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# The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

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**On Our Cover:** Our front cover honors the great experts of our pastime whose deep knowledge underpins the integrity of our exhibits. Who better to use as an example than the great Sergio Sismondo, the doyen of worldwide postal history?

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**It all began with these gentlemen.** In 1913, the astute philatelists of the New York City metro area, spearheaded by the members of the then 17 year old Collectors Club, staged the first United States international philatelic exhibition on October 27 through November 1, 1913. Shown above is the Executive Committee: Top row from left: A.E. Owen, L.B. Mason, Eugene Klein, Dr. J. Brace Chittenden. Bottom row from left: John W. Scott, (Treasurer), J. Murray Bartels (Vice President), J.C. Morgenthau (President), John N. Luff, and John A. Klemann (Secretary). A mixture of both collectors and dealers, this committee set the pace for collector-dealer cooperation on into the next 100+ years.

## The Omni-Present Eugene Klein—A Gracious Dealer Organizer

*Five years before he bought the Inverted Jenny he was already at the top of his game.*

Certainly one of the greatest wheeler dealers in the world that, to some, would appear rather iconoclastic even for its day. **Eugene Klein** was at the forefront of the organizing committee for America's very first international stamp exhibition which, for the very first time in history, was to put U.S. stamp collecting at the top of worldwide philately.

This magazine will, in future issues, begin telling our readers of the bright, well-staged history of the international stamp shows that were to eventually place America's stamp exhibitors (and judges!) at the top of their fields...lasting through and beyond the next 100 years.

The history includes a rather strange and unusual gesture to kick off that century-old story. And much of it began with Mr. Klein who was an early supporter of a concept



hobby of philately, Philadelphia's **Eugene Klein** was at the forefront of the organizing committee for America's very first international stamp exhibition which, for the very first time in history, was to put U.S. stamp collecting at the top of worldwide philately.

You see, in the great hall of New York City's Engineering Societies building at 23-35 West 39th Street (still there), where the competitive world exhibition was to take place, the show organizers decided to NOT allow any dealer booths. All of us pretty well know that it is—and long has been—the dealer community who has backed virtually every stamp show in their history with their financial support.

Interestingly, the "great hall" was only big enough to accommodate the exhibits—so Klein and his friends decided to rent rooms on key floors of surrounding hotels and hold forth with their inventories there. Collectors loved it for buying stamps and the comfort of a hotel room was a novel, yet effective idea!

### A tradition of innovation

**This popular page adds a new dimension beginning with this issue of TPE.** The best way to prepare for the future is to be informed about our past. We start off by telling you about America's very first major world stamp show in 1913. It featured a number of major steps forward for philately—especially with the invention of 16-page frames that looked almost more modern than the ones we use today! That's a fact—watch for photos and commentary coming up in our next issue of **TPE** coming in January

### Would it succeed?

**Expectations for a broadly based and heavy attendance for the International Philatelic Exhibition held at NYC's 12-story Engineering Societies Building were not particularly enthusiastic.** After all, the event was to be the inauguration of world class stamp exhibitions in the United States.

So the ballroom on the top floor of the building was selected as the venue. Considering that the show ended up being a resounding success (visitors from around the world!) It didn't even have enough room for dealers!

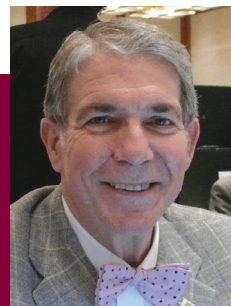
### A string of successes

**The 1913 international forecast a parade of successes for the next five such shows to be staged in New York City.** The 1913 success caused that city's philatelists to put increased thought into planning for future events. A structure was set up (the Association for Stamp Exhibitions, which people from across America could join) and the decision for NYC to host it every ten years going forward was made. The 1926, 1936, 1947 & 1956 world shows were longer and extremely well attended!





## My, my! Who Woulda Thought?



Randy L. Neil  
Editor  
neilmmedia1@sbcglobal.net

## ViewPoint

**I** have always admired the very hard working staff from the American Philatelic Society headquarters who consistently run a very smooth operation at their impressive Match Factory complex in Bellefonte, Pa. But quite often in recent years, their staff has pulled off spectacular accomplishments in places far afield from their HQ. It's especially true when they encounter, and work with, a fine local committee for their annual (huge) convention and exhibition called StampShow.

For instance, how about the "Hat Trick" they pulled off at this year's StampShow in Omaha—a place that many naysayers in the hobby thought would land in the laps of the cognoscenti like a dull thud? Philately's biggest shows "never could" take place out there on the Great Plains, they said.

Together with Omaha's outstanding local committee, the APS staff produced one of the great (and rightful) surprises in American philatelic exhibition history. Hat Trick? How about:

1) Packing the aisles on ALL four days of the show, hundreds upon hundreds of showgoers came from as far away as Salt Lake City (by auto) to attend. Us people on the Great Plains think nothing of getting out of bed and driving 500+ miles often before dinner!

2) I've seen FDOI ceremonies along the East Coast, famous for their attendances, really pack 'em in. In Omaha's huge convention hall at the show venue, it was "Standing Room Only" for the USPS's Military Dogs block!

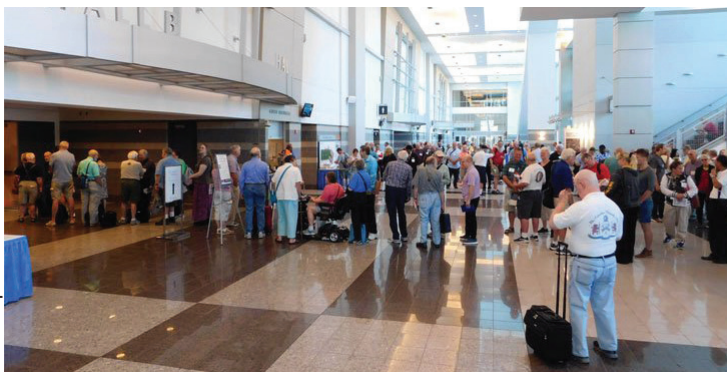
3) I tried, but couldn't find a single dealer who wasn't raving about the surprise heavy attendance and the business they were doing.

A hat trick is three scores in the

same hockey game by one player. There were a lot more positive "tricks" to be seen at APS Omaha 2019. Among them was the amazingly lively downtown area in that city (dominated by the huge area called the Old Market—a ten square block complex filled with unique and highly successful specialty shops and and restaurant upon restaurant. Then there was the field trip to the Tiffany Fund dinner at the site of the historic Strategic Air Command Museum on the opening night. How about a lavish meal sitting underneath a real B-29 bomber from WWII?...in the midst of a jumbo array of historic military aircraft—including a B25 Mitchell bomber just like the ones that went on the April 1942 Doolittle Raid on Japan?

Topping off everthing was the the especially well-balanced bourse of a size that makes pre-eminent sense (ca. 75 dealers)—and the far-reaching and "packed with goodies" competitive exhibits.

The proof in the pudding for this show is that the APS—never afraid to try new venues for their shows—should book a Great Plains show at least every four years. And those among us who reside on the coasts should stop thinking of places like where I've lived (KC) as "out in the vast wastelands."





# From Your President

By Mike Ley  
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**I**t was good to see so many of you at Stamp-Show in Omaha, the biggest city in my home state. By all accounts the show went very well. Omaha can be quite hot in early August, but we enjoyed very pleasant weather for the show.

At our well attended open forum meeting Immediate Past President Pat Walker announced the winner of the Herdenberg Award. The award, named in honor of Ralph and Bette Herdenberg of Chicago, 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. This year, as in 2014, we had two winners: Jerry Miller and Charles Verge.

Jerry managed the important AAPE critique service for over eight years and promoted it whenever he could. During that period, he found appropriate judges to evaluate submitted exhibits and followed up if need be. He kept meticulous records and submitted detailed reports to the board. The service ran smoothly, basically breaking even every year, and many exhibitors achieved improved results after using the service.

Charles served the AAPE as a Director 1995-96, Vice President 1997-98, President 1999-2002, and Immediate Past President 2003-2006. He was a key organizer in 2006 when AAPE was responsible for AmeriStamp Expo held in Toronto, the year APS decided to have no spring show in order to focus on Washington 2006. It was at this show that the Single Frame Champion of Champions and Team Competition made their debut.

It is well known that AAPE has been giving the winner of the Novice Award at a show a free one-year membership in our organization. It is less well known that since August 2015 AAPE has been giving a free one-year membership to all novices at a WSP show. At the Omaha Board meeting it was decided to change the name of the award to First Time Exhibitor

Award. The group of Bill Schultz, Mark Schwartz, Alfredo Frolich, and Santiago Cruz, calling themselves the Quatro Amigos, has agreed to fund this program for two years. We are looking to expand this to the larger regional shows as well. If you know someone who is on the verge of trying their first exhibit, tell them about the free membership. It may help encourage them to take the plunge.

Like the United States, London hosts a large international show every ten years. London 2020 will be held May 2 thru May 9, 2020 and AAPE will have a presence. We will be sharing a booth with APS and ATA and will be expected to help staff it. I am not much of a globetrotter, but I managed to attend London 2000 and am looking forward to 2020. I will get a chance to meet several British people I only know through email, and I look forward to seeing dealers who never travel to the United States and do not have websites. I know quite a few of our members will be there. As the show draws closer, we will be trying to get an accurate account of who is planning to be attending.

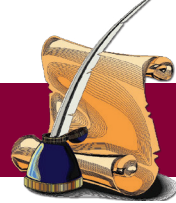
In November, Brett Cup invitations will be going out to all who achieved 93 points or more with an exhibit of mostly 20th century material. We are guaranteed 150 frames but last year we filled 214 frames, the biggest yet. The competition will be held at May 22-24, 2020 at the spacious Aurora County Fairgrounds Event Center. The show hotel is the Aurora-Denver Doubletree in Aurora. The Scandinavian Collectors Club will be meeting at the show and on May 21, the day before the show opens, there will be a full day of talks on a variety of Scandinavian philatelic subjects.

Soon renewal notices will be going out, mostly by email. More and more we will be communicating with our members by email. It is important that we have a correct email address for everybody. When you change emails notify Secretary Ken Nilsestuen at [nilsestuen@sbcglobal.net](mailto:nilsestuen@sbcglobal.net).

## 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



## Another issue about gold medal exhibits...

Dear Editor.

Responding to Doug Matthews' letter in the Third Quarter 2019 issue, regarding "in-progress" exhibits, I have seen what I think is a disturbing trend in the last twenty years. Exhibitors seem these days to withhold their exhibits from an initial showing until they are reasonably sure they will get a Gold. One result of this is the difficulty many shows are having in filling their frames.

Another is that the exhibitor is missing out on the benefits of early critique as the exhibit is developing—and the benefits of "advertising" what the exhibit is showing and getting ideas from viewers as to material that might be included.

Let me illustrate by my own history. I began showing "The History of Stamp Separation" in 1976 as a two frame, Silver Bronze exhibit. It took eight years to achieve its first Gold and another three until it got its first Grand.

While that was a bit frustrating, the critiques I got along the way, and the leads to new material to include received from judges and other viewers were invaluable in getting to Gold. I should also say that I was at that point in "poor as a church mouse" mode, and some things I knew I should include were simply beyond my pocketbook. (Four kids in private school will do that!) But that to me was not a reason not to exhibit.

In fact, most of my philatelic exhibitor friends seemed willing to work their way up the ladder as I was doing.

That is not the operative method any more. Now, if it can't get a Gold or near one first time out, exhibitors somehow feel their effort is not respectable. Very sad. Everyone involved loses. I wish for the good old days.

John M. Hotchner  
AAPE Past President  
Falls Church, Va.

## A letter with a very viable (and imaginative) purpose for all exhibitors...

Dear Editor.

Most exhibitors should know by now that the AAPE Award of Excellence is changing from "Title Page" to "Plan and Headings." I have a suggestion for the next Award of Excellence, once "Plan and Headings" has run its course (in three to five years).

I suggest the next Award of Excellence be given to the "Synopsis." The obvious advantage is that the judges can determine the winner before the show starts! Admittedly, the attendees will not see the synopsis. But why not invite the winning exhibitors to submit their pages to *The Philatelic Exhibitor*? The truly interested people already subscribe to *TPE*, and it would provide the Editor with more material for publication.

Van Siegling  
sieglinge@yahoo.com

[Editor's Note: *From a selfish point of view, as editor, this sounds on the surface like a wonderful suggestion to add solid content to this magazine. However, it goes far beyond that. I think Van's suggestion is quite long overdue. As a close observer in the exhibiting game for a few years, I know that the area of the "synopsis page(s) is the most talked about subject in our field. Some people have even suggested that a whole book could be written on the "how-to-do-its" of this special aide for the exhibitor and judge, alike. A hindrance to exhibitors learning to build solid exhibits, the synopsis pages of everyone are rarely seen by anyone but the exhibitor and the judges. Van's idea could (should?) be expanded into an event that would bring out our synopsis pages for all to see.*

**What do YOU think?]**



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# As I See It..How About You?



