today! (Or tomorrow...that’s okay, too.)

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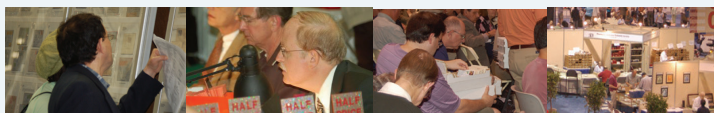


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Up to 200 16-page frames available at \$10 per frame, \$25 minimum per exhibit; youth exhibits free up to 3 frames and \$5 per frame thereafter. All classes of exhibits welcomed. Free parking and admission, youth table, seminars and meetings, 25+ dealers, USPS booth. Download the prospectus and entry form from our website, www.stampsminnesota.com, or contact exhibits chair Todd Ronnei at tronnei@gmail.com or by mail at 9251 Amsden Way, Eden Prairie, MN 55347. Please submit your application by June 1, 2019.

SEAPEX—SEATTLE PHILATELIC EXHIBITION **Seattle, Washington** **September 13-15, 2019**

The SeaTac Region will hold its annual exhibition at the Tukwila Community Center, located just north of the SeaTac Airport at 12424 42nd Avenue South, Tukwila, WA. This will be our second year as a World Series of Philately (WSP) national exhibition. The show will offer 160 frames of exhibits and more than 25 stamp dealers. All exhibit classes and divisions are welcome. Fees are \$30 for one- and two-frame exhibits and \$12 per frame for multi-frame exhibits of three to ten frames. Youth exhibits are \$5 per frame. Exhibit prospectus and entry forms are on the show website at www.seapexshow.org, or from Lisa D. Foster, Exhibits Chair, 27111 167th Pl SE, Suite #105-114, Covington, WA 98042. The show hotel is the Residence Inn Seattle South/Tukwila. They offer a reduced room rate during the show and provide free shuttle service to and from the airport and the show venue.

MILCOPEX 2019 **Milwaukee, Wisconsin** **September 20-22, 2019**

All exhibitors are invited to participate in Milcopen 2018, Wisconsin's national level stamp exhibition, at the Crowne Plaza Milwaukee Airport, 6401 So. 13th St., Milwaukee, WI. Milcopen prides itself on encouraging new exhibitors and new exhibits. Milcopen welcomes all classes and levels of philatelic exhibits, from youth or novice exhibits through the most advanced, championship-level displays, and from the mainstream to the esoteric. The exhibitors prospectus, as well as other information about the show, is available on our website, www.milwaukeephilatelic.org, by mail from Robert Henak, P.O. Box 170832, Milwaukee, WI 53217, or by e-mail: henak8010@sbcglobal.net.

70th GREATER HOUSTON STAMP SHOW **September 20-22, 2019** **Houston, Texas**

The Houston Philatelic Society once again invites exhibitors to its annual GHSS show at the Humble Civic Center, 8233 Will Clayton Parkway, Humble TX 77338. We welcome 2-10 frame adult exhibits, single-frame exhibits (including the popular single-frame color competition—this year the color is green, and youth exhibits. There will be over 1,200 pages of exhibits. There will be a limit of 15 single frame exhibits. Due to the recent popularity of the single frame color (this yewar it's purple) exhibits, anyone interested in showing a single frame exhibit should apply as soon as possible.

The exhibits will be judged by American Philatelic Society accredited

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ed judges and will compete for five different medal levels. In addition to the medals there will be various special awards including the Grand and Reserve Grand awards. The Texas Stamp Dealer Association's and the National Stamp Dealers' Association's "Most Popular Exhibit Awards" — for multi-frame and single-frame exhibits respectively, will be voted on by the public attending the show. For more information on the show and on exhibiting, please visit our website at www.houstonstampclub.org. You can download the Exhibit Prospectus at the site. If you have any questions about entering exhibits in our show, or about exhibiting in general, you can contact the Exhibits Chairman, Ron Strawser, at strawser5@earthlink.net.

INDYPEX 2017 **Indianapolis, Indiana • October 4-6, 2019**

To be held at the Hamilton County Fairground & Exhibition Center, 2003 Pleasant Street. 170 plus 16 page frames at \$12.00 for multiframe exhibits, Single frame exhibits at \$25.00. Youth free. Limit 12 single frame exhibits. Free parking, \$2.00 admission fee. Awards banquet Saturday night, 35-plus dealer bourse, door prizes, youth activities center. INDYPEX welcomes all types of exhibits within the new APS scheme of Classes and Divisions. Deadline for exhibits is Aug. 30th. Information about the show is on the Internet at www.indianastampclub.org

FILATELIC FIESTA 2017 **November 9-10, 2018 San Jose, California**

The San Jose Stamp Club will present its annual Filatelic Fiesta exhibition and bourse on the weekend of November 11-12. It will be held at the Elks Lodge, 444 West Alma Avenue, San Jose and feature 170+ frames of exhibits and over 30 dealers. A great location for a stamp show in Northern California and the San Francisco Bay Area.