By John M. Hotchner  
jmhstamp@verizon.net  
P.O. Box 1125, Falls Church, VA 22041-0125

## Attracting the viewer: What is the judge's role?

Continuing to address comments made in response to the AAPE 2018 questionnaire on the implementation of judging with points, we received this comment: "My main criticism of the judging process is that too much attention is paid to details of the evaluation. Points exacerbate that emphasis. What should be more important is how well the exhibitor makes an interesting exhibit for the viewer. This seems to have no role in the judging process, especially on the UEEF. The result is that exhibitors prepare their exhibits for the judges, not the public to see."

I hardly know where to begin in answering this, but here are some observations:

1. The comment from the questionnaire respondent presumes that there is some way that every exhibit can be made interesting to every viewer. I think this view confuses popularity with merit. To take this to another competitive venue, I may find collies fascinating at the local dog show, but nothing will convince me to spend any time at all looking at bulldogs – even if they are exceptional specimens. Nor can anything in the judges' evaluation of merit of the breeds and their representatives in the ring make me interested in bulldogs.
2. Judges do not and cannot assess the popularity of the philatelic exhibitor's subject. Whether an exhibit is "interesting for the viewer" or not can't be assessed; only guessed at. What is interesting to one viewer may well not be interesting to another.
3. What a judge can and does evaluate is whether the exhibit tells a discrete and complete story with a logical flow that is easy for a viewer to follow. That is part of the "details of evaluation" which are intended to assess the merit of the exhibit.
4. Often exhibitors do prepare their exhibits for the

judges. Oftentimes they don't – many is the exhibitor who says they don't put a lot of stock in their award level; they are supporting their convening society, they are educating, they are entertaining, they are trying to convince viewers to get involved in their corner of the hobby.

5. But it is the foolish exhibitor seeking high medals who ignores how his or her exhibit will appeal to the viewers. Why? Because the "details of evaluation" include things like how well the exhibit can be understood, avoiding lengthy and convoluted write ups that repel a viewer, using attractive (scarce and good condition) stamps and covers that other collectors will want to see, using helpful maps and other essential illustrations to help the viewer understand the philatelic material, presenting accurate information that a viewer can take to the bank, and more.
6. Points are neutral. They merely quantify what in the past has been more general evaluation. They force a judge to think through their evaluation and to be specific in making observations about the exhibit. And to give the exhibitor much more focused critique.

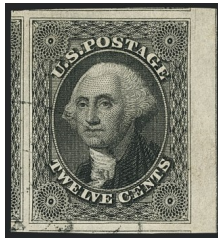
In other words, exhibitors choose what they wish to show. What is deadly boring to me may be a fascinating presentation to you. It is not up to judges to tell an exhibitor that their exhibit subject will not be popular with viewers; only to highlight for the exhibitor the ways an exhibit can be made more likely to be attractive to a viewer. They cannot make a viewer see as attractive a subject they are not attracted to. The "details of evaluation" used by judges are expressly intended to do more than evaluate the philatelic technicalities in the exhibit: They are intended to help an exhibitor make the exhibit as attractive as it can be.

## 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](mailto:neilmedia1@sbcglobal.net)



# PF Announces \$10 Grading Special



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# Q&A

By Patricia Stilwell Walker

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I received a number of comments about the Rarity Refresher in my last column. In fact, the first was a question from AAPE member Alec Globe in Canada relating to his exhibit Pioneer Mail Flights, The Semi-Official Air Post, and Air Mail Development in Canada, 1918-34.... It arrived just before the column went to print and I was kicking myself that I hadn't thought to include it. Simply put:

**Question:** What quantity defines rarity?

Alex had been checking guidelines and asking for advice; he had conflicting opinions. Some judges said five or fewer known equals rarity, others said 12 or fewer, and still others said it is whatever you define it as.

**Answer: It depends!**

I say—it is how you define it. BUT the number you choose should relate to the availability of material in your field AND how many items you want to “tag” as rare - I covered that aspect in last month's column. You want to aim at no more than 10% of your items and try to have a nice spread through the frames.

So the practical approach is to just do some

counting - if five or fewer works to produce that result for you, then go for it; if that leaves you with not enough choose a higher number.

I would also factor in what an appropriate number would be in your field of collecting: flown mail in Alex's case. Would a fellow collector get excited if you said “fewer than 12 known”? or would that produce “I have a lot of those myself” reaction?

An additional consideration is the kind of exhibit – it's more complicated with a themed exhibit where the material comes from many countries and types of collectible. Gianluigi Soldati wrote saying that he uses the phrase: “significant/rare items are matted over a read background” on his title page and uses 20 or less as his criteria for selection.

My answer to his email confirmed that for a thematic exhibit a number like 20 seemed reasonable to me unless you end up with more items than is desirable.

However, I have a problem with conflating “significant” and “rare” as you can have an item that is very significant to your story, that took you a long time to find/acquire but is not necessarily rare. Do you think saying “Items for which less than 20 are known to exist are matted over a red background” doesn't have the impact you want? Or does it leave out those “significant” items?

There's no clear cut answer!

**Question:** What do you do when known numbers don't exist?

I got a very thoughtful email from Otto Graf in Albania

Your advice on rarity quotes is very helpful. Giving a number is not ambiguous and easiest for everyone: exhibitor, judge and viewer. But I think the advice is easier to follow for some collecting areas than for others. For classic US, or classic Germany, there are lists of rare items and one can very easily state a number “one out of x”. For less researched areas it is more complicated. Since I read in an Australian auction catalogue that from one specific marking from Papua New Guinea only 2 or 3 are known, I watched out for them. Over the years I have accumulated nearly 10 of them.

2. Erratic Service: Eight Airlines to Rouyn, Quebec, and the Red Lake Area, Ontario, 1924-28  
 2.7.5. Patricia Airways and Exploration Co. **Second Issue. Commercial and Other Cover, 1926.**



15c overpaid by 1c for a 7-ounce assay sent to mining engineer James William Tyrrell in Hamilton by his son William Chisholm Tyrrell from Red Lake in Sept. 1926. Red Lake bar killer. Only one 50c PAEL sticker accepted for overweight. The address side (scan reduced 50%) has Jack Elliot's Hamilton radio business before 1926. **Only 1 example known.**



Post office records indicate few covers were flown to PAEL's 50c destinations. P/m  
 Sioux Lookout Sept. 13 1926, b/s PAEL's second Woman Lake datestamp Sept. 13.

So as an exhibitor, should I impress judges and quote the printed information “only 3 known”, or should I honestly say, that there should be a dozen of the marking and be criticized that it is only my guess? I would go for the latter as an exhibit for me is always also my personal notebook of the collecting field.

**Answer:** It pays to be honest... and it's not a guess! The number is an opinion backed up with some years of collecting/tracking. The fact that as an exhibitor you follow the market-

place for your collecting interest enhances your knowledge/personal study points. The basis for your opinions can be established in your synopsis.

**Question:** What are some characteristics of an exhibit that make it harder/easier to judge? And how does the exhibitor address the “harder” ones?

Kathy Johnson raised this question after our experience with judging the Champion of Champion's at Omaha. She was thinking about that

## 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](http://www.aape.org)

## Ever Used This?

[www.aape.org/docs/AAPEApplication.pdf](http://www.aape.org/docs/AAPEApplication.pdf)

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aspect of postal history exhibits which is just different from a Traditional or even a First Day Cover exhibit. Those two have a very definite way to proceed, they can't go any other way except from the early concept start through printing, issue and ending with use. This is also true of certain kinds of themes which have expected chapters, if not always in the same sequence e.g. those about flora or fauna or biographies of individuals.

Postal history can "step off" so many ways, and the organization and sequence may not be intuitively obvious to the reader/judge.

**A**nswer: Kathy's suggestion is that if the exhibitor has a "tricky topic" they may need to work harder to start off their viewer at a ground zero and then advance them into the story, perhaps "reassuring" them with mini-title pages that keep the road map extra clear.

I will expand on that with recommending a "high" level organization/plan on the title page and the use of the next lower level of plan on those mini-title pages.

I will also add that it is especially important to have your exhibiting "buddy" who is NOT familiar with your subject carefully read the title and synopsis page. It is very easy to get too close to your subject and make assumptions about the "foreknowledge" a judge will bring when viewing your exhibit.

Your synopsis can be a highly useful tool in this case, especially if you have tried organizing your subject in different ways (presumably with varying degrees of success). The synopsis can be used to explain that you believe that your current choice is superior to other choices and why.

### [changing topic...]

After reviewing an online single frame exhibit of great material, Michael Mahler sent me the following observation.

Raises an interesting question. For standard (APS) single frame competition, ideally you are advised to pick a subject for which "there can never be a second frame." No "greatest hits" cherrypicked from a topic on which one could tell a more complete story in eight or ten frames.

He asked me if this type of exhibit is what I mean when I talk about "synoptic" exhibits.



And also such an exhibit's chances of doing well in competition. So I thought it worthwhile to discuss:

**Q**uestion: What is a synoptic exhibit and how well can it score? Does the size of the exhibit matter?

**A**nswer: My definition of a synoptic exhibit is one that treats its topic at a high level; it's the broad versus deep approach to exhibiting. A true synoptic exhibit must tell the story - albeit a super high level. The larger the topic and the smaller the exhibit, will govern the level of potential discussion.

So how will such an exhibit score? Let's take a one frame exhibit like the one Mike saw that prompted his query. If it does tell the story, it will lose on an average 3 to 4 points for "fit" - typically that comes from treatment. If it doesn't do that, then it's cherry picked items from a larger exhibit and will likely lose a few additional points for treatment.

Any size synoptic exhibit has the possibility of losing points in the Knowledge category, because of items that are not there and thus cannot be discussed.

Hopefully a synoptic exhibit is full of great material and thus it should score really well in material and condition.

I'd surmise that a really well done single frame synoptic exhibit could win 90 points and a large gold although a gold is more likely.



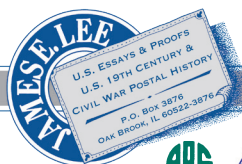
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# Exhibiting Chinese Philately

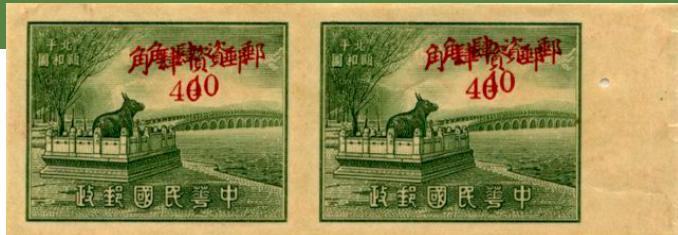
by H. James Maxwell



## Part II

A “How-To” Course for the beginner

A Tour de Force refresher for the advanced



[Editor’s Note: *On strategic occasions, The Philatelic Exhibitor runs a major, usually anecdotal, article on the “how-to-do-its” of philatelic exhibiting—believing, as such, that any exhibitor, whether fledgling or “pro”, should touch base with the basics—every so often. Jim Maxwell’s article here is, in my opinion, one of the best and most enjoyable of this important form of article. I can’t think of a base he hasn’t covered!*]

I feel the top priority for judges and exhibitors is to encourage others to try exhibiting. In this vain I have put on exhibiting seminars at exhibitions and written articles to encourage beginners. This is one such article. Do pass it on.

### GETTING STARTED

Philatelic exhibiting is the perfect step for those who have filled most of the spaces in their album and probably can’t afford the stamps they are missing. I am one of those people. It allows you to take your collecting interest in a totally new direction. I never dreamed I could have so much fun with my stamps: creating nice pages, showing off my stamps to fellow collectors, and winning awards for doing so. It is indeed a great deal of fun and I am deeply indebted to Hugh Lawrence for encouraging me to get started. I hope these articles will encourage you to continue on in the exhibiting world.

I have been collecting since the 1950s and

always stood in awe of those that had the artistic skill to put together an exhibit. Personal computers have changed all that. Even a non-artistic person like myself can draw a perfectly straight line with Microsoft Publisher (MP) or Adobe Illustrator (AI), software that has changed everything and has opened the world of exhibiting to everyone – it is the answer to a beginning exhibitor’s dreams. If you can imagine it, you can create it with MP or AI.

I attempted my first exhibit in 2001 and since then have created ten exhibits. Three more are currently in the design stage and three others are on my “get to it eventually” list. My exhibits include a 10-frame rate study of the post-war Chinese National Currency era, a 10-frame traditional exhibit of the Chinese National Currency stamps of 1945-8, a 5-frame traditional exhibit of the WWII Chinese surcharge issues, a single frame exhibit of China’s 1949 Silver Yuan commemoratives, a single frame on China’s 1939 US Constitution commemoratives, a single frame on China’s Great Wall, a single frame on the early Republic period express stamps and slips, and, most recently, a 10-frame postal history exhibit on the Erie Canal.