Go to our website now at www.filatelicfiesta.org and be sure to download the exhibit prospectus. They may also contact the Exhibit Chairman, Ed Laveroni, P.O. Box 320997, Los Gatos, CA 95032 or ejpjl@comcast.net for a prospectus.

Additional information can be obtained from the show website www.filatelicfiesta.org or by contacting the General Chairman, Steve Schumann sdsch@earthlink.net or 510-785-4794.

NOJEX & ASDA 2019 Stamp Show **November 15-17, 2019 • East Rutherford, New Jersey**

For the second time in history, ASDA's annual fall show will be held across the Hudson River in a beautiful facility in conjunction with NOJEX! The North Jersey Federated Stamp Clubs and the American Stamp Dealers Association have combined forces to stage the only WSP Show in the Tri-State Metropolitan area at the Meadowlands Hilton Hotel. Free admission, free parking and easy access from the New Jersey Turnpike and Route 3. Only minutes on NJ Transit trains from Penn Station, NYC to Secaucus Transfer Station and free hotel shuttle. 40 dealers and 200 frames of exhibits. Entry deadline is September 1. \$15 per frame for multi-frame exhibits and \$25 for single frame exhibits. Exhibit prospectus and entry forms can be downloaded at www.nojex.org or contact Robert G. Rose, show chairman, 908-305-9022, robertrose25@comcast.net.

PENPEX 2019 **Redwood City, California • December 7-8, 2019**

The Sequoia Stamp Club presents PENPEX 2018 for the 36th consecutive year! The Show will take place December 1-4 at the Redwood City Community Center, 1400 Roosevelt Ave., Redwood City, CA (about 30 minutes south of San Francisco). No parking fee or admission fee. All classes of exhibits are available to be shown in 16 page frames. THERE IS NO ENTRY FEE TO EXHIBIT; new exhibits and exhibitors are most welcome. An APS-accredited National Judge will be part of the jury; written critiques will be available. A prospectus is available at www.penpex.org OR from Vesma Grinfelds, Exhibiting Chairman, 3800 – 21st St., San Francisco, CA 94114.



The
American
 Association of
Philatelic Exhibitors



Quarterly Membership Report
 Ken Nilsestuen, Secretary

Membership Status as of June 21, 2019

U.S. MEMBERSHIP

REGULAR MEMBERS	562
LIFE MEMBERS	141
FOREIGN REGULAR MEMBERS	101
Life Members	15
TOTAL MEMBERSHIP:	819

Welcome to New Members: March 26, 2019 to June 21, 2019

David P. Belesky, Morgantown, WV	Kenji Nakano, Rye, NY
William Cluck, Payson, AZ (overlooked last quarter)	David Przepiora, East Aurora, NY
Ken Hunter, Santa Ynez, CA	Sergio Recuenco-Cabrera, Lima, Peru
Barry Cousins, Kuala Lumpur, Malaysia	Mats Roing, Eden Prairie, MN
Vitaly Geyfman, Scranton, PA	Charles Schafstall, Sylvania, OH (overlooked last quarter)
Tomas Griebling, Shawnee, KS	

Congratulations to our Novice Winners and other novice new members

Judy Bowlby, Dartmouth, NS	Jack A. Elder, Sandy, UT
Ronald R. Cassel, Los Gatos, CA	Jon Kawaguchi, Alameda, CA (WESTPEX 2019 winner)
Gary Coolen, Fall River, NS	George Lafontaine, Porter's Lake, NS
Kevin S. Dudley, Arlington, VA (SPRINGPEX 2019 winner)	Keith McKay, Halifax, NS
Cheryl Grantham, Cookeville, NS	Eric Stovner, Santa Ana, CA (RMSS 2019 winner)
Guy Jeffrey, Dartmouth, NS (NOVAPEX 2018 winner)	Yunus Sulemann, Dublin, OH

**Congratulations Jean Benninghoff
 Award new and current members**

- Ed Bailey, Syracuse, NY
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- Juan Diaz, Grand Junction, CO
- Gary Eschelbach, Reynoldsburg, OH
- Jon Kawaguchi, Alameda, CA
- David Plunkett, Toledo, OH
- Frank Slack, Waban, MA
- Grant Walkup, Sylvania, OH

Welcome back to rejoining members

- Bob Blum, Cincinnati, OH
- Alvaro Castro-Harrigan, San Jose, Costa Rica
- Norman Cohen, Owings Mills, MD
- Allison Cusick, Pittsburgh, PA
- Frederic Danes, Hampton, GA
- John Hall, Dartmouth, NS
- Richard Nicholas, Denton, TX
- Sandra Strzalkowski, Redford, MI
- Nakul Telang, Richmond, VA
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Respectfully submitted
Kenneth R. Nilsestuen
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Marketplace is a special section in *The Philatelic Exhibitor* where both collector members and dealers may purchase smaller size ads that are approximately one eighth of a page in size. (2 3/4" Wide x 2" High.) Per insertion: \$60. Contract Rate: \$50.

AD SPECIFICATIONS: All ads should be submitted as PDF files or as image files in the jpg format at a minimum of 300 dpi resolution. For more information Bill DiPaolo at billdip1@gmail.com.

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