By way of explanation, a “traditional” exhibit is one that has as its subject the stamps – an issue, period, subject, etc. Examples include my exhibits of stamps issued during WWII and stamps issued during the CNC inflation of 1945-8. A traditional

## Nationalist China's Last Commemoratives

These commemoratives of late 1949 saw little use in the ever diminishing Nationalist-controlled areas as Communist forces systematically subjugated the country. By September the Communists controlled all but a small portion of southeast China and some provinces in the far west.

**Peking Scenery Issue.** In late 1948 the decision had been made to produce a set of eight, only two were ever prepared: the Fu Hiang Ko Buddhist pagoda and a Bronze Bull statue, from the Summer Palace in Peking. Due to inflation-driven rate increases they were engraved without a face value by the Dah Tung Book Company of Shanghai, using the intaglio process. Escaping the advancing Communists the stamps were sent to Canton for overprinting by the Nanking Printing Company. Shanghai fell on May 27. The Chinese characters in the overprint mean "Postage \_ Cents." They were issued July 14, without gum and rouletted. The 15¢ value paid the international surface rate for up to 20g and the 40¢ paid the international airmail surcharge for up to 10g. Many were used on parcels.

**75th Anniversary of the Universal Postal Union.** In January 1949 the Dah Tung Book Company was asked to intaglio engrave a set of three values. The only one prepared was intended for a \$3 Gold Yuan (GY) domestic surface rate, but by Feb. 21 the rate had increased to \$15. Again due to inflation and the advancing Communists, the decision was made to likewise print it without face value and send the stock to Canton for overprinting. To combat inflation, the Nationalists replaced the GY currency with Silver Yuan (SY) currency and new rates were published April 27. Overprinted with typeset characters meaning "One Dollar," in SY, it was finally issued on Aug. 1, without gum and imperforate. Due to its high face value most were used on parcels.

		<b>Exhibit Plan</b>	
Title Page	1	Sept. & Oct. in Szechwan Province	11
Peking Scenery Issue	2-6	Sept. & Oct. in City of Swatow	12-13
75th Anniversary of UPU Issue	7-8	Sept. & Oct. in City of Canton	14
Aug. in Kwangtung Province	9	Post-defeat in Kwangtung Province	15
Sept. in Kwangtung Province	10	Communist Sinkiang Overprints	16

Important items are shown with thicker outline borders.



Imperforate and Without Overprint



exhibit typically includes pre-production items such as drawings, essays, proofs, etc., varieties of the stamps, and items showing the use of the stamps such as used stamps and covers. This differs from a "postal history" exhibit that deals with the use of stamps on cover, and emphasizes usages, rates, routes, markings and unusual or special uses. In this type of exhibit, you must fully describe each cover and explain all postal and non-postal markings – basically telling the viewer "who, what, when, where, why and how." Also, there is a "display class" which permits the inclusion of much more in the way of non-philatelic material, and a "thematic class" which focuses on a particular theme or subject appearing on stamps. At present there are fifteen classes of exhibits. This is only the sketchiest of explanations and much more information on these and other types of exhibits is available in the

literature described below.

### SOFTWARE

The days of handmade exhibit pages are gone forever. Obviously, MP (the one I use) can do much more than create a simple exhibit page, but you only have to learn how to do two things to get started making exhibit pages – using the "Rectangle Tool" and the "Text Frame Tool." For my first attempt, I spent an hour reading a how-to book and then sat down at the computer and tried to create a page. My first page took me over an hour to create. But now I can create a first draft of a page in just a few minutes. The first of these two tools allows you to draw perfect boxes to position (and enclose) your stamps and covers on the page; the second allows you to place your text on the page. Presentation is very important. Don't be fooled by the assertion that presentation is only 5% of a judge's overall



**Peking Scenery Issue**  
Plate Numbers



Gutter Between Panes A and B of Plate 1.



Basic stamp plate numbers for the 15¢ are 1 to 4.



Basic stamp plate numbers for the 40¢ are 1 to 4.

evaluation. That is what the Judges Manual says, but it simply is not so. Everyone would rather look at something that is more rather than less attractive. The Rectangle Tool enables you to get everything on the page straight and evenly spaced and to avoid what appears to me as stamps and covers floating in midair. Although some might disagree, I find that exhibits without boxes for the stamps and covers look somehow unfinished, as if the exhibitor did not want to put in the extra effort.

The Rectangle Tool also allows you to determine the thickness of the lines that form the box. You can make them anything from a “hairline” up to 10mm thick. I prefer the hairline for my boxes because it provides an attractive border for the item while not being obtrusive or distracting attention from the item. I use a 3-4 mm line to tell the viewer and the judges which items are more important. Judges

want you to draw attention to important items and explain why they are important in the accompanying text. Often, this explanation text should be bolded.

The Text Frame Tool allows you to create rectangular areas on the page for titles, headers, descriptions of the stamps and covers, and anything else involving text. When you are typing inside a Text Box you are using Microsoft Word. If you know how to use Word, you already know how to do everything inside a Text Box – it is that simple. You have the total flexibility of Word – font style, font size, spacing, right hand justification, centering, spelling, grammar checking, etc. Of course, the usual common sense applies – be very careful and do not rely upon Spell Check to do the work for you (remember, a Spell Check will not pick up when you type “for” as “fro” as both are correctly spelled



**Peking Scenery Issue**  
Varieties



Transposed 2nd and 3rd Characters, Pos. 19/50 Pane A. Here Pos. 3/6 with pre-printing paper fold. Clerks were told to cut it from sheets and very few survived.



Green Shade  
Imprint Block with Guide Line and Audit Number



Damaged "0"  
in "40"



Imperforate  
Vertical  
Pair



Damaged "Yi"  
(4th character)

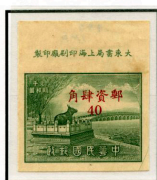


Plate Scratch (UR)  
Imperforate with  
Imprint



Surcharge Shifted  
Upward

words. Correct spelling and proper grammar are essential parts of exhibit presentation. Again, always remember that although the Judges Manual says presentation only counts 5 points out of a possible 100, don't believe it! Human nature being what it is, the better the appearance of your exhibit the more the judges will like it.

When you have mastered creating pages with boxes and text, you will probably want to insert some images onto your pages. The first one I did was the Chinese character cheng with separation found on the Peking Martyrs. Those of us exhibiting China are confronted with having to explain many things to American judges and often the best way to do this is with pictures. Sometimes even a side-by-side comparison serves well to make a point. Scans, pictures, drawings, etc. are simply copied and pasted into MP. Also, it is sometimes best to

use an arrow to show where something appears on a stamp or cover.

**ASSISTANCE**

Now that I have (I hope) convinced you that anyone can make exhibit pages using MP, we need to review some of the resources that are available to beginning exhibitors. There is an association known as the American Association of Philatelic Exhibitors. Their website is [www.aape.org](http://www.aape.org) AAPE publishes this magazine and, of course, offers a Critique Service for new exhibits.

You send in a photocopy (probably best in color) of your exhibit and you receive back constructive suggestions on how to improve your exhibit. I highly recommend this procedure. AAPE offers free downloads of exhibits and publications on preparing various kinds of exhibits, which can be very helpful. Of key importance is the *APS Manual*

75th Anniversary of the UPU Issue



Basic stamp plate number are 1, 2, 5, 6 and 7



Aug. 29, Swatow, Kwangtung Province  
Break in top 1st "0" Pos. 2/4



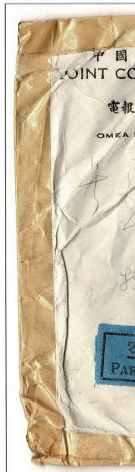
Aug. 1, Canton, Kwangtung Province, surface to the Philippines, overpaid by 85¢.



Auditors Chop  
at lower left.



Sept. 20, Canton Favor Cancel  
San Serif Top of "1" Pos. 1/2



Oct.

of *Philatelic Judging and Exhibiting*, 7th Edition, Aug. 2016. This is available as a free download on the China Stamp Society and American Philatelic Society web sites. In fact, the CSS, AAPE, and APS websites offer a fantastic array of information and free downloads to assist the beginning and advanced exhibitor polish their craft. Almost all specialty society website do the same thing.

Ada M. Prill created the revised and updated 3rd Edition of Randy L. Neil's excellent book, *The New Philatelic Exhibitors Handbook*. This is a very useful guide to the "dos" and "don'ts" of exhibiting. I cannot recommend it too highly.

Each stamp show will also have something in the way of rules or regulations defining what they will accept and an entry form for you to use to enter your exhibit.

**STUDY EXHIBITS**

Another important learning tool is to examine the exhibits at a stamp show after the ribbons have been placed on the exhibits designating the medal levels. You will want to emulate the ones that received a Large Gold Medal. Exhibits at U.S. National shows (the "APS World Series of Philately" shows) receive one of eight medal level awards designated, from lowest to highest, Bronze, Silver-Bronze, Silver, Large Silver, Vermeil, Large Vermeil, Gold, and Large Gold. There are also numerous special awards given by the APS and other philatelic societies and organizations.

The CSS gives out several awards at its National Convention, including the CSS First Time Exhibitor Award, the CSS Best Exhibit of China Award, the Paul Chang Chinese Postal History Award (\$250), the CSS Chia Nan Chapter Award, the James R. Lee Memorial Award, and the CSS Republic of China





Aug. 1, Foochow (Minhow), Fukien



Aug. 9, Swatow, Kwangtung Province  
Break in top 2nd "0" Pos. 1/4



Oct. 21, 1949, Chengtu, West Szechwan Province, \$3.65 registered airmail to England, via Chungking Oct. 21.



Aug. 6, Swatow  
Break In Top of 1st "0"



Aug. 13, Kweilin  
Kwangsi Province



Aug. 30, Swatow  
San Serif Top of "1"

(Taiwan) Chapter Award. The CSS First Time Exhibitor Award is given to the best exhibit by a new exhibitor.

You will have a wonderful learning experience if you can attend the APS StampShow and look at the exhibits competing for the multi-frame Champion of Champions or the APS AmeriStamp show and look over the exhibits in the single-frame Champion of Champions. These are the exhibits that won the Grand Awards at the various APS World Series of Philately shows during the immediately preceding year. You will be learning from the very best. I found it useful to look for common denominators. If a majority of the exhibits in these high-level competitions do things one way that is probably the best way to do it.

Another very important learning experience comes from attending the Judges' Feedback Forum

(formerly called the Exhibitors' Critique). At three-day shows ribbons designating the medal levels are generally affixed to the exhibits by Saturday morning and the actual medals and the special awards are handed out at an awards banquet Saturday evening. At two-day shows ribbons are affixed during the day Saturday and the awards ceremony is either Saturday night or Sunday morning. On Sunday afternoon there will be a Judges' Feedback Forum where the jury of judges meets with the exhibitors that have attended the show and explains the basis of the medal award for each exhibit and provides comments on how each exhibit might be improved. I strongly recommend that you attend some of these proceedings before you start preparing your first exhibit. You will learn a great deal about exhibiting generally and various things the judges expect to see in an exhibit. It will also acquaint you with the

## Peking Scenery Issue Varieties



Transposed 2nd and 3rd Characters, Pos. 19/50 Pane A. Here Pos. 3/6 with pre-printing paper fold. Clerks were told to cut it from sheets and very few survived.

judging process, which can be frustrating or rewarding depending upon how the jury feels about your exhibit.

Probably of more immediate assistance is the friendly mentoring of someone with experience exhibiting. Fellow philatelists are always willing to help. In my case, Hugh Lawrence has been of invaluable assistance to me in developing my design concepts and helping me avoid numerous pitfalls.

### MECHANICS

Your next concern will be your printer. Exhibits are mounted on thick paper that is generally in the range of 80 to 110 pounds. If your printer cannot handle thick paper, there are several inexpensive laser printers on the market that can. I recommend a laser printer because the thick paper tends to absorb the ink from an inkjet printer producing a line that appears blurred. I also suggest that you stay away

from the new "bright" white papers as they tend to make philatelic items look dingy. Colored paper presents a wide range of difficulties (not the least of which is the strong aversion most judges have against it) and is probably best avoided. The standard 8½ x 11 inch page has universal acceptance, even if you want to exhibit at an international show, and is likely your best bet for most uses. This size does present some problems with large or oversize items such as #10 envelopes. Some people mount them vertically, some diagonally (LL to UR), and still others, like myself, try to avoid them if possible. Having paper specially cut to 1 1/3 width (11.33" x 11") or double width (17" x 11") can also solve this problem. A frame holds 16 standard pages in four rows of four: a 1 1/3 width page fits nicely three to a row and a double width page fits two to a row. Sleeves can be purchased or trimmed for these





### Green Shade

### Imprint Block with Guide Line and Audit Number

unusual sizes.

Sleeves are the clear protectors used to enclose the finished page, both to protect the philatelic material and to give the pages stiffness so they will stand up straight in the frames. I use ones made by Atlantic Protective Pouches, of Toms River, NJ. [www.AtlanticProtectivePouches.com](http://www.AtlanticProtectivePouches.com) I use the 4 mil because it is thicker and seems to work better. The 8¼ x 11¼ size comfortably holds a standard 8½ x 11 page. The Atlantic sleeves are made of archival grade (Mylar) polyester and are closed on three sides, so you slide the page in from the top. With practice you can become proficient at doing this without bending pages or damaging philatelic items.

If you do a postal history exhibit or a traditional exhibit with covers, you will be blessed with the vertical domestic covers used in China. Few countries in the world provide the exhibitor with

this wonderful anomaly. In a postal history exhibit they allow you to avoid the monotonous appearance of rows of pages each with two horizontal covers lined up giving the appearance of “railroad tracks.” Exhibitors of China can eliminate or ameliorate this problem with our ability to mix in vertical domestic covers. In a postal history exhibit, I usually try to put two covers on a page, with only the most important covers mounted one to a page. One to a page is also a subtle way of directing the viewer and the judges to the important covers. Some domestic vertical covers are quite large, and it is not possible to get two on a page without overlapping them. I find overlapping acceptable so long as it does not obscure any important markings or other features of the covers. Also, in a traditional exhibit, these vertical covers give you an opportunity to display stamps to the right or left of a cover rather than



July 20, 1949, Canton to Berlin, Germany, via Siberia, overpaid by 5¢ the over 20g surface rate  
 Refutes the August 20 issue date in philatelic books and catalogues and supports the  
 July 14 issue date set forth in Chinese Directorate General of Posts publications.



Double Overprint on Imperforate Pair  
 (From Only Known Sheet)



Imperforate Horizontal Pair



Quadruple  
 Overprint



Transposed 2nd and 3rd Characters  
 Pos. 19/50 in Pane A of sheet of 300.  
 Clerks were told to cut it from sheets  
 and very few survived.

always above or below a horizontal cover.

To mount covers I like Century Craft photo corners, which, unfortunately, are no longer made. Several other companies, however, manufacture small, unobtrusive clear corner mounts that do quite nicely. Herma brand is very popular.

For stamp mounts I use Scott Mounts, but there are others available that work just as well. The choice of clear mounts or ones with black backgrounds depends upon the nature of the material. I have been known to mix the two in a traditional exhibit where I used clear mounts throughout, but black ones to show paper characteristics, the difference between large-hole and small-hole perforations. etc. If you plan to ship your exhibit to out-of-town shows it is better to use mounts with closed tops. It is a philatelic axiom of Murphy's Law that UPS and the USPS will, if at all possible,

manage to dislodge your stamps from their mounts. You will also need a good mount cutter. As I will explain over and over, I am a member of the school of thought that neatness and good presentation will earn you a one level increase in the medal awarded.

Some exhibitors mat their stamps and covers. I prefer not to, but the choice is yours. Matting involves bordering your stamps or covers with a colored paper to frame the philatelic item. It is also possible to double mat your items using two different colors of paper.

Matting sets off the philatelic material and using a different, contrasting color can give you a way to highlight the more important items for the viewer and the judges. You can also accomplish the same effect using the Line/Border Style feature in MP, which enables you to vary the width, color and style of your bordering.

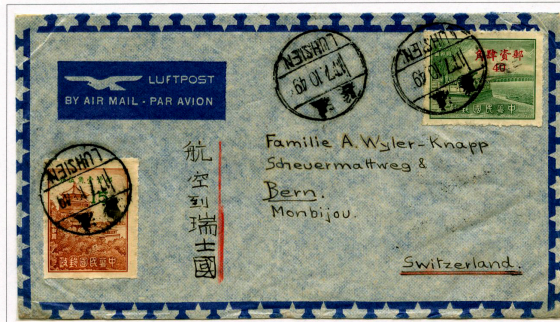


**East and West Szechwan Province (September and October)**

The Communists did not advance west into Szechwan until after the conquest of all eastern provinces.



Oct. 26, 1949, Chengtu, West Szechwan Province, airmail to USA, via Hong Kong Oct. 27, miss-sent to Brooklyn Nov. 26.



Oct. 7, 1949, Luhsien, East Szechwan Province, airmail to Switzerland, via Chungking Oct. 9.



Oct. 12 Chungking, Szechwan



Sept. 21, Chengtu



Oct. 12, Chengtu,

**YOUR FIRST TIME**

I always say that the best place to start as a beginning exhibitor is with a single-frame exhibit. The single-frame was originally conceived as an entry-level exhibit, but has since evolved to the point where a strict rule on content is applied. This rule requires that the exhibit must exhaust the subject completely.

In other words, if the subject itself, and the variety of material available on that subject, could make up multiple frames, then it is not an appropriate subject for a single-frame exhibit. Despite this I still recommend starting with a single-frame because your first exhibit is going to be a learning experience and may not do very well award-wise. Why start with a massive multi-frame exhibit only to have the judges say you have committed some fatal error and must redo all your pages? It is a lot easier to redo a 16-page single-frame than an 80- to 160-page multi-frame exhibit.

As a practical matter you will probably redo your first exhibit, at least to some extent. My first exhibit

in 2001 was a single-frame and won a Silver Medal the first time out. I made the changes suggested and the next time it received a Vermeil. I again made the changes and, at the next show, it was awarded a Gold medal (at that time the highest level awarded).

At the end of the show when you take down your exhibit you will be given a detailed score sheet, called an Exhibit Evaluation Form, explaining the specific strengths and weaknesses of your exhibit. This is in addition to what you are told during the Judges' Feedback Forum. This will contain constructive criticism that will be helpful to you in deciding how to change and improve your exhibit.

After the Feedback Forum, don't be afraid to ask that the responding Judge for your exhibit meet with you at the frames and discuss your exhibit in more detail.

A single-frame exhibit is a great way to get your feet wet exhibiting as well as a good way to try out a new exhibit or an unusual concept for an exhibit. Be prepared, however, to get knocked down one medal level if the subject could have been done in



**City of Swatow (September and early October)**  
Swatow fell to the Communists on October 17.



Reverse

Sept. 7, Swatow, Kwangtung, surface to Hong Kong.  
Airmail indicia was probably ignored.

Oct. 8, Swatow

Oct. 8, Swatow

Sept. 12, Swatow

Sept. 23, Swatow

Sept. 21, Swatow

Oct. 3, Swatow

more than one frame. In this instance you should include a statement with your application that you are aware of this requirement (3.6), and ask that your exhibit be evaluated on that basis.

Exhibits of two to four frames are in somewhat of a “Never-Never Land.” They aren’t verboten, but they must be very good to do well award wise. Some shows are making an effort to encourage exhibits in this range.

When you move on to a multi-frame it should be in the range of five to ten frames. When you first show an exhibit in an international stamp show you are limited to five frames; once it has achieved an International Large Vermeil you are permitted, although no longer required, to increase the size of that exhibit up to eight frames.

**THREE JUDGE RULE**

Just as not all exhibits are equal so too not all judges are equal. From time to time you will receive shall I say unusual comments or suggestions from judges. The rule is simply this: unless you otherwise want to, never do anything to your exhibit a judge

says you should do until you have heard the same suggestion from at least three judges. My approach to this is simple; when a judge says “do such and such,” I wait until after the critique and privately run the suggestion by other judges asking what they think.

This procedure takes personalities and the bandwagon effect out of the process and I find it works nicely. Several times prior to learning the “Three Judge Rule” I hurried home after a show and made a change suggested by one judge only to have the jury at the next show tell me to change it back. This simple rule will make your life easier.

Also, as a matter of protocol, I generally avoid discussing my exhibit with any of the judges prior to their deciding upon awards unless they specifically ask me a question.

Installments of this series have appeared in *The China Clipper*, the magazine of the China Stamp Society. This article appears with its permission.

I hope this will encourage collectors to try out exhibiting. They may find it very enjoyable. I have!



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## Diamond, Ruby & Sapphire Awards

The Diamond Award is granted to an exhibitor who has a multiple frame exhibit that has been awarded 10 Gold medals at a U.S. or Canadian National level show while the property of one exhibitor, or to an exhibitor who has won Gold medals with six or more multi-frame exhibits of their own creation at the National level. Note that a gold at the international level cannot be used to qualify for the Diamond Award. An exhibitor is permitted to earn only one Diamond Award. The number of exhibitors who have qualified for this award stands at an impressive 94.

The Ruby Award is granted to an exhibitor who has been awarded a total of 12 gold level awards with two or more One Frame Exhibits, OR Golds for six different OFEs. The golds may have been awarded at the National or International level. The number of exhibitors who have qualified for this award stands at an impressive 23.

To submit applications for the Diamond, Ruby or Sapphire Award, please go to the AAPE website and follow the directions to submit your application online. You will also find a complete list of recipients of each award on the website.

**Ron Leshner**  
Chairman, Pin Awards

## The Mentoring Services

**Bill Schultz, an AAPE Director and accredited judge**, will now provide the leadership for the Exhibiting Mentoring Services. The AAPE is very happy to provide this service to its membership. (free of charge) The Mentoring Services will be good for those who have never exhibited in the past. Bill will ask what their expectations for exhibiting are and what they have in mind. It will also benefit those newer exhibitors not yet ready for the critique service. The service can be used by others who want to ask exhibiting questions. He will also try to help all those that inquire and will often match people with accredited judges or other experienced successful exhibitors for assistance. This service is not designed to supersede the valuable critique or title page/synopsis services already being offered by the AAPE. Please contact Bill at [bill@patriciaschultz.com](mailto:bill@patriciaschultz.com).

# At APS StampShow: Jay Stotts Receives the Hennig Award for Judging Excellence

By John M. Hotchner, Chair, Hennig Award Committee



As shown in the nearby photograph, Pres. Mike Ley presented the Hennig Award for Excellence and Improvements in Philatelic Judging to Jay Stotts at the APS' Saturday evening StampShow banquet in Omaha, Nebraska. Stotts is the tenth winner since the Award was established in 2007. (See [www.aape.org](http://www.aape.org) for the other winners.)

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

The first notice the awardee has that he or she has been given the award is when the presenter outlines the record upon which the selection was made. For that reason we need to acknowledge the help of Denise Stotts, Jay's wife, for making sure he would be at the show.

Jay was first accredited by the APS in 1989, and was subsequently accredited as a Jury Chair. His special areas of knowledge include U.S. stamps and postal history, illustrated mail, and thematics. But his demonstrated expertise as a judge extends to the full range of philatelic subjects as he is a judge who meticulously prepares for each assignment.

He is also known as a judge who gives detailed feedback to exhibitors; not "ex cathedra", but in a way that encourages discussion and taking into ac-



Jay Stotts receiving his Hennig Award at APS StampShow from AAPE president Mike Ley.

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

In addition, he has served on the APS Committee on the Accreditation of National Shows and Judges (CANEJ), and served on committees that developed some of the chapters in the current edition of the judging manual.

Beyond his judging activities his list of credits is impressive. For example he has been recognized for his work over many years putting on exhibitions in Texas and Ohio, and for many years of service to the United States Stamp Society, including election as its president.

AAPE and the Hennig Committee take great pleasure in recognizing the work and dedication of Jay Stotts with the 2019 Hennig Award.

## 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](http://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](mailto:neilmedia1@sbcglobal.net)



# Youth Champion of Champions Report By Vesma Grinfelds

**D**arren Corapcioglu, age 19 from Germantown, Maryland, was crowned as 2019 Youth Grand Champion at the AAPE Youth Champion of Champions (C of C) competition held during APS StampShow in Omaha, Nebraska, August 1-4, 2019.

This year's event included 9 competitive exhibits created by youth aged 12 – 19. Exhibitors qualified for the Championship by winning AAPE Youth Grand Awards at nationally accredited shows in the U.S. and Canada throughout the season (July 1, 2018 – June 30, 2019). Besides the designation of "Grand Champion", many other donated awards were presented. In recognition of their high level of achievement, all participants received Fran Jennings memorial medals. Awards consisted of cash and memberships; all participants received Merit Certificates and ribbons.

The complete listing of awards is as follows:

**Youth Champion of Champions** - the best youth exhibit shown in North America in 2018-2019. Donated by WESTPEX; Presented to Darren Corapcioglu (19), representing StampShow 2018, "The First Viewcards of Turkey".

**Reserve Champion** – Donated by WESTPEX. Presented to Rebecca Liebson (15) representing OKPEX 2019, "The 8.4 Cent Piano Coil".

**Traditional Award** - Donated by WESTPEX. Best traditional exhibit. Presented to Rebecca Liebson (15) representing OKPEX, "The 8.4 Cent Americana Piano Coil".

**Howard Hotchner Award** - For the best portrayal of North American philately. Donated by John Hotchner. Presented to Josiah Brown (16) representing PIPEX, "Candid Philately".

**ISWSC Award** – Best use of worldwide stamps and material. Donated by International Society of Worldwide Stamp Collectors. Presented to Ramprasad Mahurkar (15), representing BALPEX, "A Dialogue with the Flying Jewels (Butterflies and Moths)".

**American Topical Association Youth Award and Membership** donated by Don Smith – Best topical exhibit. Presented to Ramprasad Mahurkar (15), representing BALPEX, "A Dialogue with the Flying Jewels (Butterflies and Moths)".

## Collectors Club of Chicago Awards

- A) CCC Title Page Award - Presented to Tia Gogri (14) representing Sarasota National Stamp Expo, "Beyond Imagination"

- B) CCC Synopsis Page Award - Presented to Tyler Kelley (13), representing Rocky Mountain Stamp Show, "Penguin Species and Pop Culture"

- C) CCC Research Award - Presented to Darren Corapcioglu (19), representing StampShow 2018, "The First Viewcards of Turkey".

## WESTPEX Awards

- A) WESTPEX Philatelic Write-up Award – Presented to Amelia Kelbert (14), representing Edmonton Spring National 2019, "The World of the Monarch Butterfly"



Darren Corapcioglu's winning exhibit.

- B) WESTPEX Creativity Award - Presented to Ramprasad Mahurkar (15), representing BALPEX, "A Dialogue with the Flying Jewels (Butterflies and Moths)".

- C) WESTPEX Judges' Choice Award for Treatment or Material – Presented to Amelia Kelbert (14), representing Edmonton Spring National 2019, "The World of the Monarch Butterfly"

- APS Membership Award - Donated by Ken Martin - Presented to Tia Gogri (14), representing Sarasota National Stamp Expo, "Beyond Imagination"

- AAPE Membership Award - Donated by the AAPE - Presented to Victoria Rogansky (19), representing StampShow 2018, "Ireland's Flora & Fauna: The First Ten Years"

- Most Improved Award in memory of Chris Winters MD - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Rebecca Liebson (15) representing OKPEX 2019, "The 8.4 Cent Piano Coil".

- Potentiality Memorial Awards in memory of Sid Nichols and Chet Allen - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Jacob Liebson (12) representing ROPEX, "What is Pokemon?" and Tyler Kelley (13) representing Rocky Mountain Stamp Show, "Penguin Species and Popular Culture"

- Spirit Award in memory of Bill Norton - Donated by the Pinnacle Stamp Club, Little Rock, Arkansas. Presented to Jacob Liebson (12) representing ROPEX, "What is Pokemon?"

AAPE thanks NAPEX for its continuous support of the Youth Championship and all the generous individuals and organizations, which have so graciously donated these awards for our aspiring youth exhibitors

The new qualifying season has now started for the 2020 Championship which will be held at StampShow/NTSS in Hartford, Connecticut August 20-23, 2020.

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# Should You Try Your Own Census Work?



By Mike Ley

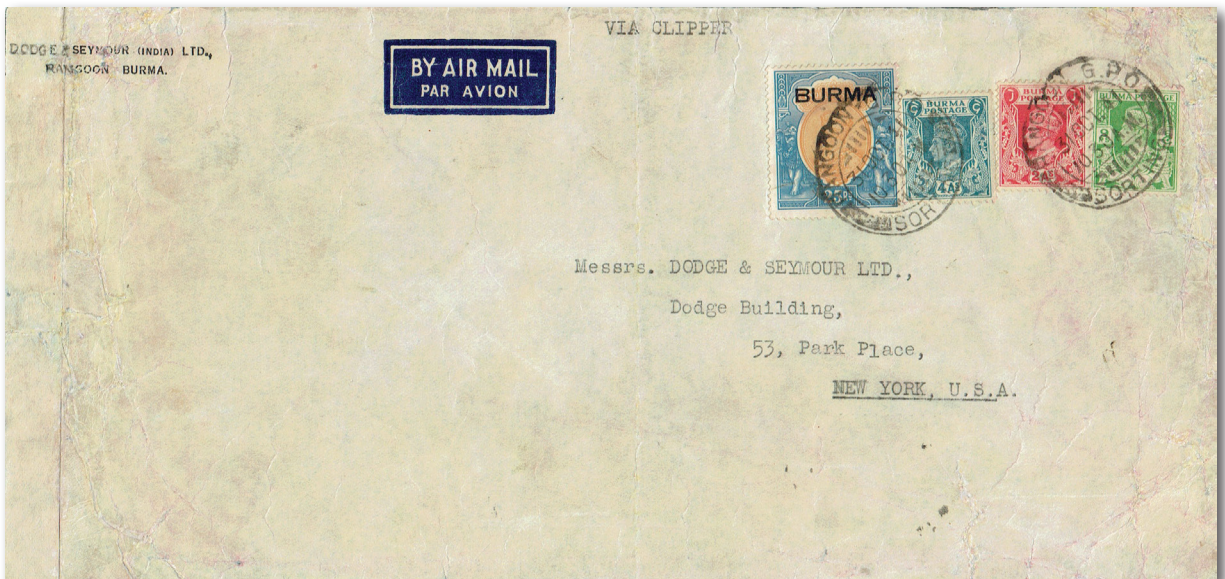


Figure 1

One of the things our exhibits are evaluated on is rarity or difficulty of acquisition. We are encouraged to use some method to make it easy to notice our rarest material. Some methods used are colored dots, different colored text, matting in a different color, or outlines different than the rest of the material.

Once judges locate the rarest material in an exhibit, they want to be told what makes an item so special. Words like rare, difficult, unusual, seldom seen, etc. by themselves are not adequate. The word rare means different things to different people. For some that means 5 or fewer, for some it means 10 or less, and I once read a synopsis that said the proofs in the exhibit

were quite rare because only 500 of each were printed.

Judges more and more want to see rarity numerically quantified and want to know the authority for the numbers. Statements like “one of two know to the exhibitor” can be helpful if the exhibitor has established themselves as a long-time collector and student of the subject, usually in the synopsis. As a judge when I see “recorded” or “reported” I always want to ask myself “where is the information recorded or to whom has it been reported?” If we are fortunate there is a reference that we can list as the source for rarity statements. More often we exhibitors are frustrated that no one has ever done a census of the material we are exhibiting. This can be



especially true if we are not exhibiting classic era material. Doing our own census work can be what is needed.

My own census efforts and benefits derived might be of interest. My favorite exhibit is titled "Burma: The First Two Issues." The British had treated Burma as a province of India but in 1937 they separated it from India and made it a full colony. The current definitive series of India was overprinted BURMA for use in the new colony.

The highest denomination was 25 rupees. Figure 1 shows a 1942 cover with a 25 rupees stamp in the franking. I acquired this cover in 1997, and I treasured it because I had rarely seen even a picture of a cover with this stamp in the franking.

I highlighted it my exhibit and told in the synopsis where it could be found, but I could not say for sure exactly how rare it was. This cover was one of four commercial covers I was aware of. The great past students of Burma philately had never done any census work.

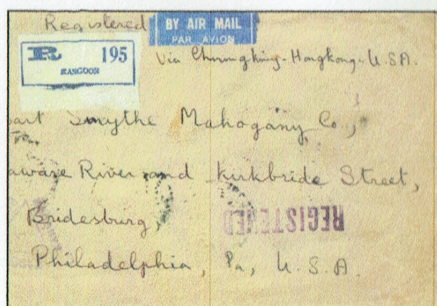
In 2009 I decided needed to attempt my own census. For years I had been a member of the Burma Philatelic Study Circle based in the UK. I emailed several members who I felt would be most likely to have or at least know of a 25 rupees cover. I had to send a regular letter to a knowledgeable gentleman in Wales who did not have email but whom I had corresponded with for years.

It turned out he owned such a cover that I was unaware of. Member James Song in Singapore was very supportive of the project as he had two 25 rupees covers, both known to me. He knew of another unknown to me and he had

Rangoon-October 5, 1940 →

Back stamps:  
Honolulu- October 25, 1940  
Philadelphia-October 28, 1940  
Bridesburg, PA-October 29, 1940

Flown on the *China* clipper  
Departed Hong Kong-  
October 16, 1940  
Arrived San Francisco-  
October 27, 1940



Reduced scan of front →

### THREE KGV TEN RUPEES ON



5 rupees 13 annas per 1/2 oz. x  
One of two recorded covers

color photocopies or scans of some covers for which I only had black and white. In his exhibit he was able to describe one of his covers as the only one known with two 25 rupees stamps in the franking.

The editor of the *Burma Fantail* was very supportive and published my request for information about any 25 rupees covers to the general membership. No more information was forthcoming so in April 2009 the results were published in my article "How Rare is the 25 Rupees on Cover?" which listed six commercial covers and one very philatelic cover with a solo. Now in my exhibit I was able to describe my cover as "One of six commercial covers – exhibitor's published census." My cover also turned out to be the LKU – latest known use.

In my article I stated my assumption that there could possibly be more covers that would come to light. A great cover, not in the census, with a pair of 25 rupees stamps showed up on eBay in 2014. This cover was unknown in the hobby. It had been bought many years ago from

## COVER – EARLIEST RECORDED USE



6 plus 3 annas registration = 35 rupees 1 anna  
with three 10 rupees KGV in the franking.

an ephemera dealer by man whose uncle had been in Burma during World War II. When he sold it, he sold it to a dealer who put it on eBay.

Fortunately for me the dealer cropped the illustration to show only the franking and it appeared to be quite a high price for some admittedly desirable stamps on piece. I still opened the eBay listing and realized it was actually a complete cover. Because of my census work I knew it was now the EKU – earliest known use. I also knew it was one of now two known covers with two of the 25 rupees stamps and had a larger total franking than the other one. Fortunately, not everyone realized what it was, and I was able to obtain it.

When I undertook the 25 rupees cover census, I thought I should follow that up with a census of covers with the 15 rupees stamp in the franking. They seemed rare to me even though I had three such covers in my exhibit. By the time I got around to working on this new census it was 2018, nine years later! I decided I had procrastinated so long I should go ahead and do

a census of the 10 rupees stamp on cover, the 1938 King George VI 10 rupees on cover, and the official stamp 5 and 10 rupees denominations of both issues on cover.

I repeated the same process done in 2009. As before, James Song was very supportive and helpful. He even contacted a very private person in Asia unknown to me who he thought might have some covers that should be included. The person sent James some scans of several covers with the stipulation that the scans not be shared, and his name not be disclosed. James honored the man's request, but he did give me the dates, origins, destinations, and Stanley Gibbons catalogue number of every stamp on every cover.

After the new census was complete it was published in the *Burma Fantail*. I decided I should try casting a wider net, so I contacted the editor of *GeoSix*, the journal of the King George VI Collectors Society, who agreed to reprint the census in his next issue. I also contacted the editor of *India Post*, the journal of the India Study Circle. He would not publish the census but agreed to let me run a free ad requesting information and offering to share what I know.

The census of 15 rupees covers showed 9 covers and it also showed that one of mine was the EKU. The number of 10 rupees KGV covers now stands at 16. Only one is in my exhibit but it turns out to be the EKU and one of two covers with three copies of the stamp in the franking. Figure 2 shows how I was able to write up the cover because of the census.

Surprisingly, the census of 10 rupees KGVI covers came up with only five covers making them rarer than the 25 rupees covers. I have three of them in my exhibit including both the EKU and LKU. The EKU is the very same cover that is also the EKU of the 25 rupees stamp mentioned previously. Figure 3 shows what all I can say about the cover because of the census work.

The census turned up no examples of the high denomination official stamps on cover. This did not surprise me as I had the auction catalogues for the two greatest sales of Burma material and neither contained any such covers. At least the census searched for such covers and I hope it lends some credibility to my statement in figure





Rangoon-July 10, 1940 – 42 ½ oz. letter  
1 rupee per ½ oz. X 85 = 85 rupees

- The earliest recorded of the seven commercial uses of the 25 rupees stamp.
- One of two recorded covers with two 25 rupees, this the larger total franking of the two.
- Also, the earliest recorded of the five commercial uses of the 10 rupees KGV stamp.
- One of three recorded covers with two 10 rupees KGV in the franking. (Exhibitor's published census)

The latest recorded 25 rupees cover is shown in this frame bottom row.

After the census was published, I was contacted by a reader of the Burma Fantail who sent me a scan of a 15 rupees cover he owned that was not in my census of nine such covers. I thanked him for the information, added it to my database, and told him I would be interested in the cover should he ever want to sell. His reply asked for an offer, which I made, and which he accepted.

Because of the census, I could state it was the LKU and the only one with a solo as shown in

Figure 5. Had the census never been published I would never have known about this cover let alone been to obtain it. If you try to do a census of the type of material you exhibit there are some challenges. How do you reach all the people who might have or at least know about something you want to include?

They may not all belong to the same specialty society.

Sometimes great items are hidden in multi-cover auction lots and not illustrated. Some



EIGHTY-FIVE TIMES RATE COVER TO ENGLAND

DED USE

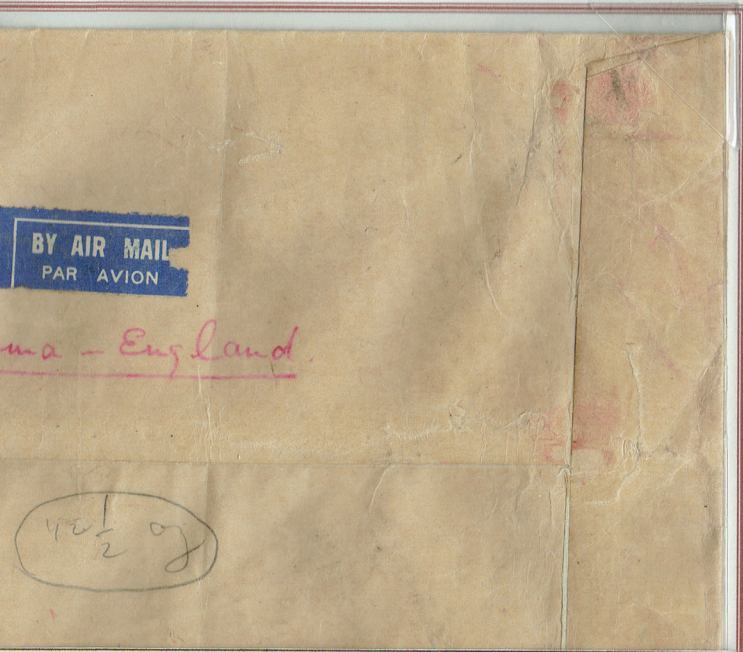


Figure 3



Reduced scan of front

great items might be owned by people unwilling to share with others knowledge of what they have. The effort still may be very beneficial to you. You may find that some of your material is even better than you realized. You might even get a chance to buy something you did not know existed. Good luck.



From 1940: A commercial street scene in Rangoon in the days before the full affects of World War II had reached the city.



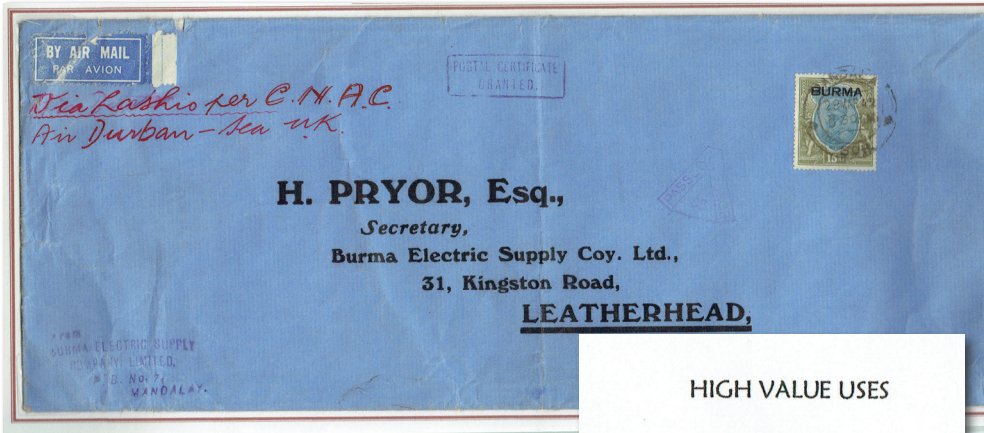


Figure 5

← 15 RUPEES SOLO ON COVER

Mandalay-March 28 - 1942  
 Up to 4 1/2 oz. letter  
 1 rupee 10 annas per 1/2 oz. x 9 =  
 14 rupees 10 annas plus likely  
 6 annas convenience overpayment.

POSTAL CERTIFICATE GRANTED refers  
 certificate of mailing. The fee was 6 pies  
 each two items normally paid with sta  
 affixed to a hand back form.

Faint X-58 censor hand stamp applied.

One of 10 recorded 15 rupees covers.  
 This is the latest use and only solo use.

Mandalay was severely bombed on April 3,

The censorship staff that had transfer  
 from Rangoon to Mandalay departed sh  
 thereafter.

Figure 4

HIGH VALUE USES



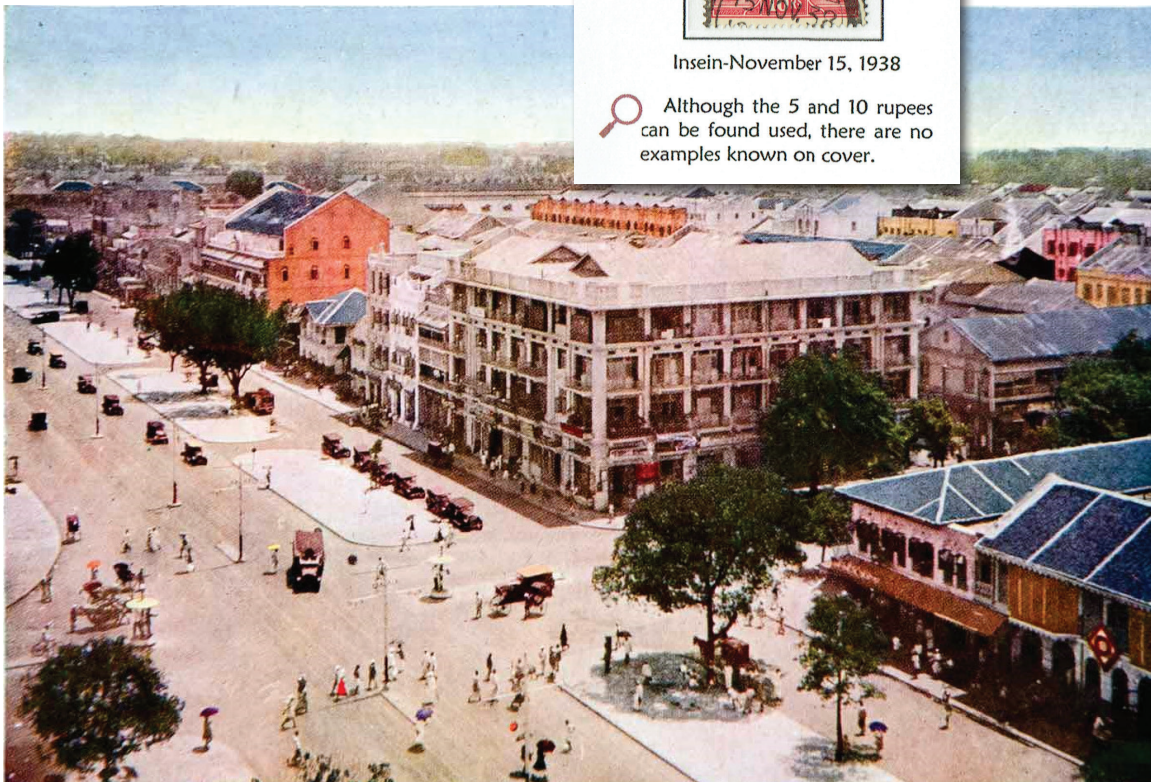
Rangoon-August 25, 1941



Insein-November 15, 1938

Although the 5 and 10 rupees  
 can be found used, there are no  
 examples known on cover.

A color photograph of Sule  
 Nat Avenue, the main  
 thoroughfare in Rangoon,  
 Burma. The image is from  
 early 1940.



# Onward into the future for our chair

Bob Zeigler as APS President has asked me to chair the CANEJ committee for another term. I look forward to continuing to serve as we roll out numerous educational platforms and work to support our show, exhibitors and judges. Our strong team has agreed also to continue in their excellent service except for Tom Fortunato and Ed Andrews. Special thanks go to both Tom and Ed for their dedicated service to CANEJ.

The Education Committee of CANEJ has prepared the third part of the Enhancing the Joy of Creating and Judging Exhibits. This third teaching presentation focuses on Knowledge, Condition, Rarity and Presentation. It will be beta tested at Filatelico Fiesta as well as at Chicagopex. This third education module it will be added to the rotation with the

first two educational seminars. Most recently, we are working on a way for advance notice to be given as to which shows will be offering the seminars.

The Recruitment, Accreditation and Training of CANEJ is continuing to add new judges. Eight new judges have qualified since 2016, and there are six more currently doing their apprenticeships. This is the largest increase in judges being accredited and in training in recent history and we are very encouraged by these judges' skills, interest, and dedication.

The analysis of exhibitor points from all the shows continues, and this information is passed to all Chief Judges for their use at our WSP shows. A motion was made and passed by CANEJ that all shows may now post points on their palmares if they wish to do so, starting with Balpex.

A further note: Updated exhibit entry forms and show prospectus forms have been prepared and are now on the APS website.

Thanks to all for your commitment to exhibiting.

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# AAPE Critique Services

Jay Stotts, Exhibitors Critique Service, P.O. Box 690042 • Houston, TX 77269-0042 • stottsjd@swbell.net

Aside from offering AAPE members an outstanding publication and website to share ideas and potential guidelines in the preparation and assembly of new exhibits, or the improvement of existing ones, one of the additional, often unrecognized, value benefits of AAPE membership is the opportunity to have an exhibit, or just the Title Page or Synopsis, evaluated by an APS-certified judge without having to enter an exhibit in a show at a significantly higher expense.

## TWO CRITIQUE SERVICES ARE AVAILABLE:

1. Title Page & Synopsis Evaluation (no charge).
2. Exhibit Evaluation (fee applicable)

(Title Page & Synopsis Pages must be furnished with a photocopy of the exhibit)

**Complete information about both services is available by visiting the AAPE Website ([www.aaape.org](http://www.aaape.org)) under “Critique Services” located in the top ribbon on the website.** An application form, including instructions, for exhibits is available for downloading

### Some of the value benefits of utilizing the AAPE Critique Service for Exhibits are in brief:

- \*A flat-rate low cost of US\$ 20.00 for USA applicants (US\$ 40.00 non-USA) covers postage and mailing irrespective of whether an exhibit is one or more frames (photocopies of the entire exhibit must be included with the application. No CDs. Oversize pages must be reduced to 8x10”, 8x11” (legal) or A4 size pages.
- The Service selects an APS-certified judge specialized in the exhibit area of study or topic.
- Evaluation of an exhibit by a judge often averages between 3-5 or even more hours, depending upon subject, versus a fraction of that time by a show jury.
- The exhibitor has an opportunity to potentially improve an exhibit’s heretofore medal level, or avoid a possible low or entry-level award for a new exhibit.
- The exhibitor can potentially avoid initial anguish or disappointment at a show critique session in a public forum, since evaluation by the AAPE Service is confidential and communications are only between the evaluating judge and the exhibitor.
- Re-working an exhibit, based on evaluation comments by the AAPE judge, often enables an exhibitor to raise an award level, albeit without guarantee.

Since its inception, the AAPE Exhibit Critique Service has assisted many members worldwide in improving their exhibits and raising their medal levels both in national and international shows. We regularly receive positive responses and testimonials informing us of those facts.

Upon application, members can request APS or FIP-standard evaluations of exhibits.



## Our AAPEs of the MONTH

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

**July, 2019: Local Omaha Philatelic Society Members and APS Staff**, for the excellent job they did to set up, run and then take down the excellent show in August.

**August, 2019: Edgar Hicks of the Omaha Philatelic Society**, who was a one man wrecking ball when it came to demolishing the objections to holding APS StampShow in Omaha. It turned out to be one of the best APS shows ever for all involved! The naysayers bloopered again.

**September, 2019: Mick Hadley**, who for the second straight year, brought his wheeled crawler to StampShow, and spent considerable time on his back doing the bottom screws at set up and take-down. The man is amazing!



## President Ley called the meeting to order at 4 PM.

### 1. Establishment of a Quorum

Officers and directors present were Mike Ley, Kathy Johnson, Ken Nilsestuen, Ralph DeBoard, Pat Walker, Rich Drews, Rick Gibson, John Hotchner, Randy L. Neil, Bill Schultz, Mark Schwartz, Pat Walker and Bob Zeigler. Larry Filion was the only absent voting member.

Also attending was Vesma Grinfelds.

### 2. Reports

a. President Ley reported that we have the next three Brett trophies thanks to the generous support of a member. He told us that RMSS has a new venue in Aurora, CO, for at least the next year. It is large enough to continue hosting the Brett Cup competition. He also is using Constant Contact at a relatively low fee to make email messaging simpler. He invited any board member or director to contact him if we needed to send a broad message to our membership.

b. Treasurer DeBoard reported that we continue to be solvent. He is working on putting a significant portion of our available cash into an interest bearing account that may provide another \$2,000 in annual income to association.

c. Secretary Nilsestuen reported that we presently have a few more members than shown in the latest journal. The most recently assigned membership number was 03866.

d. Editor Neil waxed talked about the added pages in our journal. He alerted us that he would like at least one more regular contributor, perhaps 450 to 600 words each quarter. While not overly concerned, he said the article backlog is smaller than he would like.

e. Director Hotchner reported on the revised by-laws. He expects to provide a complete draft to his committee by the end of the month. The Board's plan is to review and discuss the proposed by-laws restatement via email, and ultimately have a telephone vote to adopt the new by-laws.

### 3. Old business

Director Walker asked if we could provide information about which members are going to attend London 2020 so that we can solicit volunteers to sit at the society table we are sharing with the APS and ATA. Board members were directed to let Walker, Ley and Johnson know.

### 4. New Business

a. Member Grinfelds suggested that we provide a free one-year AAPE membership to all youth exhibitors. After discussion the board decided that youth exhibitors should receive an offer to apply for the one-year free membership. After a year the board will revisit this approach to see if it has encouraged youth to join or not.

b. We have a two year supply of old APS medals to use for One-Frame C-of-C. While there also were APS ribbons, we agreed that these should be discarded and new ribbons purchased with an appropriate AAPE logo. Schwartz is sponsoring a pin for the winner similar to the APS C-of-C pin. Walker will work with St. Louis show awards person to coordinate awards.

c. Schwartz moved, Ziegler seconded a motion to have hospitality suite at St. Louis show. Motion passed. We can bring in our own beverages and snack food. President Ley estimated the cost at around \$650.

d. Schultz reported that a group of four individuals has agreed to sponsor a free one-year membership to all novice exhibitors. He also suggested that these exhibitors be described as "First Time Exhibitors" rather than as novices. Neil moved, Zeigler seconded, motion passed.

e. Schultz also proposed a motion that we clarify eligibility for AAPE Gold awards to reference large vermeil and silver medal winners. Gibson seconded, motion passed.

There being no further business, the meeting adjourned by acclamation.

Respectfully submitted,  
Kenneth R Nilsestuen  
Secretary

**Writing for us is like falling off a log! (Easy.)**

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: January 1st, 2017!

# A Proposal for a New Team Competition

by Richard Drews



The following is the original outline of a new team competition. It was meant to stir up some new ideas and support. Following the proposal is a series of responses to the proposal. It has advanced far enough that it's time to ask all AAPE members to comment. Chicagopex has the space and manpower to host the first 2 competitions and the desire to do so.

## 5 X 5 CHALLENGE TEAM COMPETITION

The concept: teams of 5 competitors showing exhibits of 1, 2, 3, 4 and 5 frames.

Frequency: Once a year at a host show.

Purpose: To encourage the development of new exhibits of intermediate size and also to produce exemplars for use in training future exhibitors and judges.

### Proposed rules:

1. All exhibits will be entered and eligible for awards in open WSP competition.

2. All exhibits would be scanned prior to competing, including the synopsis. These would be available for use by CANEJ and AAPE for future training use along with the feedback sheets.

3. The exhibitor would agree to make scans of future iterations of the exhibit, synopsis and feedback sheet and give them to CANEJ and AAPE for use as exemplars.

4. All normal WSP show rules apply.

5. No prior WSP grand award winning exhibits or international award winning exhibits eligible.

### Proposed scoring:

1. Actual points given by judges credited to each exhibit.

2. 20 point bonus for each new exhibit. They may have been developed in local and regional shows. Scans of prior versions would be very useful for training purposes.

3. 10 point bonus for each exhibit of a different type. This would need to be claimed in advance and subject to confirmation by the jury, with the exhibitor receiving the benefit of the doubt.

4. 10 point bonus for each exhibit of a different length.

5. Additional 15 point bonus if all 5 exhibits are of a different length.

6. 10 point bonus for youth exhibit.

7. 10 point bonus for novice exhibitor.

8. 10 point bonus for APS and AAPE awards.

9. Add a new 2000-date category and change post 1980 to 1980-2000. 10 point bonus.

10. 10 point bonus for youth grand.

11. 15 point bonus for reserve grand.

12. 25 point bonus for competition grand.

13. The team score is the total of all points and bonus points won by the 5 exhibits.

14. Tie breakers: (1) most new exhibits, (2) most different types of exhibits, .....

I'll take care of the cost of team prizes. Target for 2020 at Chicagopex and then Chicago 2021. Subsequent years could be open to another fall show. I can see this rotating and helping Milcopex or Indypex.

**From Kathy Johnson:** Here is a comment on the judging, it gets strange for the 2, 3, 4 as far as how they come up against their "peers" that are typically 8 frame multi-frames. A few have no issue, like Len's SF Bicycle. When I say strange, it is a calibration comment. A two frame that could be massive, like "German Inflation, the War Years" would likely do





poorly even if the show was a 2-3-4 exclusive. My Denmark encased postage got a Silver in Rockford and a Large Vermeil 84 at Balpex, no changes at all. That exhibit could be a frame more, maybe with every possible color shown of everything it could be a normal multi-frame catalog kind of exhibit. Its tricky to judge some of the criteria on these smaller exhibits evenly. Does it matter? Maybe not, but I mention this as an ideal for your show concept, in my mind, would be a show restricted to no more than 5 frame exhibits.

### **Here some more thoughts:**

An exhibitor could be a member of more than one team, but an exhibit could only be entered into one team's competition.

An individual exhibitor would already be allowed to enter two multi-frame and two single frame exhibits, if the show had frames available.

To drive participation in the show and coming to the show, the award for best team could be banquet tickets for each member, second best could be drinks (or something show related. An all teams "competitors breakfast" (on your own) could also foster spirit.

Chicagopex 2021 would be a great show for this, we have to push to fill frames and get people to come as they would have earlier enjoyed StampShow in Chicago in August.

**From Mike Ley:** Your purpose is to encourage people to form new exhibits and have some fun with a new team competition, but what also is wanted is to have exhibits that are being worked on with pages being copied and the continual progress being documented over time. A big purpose is to have exemplars to help to get judging much less erratic. It seems to me that as exhibits are being evaluated and improved they also may be growing. The three framer may not stay a three framer etc. The original purpose of one frame exhibiting was to get people to start new exhibits and there was an initial assumption that this would be a beginning and many of these one frame exhibits would grow into larger multi frame exhibits. Of course one frame exhibits instead usually became an end unto themselves.

Successful teams in the one frame competition strive to have five new exhibits. The same will happen with the 1-5 team competition. You must have an idea to encourage people to continue to submit copies of the exhibit progress and changes in subsequent showings even if they don't keep showing in the 1-5 team competitions. Will a 2 frame exhibit that evolves into a 3 frame exhibit become a new exhibit for the purpose of team scoring if shown again

in the team competition?

**My reply:** You have clearly stated the need for follow up. We can set "the rules" for the competition however we want to encourage the exhibitors to let us follow their progress.

I would be inclined to try to create some award for building upon an initial exhibit. It wouldn't be eligible for bonus points as a new exhibit but could be bonus as "most improved". Perhaps a special pin for exhibitors who follow up with at least 5 iterations of 2 or more exhibits. We could write up the concept for TPE, seek exhibitor feedback and then announce the rules for the first competition. we have lost something from the one frame competition. I went onto the AAPE website and there was no info on the team winners for the past 2 years.

The APS has made the C of C very important for both the single frame and multi frame competition but the team competition has minimal follow up from year to year. If this idea is to succeed there needs to be a feeling that it is an honor to have your exhibit chosen for use as an exemplar. Schedule seminars at various shows to discuss how exhibits evolve and use members of the teams as participants. I don't have all the answers, but between us we can come up with the right questions to get to the answers.

**From John Hotchner:** An issue you raise, and unless I missed it, is selection of the ones that are to be followed. It rapidly becomes a huge time cost to try to follow every exhibit as the years roll by. The honor of being chosen should be a bigger reward than the points awarded. That said, I think the idea is excellent, and the rules you have laid out are a good first step for testing. Compliments to the responders you have so far. Putting it in TPE for comment should be done asap -- Randy is working on 2nd Quarter 2019 TPE as we speak. And this should be in it to allow for comment, tweaking, and then announcement, forming of teams, and publishing a prospectus in time for 2020. As a side note, with so many smaller exhibits, would it be a good idea to add a judge to the panel. And the judges should be chosen with an eye toward their performance as UEEF writers as these will largely be, by definition, exhibits in development.

**From Liz Hisey:** Hi Rich, a really interesting concept and one that could certainly work. Your thought about finding a Milcopex or Indypex as host, could be a win for both sides.

I agree with Kathy, that putting up a 2,3 or 4 frame exhibit up against 8 - 10 frames would be a challenge. But there will be solutions. Like the idea of airing it in TPE, and getting more input.

**My quick summary re-**

**ply:** Mike, your point about one frame exhibits is a good one. Kathy and I discussed the same thing yesterday at Rockford. The show was a big success with people waiting at the doors to get in. One suggestion was to limit teams to 1 single frame and one 5 frame. Another idea was to push for teams to attend the show by giving a 5 point bonus for attending. We also discussed the idea of encouraging multiple shows to try this. Perhaps a Midwest circuit, East Coast and West of the Rockies. Then hold a championship between the 3 winning teams.

I'm just waiting for more responses. I'll collate it all and pose some questions to try to generate member response. A big target is getting judges and exhibitors to understand what is meant by an exhibit being well suited for X number of frames. We have pretty good agreement when it comes to 1 frame, but 2, 3, and 4 need much more clarification. How to we allow exhibits to grow without too harsh a penalty for not being full grown while amply rewarding 2, 3 or 4 frame exhibits that seem to fit the space with near perfection? Do we create a new metric wherein 2, 3 and 4 frame exhibits only compete with each other?

Lots of things to ponder. Per Liz, a smaller show such as Milcopex or Indypex could get a big boost from this competition, but for 2020 and 2021 I think a larger show has more flexibility to adjust space and judges as we find out just how well this works.





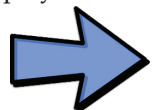


## HOLY COW!

**W**e all know the benefit of seeing an exhibit in a vertical format. When the pages are displayed in the frame, you can easily observe the balance and flow of the material. You can see which items stand out and whether there is proper use of white space. Unfortunately, the first time many of us see our exhibit in this manner is at the stamp show, too late to make any changes. Some of us try to view the entire frame by laying it out on a table or on the bed. One exhibitor places the pages on his living room floor and then stands on the couch! None of these methods are sufficient.

This article describes my quest to put together a reasonably priced, light weight frame for use in the home. The result is shown in Figure 1. It cost less than \$60 and weighs 8 pounds. When I mounted my one-frame on it (critiqued as being too crowded), I quickly saw where I could remove some items, and shift others, to achieve a better balance.

The foundation of the frame is the stand. I considered building my own, either a tripod or an A-frame made out of 2x2 lumber and other materials. That would have required a bit of work, so I looked to see what I could buy online. The key is to find a stand large enough to handle a 4-foot-high display board. Another consideration is a stand that has both a bottom and top bracket to securely hold the display. I choose the "US Art Supply 72 Inch Aluminum Tripod Field & Display Easel",



*Simple to make...  
Perfectly  
Storable...  
Very  
Sensible...  
And every  
exhibitor could  
use one!*



# Alan Moll's Homemade Exhibit Frame

By Alan Moll

found on Amazon and other sites for about \$24. You get what you pay for (I had to glue a plastic peg that fell off and wedge a piece of paper behind a clamp that was too loose), but overall, I am pleased with it. You may want to look at other brands available.

The display board backing is a sheet of  $\frac{1}{4}$  inch sanded plywood, cut to 3' x 4'. My wife picked it up at Home Depot, where it was cut to order. On top of the plywood, I attached a 3' x 4' poster board, the kind used for science fair displays (Figure 3), but for this purpose, rotated 90°. You can opt for the cheaper corrugated board, covered with white paper, but I choose to go with the white foam board, which I picked up at Walmart. It unfolds flat and has a smooth surface.

There are several options for attaching the poster board to the plywood. One is to simply glue it, but that is permanent. I plan to use several boards, one for each frame I am working on, so that I can quickly switch between them. A simple means of attaching the poster board to the plywood is to use two or more binder clips.

However, my wife suggested Velcro. Three one-inch squares at the top and one on the bottom holds the poster firmly in place, but still easy to remove (Figure 4). The Velcro squares have an adhesive back, but you may need to add a better glue when attaching it to the porous wood.

The final piece is the plastic strip on which to mount the exhibit pages. I found a suitable adhesive strip at outwater.com, product "1/64" Clear PVC Cap Moulding With Clear Adhesive 12' Length" (Figure 5). The exhibit pages snap into the J channel and are held securely. There



Figure 2

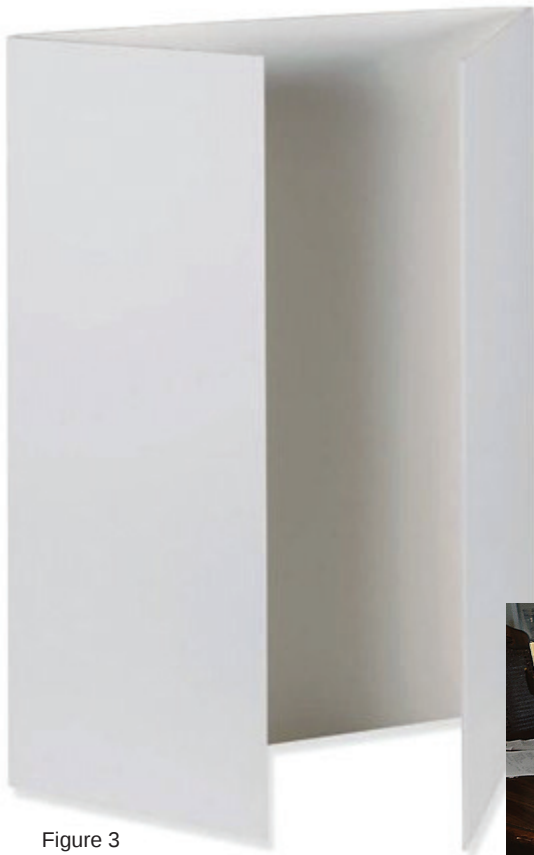


Figure 3

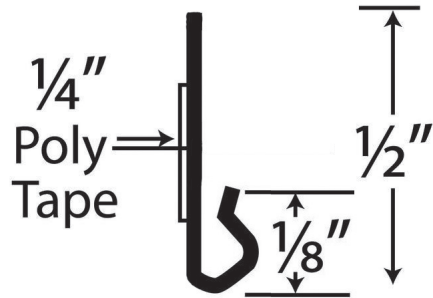


Figure 5



Figure 4

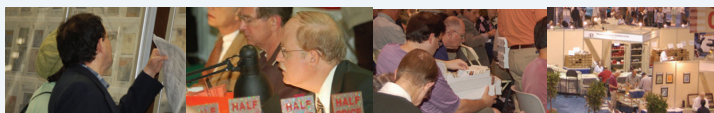
are many other styles available, and you may want a slightly larger channel to hold your pages. You could also ask an exhibit chairman what they use and their source of supply. I ordered the strips cut into 3' lengths, ready to attach to the poster board, applying each strip 12 inches apart. I quickly found that the adhesive tape is very strong, so there is no moving it once it touches the board. Figure 4 shows three of the

strips attached.

As you see, there are many options for constructing an in-home exhibit frame. As an example, you could simply paint the plywood white and attached the plastic strips directly to it. I hope you are able to use my plan and improve upon it. The only question I still have is, how long will my wife let the frame stay up in our dining room...?

# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **FILATELIC FIESTA 2019**

**November 9-10, 2019 • San Jose, California**

The San Jose Stamp Club will present its annual Filatelic Fiesta exhibition and bourse on the weekend of November 9-10. 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](http://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](mailto:ejpjl@comcast.net) for a prospectus.

Additional information can be obtained from the show website [www.filatelicfiesta.org](http://www.filatelicfiesta.org) or by contacting the General Chairman, Steve Schumann [sdsch@earthlink.net](mailto: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 from 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](http://www.nojex.org) or contact Robert G. Rose, show chairman, 908-305-9022, [robertrose25@comcast.net](mailto:robertrose25@comcast.net).

### **MID-CITIES STAMP EXPO**

**November 8-9, 2019**

The Mid-Cities Stamp Club of North Texas is looking for a few more exhibits. We are especially geared for collectors who want to get a review by three WSP judges before venturing to a WSP Show. Frames are available for only \$6 each, either single or multiple frames. The show will be held at the Grapevine, Texas, convention center 1209 South Main Street with 27 dealers.

Another interesting aspect of exhibiting at this show is that there are also competitions for 1 page and 4 page exhibits. The entry fee is only \$1 for either of these with a suitable cash award to the best exhibit in each category. The closing date for exhibits is October 15th and the prospectus is available now at the club's website, [www.mid-citiesstampclub.com](http://www.mid-citiesstampclub.com). Entry forms are also available from the Exhibits Chair, Ray E. Cartier - 2509 Buffalo Dr. - Arlington, TX 76013. For Additional Information contact: Ralph Poore (817) 235-8472.

### **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](http://www.penpex.org) OR from Vesma Grinfelds, Exhibiting Chairman, 3800 - 21st St., San Francisco, CA 94114.

## **Stamp Show Listings Here On This Page Are FREE!**

Send your show listing via email to our editor  
at [neilmedial@sbglobal.net](mailto:neilmedial@sbglobal.net)—use the format shown here.

### **MARCH PARTY 2020— Garfield-Perry Stamp Club**

**Cleveland, Ohio**

**March 6-8, 2020**

The Garfield-Perry Stamp Club will be celebrating their 129th annual show in our new location, the La Villa Conference and Banquet Center, 11500 Brookpark Road, Cleveland, OH (Near I-480 & West 130th); a lot more square footage and two acres of free parking. The new headquarters hotel is the Marriott Cleveland Airport, 4277 West 150th St., Cleveland OH (I-71 & West 150th). Special show rates are available. Shuttle service will be available from the airport to the hotel and from the hotel to the show. Both locations are readily available from major Interstates and the Cleveland airport.

Nearly 200 frames of exhibits will be shown at this WSP show along with 55+ dealers. Details and the prospectus can be found at [www.garfieldperry.org](http://www.garfieldperry.org).

### **THE PLYMOUTH SHOW 2020**

**Westland, Michigan • April 25-26, 2020**

A World Series of Philately 2-day show sponsored by the West Suburban Stamp Club of Plymouth, Michigan, invites all exhibitors, including youth exhibitors, to enter its 49th annual exhibition. We are proud to note that this longstanding national exhibition will soon observe its 50th anniversary. Held at the Hellenic Cultural Center, 36375 Joy Road, Westland, MI, with free parking, air conditioning, carpeted floors, professionally catered refreshments and banquet (on site), a high quality 40-dealer bourse,....and so much more! Entry prospectus and forms for entry by exhibitors may be found on the show's website: <http://plymouthshow.com>, or contact exhibit chairman Harry Winter via e-mail: [harwin@umich.edu](mailto:harwin@umich.edu), phone: 734 761-5859, or in writing: Plymouth Show, WSSC, PO Box 700049, Plymouth, MI 48170.

Our headquarters hotel, The Comfort Inn - Plymouth, located just off I-275 at Ann Arbor Road, near the Plymouth-Westland border, is about 2 miles from the show site. A special, very reasonable show rate is available.

### **WESTPEX 2020**

**April 24-26, 2020 • San Francisco, California**

At the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, CA, just a mile south of the San Francisco International Airport. This World Series of Philately exhibition will offer 300 frames of exhibits. Founded sixty years ago, WESTPEX enjoys a reputation of being one of the finest and most feature-packed stamp shows in America. The shows bourse includes 75 dealers in stamps, postal history and stationery along with a four-day auction by Schuyler Rumsey Auctions of San Francisco. Numerous specialty societies, clubs, and study groups will hold more than fifty meetings and seminars during the three-day event. On Sunday April 26 a Boy Scout Merit Badge program is scheduled. The exhibitor's prospectus and entry forms are available from Ross Towle, 400 Clayton Street, San Francisco, CA 94117 or at [www.westpex.org](http://www.westpex.org).

### **PHILATELIC SHOW 2020**

**May 1-3, 2020 • Boxborough, MA**

The Northeastern Federation of Stamps Clubs will present Philatelic Show, its annual national bourse and exhibit (an APS World Series of Philately Show) at the Boxboro Regency Hotel & Conference Center, 242 Adams Place, Boxborough, Massachusetts 01719. With 70 dealers plus over 240 exhibit frames available. Costs for multi-frames are \$10 per frame for adults, \$5 for youth, \$25 for single frame exhibits. An exhibit prospectus with all pertinent information can be downloaded online from [www.philatelicshow.org](http://www.philatelicshow.org) or from Guy Dillaway, Exhibits Chair, P.O. Box 181, Weston, MA 02493. A special reduced hotel rate is available—see show web-site for details. Questions to Jeff Shapiro, Show Chair, P.O. Box 3211, Fayville, MA 01745 or [dirtyoldcovers@aol.com](mailto:dirtyoldcovers@aol.com).





The  
**American**  
 Association of  
**Philatelic Exhibitors**



Quarterly Membership Report  
 Ken Nilsestuen, Secretary

**Membership Status as of September 20, 2019**

**U.S. MEMBERSHIP**

REGULAR MEMBERS	591
LIFE MEMBERS	143
FOREIGN REGULAR MEMBERS	110
Life Members	15
<b>TOTAL MEMBERSHIP:</b>	<b>859</b>

**Welcome to New Members: June 21, 2019, to Sept. 20**

Ryan Baum, Davis, CA	Jennifer Miller, Greer, SC
Taylor Bear, Cleveland, TN	Ari Muhonen, Jyvaskyla, Finland
Michele D. Brown, Kennewick, WA	Paul Ortega, San Mateo, CA
Michèle Cartier, Coteau-du-Lac, Quebec, Canada	Thomas Peluso, West Hempstead, NY
Don Chenevert, Jr., Springfield, MO	Carol Peluso, West Hempstead, NY
Jeffrey Dow, Florence, AL	Felix I. Perez-Folch, Jr., Hattiesburg, MS
Donald E Garrett, Phoenix, AZ	J. Michael Powell, Lombardy, ON, Canada
Amy Kiessling, Seattle, WA	Raj V. Rajan, Lakeville, MN
Michael Mather, Kentville, NS	Randall K Roberts, Rio Rancho, NM
	Beth Scully, Salida, CO

**Congratulations to our Novice Winners  
 and other novice new members**

Tomas L Griebing, Shawnee, KS

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

Norman Cohen, Owings Mills, MD  
 Jon Schoonmaker, Richfield, MN  
 Lester Wadsworth, Carson City, NV

**Welcome back to rejoining members**

James Meverden, Milwaukee, WI  
 G Anil Kumar Reddy, Chennai, India

**Deceased**

Gregory S Ward, Fulton, MO

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

**Respectfully submitted**  
**Kenneth R. Nilsestuen**  
**AAPE Secretary**  
**nilsestuen@sbcglobal.net**

Join us for the  
**ROPEX 2020 Stamp Show**  
 World Series of Philately Event

-----  
**Fri. - Sat., May 15 - 16**  
**Hours 10-6, 10-3**  
 -----

**Canandaigua Civic Center**  
**250 N. Bloomfield Rd**

**ROPEX 2020**



Forever USA



Women's Suffrage

**ROPEX 2020**  
**Passage of the**  
**Susan B. Anthony**  
**19<sup>th</sup> Amendment**  
**1920**



Forever USA

**Exhibitors**

**Limit of 125 frames! Apply early!**  
**1 Frame @ \$25 2-7 @ \$15/Frame**  
**8-10 @ \$100 Flat Fee**  
**Let us host your exhibit online free!**

**Dealers**

**Tables starting at \$225**  
**See info and apply online**  
**rpastamps.org 585-752-6178**  
**Rochester Philatelic Association**

**Writing for us is like falling off a log! (Easy.)**  
**Why not contribute to your journal?**

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: December 1, 2019!



The  
**Philatelic**  
**EXHIBITOR**



*The Philatelic Exhibitor* is now published in full color on every page. There is no premium additional charge to run your ad in color.

— Advertising Rates —

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- **FULL PAGE SPECIAL POSITIONS:** Inside Front Cover Per insertion: \$450. Contract Rate: \$400, Inside Back Cover: \$425/\$390, Outside Back Cover: \$425/\$390.
- **FULL PAGE AD:** \$310. Contract Rate: \$275. Size: 5 1/2" Wide x 8 1/2" High.
- **CENTERSPREAD FULL PAGES** (across the center two pages): \$600—available only with a one-year contract. Size: 12 1/2" Wide x 8 1/2" High
- **HALF PAGE AD:** \$165 Contract Rate: \$150 Size: 5 1/2" Wide x 4 1/8" High
- **ONE THIRD PAGE AD:** \$90. Contract Rate: \$75. Size: 5 1/2" High x 2 5/8" High

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Jay Stotts • stottsjd@swbell.net  
PO Box 690042  
Houston, TX 77269-0042

## Show Program Advertising

Edward Fisher  
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Birmingham, MI 48009-5688  
efisherco@earthlink.net

## AAPE Youth Championship Director

Vesma Grinfelds  
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San Francisco, CA 94114  
vesmag@gmail.com

## One Frame Team Competition

**Chairman**  
Sandeep Jaswal  
Email: sj722@aol.com

## Critique Service For Title And Synopsis Pages

Jim Hering • rosehering@roadrunner.com

## Director of AAPE Open Forum Meetings

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## Webmaster

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## AAPE Awards Coordinator:

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## Awards Director/Canada

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## Mentor Center Manager

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## Diamond and Ruby Awards

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## Press Releases/Publicity

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## Educational Seminars Coordinator

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encourages every philatelist—no matter where you live, no matter your experience as a collector and/or exhibitor—to join our wonderful organization. The exhibiting world of the most exciting segment of the stamp hobby—and the AAPE has been at the heart of this world since 1986.

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Simply fill out, then tear out or photocopy, the application at right and send it today with your check to **Ken Nilsestuen**  
1000 Kingswood Drive  
Akron, OH 44313-5921

### Need More Information?

Visit our website at:  
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**Ken Nilsestuen, Secretary**  
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Akron, OH 44313-5921

Enclosed are my dues of \$25.00\* (US & Canada) or \$35.00 (all foreign mailing addresses) and application for my membership in the AAPE, which includes \$17.00 annual subscription to The Philatelic Exhibitor. Paypal is available for an additional \$1.00. Either use the electronic application or indicate on this form and I will contact you. Foreign airmail is an additional charge, please inquire if interested. Please make checks payable to AAPE, Inc.

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